FADE IN:

EXT. HENDERSON’S HOUSE - EVENING
Quiet evening. Cloudless sky, full moon.

Big country home, white fence, lawn with few fir trees. Secluded, away from the town.

SUPERIMPOSE: April 30th 1993, The Eve of Beltane

INT. HENDERSON’S HOUSE - LIVING ROOM - EVENING

Looney Tunes Witch Hazel cartoon is on TV. CLICK. Channel changes, wrestling pops out, with The Undertaker delivering the Tombstone Piledriver.

COMMENTATOR (V.O.)
The Demon from Death Valley did it again!

KATIE (O.S.)
Hey, turn it back.

WE CAN HEAR LITTLE STRUGGLE OVER THE REMOTE. CLICK. Again, Witch Hazel appears on the screen.

ANGLE ON TWO CHILDREN SITTING ON THE COUCH. Sweet faces, big blue eyes, family resemblance. Meet Michael (10), and Katie (7). Next to Katie, RAGGED DOLL is sitting.

MICHAEL
You’ve seen it a hundred times already. Change it back.

Katie hides remote under her, and sits on top of it.

KATIE
No.

MICHAEL
Change it.

KATIE
Make me.

Michael jumps on Katie, trying to pull out the remote from under her.

MICHAEL
Give it to me!

KATIE
Never!
SHARON (O.S.)
Can you two be more civil to each other at least once in a while?

SHARON (16), blonde hair, sweet face, ENTERS the living room, carrying their PYJAMAS. She comes closer to fighting duo, and hits Michael on the head with it.

SHARON (CONT’D)
Quit it, Michael. You supposed to take care of your little sister, not tormenting her on every occasion.

MICHAEL
You can’t order me around. You’re just a sitter. I don’t have to listen to you.

SHARON
Yes, you do.

KATIE
(imitating)
Yes, you do.

Michael shows Katie a tongue, she does the same.

SHARON
All right you little hell smurfs. (giving the pyjamas) Go change, and hop into bed. I promised your parents you’ll be sleeping before ten.

KATIE
Can we stay just for a little while? Please.

MICHAEL
Yeah, please, Sharon, we’ll be good.

SHARON

Kids reluctantly leave the couch.

Sharon takes remote, CLICK, turns the TV off.

SHARON (CONT’D)
Nighty night.

MICHAEL
Good night.

Katie comes running back to her, hugging her tightly.
KATIE
I love you.

SHARON
(peck on her chick)
I love you too, Katie. But it won’t help you.

Katie makes puppy eyes.

SHARON (CONT’D)
(amused by it)
Still “no”. Now, go to sleep.

Katie RUNS OUT from the living room.

INT. HENDERSON’S HOUSE - LIVING ROOM - NIGHT

CLOSE-UP ON THE ANTIQUE CLOCK HANGING ON THE WALL. IT’S 11.50. CLOCK PENDULUM IS TICKING.

Room lights are dimmed. Sharon is sitting on the couch with her legs tucked under, talking on the phone. In the background, behind the window, we can see full moon is being covered by the black clouds. Storm is coming.

SHARON
Yeah, I wish I could be there. But tonight it’s working night for me, so...

MEGAN (V.O.)
Can’t you just leave them? They sleep anyway. I’m telling you, this party is off the chain, girl.

SHARON
No. Are you crazy?

Suddenly, she hears SCRAPING SOUND from behind the front door. She listens for a while. It stopped.

MEGAN (V.O.)
So? Are you coming or what?

SHARON
I told you, Megan, I can’t.

Lightning is seen from behind the window, VERY LOUD THUNDER.

SHARON (CONT’D)
(jumping scared)
Fuck!
SCRAPING SOUND gets more intensive.

MEGAN
Sharon? Hello? Are you still there?

SHARON
I’ll call you later. It seems like another raccoons invasion. Uh, I hate these annoying furballs.

MEGAN (V.O.)
Okay, have fun.

CLICK. Sharon hangs up. She takes magazine from the table, rolling it into a tube, starts walking toward front door.

EXT. HENDERSON’S HOUSE - PORCH - NIGHT

Porch lamp is on, swinging, CREAKY SOUND. Wind is getting stronger, WIND SOUNDS. Knob turns, front door opens, SHARON APPEARS. She’s ready to scare the raccoons off, but there are none to be found.

MEOW. She looks down, sees black cat scratching her shoe with its paw.

SHARON
And where did you come from in the weather like this?
(taking cat into her arms)
Come here, little cutie. You hungry?

MEOW. Cat starts to PURR.

SHARON (CONT’D)
Oh, you’re a real charmer, aren’t you? It can only work on your advantage.

Sharon closes the door, DISAPPEARS INSIDE.

INT. HENDERSON’S HOUSE - KITCHEN - NIGHT

Fridge door is open. Interior filled with food and drinks, MILK GALLON in between. Sharon’s hand grabs the milk. Fridge door closes.

LAUD THUNDER preceding by LAUD WICKED LAUGH from the outside.

Suddenly, in the window next to fridge, a dark shape briskly flashes by, scaring Sharon, who spills some milk on the floor. Cat, which has been sitting calmly in her arms now starts tearing itself loose. She’s staring into its eyes.

CLOSE-UP ON CAT’S EYES. Creepy, old, wrinkled face in them.
Cat scratches Sharon’s face. She drops milk gallon, SPLASH, spilling milk all over the floor. Cat jumps out from her hands, and runs out from the kitchen.

INT. HENDERSON’S HOUSE - HALLWAY - NIGHT
Cat is running up the stairs.

INT. HENDERSON’S HOUSE - KITCHEN - NIGHT
Sharon is trying to pull herself together.

SHARON
What the hell was that?

INT. HENDERSON’S HOUSE - KATIE’S ROOM - NIGHT
Door half-opened. Katie is sleeping. Cat sneaks into her room.

INT. HENDERSON’S HOUSE - KITCHEN - NIGHT
Sharon is mopping the floor.

EXT. HENDERSON’S HOUSE - NIGHT
Lightnings flash more intensively, THUNDERS, but no rain.

INT. HENDERSON’S HOUSE - KITCHEN - NIGHT
ECHO OF WICKED LAUGH coming from the outside.

SHARON is staring into the dark window, trying to see from where this weird sound came. Another lightning illuminates the yard, and creepy, wrinkled face suddenly appears before the window. Long nose, black eyes, and sinister smile, which reveals black sharp teeth.

Sharon screams, terrified. Takes few steps back.

From around the corner KATIE APPEARS with cat in her arms. She’s wearing pyjamas and bunny slippers.

KATIE
Look, Sharon. I found a pussycat.

SHARON
(disoriented)
Get away from it. Now!
KATIE
But he came to me. He’s so cute and furry.

Sharon is looking toward the window, no one’s there anymore.

SHARON
(getting closer to Katie)
I said, leave that thing alone...

Cat rapidly throws itself at Sharon, constantly scratching neck and face. She’s struggling with it, facing the window.

KATIE
Don’t hurt him!

Finally she throws the cat off of herself.

WICKED LAUGH shatters window glass to pieces, SHATTERING SOUND. In the same time grey haired Head Witch on the broom stick, wearing black robes, along with pointy black hat, charges through the window, rushing tip of the broom right into the Sharon’s screaming mouth. Flying with her across the kitchen, nailing her to the wall.

INT. HENDERSON’S HOUSE - MICHAEL’S ROOM - NIGHT
Bedside lamp is on. Walkman is lying on the bed. Michael is sleeping with headphones on.

INT. HENDERSON’S HOUSE - KITCHEN - NIGHT
Broom has no Head Witch on it, but still penetrates Sharon’s throat. Drilling, BUZZING. It looks like broom is living its own life.

CLOSE-UP ON KATIE’S FRIGHTENED FACE. Wrinkled, old, long fingers rubbing her chick.

WITCH (O.S.)
(creepy voice)
Katie.

It’s too much for this little girl. She’s fainting. Before Katie falls down on the floor, broom with bloody tip flies from the back, making her fall on its end.

ANGLE ON THE WALL. Trail of blood on it. Under it, against the wall, dead Sharon is sitting. Her jaw is crushed, teeth went to pieces, one eye crossed out. She is drowning in the pool of milk and her own blood.
EXT. HENDERSON’S HOUSE - NIGHT

CRANE SHOT. Sky is clear, stars and full moon are out. Witch on the broom is swirling around the house, higher and higher, with the cat sitting in front of her, and unconscious Katie lying in the back. She accelerates, and flies on the background of the moon. WICKED LAUGH WHILE SHE DISAPPEARS in the darkness of the night.

EXT. NEW YORK - DOWNTOWN - MORNING

An attractive woman (29) is walking down the street, holding cake box. Meet Alice; brown hair, blue eyes. A housewife who puts family happiness above all. 

SUPERIMPOSE: New York, April 27th, 20 years later

INT. APARTMENT - BEDROOM - MORNING

Rays of sunshine coming in the bedroom window. Interior is neat, has a woman touch. 

On the bed, under white sheets, MICHAEL is sleeping. He’s 30 years old, dark hair, stubbly. Wedding ring on his finger. 

Nightstand has SLEEPING PILLS lying on it. 

Door opens, ALICE ENTERS, wearing dressing-gown, holding small cake with burning candle in the middle. She’s sneaking on the tiptoes. Putting cake on the nightstand, hiding pills in her pocket. She kneels down, kisses him gently. 

ALICE

Happy birthday, handsome.

Michael smiles mildly with his eyes closed. 

ALICE (CONT’D)

I’ve got something for you. But first you have to open those pretty eyes of yours. 

Alice takes the cake from the nightstand. Michael is opening his sleepy eyes. 

ALICE (CONT’D)

Make a wish, sleepyhead. 

He smiles mildly, we can see happiness on his face. 

MICHAEL

Just one? 

ALICE

Don’t worry, the second one will be on me.
Michael is getting himself comfy on the bed. Alice is putting cake on his laps.

MICHAEL
Okay, here we go.

He closes his eyes, blowing out the candle.

ALICE
Ready?

MICHAEL
For what?

ALICE
Second wish.

She stands up, takes off her dressing-gown, revealing sexy body wrapped in ribbon-like seducing lingerie.

MICHAEL
Can I change the wish for having my birthday everyday?

ALICE
You can do whatever you want. It’s your day.

MICHAEL
In that case, I’m eager for something sweet and naughty.

ALICE
That can be arranged.

Alice slides on the bed with sexy cat’s moves.

ALICE (CONT’D)
You can unwrap your birthday present now, Mr. Henderson.

She is lying on top of him, kisses him very passionately, biting his lower lip. He’s undoing upper part of the ribbon, turning Alice over, landing on top of her. Another kiss, more powerful but still very tender.

DISSOLVE TO:

INT. APARTMENT - BEDROOM - LATER

ALICE and MICHAEL lying in bed. She’s wearing T-shirt. Her head is on his chest. We can see wedding ring on her hand while she’s rubbing his torso.

ALICE
So, how does it feel?
Michael gives her questioning look.

ALICE (CONT’D)
Being thirty. Does little Mikey feel old? Do you wanna go to the park to feed some pigeons? I know perfect spot. It’s where my grandfather used to sit.

MICHAEL
Very funny. I’m not in a line for adult diapers, at least not yet. But don’t you worry, the next year you will be joining our rusty club. (looking at her hair) Or maybe even sooner. I see some greyness on this sexy little head.

Alice jumps out of the bed toward the mirror. Starts anxiously looking for grey hair.

MICHAEL (CONT’D)
Gotcha.

ALICE
Oh, you’re gonna get it now.

She jumps on him, they start to struggle. He is tickling her, both having a lot of fun. And they start kissing, again.

In the same moment bedroom door opens wide, and couple of kids, boy and girl RUSHING INSIDE. Meet TOMMY (8) and KATIE (6), who has striking resemblance to Michael’s little sister. They’re screaming, jumping on the bed.

MICHAEL
My angels. Did you sleep well?

KATIE & TOMMY
Happy birthday, daddy.

They hug him very tightly.

MICHAEL
Thank you, my lovelies. Oh, I can’t breathe... But I still can bite.

Michael starts to bite them mildly, doing impressions of some kind of a monster. Kids are having a blast. They’re laughing and squalling. Alice is smiling. One big happy family.

INT. KITCHEN/LIVING ROOM - MORNING

ALICE is by the stove, making pancakes. PAN IS SIZZLING.

MICHAEL, KATIE, TOMMY sitting by the table.
MICHAEL, KATIE & TOMMY
(banging with cutlery on the table)
Food! Food! Food! Food!

Alice is serving breakfast, pancakes with smiley faces, and some grapefruit. Then, she sits down by the table.

ALICE
Breakfast is served.

Michael puts whole slice of a grapefruit in his mouth, and smiles showing peel. Kids are laughing.

PHONE IS RINGING.

KATIE
I’ll get it!

Katie picks up the phone.

KATIE (CONT’D)
Hello? Monster residence. Can I help you?

MICHAEL
Don’t forget to say “arrrggh”.

KATIE
Arrrggh.

MICHAEL
That’s my girl.

ALICE
Don’t encourage her. What if it’s some stranger?

MICHAEL
Then he’ll know not to call here anymore.

(looking at Tommy)
If he doesn’t want to end up in monster’s belly.

Michael very greedily puts a piece of pancake in his mouth. Eating it like a monster. Tommy is laughing.

KATIE
Okay, grandma.

Alice and Michael looking at each other surprised.

KATIE (CONT’D)
It’s for you, daddy.

Michael takes the phone.
MICHAEL
    (grudgingly)
    Hi, mom.

Katie sits down by the table.

MICHAEL (CONT’D)
    I’m sorry, but I don’t think I’m gonna make it.

Alice is waiting in anticipation for the news.

MICHAEL (CONT’D)
    Okay, bye.

CLICK. He hangs up. Little confused, sullen expression on his face.

ALICE
    Tommy, Katie, take your meal, and go watch TV, okay?

TOMMY
    Okay.
    (to Katie)
    I’m picking.

KATIE
    No you’re not.

Kids take their plates, LEAVING THE KITCHEN.

ALICE
    Was it your mom?

MICHAEL
    (contemplative)
    Huh?... Yeah. My father just died.

ALICE
    Oh my God. I’m so sorry. How?

MICHAEL
    He committed a suicide.

Alice is covering mouth with her hands.

MICHAEL (CONT’D)
    He didn’t come back home for a night. His long-time hunting pal, Hank, found him few hours ago, dangling from the tree branch in the middle of the forest.

Alice comes closer to him, hugs him deeply.

ALICE
    So, when are we living?
MICHAEL
What? Where?

ALICE
Your father’s funeral.

Michael breaks the hug.

MICHAEL
What? Never. I didn’t miss him when he was alive, and I sure as hell don’t miss him now.

ALICE
And what about your mother? She needs you right now.

MICHAEL
She made her choice years ago, when she picked him over me. I’m sorry, Alice, but I have nothing to say to her.

ALICE
I think you should go, we all should. And the kids never had a chance to meet their grandfather, at least let them know their grandma.

Michael is looking toward living room.

Kids are sitting on the couch, eating, watching TV.

He’s fighting with his thoughts.

ALICE (CONT’D)
I know that you are afraid. But it’s time to face your demons. You’re not the same person you’ve been 15 years ago. Besides, you’ve got us now. You’ve got me. I’ll watch your back.

(snuggling Michael)
So, what do you say?

MICHAEL
Sigh, it won’t be pretty.

ALICE
Probably not, but we can make it.

