

GOOD GIRL

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EXT. ALL AMERICAN HIGH SCHOOL - DAY

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

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

OPAL

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

INT. CAR - SAME

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

OPAL

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

Lucy gazes out the window. Not caring.

OPAL (CONT'D)

With all your talents, and all the contributions your father has made to the school, how can you disregard everything, and be a good girl?

(Her temper builds)

Your father works so God damn hard to make all of this happen for you.

INT. DUNGEON - SAME

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

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

STAN

Where is your God now? Do I see your Savior coming down the stairs? Let me check. Nope, no sandals and white robe. You would think he would want to save two of his most precious worshipers.

(MORE)

STAN (CONT'D)

(Beat)

Still don't want to join my group,  
we could really use you?

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

STAN (CONT'D)

Well Reverend, let's give your boy  
a little more time. How about three  
more seconds to show up.

INT. CAR - SAME

While driving, Opal turns Lucy's face toward her. Now she tries the "nice parent" routine --

OPAL

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

INT. DUNGEON - SAME

The man and woman raise their heads in fear.

STAN

One one thousand. Two one thousand.  
Three one thousand.

(Beat)

Lord have mercy. Literally.

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

As the heart is still pulsing --

STAN (CONT'D)

(To the woman)

Just take a bite, even just a  
little itty-bitty nibble, and I  
will let you live.

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

STAN (CONT'D)

Oops!

He repeats the process with the woman.

INT. CAR - LATER

As they pull into their driveway--

OPAL  
You know he's a wonderful man.

DISSOLVE TO:

INT. KITCHEN - NIGHT

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

OPAL  
How was your meeting, honey?

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

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

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

LUCY  
Nothing.

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

STAN  
Why, honey? What's happening.

LUCY  
I just like doing good things rather than bad.

STAN

You're too young to know right now,  
but that's not going to be any fun  
as you get older.

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

STAN (CONT'D)

Do Daddy a favor, just do your  
best, and we'll talk when I get  
home. OK? OK?

LUCY

I'll try.

STAN

Good.

(Changing the subject)

Opal, I have another meeting so  
I'll be back in a few days.

OPAL

Don't work too hard, honey.

STAN

Sweet heart, you know my work is  
never done.

EXT. LUCY'S SCHOOL - MORNING

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

Over the school entrance is A SIGN set in stone:

**THE LUCIFER ACADEMY FOR YOUNG WITCHES & WARLOCKS**

INT. CLASSROOM - DAY

Pandemonium. Kids yakking. Goofing off. Lucy comes in and  
sits in the last row.

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

She finishes writing on the black board:

**Sacrificing Animals**

## WITCH LILITH

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

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

## WITCH LILITH (CONT'D)

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

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

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

## WITCH LILITH (CONT'D)

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

(Pause)

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

(Beat)

And boys, no choking the animals. If you fake your power, greater powers will ultimately overcome you and destroy you. Concentrate!

INT. TENT REVIVAL - SAME

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

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

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

MINISTER

Say, hallelujah!

THE CROWD

Hallelujah!

MINISTER

The Lord God our Savior protects you, whether we be a king or a pauper.

(Beat)

When we believe in God's love, we have no fear of death because in death we will join God.

(Beat)

Say, hallelujah!

THE CROWD

Hallelujah!

MINISTER

Lemme hear ya'! Say, hallelujah!

THE CROWD

HALLELUJAH!!

MINISTER

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

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

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

INT. CLASSROOM -DAY

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

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

The snake begins to stop writhing