EXT./INT. MOUNTAIN ROAD/FAMILY CAR - DAY

Sunny day. Family car is driving down the wooded mountains road.
MICHAEL is behind the wheel, ALICE is sitting next to him, KATIE and TOMMY are in the back.

Afar from the road, on the hills, few of huge burning bonfires are to be seen. Tommy notices them.

TOMMY
Dad, look, forest is burning.

MICHAEL
No, Tommy. Those are bonfires, burning for Beltane Holiday.

KATIE
What’s a “Blane Holiday”?

ALICE
“Beltane”, sweetie. It’s a big celebration with music, dancing, and lots of other fun.

TOMMY
Why they light the bonfires?

MICHAEL
‘Cause its a celebrity of fire. There are five of them, actually. And for centuries, bonfires are lit in the same places.

TOMMY
Can we stay for the celebration?

MICHAEL
I don’t know if we’ll be here that long.

TOMMY
Please, dad.

ALICE
Will see, Tommy.

They’re passing the information sign “WELCOME TO GRIMVILLE”, with flowers garland pinned to it.

EXT. HENDERSON’S HOUSE – DAY

House looks the same, except porch, which is decorated with flowers garlands and new tree branches.

Car is pulling over the front of the house.
INT. FAMILY CAR - DAY

Michael is giving distasteful look toward front door.

ALICE
Everything will be fine.

MICHAEL
You have to learn how to lie.
(to kids)
Not you.

ALICE
Are you excited to meet your grandma?

KATIE
(nodding)
Arrrggh.

TOMMY
Is she old?

MICHAEL
(smiling)
Older than time. And probably smells funny too.

Alice punches him in the shoulder.

ALICE
Quit it.

Michael opens up car’s door.

MICHAEL
Okay, time to enter real monster’s house.

EXT. HENDERSON’S HOUSE – CONTINUOUS

Front door opens, OLD WOMAN APPEARS. Meet ROSE HENDERSON. She’s got grey hair pulled up in a bun, glasses, wearing long skirt, which goes down to ankles, with an oldish pattern on.

FAMILY is getting out from the car, Michael puts grim on his face. He’s not very pleased being here, but he’s keeping it together.

They’re meeting half way.

CLOSE-UP ON ROSE’S FACE. Rose has tears in her eyes.

ROSE
(emotionally)
Michael.
MICHAEL
(insensible)
Mother.

Rose puts hand on his chick.

ROSE
I’m so glad to see you, son.
(hugging him warmly)
I’ve missed you so much.

Michael tries to remain stony face.

MICHAEL
(breaking the hug)
This is my wife Alice.

ALICE
(extending her hand)
Pleased to meet you, Mrs. Henderson.

ROSE
Oh, don’t call me that, dear. We’re family after all. Call me Rose, or mom if you want to.

ALICE
(little shy, smiling)
Okay... mom.

ROSE
And put this hand away, and give me a proper hug.

Women hug each other.

ROSE (CONT’D)
(eyeing her)
My God, you’re a real beauty.

ALICE
Thank you.

Rose is looking down at the children.

ROSE
And whom might be those two lovely cherubs?

ALICE
Those are our little darlings. This is a future baseball star - Tommy.

TOMMY
It’s nice to meet you, ma’am.
ROSE
How polite. But call me grandma.

ALICE
And our little princess - Katie.

KATIE
Arrrggh.

ROSE
Oh, so scary.

ALICE
She’s going through a monster faze now. No one messes with her.

ROSE
I see. Give old grandma a hug, would you?

Kids are hugging her, she hugs them even more.

ROSE (CONT’D)
It’s so nice to finally meet you all. Apart from circumstances, it’s the happiest day of my life.

MICHAEL
(sarcastic)
I’ll say.

ALICE
(scolding)
Michael.

Rose gives him forgiving look.

ROSE
Oh, it’s all right, dear. Come on inside. Fresh apple pie awaits.

They’re going toward the house.

ROSE (CONT’D)
Made of apples straight from my orchard. The best apples in the area.

ANGLE ON NEARBY TREE BRANCH, RAVEN IS SITTING ON IT.

INT. HENDERSON’S HOUSE - HALLWAY - DAY

MICHAEL has just finished showing the house to KATIE and TOMMY.

MICHAEL
So, how do you like it in here?
TOMMY
You promised to show us your room.

KATIE
Yeah, I wanna see it.

MICHAEL
Okay, it’s upstairs. Come on.

They are walking up the stairs.

KATIE
Did you have boogeyman inside your closet, too?

INT. HENDERSON’S HOUSE - KITCHEN - DAY

ALICE and ROSE sitting by the table. Alice has just finished eating apple pie.

ROSE
I’m sorry about the smell. It’s floating in whole house. Probably those rusty, old pipes.

ALICE
Don’t worry about it. By the way, the pie was amazing. I presume that this recipe is in your family for a long time?

ROSE
It’s older than time, honey. And it takes real magic to pull it off. So, I only make it on very special occasions.

ALICE
I’m not to good in baking pies. That’s why I buy them. But I’ve never had anything like this before. It tastes like a little piece of heaven.

ROSE
It’s very sweet of you to say so, dear.

ALICE
I assume you don’t share recipe with anyone?

ROSE
Absolutely not.

ALICE
Oh, okay, I understand.
ROSE
The only person who has rights for this treat is my daughter-in-law. Now you will also have a power to control your grumpy husband.

ALICE
Oh, and I thought...

ROSE
It’s least I can do, dear. I have a few more secrets stored in this old sleeve of mine, so don’t you worry.

INT. HENDERSON’S HOUSE - UPSTAIRS - DAY

MICHAEL, KATIE, TOMMY are standing in front of two rooms.

KATIE AND TOMMY ENTER MICHAEL’S ROOM on the right. MICHAEL is standing in the doorstep.

It’s a typical teenage boy fortress. Posters of old action heroes, muscle car’s models, action figures.

Tommy notices G.I Joe action figures on the shelve.

TOMMY
Wow, G.I. Joe.
(moving his hand’s grip)
Can I play with them?

MICHAEL
Go crazy, little man. You can even take it all home if you want.

TOMMY
Thanks, dad. You’re the best.

Katie grabs from the bookshelves a picture of boy and girl.

KATIE
Is this you, daddy?

MICHAEL
Yep, I was about your age on this one.

KATIE
And who is this girl? She looks like me.

MICHAEL
That’s your auntie, your dad’s little sister. You’ve got your name after her.
KATIE
Where is she now?

MICHAEL
I don’t know.

Tommy is teasing his sister with action figure.

KATIE
Quit it.

Michael gives yearning look toward the interior of the other room. HE ENTERS KATIE’S ROOM.

Room looks like untouched by the time. It’s got fairy-princess style mixed with witches touch: Witch Hazel video collection, black cat mascot.

Michael is standing in the middle. Nostalgic, reminiscing. He comes closer to the ragged doll lying cosy on the bed.

ZOOM IN ON RAGGED DOLL. His hand picks it up.

CLOSE-UP ON MICHAEL’S FACE, staring at the doll.

FLASHBACK TO:

INT. HENDERSON’S HOUSE - 20 YEARS EARLIER

IMAGES STARTS POPPING IN MICHAEL’S HEAD:
- Little Michael and Katie sitting on the couch showing their tongues.
- Katie hugs Sharon good night.
- Sharon’s body is lying on the stretcher, covered with white sheet with bloody stains, and is being taken outside by the coroner.
- Katie is snuggled in parents arms.
- Bloody stain on the wall, underneath it, pool of blood and milk.

KATIE (V.O.)
Dad! Hey, dad, do you hear me?!

BACK TO PRESENT

Michael rouses himself from this little trans, sees that Katie is pulling his sleeve.

MICHAEL
What’s the matter, my angel?
KATIE
Tommy doesn’t let me play with his dolls.

MICHAEL
You know what? Those are boys toys. I think this room will suit you better.

KATIE
(looking around)
Oh, I love princesses.

INT. HENDERSON’S HOUSE - KITCHEN

MICHAEL ENTERS, sees that ALICE and ROSE having fun, understand each other very well.

MICHAEL
I think we won’t see our children for couple of days.

ALICE
And why is that?

MICHAEL
Katie is in fairy land now. And Tommy is saving the world with the best action figure of all times. So, it could be a while.

ROSE
I remember that Michael almost never leave his fortress. He was guarding this place all the time.

MICHAEL
I wonder why?

PHONE IS RINGING.

ROSE
Excuse me.

Rose picks it up.

ROSE (CONT’D)
Yes?

ALICE
You could be a little bit nicer, you know.
ROSE
(on the phone)
I don’t have a strength for that
now. Can’t you just do it at your
discretion?

MICHAEL
(making an effort)
Maybe I can be of help.

ROSE
Thank you, honey, that’s very kind
of you.

Michael takes the phone.

MICHAEL
Michael Henderson’s speaking.
(pause)
Okay, I’ll be there in an hour.

EXT. FUNERAL HOME - AFTERNOON

Big, old house surrounded by white fence. Next to the gate,
sign “FRITZMAN FUNERAL SERVICE”. In front of garage parked
white hearse. Whole picture is gray and gloomy.

Family car drives up to the funeral home. Michael gets out.
He opens back door of the car, takes out a BLACK SUIT on the
hanger.

INT. FUNERAL HOME - AFTERNOON

Front door opens, MICHAEL ENTERS, carrying suit. He’s looking
around.

The room on the left has a couple of open coffins, ready for
sale. Bright, sunny light coming through the windows makes
this place less morbid.

On the right we can see a chapel. Has chairs set in a row,
tall candles, buckets of flowers, and bier for coffin.

Whole house looks empty. Except for MEGAN, who is trimming
flowers in the chapel. She’s in her thirties.

Michael is approaching her.

MICHAEL
Excuse me.

Megan turns her head.

MICHAEL (CONT’D)
Hi. Can you help me? I’m looking
for Hank.

(MORE)
MICHAEL (CONT'D)
(showing the suit)
He asked me to deliver him this.

MEGAN
He’s in the basement, preparing body for the funeral. Door under the stairs. You can’t miss it.

MICHAEL
Okay, thanks.

As he walks away, Megan starts to remind him.

MEGAN
Hey, aren’t you Richard’s son? Mikey, right?

MICHAEL
Michael. And yes, that would be me.

WOMAN
Sorry. Is that I remember you as a young boy. You were very cute, and I never forget cute faces.

MICHAEL
I’m sorry, but do I know you? I can’t place you anywhere.

MEGAN
I’m Megan. Sharon’s friend. She was your sitter back in the old days. Until... well, you know...

MICHAEL
Right, Megan. Nice to see you again. So, you work here?

MEGAN
Nah, I’m only helping this poor bastard from time to time. Since he’s lost his wife 2 years ago, this place would fell apart without a helping hand. I’m, actually, a teacher in elementary school. And what about you? What have you been doing for all these years?

MICHAEL
Well, I’m working in advertising, in New York. Have two kids, boy and girl.

MEGAN
I have daughter myself, Sarah, she’s seven. They are handful little critters, aren’t they?
MICHAEL
You can say that again.

MEGAN
I’m sorry about your father. It’s not supposed to happen like this.

MICHAEL
Yeah, thanks, I guess. Okay, I’m off to the basement. Talk to you later?

MEGAN
Anytime. Bye.

INT. FUNERAL HOME - BASEMENT - AFTERNOON

Basement door opens, CREAK, MICHAEL ENTERS.

He’s walking down the stairs in almost complete darkness. He can hear “KATRINA & THE WAVES - WALKING ON SUNSHINE”. Music is getting louder as he walks down.

In the middle of dark room bright light illuminates body of an old man, lower part covered by sheet, lying on dissecting table. Behind it, shelves with tools and compounds.

Body is being examined by tall, slim man, with wrinkled face, about 60 years old. Meet HANK. Nitrile gloves on his long gnarly palms. He’s ready to put plastic tube inside the neck to drain the body of all fluids.

MICHAEL
Can you hold on with that ’till I leave?

Hank rises his head up.

HANK
Hello, you must be Michael.

MICHAEL
What gave me up?

HANK
(turning off the radio)
I have no guests in here. At least not live ones.

MICHAEL
(giving the suit)
I brought you this.

HANK
(taking it)
Oh yeah, forgot about this already. Too much work, too much on my head.
Michael is staring at his dead father, especially at the red mark from the rope on his neck.

HANK (CONT’D)
Oh, I’m sorry. Manners. I’ll leave you with your father.

MICHAEL
Huh? No, that won’t be necessary. I came only to bring some clothes, that’s all. I’d better be going.

HANK
He was regretting every minute of it, you know?

MICHAEL
I’m sorry?

HANK
That he neglected his responsibility as a husband, and a father. Couldn’t forgive himself that he turned his back at you. Never spoke about it, though, but I saw it in his eyes every single day.

MICHAEL
Well, he’s not the only one who blames him.

HANK
After your sister disappeared, and all the rest nasty shit that happened, he locked himself up. ’Till his dying breath was searching for the truth. I think you should cut him some slack, especially now.

Michael is staring at his father’s body.

CLOSE-UP ON MICHAEL’S FACE, sadness is growing.

HANK (CONT’D)
(tapping Michael’s shoulder)
I will leave you two alone for a while. Let me know when you’re done. There’s no rush.

Hank’s LEAVING.

Michael grabs father’s hand.
Suddenly, father’s stomach starts moving. It looks like baby kicks, more and more of them. COMPETED BUZZING coming from the inside.

MICHAEL
Mr. Fritzman.

Bubbling stomach is getting more intensive.

MICHAEL (CONT’D)
Henry!

Hank APPEARS.

HANK
That was quick.

MICHAEL
(pointing at the stomach)
Is this normal?

HANK
What the hell is that??

Bubbling is moving up to the chest, then neck. COMPETED BUZZING.

HANK (CONT’D)
What the fuck...?

He slowly opens up dead man’s mouth. In the same time, swarm of flies shoots out from the inside, BUZZING, spreading across the room. In few seconds there are flies everywhere.

Michael and Hank flapping their hands, try to drive them away. Is hard to breathe.

Flies starts to fly in Hank’s mouth and nostrils. He’s choking. It looks like his end is here.

Suddenly, whole swarm floating in the air burns down rapidly, SIZZLING, changing into the small parts of ashes dancing in the air, slowly descending on the floor and freaked out men.

EXT. FUNERAL HOME - AFTERNOON

Across the street, on the tall pine tree near the top, raven is sitting. Roses from the tree. RAVEN’S VOICE.

INT. FUNERAL HOME - BASEMENT - AFTERNOON

MICHAEL
Are you all right?
HANK
(brushing ashes off)
Yeah, fine. You?

MICHAEL
Yeah. What was that thing?

HANK
I’m in this business since I remember, and I’ve seen many messed up shit, but never something like this. Maybe there is something in his stories after all.

MICHAEL
What are you talking about? Who’s stories?

HANK
Your father’s. When I said he tried to get to the bottom of your sister’s disappearing, I meant it. His whole life he was looking for clues and evidences, sometimes even going deep into the things, which I didn’t understand. And frankly, I’m scared shitless of his theories.

MICHAEL
I still don’t get it.

HANK
Check his workshop. It’s in your mother’s house, up in the attic. Although, what you find in there may cause your skin crawl.

INT. HENDERSON’S HOUSE - HALLWAY UPSTAIRS - EVENING

Michael is pulling open a hatch door in the ceiling leading at the attic. Ladder slides down. RASP.

INT. HENDERSON’S HOUSE - ATTIC - EVENING

MICHAEL’S HEAD APPEARS IN THE HATCH ENTRANCE. Looking around. Darkness is wreathing the whole room.


In the end of the room a big oaken desk cluttered with aged thick books, newspaper clippings. On the wall MAP OF THE WOODS AREA WITH FIVE RED CIRCLE MARKS.
Michael is approaching the desk, starts searching through the paper pile. Newspapers clippings with headings reading "ANOTHER CHILD DISAPPEARS", "MISSING GIRL" etc.

While he's looking through the clippings, notices AN OLD BOOK WITH SYMBOL OF INVERTED RED PENTAGRAM, WITH IMAGE OF GOAT’S HEAD IN THE MIDDLE.

ALICE (O.S.)
Hey.

Michael jumps frightened.

ALICE (CONT’D)
It’s just me. Are you okay?

MICHAEL
Yeah.

ALICE
Your mother is tucking our smurfs into sleep.
(looking at the papers)
What are those?

MICHAEL
Father’s life’s work. His obsession with my sister’s missing. Every clue he ever find, every lead.

ALICE
Wow, he wasn’t loafing.

Michael opens up the PENTAGRAM BOOK. While he’s turning the pages, we can see pictures made in old style inside of it. There are: WITCH FLYING ON BROOMSTICKS WITH MOON IN THE BACKGROUND; WITCHES CHANGING INTO ANIMAL FORMS, LIKE OWLS; BIG CONE OF POWER WITH FOUR WITCHES SURROUNDING IT, AND BLACK CLOUD HOVERING ABOVE THEM.

Alice is looking at the pictures, too.

ALICE (CONT’D)
Why was he into something like this?

MICHAEL
I have no idea. Fairy tales bullshit.

ALICE
Fairy tales or not, it’s creeping me out.

Alice is looking toward OLD JOURNAL in the corner of the desk.
ALICE (CONT’D)
What’s this?

MICHAEL
Probably his notes.

He takes the journal, opens it. Again, turning the pages. Writings; 52 CHILDREN MISSING FROM GRIMVILLE AT THE TURN OF THE 20th CENTURY; CASTING SPELLS.

ALICE
It looks like he was presuming that witches are behind those disappearances.

MICHAEL
He was always soft in the head. It seems like it got worse over the course of the years. I’m glad I wasn’t here to experience this maddening shit.
    (closing the journal)
I knew he was crazy.

Alice wraps hands around him from behind, cuddling.

ALICE
What do you say, we come to bed, and I will tuck you in?

MICHAEL
As tempting as it sounds, I think I’ll go outside for a while.

ALICE
I can go with you.

MICHAEL
No thanks, I need a moment to myself.

He turns toward Alice, hugs her, gives peck on her forehead.

MICHAEL (CONT’D)
Go and lie down, I’ll join you later.

ALICE
Sure?

MICHAEL
Yeah.
    (goodnight kiss)
Sweet dreams, honey.

ALICE
Don’t stay too long.
Alice LEAVES.

Michael is staring at the journal.

EXT. HENDERSON’S HOUSE - PORCH - NIGHT

Peaceful night. Stars are out, moon is shining.

MICHAEL is sitting on the front steps, contemplating. Next to him, father’s journal is lying.

ROSE is looking at him for a moment from behind the window.

Michael takes out pack of cigarettes, lights one up.

Door opens, ROSE ENTERS THE PORCH.

ROSE
It’ll give you cancer, you know.

MICHAEL
Yeah, I have one already.

This reference didn’t stop Rose from trying.

ROSE
May I keep you company for a while?

MICHAEL
May as well.

Old lady like her needs to make an effort to sit on the stairs, so she’s doing it slowly.

ROSE
You know what I love about this town? A peaceful nights, just like this one.

Michael is not responding to her attempts at conciliation. But she doesn’t give up. She looks at the journal.

ROSE (CONT’D)
I see you’ve found his journal. Anything interesting in there?

MICHAEL
Just some blabber mixed up with bedtime stories. But what to expect from someone who’s lost his sanity?

ROSE
Your father believed in this.

MICHAEL
Yeah, maybe, but I don’t. What did he tell you?... About Katie?
ROSE
Nothing, really. Only that he’s close. But he wouldn’t let me in to his secrets. “Soon everything will be over” he said. I’ve no idea what he meant. Was very introverted in his final days.

Black cat is pacing toward them.

ROSE (CONT’D)
Here, kitty. Come to old Rose.

MEOW. Jumps on her laps, starts PURRING. She’s petting it.

ROSE (CONT’D)
It’s my frequent visitor. I called him Blackie.
   (to Blackie)
   Say hello to my son, Blackie.

Cat starts HISSING.

ROSE (CONT’D)
Oh, I think he doesn’t like you.

MICHAEL
Yeah, it runs in the family.

ROSE
Your father loved to sit in the same spot as you right now. He was sitting here almost every night, staring at the stars, trying to find a way out from this situation.

MICHAEL
Well, he didn’t do the best job, now did he?.

ROSE
You have to understand...

MICHAEL
I don’t have to do shit. You’ve turned your back on me, both of you.

ROSE
We didn’t...

MICHAEL
Do you know what is like to live in an empty house? I was just a kid for God’s sake. No child deserve to be put aside like this. Coming home from school, and feel like a ghost in his own house.
ROSE
I’m sorry, honey, but we’ve had hard times, too. Our only daughter went missing. I was confused and devastated, didn’t know what to do. Your father was pushing me away, and I had to do something not to loose my family.

MICHAEL
Well, good job, mother.

ROSE
I know you blame me for this...

MICHAEL
In my thirteens I’ve had four therapies, and later on, one holiday in mental hospital. Blame you? No. I pity you.

ROSE
I’m sorry, you’ve experienced all of this. I hope you’ll forgive me one day.

MICHAEL
Yeah, I’m sorry, too.

Michael throws away cigarette stub.

MICHAEL (CONT’D)
I’m going to bed.

Michael’s looking at the cat, sees an old wrinkled face in them.

MICHAEL (CONT’D)
(disturbed)
Do you see that?

ROSE
What, dear?

Michael is looking at the cat again, but there’s nothing in its eyes anymore.

MICHAEL
Never mind.

Michael stands up.

MICHAEL (CONT’D)
Good night, mother.

ROSE
Sweet dreams, dear.
EXT. HENDERSON’S HOUSE - PATIO - MORNING

Rays of sunshine illuminate the patio behind the house, decorated in colorful flowers. In the background, we can see orchard with apple-trees.

SUPERIMPOSE: April 29th

ALICE, ROSE, KATIE, TOMMY sitting by the table with different kinds of delicacies laid out on it. They’re eating breakfast. Cat is sitting on the table, Katie is feeding it.

MICHAEL ENTERS, stretching himself.

MICHAEL
Good morning, everyone.

TOMMY
Hi, dad.

MICHAEL
(approaching Alice; morning kiss)
Wife.

ALICE
Husband.

KATIE
Look, dad. Isn’t he cute?

MICHAEL
Extremely.

Cat is looking at him, HISsING.

KATIE
I think he doesn’t like you much.

MICHAEL
I’ve heard that somewhere before. (looking at the food)
Wow, you really outdid yourselves. It must took you whole night to prepare this feast.

ALICE
Oh, it wasn’t me. It’s your mom’s work.

ROSE
It’s nothing, really. Happy to do it. Would you like some breakfast?

MICHAEL
No, thank you, I’m not hungry. Only coffee for me.
Rose is pouring coffee from the pot. Gives him a cup.

ROSE
Here you go.

MICHAEL
Thanks.

ALICE
(to kids)
After you done eating, go upstairs, and put the clothes on. I left them on your beds. We can’t be late.

TOMMY
Okay, mom.

KATIE
Will grandpa go to heaven like my goldfish?

ALICE
Of course, sweetie. He will take good care of her.

ROSE
(rising from the table)
Excuse me.

ALICE
I’m sorry, I didn’t want to...

ROSE
It’s okay, dear. I just have to get ready. In my age it lasts a little bit longer.

EXT. CHURCH-YARD - DAY

Sunny day, BIRDS SINGING, old graves drowned in greenery, burial on the way.

Coffin is placed above the hole, under the big oak tree. Only few people are present: Henderson’s family along with Megan and Hank. They all wearing black. Katie’s holding cat.

PRIEST
Dearly beloved. We’re gathered here to pay our last respects to Richard Henderson - husband, father, grandfather, and a friend...

Rose is snorting few times like she’s allergic to something.

On the oak-branch, raven is sitting. RAVEN’S VOICE. Flies down, sits down on the coffin, starts pecking it.
CAT IS HISSING.

Michael is about to shoo raven off, but in the same moment raven flies away, and big oak-branch hanging above the coffin starts to break.

    ALICE
    Look out!

Everyone is moving aside from the danger zone. Michael jumps back in the last moment. Branch falls down on the coffin, CRACK, pushing it into the hole.

CUT TO:

EXT. CHURCH-YARD - DAY

Everyone is standing in group. HANK is paying condolences to the widow.

    HANK
    He was a good man. I’ll be missing him a lot. If you ever need something, well, you know.

    ROSE
    Thank you, dear.

In the background, grave-diggers are moving branch aside, shoveling dirt into the hole.

    MEGAN
    Some attractions, huh?

    MICHAEL
    To put it lightly.

    MEGAN
    Listen, I know it’s probably not the best time, but Sarah and I, we’re going to the woods later on, to pick up flowers for tomorrow’s celebrations. If you and your wife wanna come... It will be fun, especially for the kids.

    MICHAEL
    I don’t know.

    ALICE
    We would love to.

Michael is looking at Alice, clearly he doesn’t share her enthusiasm.
MEGAN
Wonderful. I’ll come back later to pick you up.

ALICE
Sounds good.

Alice along with kids, Rose and Megan walking toward the parked cars. Michael and Hank are walking in the back.

HANK
So? Did you find something? You know, at the attic?

MICHAEL
Yeah, it’s really creepy shit. But what this has to do with my sister? It’s only some old man’s nonsense.

HANK
Your father didn’t think so. He was totally convinced it’s true.

MICHAEL
He was deeply disturbed man, and a crazy one. You don’t believe me?

Michael is taking out the journal.

MICHAEL (CONT’D)
(giving it)
Here, see for yourself. It’s some gibberish, which I don’t even understand.

They stop for a while. Hank takes the journal, turning pages.

HANK
You know, few legends circle in our little society. In addition to that, many children are constantly missing from here, since forever. Some say that the witches are lurking here, waiting for opportunity to take them away. And now we’re standing on the threshold of Beltane Holiday.

MICHAEL
And what’s this have to do with anything?
HANK
Years ago, many believed that Eve of Beltane was not only celebration of fertility and fire, but also a day during which dark forces forcing their way through, to our world. Witches used this day to increase their black powers.

MICHAEL
You don’t actually believe in this crap, do you?

HANK
(giving back the journal)
This I do not know. But I can tell you one thing. Many freaky shit happen in this town. And no one has any explanation for them. If somehow you would intend to go that way, I would watch my back, if I were you.

MICHAEL
Yeah, I don’t think I will be doing that in the near future. But thanks for the heads up.

EXT. HENDERSON’S HOUSE - DAY
MICHAEL, ALICE, KATIE, Tommy, MEGAN and Sarah standing on the porch. Kids holding empty flower-baskets.

ALICE
You sure you don’t wanna go with us?

MICHAEL
I’m sure. I don’t feel like going out. I’m little tired anyway. Maybe I’ll take a nap or something. But you should go, have some fun.
(to Katie)
And you watch out for the monsters.

Katie is smiling.

MEGAN
Shall we?

ALICE
Yeah, let’s go.
(to Michael)
Bye, honey. And don’t forget to pick up your mom from the church later.
Michael looks toward porch-swing, with cat sitting on it.

MICHAEL
So? It’s you and me now. Want some milk?

HISS. Cat is bristling.

MICHAEL (CONT’D)
Still not a fan, huh? You little devil’s semen.

KATIE (O.S.)
Blackie! Here, kitty!

MEOW. Cat jumps down from the swing, and runs down toward the departing group.

MICHAEL
Traitor.

EXT. CHURCH - DAY
White building surrounded by tall linden trees.

INT. CHURCH - DAY
Rays of sunshine piercing through the stained-glass windows, emphasizing divine nature of this holy place.

In the church, except for ROSE, couple of people are sitting in the benches. Rose is sitting in the middle row, staring at the GOLDEN CHALICE behind the altar, under big cross with Jesus statue nailed to it. She is snorting.

PRIEST is approaching her from behind. Putting hand on Rose’s shoulder.

PRIEST
How you holding up, my child?

ROSE
It could be better, Father.

PRIEST
Is there anything I can do?

ROSE
What I want, you can’t give me.

PRIEST
You must have strength and faith now. God is very forbearing for those who are accepting His choices.
ROSE
Is He now?

PRIEST
Yes He is. Even though, now you feel strong need to have what you’re seeking, you must be patient.

ROSE
You don’t even know how much I need it.

PRIEST
Patience is the best way to heal open wounds. In time you will gain your peace.

ROSE
I only hope so, Father. Thank you for those kind words.

PRIEST
Anytime, my child.

INT. HENDERSON’S HOUSE - LIVING ROOM - DAY
Michael is sitting on the couch. Pops a sleeping pill, takes a sip of water from the glass. Puts glass on the table. Getting comfy on the couch, adjusting pillow under his head. Closing his eyes. It’s nap time.

INT. CHURCH/CONFESSIONAL - DAY
Church is empty.

PRIEST is sitting in the confessional, reading BIBLE.

Holy water in the stoups starts to BOIL and EVAPORATE.

Priest hears that someone enters the confessional booth. He closes the Bible, puts it on his laps.

PRIEST
Praise the Lord.

Silence. No one is answering.

PRIEST (CONT’D)
Are you here to confess your sins, my child?

Still no response.

PRIEST (CONT’D)
So, how may I be of help to you?
Still no answer.

PRIEST (CONT’D)
You don’t have to be afraid in here. Just say the word and I’ll do what I can to give you absolution. What are your sins, my child?

WITCH
(creepy voice)
Agony and death!

PRIEST
Huh?

HEAD WITCH
(creepy voice)
Endless fire for my foes.

Whole confessional bursts into flames.

Terrified priest tries to free himself from this deadly trap. He is struggling with the door, but it won’t open. Starts to choke, while smoke is filling up the booth. WICKED LAUGH. Priest is kicking at the door. Door opens. CREAK. He charges from the booth, holding Bible, bends over, coughing and recuperating. Then, turns his head toward burning confessional, just to see that Head Witch is floating from the flaming booth toward his direction.

PRIEST
(aiming Bible at witch)
Begone, Demon!

Head Witch is smiling showing black teeth.

Bible starts to smoke, and melts instantly, turning priest’s hand into a crisp. Priest starts running across the church toward the altar. Suddenly, out of nowhere, flying broomstick appears, hitting him right in the sternum, circling with him in the mid-air. He’s holding onto the broom, screaming.

ZOOM IN ON CROSS WITH JESUS. Big nails starts to come out from the limbs, hitting the floor one by one, METALLIC SOUND. After that, big Jesus statue hits the floor as well, HEAVY SOUND. Head separates from the body, starts rolling down, finally stops in front of the Head Witch.

CLOSE-UP ON PRIEST’S FACE. He’s petrified. Blood is flowing from the mouth. WICKED LAUGH.

Broom makes one last lap with him, getting speed, and finally drives priest into the big cross.

Head Witch is floating before the altar. Staring at the priest. She is rising her hands up.
Priest’s arms starts to spread unwillingly. He’s ready for crucifixion. Broom is drilling his sternum. BUZZING.

Nails starts to float from the ground higher and higher, they’re aiming at priest’s wrists and feet. All of a sudden, nails shoot out in his direction. SQUISHY SOUND as they nailing his limbs to the cross.

CLOSE-UP ON PRIEST’S FACE. His half-dead. Blood’s flowing from the mouth down his chest, tinged with red his golden cross pedant.

Broom flies down, hits the chalice, which lands in Head Witch’s hand.

CLOSE-UP ON PRIEST’S FACE. Eyes are closing. Last breath. SHATTERING SOUND.

ANGLE ON SHATTERED STAINED-GLASS WINDOW. FADING WICKED LAUGH.

INT. HENDERSON’S HOUSE - LIVING ROOM/KITCHEN - NIGHT

Michael is sleeping on the couch.

SOUND OF SHATTERING GLASS coming from the kitchen wakes him up. WICKED LAUGH. He springs up to his feet.

MICHAEL
What the hell?

He’s rushing into the kitchen, view petrifies him instantly.

Broomstick is drilling Sharon’s mouth, who is leaning against the wall. Spilled milk underneath her.

Before his sister, Head Witch is standing. Katie is fainting, and broom rapidly flies up from the back. Katie lands on its end. Broom makes quick swing, and it’s right under the Head Witch, who is sitting on it, staring into Michael’s eyes.

CLOSE-UP ON HEAD WITCH’S EYES, raven’s head in them.

Michael is charging in her way, throws himself at her.

MICHAEL (CONT’D)
Katie!!

Whole picture disappears in clouds of black smoke.

CUT TO:

INT. HENDERSON’S HOUSE - LIVING ROOM - DAY

Michael wakes up this instant, all sweaty.
MICHAEL
Katie!

Rose is sitting next to him, holding his hand.

ROSE
It’s okay, honey. You’ve had some sort of a nightmare.

Michael is coming round to himself. Trying to seize what just happened. Suddenly, it dawned on him. He springs to his feet, and rushes toward front door.

ROSE (CONT’D)
Michael, where are you going?

MICHAEL
I have to find them. I’ll be back later.

HE IS RUSHING OUT THROUGH THE FRONT DOOR.

EXT. HENDERSON’S HOUSE - CONTINUOUS

Michael gets in to family car parked on the driveway. Reverse with a SCREECH on the main road. Another SCREECH.

EXT./INT. WOODS - CREEK/FAMILY CAR - DAY

Sunny day, BIRDS SINGING, CREEK IS RUSHING.

ALICE and MEGAN sitting on knocked over tree-trunk, facing the creek. Tommy is playing by the shore. In the background, KATIE and SARAH picking up flowers, putting them into the baskets. Cat is pacing amongst them.

MEGAN
(turning head toward girls)
Just don’t get too far, girls.

ALICE
Thanks for the invite. I needed that.

MEGAN
No mention it. More the merrier, right?

ALICE
I’ve always wanted to live in place like this. Away from noise, stress, and all this city rush.
MEGAN
So, why don’t you? You have a home right here, too. Pack your bags and the rest will work out by itself.

ALICE
Yeah, if only it was that simple. Besides, Michael hates this place.

MEGAN
Why?

ALICE
’Cause it reminds him of everything that he wants to forget.

MEGAN
And yet here he is.

ALICE
I stood by him when he was at his worst. He absorbed so much suffering, that in one point I started to doubt that he will ever recover from this. But Michael proved me wrong. Our kids and I, we became the most important thing in his life. He’s so sweet and tender. I could not imagine better husband or father.

MEGAN
Yeah, you’re lucky. Mine ran away with kindergarten teacher. Fucking horndog. If I’ll ever see him again, I will throw his balls into the meat-grinder.

ALICE
(laughing)
That’s something I’d like to see.

MEGAN
I’ll give you a call.

ALICE’S CELLPHONE IS RINGING.

ZOOM IN ON CELL-SCREEN – “MICHAEL CALLING”

ALICE
Speak of the devil.
     (picks it up)
Hi, baby.

MICHAEL
Alice, where are you?

Service is not good, is breaking out.
ALICE
In the woods. Michael, I can’t here you very well.

MICHAEL (V.O.)
Where exactly?

ALICE
I don’t know. I’m sitting with Megan on some kind of the tree-trunk, near the creek.

MICHAEL
I know where it is, I’ll be there in a moment.

ALICE
What’s wrong? You starts to scare me.

MICHAEL
Are the kids with you?

ALICE (V.O.)
Yeah.

MICHAEL
Do you see them?

ALICE
(turns her head)
Yes I see... Oh my God.

Megan also turns her head. Her face is getting pale.

MICHAEL
What?

Alice hangs up. CLICK.

MICHAEL (CONT’D)
Alice? Alice! Fuck!

He pushes pedal to the metal. ENGINE ROARS.

EXT. WOODS - DAY

ALICE and MEGAN are standing motionless, frightened.

KATIE and SARAH picking up flowers. Katie rises her head, sees that two big black wolves are circling around them. GROWLING. In the circle, black mist starts to form, surrounding the girls. It’s getting thicker. Finally, kids disappear in it.
KATIE (O.S.)
(whispering from inside of the mist)
Mommy? Where are you, mom?

ALICE
I’m right here. Don’t move, sweetie.

SARAH (O.S.)
I can’t see.

MEGAN
Sarah, stay calm, baby.

Wolves are closing the circle tighter and tighter. GROWLING. Their teeth are out, foaming at the mouths.

Alice sees thick stick lying nearby. She slowly starts moving toward it. Squats, picks it up.

ALICE
(to Megan)
Try to distract them.

Megan is moving aside from Alice, whistling, provoking them.

MEGAN
(to wolves)
I’m here, you stinky mutts! Come and get me! Come on!

One of the wolves starts moving toward her. GROWLING, preparing to attack. Fur is bristling on its back. Approaching faster and faster. Finally, jumps toward her. In the same time, Alice makes a powerful swing, breaking stick on wolf’s head, CRACK, while he’s in the air. Wolf drops half-dead. WHINE. Front paw is shaking. Bloody wound in the place of its eye.

ANGLE ON RAVEN sitting on the top of the tree-branch.

The other wolf starts charging toward Alice. Jumps, but while in the air, its body burns instantly leaving only small parts of ashes floating in the air.

Lying wolf is also consumed by the flames, transforming itself into a pile of ashes.

Raven flies away.

It’s getting brightly, mist is fading. Rays of sunshine again piercing through the treetops. Mist is no more, as well as Sarah and the cat.

MEGAN (CONT’D)
Sarah?... Sarah?!
Frightened Katie and Tommy run toward Alice. Hugging her as tightly as she does them.

Megan is approaching the spot. Desperately looking around for her daughter. Nothing.

LOUD WICKED LAUGH from the distance. Its echo resonates amongst the trees.

MEGAN (CONT’D)
Sarah!!

Megan starts to chase after the creepy laugh.

ALICE
Megan, wait!

She wants to help her, but she can’t leave children behind. She’s fighting with her thoughts.

In the same time MICHAEL ARRIVES on the spot.

ALICE (CONT’D)
Michael.

Kids hug him.

KATIE
Daddy.

MICHAEL
Are you okay?

Alice nods in shock.

MICHAEL (CONT’D)
What happened?

ALICE
I... I don’t know. Wolves... But Megan’s daughter just vanished, and she ran off after her.

MICHAEL
(giving the car keys)
Here. Car is down the creek, five minutes away from here. Take the children, and go home. Do not stop for anything, you hear me?

ALICE
Okay. What about you?

MICHAEL
I’ll try to find her.

ALICE
Be careful.
Megan is running through the woods, desperately searching.

MEGAN
Sarah!... Sarah!!

On spur of moment, forest starts getting darker, grimmer. Even that sun is shining brightly, whole forest is dark, as if it was a night.

All of a sudden, dark shape starts to flash amongst the trees, over and over. Megan notices that. She tries to follow it with her eyes, but it's too quick. Shape is getting speed, appearing in the different places. WICKED LAUGH.

Megan is impulsively turning around, trying to see what it is. She turns around one last time, just to see that Witch 1 on a broomstick is rapidly charging in her way, LAUGHING WICKEDLY at her. Then, she shoots up in the air, right in front of Megan.

CUT TO:

EXT. WOODS - MOMENTS LATER

MICHAEL is wandering through the forest.

MICHAEL
Megan! Can you hear me?!

Suddenly, darkness surrounds him. He’s looking at his watch.

ZOOM IN ON WATCH. It’s 04.17 p.m.

MICHAEL (CONT’D)
What the hell is going on in here?

Finally, he arrives on the scene of the event. He sees that Megan is standing still like a statue, facing back to him.

MICHAEL (CONT’D)
(approaching her)
Megan?
(putting hand on her shoulder)
Are you all right?

In the same time, Megan’s body falls down on the ground like a log of wood, face down. He turns her over, and jumps away in fear, falls down on the ground.
MICHAEL (CONT’D)
What the fuck??

CLOSE-UP ON MEGAN’S FACE. Whole face is stiff. Her mouth is open unnaturally wide. Eyes are pushed an inch into the skull.

ECHO OF LOUD WICKED LAUGH.

Michael springs up onto his feet. Starts running blindly through the forest. Branches hitting his face.

EXT. WOODS ROAD – DAY
Sunny day.

MICHAEL RUNS OUT from the woods on the road. Didn’t see the pick-up truck, which breaks inches before him. Michael instinctively puts hands on the hood.

HANK
(leans his head out)
Are you hurt?

Michael nods in disapproval.

HANK (CONT’D)
I’ve almost ran you over. What are you doing out here? Get in.

Michael takes a deep breath. Opens car door. Looking around, seeing that day is bright again.

FADING ECHO OF WICKED LAUGH. Hank is observing the trees, wondering what was that.

Michael is in the car, closes the door.

INT. HANK’S CAR – CONTINUOUS

HANK
You wanna talk about it?

MICHAEL
No. Just take me to the sheriff.
Go, quickly.

HANK
Sheriff? Okay, sheriff it is.

EXT./INT. SHERIFF’S OFFICE/HANK’S CAR – DAY
Typical sheriff’s station. Cop-car parked in front.
Pick-up pulls over in front of the building.
HANK
So, will you tell me now, what’s going on?

MICHAEL
I think my father was right. Sorry, but I have to go.

HANK
(slightly disturbed)
I’ll be here.

MICHAEL
It’s not necessary. I’ll be fine. Thanks.

HANK
Okay. See you later, then. Good luck.

Michael gets out from the car. Moving toward entrance.
Hank DRIVES AWAY.

INT. SHERIFF’S OFFICE – DAY

Two bored to death young deputies sitting behind their desks. DEPUTY FRANK has his legs on the desk, hat lowered down, sleeping. DEPUTY 2 is sitting comfy in his chair, tossing a pencil.

MICHAEL ENTERS. Approaching the counter.

MICHAEL
Excuse me?

Not one makes an effort to answer him.

MICHAEL (CONT’D)
Hello!? Can one of you actually move, and help me out with something?

DEPUTY 2
Wait for it.

He tosses pencil one more time, catches it.

DEPUTY 2 (CONT’D)
Yep. What can I help you with, sir?

MICHAEL
I’m here to see the sheriff. Is he here somewhere?
DEPUTY 2
Sheriff is eating lunch in his office now. He doesn’t want to be disturbed. Maybe I can be of help.

MICHAEL
I’d rather talk to sheriff. Tell him, it’s very important matter.

DEPUTY 2
Maybe you could come back in about 20 minutes, sir. He should finish his meal ‘till then. Or you can wait here if you want. There are some magazines on the table. Entertain yourself.

MICHAEL
I don’t wanna look through some fucking magazines! I need to speak with him, now!

DEPUTY 2
Please calm down, sir.

MICHAEL
I have a very lousy day. Don’t tell me to calm down. Now move your ass and bring sheriff here, you snotty scout-boy.

DEPUTY 2
I’m warning you, sir. If you’ll not calm down I’ll lock you up.

Office door opens. SHERIFF ENTERS. Bulging man, in his fifties. He’s not looking very pleased.

SHERIFF
What in blue hell is going on in here?

DEPUTY 2
I’m sorry, sir. This gentleman wants to speak with you. He says, it’s urgent.

SHERIFF
Yeah? I hope it’s worth for me missing my lunch.

MICHAEL
Are you in charge here?

SHERIFF
(handshake)
That I am. Chief Kiltskin. How can I be of service to you?
MICHAEL
I want to report a crime. Well, murder, actually. And missing or kidnapping. I’m not sure.

SHERIFF
Wow, you hit trifecta there, didn’t you?

Deputy 2 is laughing.

MICHAEL
(controlling himself)
It’s not a joke, sir.

SHERIFF
I’m sorry, but it’s rather freaky event. Won’t you agree? Okay, I’m all ears.

MICHAEL
Little girl has been kidnapped today, in the middle of the woods. And her mother is dead. Someone killed her, I think.

SHERIFF
Why do you think that?

MICHAEL
’Cause when I found her, she had this weird-creepy look on her face. It’s like, she was frightened to death, or something.

SHERIFF
You don’t say?

Deputy 2 is laughing out loud.

DEPUTY 2
(forcing himself to stop)
I’m sorry, I didn’t mean to.

SHERIFF
Are you on drugs, sir?

MICHAEL
What? No, I’m not on fucking drugs. Will you listen to me?

SHERIFF
Okay, calm down. What was the name of this reputed victim?

MICHAEL
Reputed? It’s a fucking fact. Her body is still out there.
SHERIFF
So, what’s her name?

MICHAEL
Megan. Her name was Megan. I don’t know the last name. Her daughter’s name is Sarah.

SHERIFF
(to Deputy 2)
Do you know them?

DEPUTY 2
I don’t recall it, sir.

SHERIFF
Hey, Frank. Wake up!

Frank springs up at his feet.

DEPUTY 1
Yes, sir.

SHERIFF
Do you know woman named Megan. She has a daughter.
   (to Michael)
What was her name again?

MICHAEL
Sarah.

SHERIFF
Right. Sarah?

DEPUTY 1
No, I do not know her, sir.

MICHAEL
I’m telling you, it’s true.

SHERIFF
Okay, I believe you.

MICHAEL
(remembering)
She’s a teacher in elementary school.

SHERIFF
Frank.

FRANK
Yes, sir.

SHERIFF
Check this out.
FRANK
Right away, sir.

SHERIFF
(to Michael)
Let’s go to see this body, shall we?

EXT. WOODS - AFTERNOON

MICHAEL and SHERIFF ARRIVE on the spot.

Michael is anxiously looking around. There’s no body.

MICHAEL
I don’t understand. The body was right here.

SHERIFF
Well, it’s not here now. Are you sure it was this place?

MICHAEL
I’m positive.

SHERIFF
Maybe she went home?

MICHAEL
I’m telling you, she was lying right here. Before I found her, whole place was surrounded by darkness. It was most peculiar thing. Sun was shining, but it was dark, as if it was a night. And I also heard laugh, very creepy one. It chilled me to the bone.

SHERIFF
You know what you need?

MICHAEL
What?

SHERIFF
A shrink. And a straitjacket will be at place, too.

MICHAEL
You think I’m crazy? Ask my wife, she will tell you what happened.

SHERIFF
Oh, I think I’ve heard enough. I’m gonna call it a day.
MICHAEL
Your a man of the law. You’re just gonna leave it like this?

SHERIFF
Yep. Got better things to do. Like finishing up my lunch.
(walking away)
Fucking tourists.

INT. HENDERSON’S HOUSE - HALLWAY - EVENING

Door opens, MICHAEL ENTERS.

ALICE APPEARS.

ALICE
Hi. Where have you been all this time? Are you okay? I’ve called you a hundred times.

MICHAEL
My cell died. And I’m fine. Where are the kids?

ALICE
They’re in the kitchen, making garlands with your mother.

MICHAEL
We’ve gotta get the hell out of here.

ALICE
Where’s Megan?

MICHAEL
Dead.

ALICE
What?? How?

MICHAEL
I’ve no idea. I couldn’t find Sarah, either.

ALICE
Shouldn’t we call the police first?

MICHAEL
I’ve already been there.

ALICE
And?
MICHAEL
They wanted to put me in a straitjacket. First thing in the morning we’ll pack our bags, and we’ll forget about this devious place once and for all. I have to get some sleep, I’m hitting the wall right now.

ALICE
Okay, honey. I’ll make a bed for you. And you should take a shower. You’ll feel much better.

MICHAEL
Yeah, I’ll do that.

Alice gives him a kiss, and then walks up the stairs.

Michael is heading toward the kitchen.

INT. HENDERSON’S HOUSE - KITCHEN - CONTINUOUS

ROSE, KATIE, TOMMY sitting by the table, cluttered with different kind of flowers.

KATIE
(showing garland)
Look, dad. I’ve made it by myself. Do you like it?

MICHAEL
(kissing her head)
It’s lovely, honey.

KATIE
I’m wearing it tomorrow for the holiday.

MICHAEL
I’m sorry, baby, but we have to leave in the morning.

KATIE
But I wanna stay.

ROSE
Michael, can’t you stay one more day? She’s so excited about this.

MICHAEL
I don’t think we can, no.

KATIE
Why we have to go? You promised.
MICHAEL
No, honey, mommy said “we’ll see”. Daddy’s got to work. You don’t want dad to be fired, do you?

KATIE
(sadly)
No.

MICHAEL
Besides, I think Tommy is not very fond of this flowers day, either. Am I right, little man?

TOMMY
I miss my Guitar Hero.

Michael is smiling.

ROSE
You could leave them with me, and go to set your things straight at work. I’m sure Alice also wants to stay.

MICHAEL
Actually, Alice is with me on this. We’ve gotta go.
(to Katie)
Don’t you miss your friends? I’m sure they miss you.

KATIE
I guess.

MICHAEL
That’s my girl.

ALICE (O.S.)
(from upstairs)
Katie, Tommy! Bed time!

Children rise from the table.

MICHAEL
Hug your grandma goodnight.

KATIE
(hugging)
I love you, grandma.

TOMMY
(hugging)
Goodnight, grandma.

ROSE
(kissing goodnight)
Sweet dreams, angels.
Children hug Michael.

MICHAEL
Sleep well, my little monsters.

KATIE
(walking away)
Arrrggh.

MICHAEL
Arrrggh.

ROSE
I’d really hoped you’ll stay.

MICHAEL
Me too, but all hell broke loose, today. It’s too much for us.

ROSE
What are you saying?

MICHAEL
Megan was murdered.

ROSE
What??

MICHAEL
Yeah, in the woods. I don’t know what happened, but I’ll never forget her face, that’s for sure. And her daughter, Sarah, disappeared.

ROSE
Did you talk with someone about this?

MICHAEL
I went to the sheriff’s office, but they didn’t take me seriously. I need to take my family away from this shit. I have a feeling that everything is starting all over again. I don’t want my kids, or Alice, to be next in line.

ROSE
Are you sure she was dead?

MICHAEL
Yes, I’m sure. Why everybody keep asking me that? I’m not a moron. I know what I saw.

ROSE
Okay, I believe you. It’s just...
MICHAEL
What?

ROSE
I saw today your sleeping pills. It's a very strong stuff. It may cause hallucinations, if you take too much of them.

MICHAEL
I'm seeing things pretty clearly. Plus, I have prescription for them, so don't you worry, I'm not about to go on some kind of killing streak. But thanks for carrying.

ROSE
So, there's no way to talk you out of it?

MICHAEL
Definitely not. I'm going to bed. I'm beat. It was hell of a day. Goodnight, mother.

ROSE
Goodnight, Michael.

MICHAEL
(walking away)
By the way, you should call for a plumber to check out on those pipes. It's starting to reek pretty badly.

ROSE
I will.

INT. HENDERSON’S HOUSE - KATIE’S BEDROOM - NIGHT
Is very peaceful and quiet. Moonlight is coming in the window, softly illuminating the darkness.

Katie is sleeping, with ragged doll lying next to her.

Bedroom door slowly opens. Rose ENTERS, approaching Katie’s bed.

Rose’s hand is reaching sleeping Katie.

ANGLE ON THE WALL, we can see that moonlight is casting Rose’s shadow on it. Suddenly, the shadow starts to change its shape. Nose is getting longer, on the head pointy hat appears, fingers getting longer and deformed.
INT. HENDERSON’S HOUSE - GUEST BEDROOM/HALLWAY - NIGHT

It’s dark. MICHAEL and ALICE are sleeping.

Suddenly, LOUD CHILD’S SQUEAK coming from the hallway interrupts blissful silence.

Michael and Alice spring to their feet. ANOTHER SQUEAK.

ALICE
Katie!

Michael and Alice run out from the bedroom into the hallway, just to see that downstairs Katie is being dragged away toward the front door by some kind of figure in black robes and pointy hat, who is floating right above the floor. Katie is squealing as loud as she can, while Head Witch is dragging her on the floor, holding her by the upper part of jammies. Head Witch aims her hand toward closed door. Door SHATTERS into pieces before her. She and Katie are LEAVING the house.

ALICE (CONT’D)
Katie!!

Michael is charging down the stairs.

MICHAEL
(to Alice)
Go to Tommy’s room and lock up the door!

EXT. HENDERSON’S HOUSE/ORCHARD - NIGHT

MICHAEL RUNS OUT through the front door.

MICHAEL
Katie!

He sees that KATIE is being dragged around the corner of the house. Katie is SQUEAKING.

Michael starts to run in their direction. He runs out from around the corner, seeing Head Witch is dragging Katie inside the orchard.

EXT. ORCHARD - CONTINUOUS

MICHAEL is going after them, running amongst the apple-trees. He’s lost them from his field of sight, but still hears the squeaks. Michael’s hacking through the apple-trees, moving branches aside. But something weird is going on. The trees looks like they’re alive. Every time he wants to hack through them, they start blocking his way with their branches.

MICHAEL
Katie!
He’s tossing amongst the trees, trying different kinds of directions, but it isn’t helping. From out of nowhere, one of the thicker branches hits him hard right in the head. He’s little woozy. Little blood starts flowing from his temple.

Katie’s squeals are fading.

MICHAEL (CONT’D)
Katie! Where are you?!... Katie!!

Michael is finally made it out from the orchard. Standing at the tree-line, anxiously looking around.

Suddenly, Head Witch on a broomstick, with KATIE in the back, flies right before him, soaring up.

KATIE
(frightened; outstretched arms)
Daddy!

LOUD WICKED LAUGH. Head Witch flies away.

MICHAEL
Katie!!

Michael is chasing them ‘till they are far away, and finally disappear in the darkness of the night. He kneels down, completely woeful.

CLOSE-UP ON RAGGED DOLL lying next to him. He squeezes it tightly. Fury is burning in his teary eyes.

INT. HENDERSON’S HOUSE - MICHAEL’S ROOM - NIGHT

Light is on. On the nightstand FLOWERPOCKET with fresh flowers.

TOMMY is lying in his bed. ALICE is rubbing his head. Both are scared.

Door opens, MICHAEL ENTERS, holding ragged doll. He’s devastated, head lowered down.

ALICE
Where’s Katie?

He nods in disapproval.

ALICE (CONT’D)
Where’s my baby?!

MICHAEL
She... She took her.
(tears in eyes)
I’ve did everything I could. She’s gone.
ALICE
    (nodding in disapproval)
No. No!... No!!

She throws herself at him, beating his chest with her fists.

Tommy has tears in his eyes.

ALICE (CONT’D)
    (sobbing)
Where’s my baby?!

Alice is completely heartbroken.

MICHAEL
    (hugging her)
I’m so sorry.

ALICE
What we’re going to do now?

MICHAEL
We’ll get her back. I swear to you.

He’s looking around the room.

MICHAEL (CONT’D)
Where’s mother?

Alice is trying to put herself together.

ALICE
    (through tears)
I don’t know. She’s not in her room. I’ve looked upstairs. I couldn’t find her.

MICHAEL
Did you search the bathroom?

ALICE
I did. She wasn’t there.

MICHAEL
Stay with Tommy, okay?

ALICE
Where are you going?

MICHAEL
I doubt that she went out in the middle of the night. She must be here somewhere.

ALICE
Please, don’t leave.
MICHAEL
I’m not going anywhere. I’ll search
the house, and I’ll be right back.
Just shout if you need me, okay?

Alice nods.

MICHAEL (CONT’D)
Don’t worry. We’re gonna get this
bitch.

ALICE
Be careful.

Alice sits down next to Tommy. Hugging him tightly.

Michael LEAVES the room.

TOMMY
I’m scared, mommy.

ALICE
Everything will be all right,
sunshine. I won’t let anything
happen to you. I promise.

TOMMY
Where is Katie?

ALICE
I do not know, sweetheart, I do not
know. Try to get some sleep, okay?

Tommy nods. She’s tucking him in, trying to stifle her tears.

INT. HENDERSON’S HOUSE - ATTIC - NIGHT
Hatch opens. MICHAEL’S HEAD APPEARS in the attic.

MICHAEL
Mother?

There’s no sign of her.

INT. HENDERSON’S HOUSE - KITCHEN - NIGHT
Michael ENTERS the kitchen. Looking around. Again nothing.
Approaching patio doors.

EXT. HENDERSON’S HOUSE - PATIO - NIGHT
MICHAEL opens up patio doors.

MICHAEL
Mother! Hello?!
Only CRICKETS SOUNDS.

INT. HENDERSON’S HOUSE - MICHAEL’S ROOM - NIGHT

Cat ENTERS the room, jumps on the bed. Alice starts to pet it, great sadness in her eyes.

INT. HENDERSON’S HOUSE - KITCHEN - NIGHT

MICHAEL
Where is she?

Michael is looking across the kitchen, toward basement door.

INT. HENDERSON’S HOUSE - BASEMENT - NIGHT

Dark interior. Door opens. MICHAEL ENTERS. Smell floating around the house is even more intensive in here.

He hits the light-switch on. CLICK.

MICHAEL (CONT’D)
(coversing nose with his sleeve)
This stink is unbearable.

He’s walking down the stairs.

Basement interior is damp and gloomy, stuffed with all kinds of junk. Mould on the walls.

MICHAEL (CONT’D)
Mom? Are you here?... Hello?

He walks by the ventilation grate, steps into something. Looking down.

ZOOM IN ON FOOT. He lifts it up. STICKY SOUND. Almost dry pool of blood under it.

MICHAEL (CONT’D)
What the fuck?

ZOOM IN ON GRATE. There are dried-up patches of blood. Michael’s fingers touching the patches.

CLOSE-UP ON MICHAEL’S FACE, he’s looking at the blood on the fingers.

He anxiously tries to pull the grate out, but it’s inserted for good. He’s looking around, finds the crowbar nearby. Starts levering up the grate.
INT. HENDERSON’S HOUSE – MICHAEL’S ROOM – NIGHT

Tommy is sleeping. ALICE is lying next to him, petting CAT.

    ALICE
    Don’t worry, Blackie, will find your friend. Maybe if all of this is over you’ll come with us, what you say? Would you like that?

Alice starts to freak out while staring into its eyes.

CLOSE-UP ON CAT’S EYES, old wrinkled face in them.

In this instant, Alice takes away her hand from it. Cat starts HISSING. Suddenly jumps on her with its claws. MEOWING. She tries to shake it off of herself. Pissed off cat is scratching her neck, nailing claws into her skin.

Tommy wakes up. Sees that mom is fighting cat. He takes flowerpot from the nightstand, splashing water all over cat.

Cat rapidly jumps off, its fur starts to smoke. Tossing all over the floor, WHINING. Paws change shape instantly to wrinkled palms and back, as well as its head, which changes into the witch’s head and back.

Frightened ALICE is holding Tommy tightly in her arms.

Cat finally recovers from the pain. Starts to bristle.

In the same time broomstick flies in through the window, spatters the glass. SHATTERING.

Alice screams, and covers Tommy’s head with her hands.

Broomstick makes one circle around the room, cat jumps on it. While sitting on the broom we can hear VERY CREEPY VOICE coming from the cat.

    CAT
    Endless fire to all my foes.

Fire starts swallowing the whole room, while cat flies away through the window. Turns back his head, LAUGHING WICKEDLY.

INT. HENDERSON’S HOUSE – BASEMENT – NIGHT

Michael is checking the grate. Its getting loose. One more pull with the crowbar, and grate lands on the floor, HEAVY SOUND.

He looks into the hole, and jumps out rapidly.

CLOSE-UP ON MICHAEL’S FACE, is white as a sheet.
ZOOM IN ON THE HOLE. We can see that Rose’s head, as well as the rest of the body is unnaturally stuck inside, twisted, and folded into a cube. Rose’s bloody eyes are still open, foot is under her chin.

ALICE (V.O.)
(from upstairs)
Michael!... Michael!

Michael springs to his feet, starts to run up the stairs.

INT. HENDERSON’S HOUSE - MICHAEL’S ROOM - NIGHT

Whole walls, ceiling, and floor are covered in burning flames. Great fire-wall instead of the door. Only this room is burning. Fire is not spreading.

ALICE and Tommy are sitting on the bed, which is untouched by the flames. They’re choking, ‘cause flames absorb the air.

By the window raven flies by. RAVEN’S VOICE.

Michael reaches the room, wall of fire is blocking way in.

MICHAEL
Alice!

ALICE
Michael! Help!

MICHAEL
Hold on, I’m coming!

He’s got to think fast. He disappears for a moment in Katie’s room. Moments later, runs out from there with the blanket. Covering up his whole body with it.

ALICE
Michael!

MICHAEL
I’ll be right there!

He takes a deep breath, covers up his head, and jumps through the wall of fire. In the same moment whole fire disappears.

Frightened Alice is looking all over the room, which is untouched, like there was no fire at all.

She helps Michael to take the blanket off.

ALICE
Are you all right?
MICHAEL
Yeah, I’m fine.
(looking around)
What just happened?

Tommy gives Michael really tight hug.

EXT. HANK’S HOUSE - NIGHT

Family car pulls over in front of the double storied white house, with brick chimney from the side.

CUT TO:

EXT. HANK’S HOUSE - PORCH - NIGHT

MICHAEL is banging at the door.

On the second floor light turns on.

HANK (O.S.)
I’m coming, I’m coming.

UNLOCKING DOOR. Door opens, HANK APPEARS.

HANK (CONT’D)
Michael? What are you doing here?

MICHAEL
I need to ask you for a favor.

In the background, Alice and Tommy sitting in the car.

INT. HANK’S HOUSE - LIVING ROOM - MORNING

MICHAEL, ALICE, HANK sitting by the table with open journal and pentagram book.

SUPERIMPOSE: April 30th

MICHAEL
(leafing through the pentagram book)
There must be something useful in here.

ALICE
(looking through the journal)
Basing on your father’s discoveries, and on what we’ve just been through... I can’t believe I’m actually saying this, but we’re dealing with a witch.
MICHAEL
Yeah. As disturbing as it sounds, we have no choice in that matter.

HANK
So, your mother was actually a one in disguise? I have goose bumps all over my body, just thinking about it. So, what now?

ALICE
(leafing through the journal)
According to this, witches are ageing, same as we are. And they need pure blood of a young flesh to keep themselves alive. In order to reset the process, they need to summon... The Cone of Power, whatever that is.

HANK
So that means... What? They drink it or something?

ALICE
I don’t know.

While turning pages of the book, Michael sees a drawing - THE CONE OF POWER SURROUNDED BY FOUR WITCHES, AND GIRL LEVITATING ABOVE THE TOP. ONE WITCH IS RAISING CHALICE, SUCKING LIFE FROM THE GIRL RIGHT INTO IT. BLACK CLOUD IS HOVERING ABOVE THEM.

MICHAEL
I think they want to sacrifice her.

ALICE
What?

MICHAEL
Katie. They want to suck her youth out of her, or something like that. Just to be young again.

He turns the page. Another drawing. THIS TIME WITCH IS DRINKING FROM THE CHALICE. THE POWER IS DIVERGING FROM HER TO THE OTHER WITCHES, MAKING ALL OF THEM YOUNG AGAIN. AND SACRIFICED GIRL IS TOTALLY DRAINED FROM HER VITAL ENERGY.

MICHAEL (CONT’D)
We have to do something, or we’ll never see our baby again.

Alice is heartbroken, loosing her hope. Starts to cry.
ALICE
It’s all my fault. We’re here, because of me. I wanted for us to come here. And now...

MICHAEL
Hey! It’s nobody’s fault. Especially yours, you hear me?
(hugging Alice)
And we’ll get her back. No matter what. We can’t give up.

ALICE
My life will be over if she... If she...

MICHAEL
It won’t come to that. I’d rather die than let something happen to my family.

HANK
Beltane Eve and Halloween is the best time for them to go with this ancient ritual. So, this definitely happens tonight. How we intend to stop her?

ALICE
The question should be - How we intend to stop them? I’m certain, she’s not alone.
(turning journal pages)
Look. In here, there are four of them. It says, that every witch represents one of four elements; water, air, earth, and fire. Three more of them are needed to complete this ceremony.

HANK
One is more than enough. But four? How can we manage to kill four of them?

MICHAEL
I have no idea. There’s no mention in here how to destroy them.
(showing book)
Do you know where he got this? ‘Cause I’m pretty sure it didn’t come from the library.

HANK
Some woman gave it to him, actually. She appeared from out of nowhere, gave him this book, and disappeared just as mysteriously.
(MORE)
HANK (CONT’D)
Richard said, there was something familiar about her. Like he knew her from somewhere.

MICHAEL
Did he recognize her?

HANK
No. She was wearing a hood. But he had this feeling, you know, that they’ve met before.

ALICE
Witches dabble in black arts, necromancy, summoning, right? So they are something like Evil incarnate.

MICHAEL
Yes. Your point being?

ALICE
If dark forces give them power, then maybe something that is pure and holy will have destructive effects on them. We just need to find out what it is?

MICHAEL
Maybe priest will know.

ALICE
Water can do the trick. I think.

MICHAEL
I don’t think that...

ALICE
Just hear me out. When this cat attacked me, Tommy splashed water all over it, and it or she started to change its form. So, if regular water has this kind of effect on them, then holy water should be deadly in its actions.

MICHAEL
It’s only one way to find out.
   (rising from the table)
   I’m going to find the priest.

ALICE
I’m coming with you.

MICHAEL
No. Someone has to stay with Tommy.
HANK
I’ll take care of him. You two go ahead. Time is working on your disadvantage here.

MICHAEL
Okay. Let’s go, then.

HANK
Good luck.

EXT. PRIEST’S HOUSE - MORNING

MICHAEL and Alice standing on the porch. Michael is knocking. There’s no answer.

MICHAEL
Maybe he’s inside the church.

EXT. CHURCH - MORNING

MICHAEL and ALICE approaching front door. He is pulling the knob. It’s locked.

Alice is pointing at the note hanging on the door.

ALICE
Look.

ZOOM IN ON THE NOTE THAT READS - “CHURCH CLOSED DURING BELTANE HOLIDAY”.

MICHAEL
That’s weird.

ALICE
It’s a pagan holiday after all. But it should be open, nonetheless. Let’s check from the back.

They go around the church.

Approaching back door. Alice pulls the knob, door opens, CREAK.

INT. CHURCH - MORNING

MICHAEL and ALICE ENTER the church.

It’s very quiet.

MICHAEL
I’ll check the confessional.

He is walking toward the confessional.
Alice is looking around, sees dead priest hanging on the cross. Dried out blood everywhere.

ALICE
Michael.

He turns his head.

MICHAEL
What’s wrong?

He sees it, too. Slowly walks toward the altar.

MICHAEL (CONT’D)
In the name of Christ, what is happening here?

ALICE
We’ve got to do something. We can’t leave him like this.

MICHAEL
I’m calling sheriff. Maybe this time he’ll actually do something about it.

He takes out his cell, makes a call.

MICHAEL (CONT’D)
It’s ringing.

In the same time front door opens wide. SHERIFF and FRANK ENTER THE CHURCH.

Michael gives surprisingly look at the sheriff, then at the cellphone.

MICHAEL (CONT’D)
Sheriff? I’m so glad to see you.

SHERIFF
I bet you do. You just can’t stay out of trouble, can you?
(looking at the priest)
Whoa, this one is more freaky than the last one.

Alice is standing next to Michael.

MICHAEL
Huh? What are you talking about?

SHERIFF
(snorts)
We’ve found Megan.

MICHAEL
I told you she was dead.
SHERIFF
Yes, that she is. But you forgot one slightly little detail. You didn’t mention where is her head.

MICHAEL
Say again?

SHERIFF
(gloating)
We found a knife not too far from her decapitated body. We ran the prints. And guess what? They belong to you, Mr. Henderson.

Alice is shocked, can’t believe this.

ALICE
It wasn’t him. Witch did this.
    (pointing at the priest)
And this.

SHERIFF
Witch, huh? You know, many freaks pass through this town, especially in this time of year, but you two take the cake. So, in a moment I will give you a fine piece of jewelry, you put them on nicely. And then, I will transport you to your lovely suite.

MICHAEL
Are you kidding me?? I was just calling you to tell you about this shit. You can’t arrest me, ‘cause I’m not the one who did this!

SHERIFF
Actually, I can. Thanks to you, my payroll will go through the roof. Fucking nutjob. They will fry you like a chicken.

ALICE
Please, listen to us...

Sheriff takes out his weapon.

SHERIFF
On the ground! Now!

MICHAEL
You’re making a mistake. Please, our daughter went missing.

SHERIFF
Did you kill her as well?
MICHAEL
We’ve only came here for help.

SHERIFF
Yeah, I see that priest needed it more. I said, on the fucking ground! Or I’ll put all my bullets in your demented skull!

Michael lies down on the ground.

SHERIFF (CONT’D)
(snorts)
Hands on the head!
(to Frank)
Go, wait outside. This is my prey.

FRANK
(nods)
Sir.

Frank LEAVES.

MICHAEL
If my daughter dies tonight, I will thrust this badge of yours in your fucking heart!

SHERIFF
And he’s back.

Sheriff violently grabs his hands, putting handcuffs on. Grabs him by the shirt, lifts him up. Then gives him strong punch right in the guts. Michael is coughing.

ALICE
No! Leave him be!

Alice jumps on sheriff from behind. He throws her off of himself. Gives Alice intense slap with his weapon. She lands on the altar, on which CANDLESTICK is standing.

Michael is firing with fury. He charges at the sheriff like a raging bull, pushing him on the nearby benches. Sheriff hits it with his head, weapon slips out form his hand. He’s fuddled. Grabs weapon from the floor, aiming at Michael.

SHERIFF
Godspeed!

In the same time, Alice hits him in the face with the candlestick. Sheriff drops down on the floor, half-dead. Open wound on his temple, blood is flowing. Alice drops the candlestick, METALLIC SOUND. Searching through his pockets for the keys. Got it.

She takes Michael’s handcuffs off.
ALICE
Are you okay?

MICHAEL
Yeah. What would I do without you?

They’re hugging.

MICHAEL (CONT’D)
Let’s take what we’re came for, and find our little girl.

They’re running toward the stoups.

ZOOM IN ON STOUP. It’s dried out, and cracked from the heat.

ALICE
What now?

MICHAEL
We’ll find another way. Come on.

Michael grabs her hand, RUSHING OUT through the back door.

EXT. WOODED MOUNTAINS/MARCHES - DAY

Sunny day.

POV, WITCH IS FLYING ON BROOMSTICK. We can see only a tip of broomstick hacking through the trees with dizzy speed. While she’s flying, scenery is changing into the pebbly terrain, then meadows, and finally darkness descends, while flying into the marches.

Not far, we can see pond filled with some kind of black tar, with little flames spread all over it. Whole place is bone-chilling, gloomy.

EXT./INT. GRIMVILLE ROAD/FAMILY CAR - DAY

All town is preparing for The Eve of Beltane. Houses are decorated with garlands and fresh branches.

On the grassy square, Maypole is standing, with garland on the top, and colorful long ribbons hanging from it. Group of people, wearing green robes and garlands, is gathered around it.

Family car is driving down the road, with MICHAEL and ALICE. Michael is sitting behind the wheel. Alice is searching through the pentagram book.

ALICE
I think we don’t need holy water.
Regular should be more than enough.

(MORE)
It says, that witches never appear during rainy days. And even when they manipulate the weather, such as storm, it never rains.

MICHAEL
So, now we know how to defend ourselves. All we have to do now, is to figure out where to look.

ALICE
(turning the pages)
It also says, the ritual has to be performed at least once in a century, otherwise, they’ll die like the rest of us.

MICHAEL
So, it’s their own way for immortality? Great. Can’t wait to kill something that cannot die.

INT. CHURCH - DAY

Sheriff is waking up. Holding his wounded chick, heading toward exit. Opens front door. LEAVING THE CHURCH.

EXT. CHURCH - CONTINUOUS

SHERIFF WALKS OUT from the church. He sees parade marching down the road, singing, having fun.

PARADE
Bless ourselves and our children,
Bless every wish that comes from our loins,
Bless him whose name we whisper,
Bless her from whose womb came totality.

SHERIFF
(to himself)
Filthy vermin.

Cop-car parked in front of the church. FRANK is sleeping behind the wheel, his hat lowered down. Window is open.

Sheriff approaches the cop-car.

SHERIFF (CONT’D)
You’ve got to be fucking kidding me.

Sheriff hits the horn.
SHERIFF (CONT’D)

Wake the fuck up!!

Frank instinctively jumps on his feet, forgetting that he’s in the car, hitting his head on the roof.

SHERIFF (CONT’D)

What the fuck is your problem?! Are you fucking retarded?!

FRANK

(stutter)

N-n-n-o, sir.

SHERIFF

Shut your eyes one more time, and I will personally make sure you’ll never open them, ever again! Do I make myself clear?!

FRANK

Yes, sir. Are you all right, sir?

SHERIFF

What the fuck is it to you? Fucking, good for nothing lazy-ass. Wanna sleep? Go to graveyard.

EXT. HENDERSON’S HOUSE – DAY

Family car pulls over.

INT. FAMILY CAR – CONTINUOUS

ALICE

Why are we here?

MICHAEL

I have to check something. It’ll only take a few moments. I’ll be right back.

INT. HENDERSON’S HOUSE – ATTIC – DAY

Michael approaches the map of woods area.

ZOOM IN ON MAP. There are five red circle marks on it, north from the town.

Michael takes the map.

ALICE (V.O.)

Michael!!

He charges toward exit.
EXT. HENDERSON’S HOUSE - DAY

Front door is open. MICHAEL APPEARS, dead stop in the doorstep.

The yard is dark even though is the middle of the day.

Alice has locked herself inside the car. Suddenly, passenger’s door is being SQUASHED by some kind of invisible force, and RIPPED OUT from the hinges.

On the treetop, raven is sitting, and cat underneath it.

The same force is trying to pull screaming Alice out from the car. She is holding the chair, while being in horizontal position.

   ALICE
   Michael!!

Michael charges out from the house, but he is able to make only few steps outside. The force SHUTS the front door, then pushes Michael back. He bounces off of the door, lands half-conscious on the porch. Door opens wide, another push sweeps him right back into the house. Again, door SHUTS.

Alice is getting weaker.

   ALICE (CONT’D)
   No! Let me go!!

CLOSE UP ON HER HANDS HOLDING THE CHAIR. Fingers loosing their grip.

   ALICE (O.S.) (CONT’D)
   Nooo!!

INT. HENDERSON’S HOUSE - HALLWAY - DAY

Michael slowly gets up from the floor. He pulls a knob, but door won’t open. Starts kicking it. But door is locked tight.

   ALICE (V.O.)
   Help!!

He grabs a LITTLE TABLE standing next to him, and throws it into the nearby window. SHATTERING.

EXT. HENDERSON’S HOUSE - DAY

MICHAEL JUMPS OUT through the broken window. He can’t believe what he sees.

ALICE looses her grip, and it looks like force is sucking her in. She is flying in the mid-air, bouncing off of the nearby tree. Drops down on the ground.
Michael wants to run up to her, but again, he makes few steps, and tumbling in the air family car is heading right at him. Michael hits the dirt. Car rams into the house wall, CRUSHING right above him.

Head Witch on the broomstick flies rapidly next to Alice. Her hand grabs Alice by the clothes, flying away with her.

CLOSE-UP ON CAT’S EYES. Burning flames appear in them. Rammed in the wall car bursts in to flames.

ALICE
(tossing in mid-air)
Let me go! Help!!

Michael recovers from the crash. Anxiously looking for Alice. But she’s gone, along with raven and cat. Sees the burning car next to him. Starts running away. Car explodes, BOOM, blast throws him away. Destroyed wall CRUMBLES down, whole house sets on fire.

Michael is little woozy. Slowly rises from the ground.

FADING ECHO OF WICKED LAUGH.

MICHAEL
I will fucking kill you!! You hear me?! I will fucking kill you all, you gnarled bitches!
(pause)
Tommy!

Michael starts to run fast down the road.

EXT. HANK’S HOUSE - PORCH - DAY

HANK is sitting on the bench, along with TOMMY. He’s teaching him how to put the cleaning rod into the DOUBLE-BARREL.

HANK
It’s very simple, see? You stroke it up and down couple of times, like this. And it’s done.

TOMMY
Can you teach me how to shoot?

MICHAEL (O.S.)
I don’t think so.

MICHAEL APPEARS.

TOMMY
Dad! I’ve cleaned my first gun.
MICHAEL
I see that. And your experience with gun ends right here, little man.

HANK
(taking gun from Tommy)
It's not loaded.

MICHAEL
(to Tommy)
Go upstairs, and put your jacket on. We're going on a little hike.

TOMMY
Cool.

TOMMY ENTERS THE HOUSE.

HANK
Any progress?

MICHAEL
I need to ask you for your help again.

HANK
Sure. What you need? Wait a second. Where's your wife?

CUT TO:

EXT. HANK'S HOUSE - PORCH - MOMENTS LATER

MICHAEL and HANK sitting on the bench, looking on the map.

MICHAEL
She's gotta be here somewhere.

HANK
It's a lot of terrain to cover. This will take us few days.

ZOOM IN ON MAP WITH RED CIRCLES.

MICHAEL
What are these red marks? Did my father mention them?

HANK
No. But I think I know what they are. Week before the Beltane Eve we light up five huge bonfires. It's a tradition. And these marks are the locations of our holy fire.
MICHAEL
It’s not make any sense. Why would he mark something so obvious?

HANK
You got me there. Where’s the pentagram book? Maybe we’ll find something in there.

MICHAEL
It burned along with journal, my car, and probably my mom’s house.

HANK
So, we’re fucked.

MICHAEL
(thinking)
Not necessary. I think you nailed it.

HANK
I did?

MICHAEL
Do you have a pen?
Hank takes out pen from his jacket.

HANK
Here.

Michael starts to connect the five marks together, making pentagram of them.

HANK (CONT’D)
Not bad.

MICHAEL
Book had pentagram sign with head of goat in the middle. Those bonfires represent tips of the star, goat is the symbol of sacrifice.

(making “X” in the middle of the pentagram)

They have to be here, right in the middle. Do you know where it is?

HANK
Sure. But it won’t be easy. No one goes there. It’s traitorous, swampy terrain. Going there in the middle of the day is dangerous enough, but after dark is suicide.
MICHAEL
I understand if you want to bail on this.

HANK
I didn’t say that. I would lie, if I said, I can’t wait to go there. But you’re Richard’s son. And he would kill me, if he knew, I left you alone on this.

MICHAEL
Thanks.

HANK
Let us kick some witches’s ass.

EXT. TOWN SQUARE - EVENING

Maypole is done. Colorful ribbons plaited together around it. People in green garlands dancing around the pole, singing.

PEOPLE
(chanting)
Weave, weave, it is our fate we weave
By choice, not chance
With love and will
It is our fate we weave.

Bonfires burning. Some of the folks jump across them. Celebration has very warm and happy character.

Cop-car is driving down the main road.

INT. COP-CAR - EVENING

FRANK is driving. SHERIFF is sitting next to him.

SHERIFF
When we find him, I don’t want to see any hesitation from you. Understood?

FRANK
Sir?

SHERIFF
If you see him, shoot him dead on sight.

FRANK
But...
SHERIFF
No fucking "but", you hear me?!
It's a fucking psycho, and he dies tonight.

FRANK
Yes, sir. How do we find him, sir?

SHERIFF
I know where he's heading. Now step on it. We've got to be there first.

FRANK
Yes, sir.

ENGINE ROARS while car getting speed.

EXT./INT. END OF THE MOUNTAIN ROAD/HANK'S CAR - EVENING

HANK’s pick-up pulls over. Headlights illuminate the end of the road.

HANK
We have to walk from here.

MICHAEL
(to Tommy)
Are you ready, little man?

TOMMY
Uh-huh.

MICHAEL
Do you have this water pistol I gave you?

TOMMY
(taking it out)
Right here.

MICHAEL
Keep it close to yourself, all right?

TOMMY
Okay.

Hank gets out from the car. Walking at the back, pulling off the bed cover. Takes out double-barrel, slings it on his back. MICHAEL has BACKPACK on his back.

HANK
Let’s go hunting. I’ve got empty space above my fireplace, and can’t wait to see her head as the crowning of my trophies.
MICHAEL
Thanks for doing this.

HANK
You’ll thank me after. Let’s go
find your girls.

MICHAEL
Come on, Tommy.

EXT. MARCHES - NIGHT

Next to the flaming pond is cage with ALICE locked inside.

Above the pond’s surface HEAD WITCH is floating. She’s
raising her gnarled hands. Flames are extinguished rapidly.

CAT is standing by the shore.

CAT
(creepy voice)
From my head to my toe,
make my awed shadow to grow.

Cat is being wreathed by black smoke. Its form is growing,
changing into the witch. Smoke’s fading out, and WITCH 1
appears. She’s floating above the pond surface, next to the
Head Witch, raising hands.

WITCHES
Tar of Blackness use your way,
show us where is hunter’s prey.

In the black tar filling the pond, images starts flashing:
GRIMVILLE PEOPLE DANCING AROUND THE MAYPOLE; JUMPING ACROSS
BONFIRES; MICHAEL, HANK AND TOMMY WALKING THROUGH THE WOODS.

Broomsticks suddenly appear, flying under the Witches. FADING
WICKED LAUGHS while they fly away.

After that, RAVEN flies down from the tree. Sits down by the
Alice’s cage. Staring at the lock, CLICK, cage door opens,
GRATE. Alice is free.

RAVEN
(sweet voice)
Run.

ALICE
Where’s my baby?

RAVEN
(sweet voice)
You have to go. Now.

ALICE
I’m not going without Katie.
RAVEN
(sweet voice)
If you want to save your daughter,
you must run. You can’t help her
right now. Go.

Alice starts to run, not looking back.

Raven flies away.

EXT. END OF THE MOUNTAIN ROAD – NIGHT

Cop-car pulls over next to Hank’s pick-up truck. SHERIFF and FRANK GET OUT. Sheriff is holding a shotgun.

SHERIFF
Fuck. We’re late. He’s already
here. I should have known this
cemetery prick will help him out.

FRANK
What now, sir?

SHERIFF
We’ll cut him off. I know shortcut
to the place they’re heading.
Tonight it’s the end of their
existence. Let’s go.

FRANK
Where are they going exactly, sir?

SHERIFF
To their undoing.
(tossing shotgun)
Catch. You’ll need it.

FRANK
And what about you, sir?

SHERIFF
I’ve got all I need.

EXT. WOODS – NIGHT

MICHAEL, HANK, TOMMY walking very fast. Hank is leading.

MICHAEL
We need water.

HANK
Not far form here is a stream. We
should be there in about five
minutes.
MICHAEL
How you holding up, little man?

TOMMY
Fine.

MICHAEL
You’re very brave. Stick close to me, okay?

Tommy nods.

EXT. WOODS - NIGHT

Above the trees, on the background of starry night, two Witches on broomsticks are flying, doing barrels, outdoing each other. WICKED LAUGHS.

EXT. STREAM - NIGHT

ZOOM IN AT OPEN BACKPACK AND FLATTENED BALLOONS lying by the shore.

MICHAEL fills up balloon with water, making water-grenade.

HANK
Are you sure it’s gonna work?

MICHAEL
Beats me. But sometimes the stupidest ideas are the most effective ones. You could use couple of this yourself, you know.

HANK
(rubbing double-barrel)
My Betty is all I need. She has never let me down.

ECHO OF WICKED LAUGH.

MICHAEL
Shit. They’re here.

TOMMY
Dad, I’m scared.

MICHAEL
Hide in the bushes, Tommy. Quickly.

Tommy hides in the nearby bushes.

HANK
We have to stay quiet. Maybe they won’t spot us.
Michael is holding water-grenade, waiting for the Witches.

SHERIFF (O.S.)
But I will.

Michael turns his head. SHERIFF gives him powerful kick in the jaw, which makes Michael hit the ground hard, dropping water-grenade.

SHERIFF (CONT’D)
(to Frank)
Shoot this other motherfucker.

FRANK is aiming at Hank. Hands are shaking a little.

FRANK
Drop your weapon!

SHERIFF
Shoot this piece of shit!

FRANK
Drop your weapon, or I’ll shoot you dead!

HANK
(taking off double-barrel)
Okay, okay. Take it easy.

SHERIFF
(taking the double-barrel)
Give me that.

FRANK
Hands behind your head! Do it!

Hank obeys.

SHERIFF
Okay, he’s defenseless. Kill him.

FRANK
What? But he gave up, sir.

SHERIFF
(walking toward Frank)
When I tell you to do something, you do it, you hear?! Kill this motherfucker!!

Frank’s hands shaking even more.

FRANK
I... I can’t, sir. He’s unarmed. Let’s take him to custody.
SHERIFF
(to Hank)
No one is loyal enough these days.

Sheriff with one hand points double-barrel at Frank, and shoots him in the heart, like it was nothing.

SHERIFF (CONT’D)
Sooner or later. What’s the difference?
(to Hank)
It’s hard to find reliable minions these days.

Michael isn’t very surprised seeing this, unlike Hank, who’s speechless.

ANGLE ON SHERIFF’S BACK. He drops double-barrel at Frank’s feet. Turns his head toward Michael and Hank, and we can see that he has a witch’s face.

HANK
What-the-fuck?

Michael is trying to pull himself up, but he’s too weak.

SHERIFF/WITCH 2
(creepy voice)
Piece by piece.

Little parts of sheriff’s uniform starts to burn off, one after another, revealing black robes. Hat starts to grow pointy, getting black. Witch 2 is floating before them in all her glory. She takes out her hand, squeezes the fingers.

Hank’s body is rapidly crushed from the inside, flattened, creased. Blood starts to flow from the fractures. He hits the ground, dead.

Michael tries to reach water grenade, made it. But his hand is paralyzed immediately.

Witch 2 is floating toward him. In the same moment, behind her, ALICE APPEARS from the darkness. She grabs water grenade, throws it at Witch’s 2 back. SPLASH. Body starts to smoke, she is SCREAMING MERCILESSLY.

EXT. WOODS - NIGHT

Witches are flying above the tree tops. Suddenly, Head Witch’s robes open up, and swarm of bats fly out from underneath it, hundreds of them, FLUTTERING, SQUEALING.

WITCH 1 stops in the mid-air.
WITCH 1
(creepy voice)
Bow before my glory.

Treetops starts to bend aside.

EXT. STREAM - NIGHT

MICHAEL is looking up. Treetops draw aside, reveal starry sky, and swarm of furious bats scorching down their way, SQUEALING. In the background, Witches on broomsticks hovering in the air.

ALICE runs by the smoking Witch 2, toward Michael. Helps him stand up on his feet.

ALICE
Quick! We have to jump in.

Bats are whirling down, closer and closer.

ALICE (CONT’D)
Dive in!

They take a deep breath, diving in the stream.

Bats are circling above the surface, SQUEALING.

Witch 2 is recovering. In the background, broomstick flies out from the darkness right under her, and she flies away.

Head Witch points her gnarly fingers toward stream.

Water in the stream starts to boil, BUBBLING, bubbles are forming on the surface.

Michael and Alice jump out from the water rapidly, right into the swarm of furious bats. Bats starts biting them everywhere, scratching, SQUEALING. Alice got one attached to her back. They try to drive them off, but there are too many of them. In the background, Head Witch and Witch 1 fly away. WICKED LAUGHS.

RAVEN is sitting on the tree. Roses from it. Flies right through the rampant swarm. SIZZLING. Bats are burned this instant. Only ashes are flowing in the air.

Raven sits down on the rock, near the stream.

Michael comes round. He’s taking water-grenade, aiming at the raven.

MICHAEL
Swallow this, you twisted bitch!
ALICE
   (stopping Michael’s hand)
No! She helped me escape.

MICHAEL
What are you doing?? Do you really wanna spare her?

ALICE
I don’t know.

RAVEN
   (sweet voice)
Sweet voice stirred with raven sound – growth and float above the ground.

Raven starts to change its form. Vortex of black smoke is circling around it. Raven is growing, changing into the Witch Katie in black hooded robes. It’s done. Vortex is fading slowly. WITCH KATIE is floating before them. Slowly takes the hood off, revealing herself to them. She’s stunningly gorgeous young woman, with glittering, long black hair, and azure eyes. Her voice is sweet and mesmerizing, unlike the other witches.

Michael and Alice are stunned, expected to see someone else.

WITCH KATIE
   It’s been so long, Michael. I’ve missed you so much.

MICHAEL
   (confused)
Wait, what? What are you talking about? I don’t know you.

WITCH KATIE
Look into my eyes, Michael. Glance into my soul, and you will see.

CLOSE-UP ON MICHAEL’S FACE. His eyes are getting bigger, can’t believe what he sees.

ANGLE-ON MICHAEL’S LITTLE SISTER – KATIE, who’s standing before them instead of Witch Katie.

MICHAEL
   (shocked)
It... It’s impossible. You’re not here. You can’t be.

KATIE
   (sweet voice)
I’ve waited so long for you, brother. You’re my family, my blood, my heart.
MICHAEL
(with tears in eyes)
It’s really you? What they have
done to you?

Tommy runs out from the bushes into the Alice’s arms.

ALICE
Tommy. Are you all right?

Tommy nods. She hugs him tightly.

ANGLE ON WITCH KATIE, little Katie is no more.

Tommy’s looking at Witch Katie with fear in his eyes.

ALICE (CONT’D)
(to Tommy)
Don’t be afraid. She’s a friend. I
think.

WITCH KATIE
They needed fourth follower. In
order to do that, they had to make
me one of their kind. For many
years pain was excruciating, until
black force has finally naturalized
in me. I felt peace, and
unbelievable power awaiting my
command.

MICHAEL
(furious)
I swear, they will pay for this.

WITCH KATIE
My path is already set. You can’t
change it anymore. But you still
can save your little Katie... if
you’ll hurry.

ALICE
(to Katie)
You’ve been protected us all this
time, haven’t you?

WITCH KATIE
That I have.

ALICE
Thank you.

MICHAEL
We’ll do anything. She means
everything to us.
WITCH KATIE
I won’t let them kill your daughter like they’ve killed so many. Innocent children, hundreds of them, even our parents. This Evil must be stopped, tonight.

MICHAEL
Wait. Are you saying that father has been murdered?

WITCH KATIE
Yes. He was too close to the truth.

For moment, Michael is feeling helpless, but he’s pulling himself together very quickly.

WITCH KATIE (CONT’D)
I’ll help you however I can. But know this - the sacrifice must be made.

MICHAEL
Sacrifice?

WITCH KATIE
Yes. It’s inevitable. When full moon will be on the highest spot in the sky, The Cone of Power will be created, and dark forces will crawl out into this world. In order to keep them away from spreading like unstoppable locust, they need to receive The Gift of Darkness.

MICHAEL
The Gift of Darkness?

WITCH KATIE
Yes. Someone, who shares blood of the vessel has to take its place to end the ritual, if not, whole existence will be lost from this world, and the light of life will be extinguished, forever.

MICHAEL
Vessel? You mean Katie?

WITCH KATIE
Yes. Whole ritual will be blemished, and everyone will be safe. But he, who will let darkness into his heart, will be no more.

ALICE
Then it’s gonna be me.
MICHAEL
You’ve lost your mind?? Like hell I will let you do this.
(to Witch Katie)
Wait a minute. Why can’t we save her before this whole shit hits the fan?

WITCH KATIE
Since Katie was born, she’s always been their first choice. They needed someone who has strength to withstand through the whole process. She is my blood, so they are certain of their success. Many children, who were not fulfilling their expectations, died of cruel and untimely death. If there will be a slightest jeopardy with The Cone, she will share their faith just as well. The Cone of Power cannot be controlled. And if the ending of the ritual won’t be done in time, even they won’t be able to stop this unleashed Evil. They know it, too, so they’ll do anything to prevent it. Even if this means destroying vessel in the process.

ALICE
Was Sarah one of those children?

WITCH KATIE
Yes. Sarah was a mistake, and unfortunately, her fate has been sealed. I’ll do everything I can to prevent this from happening to your child, but we need to hurry. The Cone poses a perfect distraction, which we all need, otherwise we’ll be powerless against their might.

MICHAEL
Thank you, sis.

WITCH KATIE
Before I go, there is something I want to give you.

Witch Katie is standing before them, spreading arms wide.

CLOSE-UP ON WITCH KATIE. Her eyes turning white.

WITCH KATIE (CONT’D)
Balmy haze is spreading wide, embracing the flesh, it’s time to hide.
Shining aura is forming around them, and slowly fading out.

MICHAEL
What was that?

WITCH KATIE
This spell will protect you from
them to find out where you are.
When you arrive on the spot, hide,
and wait for my sign.

Broomstick flies out from the dark, flies right under Witch
Katie. Hood arbitrarily covers up her head.

WITCH KATIE (CONT’D)
Be safe, my brother.

Witch Katie flies away.

MICHAEL
(to Alice)
So, how do you like my family?

EXT. MARCHES - NIGHT

MICHAEL is carrying TOMMY on his back, ALICE is with them,
while they wading knee high through the swamps toward
cluster of big rocks.

MICHAEL
(low-key voice)
I think we’re here.

ANGLE ON CLUSTER OF ROCKS. Michael’s and Alice’s heads rising
from behind it.

POV ON THE POND. FOUR WITCHES are floating above it, forming
circle. Above them, cloud of black smoke is hovering.

Witches raising their hands. Smoke is fading out, revealing
unconscious Katie. Her inert body is hanging 10 feet in the
mid-air, in horizontal position.

ALICE
Katie.

MICHAEL
Shh. They’ll hear us.

ALICE
It’s our baby.

MICHAEL
I know. Patience, we’re gonna get
her back. I promise.
WITCHES
Apogee of all Black Arts,
darker than our lifeless hearts.
Deadly as a violent storm,
grace us with your evil form.

Tar filling the pond starts BUBBLING.

HEAD WITCH
Summoning old searing spell,
from beyond the depths of Hell.

For a short moment, whole Head Witch’s body is covered in flames.

Around the shore fire appears, forming FLAMING circle.

WITCH 1
Power which will rouse the ground,
crushing force is now unbound.

For a short moment, whole Witch 1’s body is covered in rock.

In the middle of the circle, BUBBLING gets more intensive.
Craggy rock is emerging from the tar, about 10 feet high, and stops right under Katie.

ALICE
I can’t stand this any longer.

MICHAEL
I know, but we have to trust her.

WITCH 2
Gusty gales with all your might,
tear apart this quiescent night.

For a short moment, whole Witch 2’s body is covered by a wind-vortex.

Gusty wind starts circling around the pond, WIND SOUNDS, getting speed. Flames are bending to its direction.

WITCH KATIE
Remorseless life giver now it’s your cue,
three others are here, we’re waiting for you.

For a short moment, whole Witch Katie’s body is covered in water.

Water emerges from the pond, coiling around the rock higher and higher, until all rock is covered by it.
Strength of the wind is ripping out the flames, whirling, carrying, and gathering them above the tip of the rock, right above Katie. For one very short moment all elements freeze up, like the time stood still.

WITCHES
Pith and marrow of our power,
in the point of midnight hour,
hear our prayers and our cries,
grant us help and whole world dies.
Dispel our fears, soothe our pain
let Cone of Power raise up again!

Wind carrying flames hits the tip of the rock, spreading down along with fire. All four elements merge into one. Black smoke is spewing from the rock’s tip, bestriding Katie’s body, changing color from black to red. Above her, big cloud of black smoke starts forming, constantly getting bigger.

CLOSE-UP ON KATIE’S FACE. Mouth wide open, eyes pitch black.

Head Witch is raising the chalice above her head. Red smoke coming out from Katie’s body is filling up the chalice, changing into Katie’s blood.

Michael is hearing WITCH’S KATIE VOICE IN HIS HEAD.

WITCH KATIE
It’s time, brother.

MICHAEL
(to Alice)
Are you ready?

Alice is squeezing water-grenades in her hands. Nods.

They appear form behind the rocks. Throwing grenades at the nearest Witch 1. SPLASH. Witch 1 starts screaming, smoking. They throw at her another pair, making Witch 1 vaporized, with her clothes inertly hitting the ground.

Witch Katie creates a water jet in her palm, pointing it toward Witch 2, whom disappears rapidly, clothes hit the ground. Then she use telekinesis to carefully bring down unconscious Katie, putting her on the ground.

Head Witch makes quick move with her hand. Invisible force hits Witch Katie, who is flying through the air, and is nailed into nearby rock wall. She can’t move.

Alice runs toward Katie.

Michael is running toward Head Witch, who points hand at him, paralyzing him instantly.

MICHAEL (CONT’D)
(to Alice)
Grab Katie and get out of here!
Alice is looking at Michael, while holding Katie in her arms. She’s confused, don’t know what to do.

MICHAEL (CONT’D)
I said run! Now!

HEAD WITCH
(creepy voice)
No!

Broomstick flying through the air knocks chalice out from Head Witch’s hand. Chalice bounces off of the tree, hits the ground. Even that chalice is knocked over, blood stays in it.

CLOSE UP ON HEAD WITCH’S FACE. She’s furious. Eyes turning white.

Katie is waking up.

ALICE
Oh, thank God.

Head Witch is spreading her fingers, making Michael’s body spread too. His limbs starts bending out.

ALICE (CONT’D)
(to Katie)
Honey, you have to go.

KATIE
I’m scared, mommy.

ALICE
Everything will be fine. Run.

Broomstick stops next to them. Alice is looking at Witch Katie, who nods her head.

ALICE (CONT’D)
Jump in. Don’t be afraid.

Katie jumps on broomstick.

ALICE (CONT’D)
I love you.

KATIE
I love you too, mommy.

Alice gives her kiss on the chick. Broom flies away.

EXT. FOREST - NIGHT

Cloud of smoke is spreading, covering starry night. Crawling through the tree-tops, leaving them leafless and charred.
EXT. MARCHES - NIGHT

Michael’s limbs are bending unnaturally, BONE CRACKS. His left elbow is broken. Screaming very loud.

MICHAEL
You fucking bitch!

CLOSE-UP ON HEAD WITCH. Sinister smile showing black teeth.

ALICE IS HEARING WITCH KATIE’S VOICE INSIDE HER OWN HEAD.

WITCH KATIE
Destroy the chalice.

Alice starts to run toward chalice, trips, keeps on going. She’s close. In the same time, invisible force gives her a strong push. Alice hits tree trunk with her head. She’s lying unconscious.

Michael is at the end of his tether.

Suddenly, jet of water hits the Head Witch’s back. She starts smoking. Tommy is shooting her with his water-pistol from behind the rocks. Head Witch points hand in his direction.

HEAD WITCH
(creepy voice)
Endless fire for my foes.

She shoots out great ball of fire in Tommy’s direction, who hides behind rocks. Ball hits the rocks. Fire surrounds them rapidly. There’s no escape. Tommy is trapped in the middle.

MICHAEL
No!! Tommy!
(to Head Witch)
You’re done, you fucking crone! You hear me?!

Head Witch recovers from the pain.

WITCH KATIE
Whisk away this curse of stones, bring back feeling in my bones.

Nothing happens. She still can’t move away from the wall.

WITCH KATIE (CONT’D)
Whisk away this curse of stones, bring back feeling in my bones!

Spell is broken, Witch Katie is free. Raising her hands.

WITCH KATIE (CONT’D)
Thunderous cry from cloudy sky.
Rain starts to fall. Few drops falls down on Head Witch, burning her a little. She’s forced to break a spell, which she put on Michael. He’s released, hits the ground, exhausted from the pain.

    HEAD WITCH
    (creepy voice)
    All my power, all my might,
    wreathe me like the darkest night.

Invisible shield is covering Head Witch, making the rain streaming down few inches away from her body.

Rain changes into rainstorm, extinguishing fire immediately.

    ALICE
    Tommy, are you all right?!

    TOMMY (O.S.)
    (hiding behind the rocks)
    I’m okay!

    ALICE
    Stay there, honey!

Alice is rushing toward lying Michael.

Head Witch is floating toward the chalice. Telekinesis makes the chalice fly right into her palm. She’s got it, and starts to drink from it. Head Witch is getting younger with every second. Grey hair turn into black, wrinkles disappear from her face. She turns into very seductive woman.

Empty chalice turns into ashes while hitting the ground.

Witch Katie points her hand in Head Witch’s direction, trying to put a spell on her. But Head Witch is quicker, and points her hand toward Witch Katie, paralyzing her in a second.

Head Witch is smiling.

All of a sudden, telekinetic force lifts Witch Katie up very fast, just to smash her down on the ground even faster. After second time, Witch Katie is lying half-dead.

Terrified Alice is watching whole thing.

    ALICE (CONT’D)
    My God. Michael. Michael! Wake up!

Michael is opening his eyes. He’s weak.

    ALICE (CONT’D)
    Oh, thank God. Can you stand up?

    MICHAEL
    I don’t know.
ALICE
Come on, lean on me. We’ve gotta go.

MICHAEL
Where are the kids?

ALICE
They’re safe. Come on.

Alice is trying lift Michael up, but she can’t.

ALICE (CONT’D)
You have to help me. I can’t do this on my own.

MICHAEL
I can’t move. Something has pinned me down.

ALICE
What?

Head Witch is floating before them.

WITCH
(sweet voice)
No escape, no hope. Only death.

She smiles sinisterly. All of a sudden, her mouth is opening wide, letting out a swarm of flies, BUZZING.

Cloud of flies rapidly surrounds them. Alice is screaming, trying to drive them away, but there are too many of them.

From out of nowhere, Katie on broomstick flies out. Broomstick is flying very fast, nailing Head Witch on its tip, flying with her toward The Cone of Power.

Head Witch is trying to stop this, but it’s happening too fast. And before she knows, broomstick drives her right into the craggy rock, pressing her tightly.

Water, fire, and wind are crawling all over her body. Head Witch starts to char. Her face is getting black, wrinkled. She screams loud as hell while black smoke is leaving her body. Desiccate palm grabs Katie’s arm, squeezing it. Katie is squealing. The Cone is also trying to suck her in.

Smoke disappears, and Head Witch’s body turns into ashes.

Katie is closer to The Cone with every second. Even broomstick can’t pull her away. Suddenly, two pair of hands grabbing back of the broom. Alice and Tommy are pulling it back. Joint effort is paying off. Katie is safe.

Alice is taking her off of the broom, hugging her.
ALICE
Are you all right, sweetie?

KATIE
I’m fine, mommy.

Whole family is helping Michael to stand up on his feet.

ALICE
Careful with daddy’s arm.

MICHAEL
I think it’s broken. But I’ll be fine. Thanks to you. I love you.

ALICE
(kissing him)
We love you too, daddy.

Black cloud is still spreading, and growing.

EXT. TOWN SQUARE - NIGHT

People have lots of fun celebrating Beltane’s Eve. They jump through fire, singing.

Woman is putting garland on KID’S head.

KID
(pointing)
Mommy, look.

Enormous black cloud is approaching.

Fun is over. People are standing in total silence, they don’t know they are looking at oncoming end.

Cloud is lowing its height. Is right above the ground, closer and closer to astounded people. Few of them are in the reach of the cloud, which is sucking out their life energy very fast, leaving them drained out.

People starting to scream, panic, and run for their lives.

EXT. MARCHES - NIGHT

MICHAEL, ALICE, KATIE, TOMMY are gathering around WITCH KATIE who is very close to death.

KATIE
Mommy, who is this lady?

ALICE
It’s your aunt - Katie.
MICHAEL
(kneeling before her)
I’m so sorry, sis. I’ve let you
down... again.

WITCH KATIE
(weak voice)
No, you have not. I feel darkness
is leaving me. My soul is finally
free from the burden. I am
grateful, and so proud of you.
Thank you, my brother.

KATIE
(tears)
Please, don’t die, auntie.

WITCH KATIE
(holding Katie’s hand)
I’m afraid, honey, I have to. Don’t
be sad. I will always cherish those
few moments I’ve spent with you.
Your goodness is as bright as sun.
Promise me, you will spread it
wherever you’ll be.

KATIE
I promise, auntie.

WITCH KATIE
I have to get to The Cone, and stop
this once and for all, or the end
will become unavoidable.

ALICE
I can’t let you do this. You’ve
done so much for us. Now it’s my
job to save our family.

MICHAEL
No way.

WITCH KATIE
No, it’s not. Loving mother and
wife - that’s your job. Take good
care of them, Alice.

Alice is holding Witch Katie’s hand.

MICHAEL
Are you sure there is no other way?

WITCH KATIE
I’m afraid, not. Can you help me,
please?

Michael is taking her in his arms. Carrying her toward The
Cone. In the background Alice is hugging children.
WITCH KATIE (CONT’D)
Remember me, Michael.

MICHAEL
Always. Thank you, Katie.

They are in front of The Cone. Michael is standing knee-high in the tar.

WITCH KATIE
It’s nice to hear this name again.
I will miss you dearly. Farewell, my brother.

He has tears in his eyes.

Witch Katie is reaching toward rock, touches it. In the same time she turns into ashes in Michael’s arms.

Michael is devastated. But there’s no time for this now.

Tar in the pond starts BUBBLING, more and more intensive. Bubbles getting bigger.

Craggy rock begins to crumble down. The other three elements are raging and whirling on the pond’s surface.

Michael is rushing toward his family.

MICHAEL
We have to move! Quickly!

Whole family is running away toward trees.

Earth underneath the pond is shaking. IMPLOSION. Whole pond, along with four elements collapses inside, leaving big, smoking crater. Earth is cracked and hot. SIZZLING.

EXT. VALLEY - NIGHT
BIRD’S EYE VIEW AT THE FOREST AND GRIMVILLE.

Black cloud quickly scatters and disappears, unveiling starry sky. Is very peaceful and quiet.

EXT. MARCHES - NIGHT
Whole family is looking at the clear sky.

MICHAEL
Let’s go home.
INT. APARTMENT - TOMMY’S ROOM - NIGHT

Dark room. Door opens, letting the hall-light in. Michael’s head appears from behind the door.

INT. APARTMENT - HALLWAY - CONTINUOUS

MICHAEL
He’s out.

ALICE
He was out before he lied down.

They are walking down the hall toward Katie’s room.

MICHAEL
I am so proud of them, I might start glowing.

ALICE
There’s no family like ours, that’s for sure. I wouldn’t exchange you for anything. Even with the latest circumstances.

MICHAEL
Yeah, I know what you mean. I love you, too.

They are standing before the Katie’s room. They’re kissing.

ALICE
You know what I’m thinking?

MICHAEL
If it involves nudity, I’m game.

Alice smiles and nods.

They’re opening door to Katie’s room.

INT. APARTMENT - KATIE’S ROOM - CONTINUOUS

Light from the hall illuminates part of the dark room, and Katie’s sweet sleeping face. Ragged doll is lying by her side.

MICHAEL and ALICE are looking at her with love.

ALICE
I can’t even imagine what would I do, if she wouldn’t be here, with us.
MICHAEL
I’m glad it’s all over. Finally.
Let’s make a deal. No more family
visits... for a month, or better
yet, for a year.

ALICE
You don’t have to tell me twice.

Alice is closing the door, her voice is fading out.

ALICE (O.S.) (CONT’D)
Are you ready for me, Mr.
Henderson?

Room is dark again.

We can hear Michael and Alice laughing from behind the door.

CLOSE-UP ON KATIE’S FACE. Her eyes are open, and white as
snow.

EXT. NEW YORK CITY - NIGHT
BIRD’S EYE VIEW ON THE DOWNTOWN.
WE CAN HEAR A WICKED LAUGH.

All of a sudden, Katie is flying above the buildings on the
broomstick, wearing pyjamas.

SHE BRISKLY FLASHERS BY THE SCREEN, FLYING AWAY WITH THE
CLOUDLESS SKY AND CRESCENT MOON IN THE BACKGROUND.

FADE OUT.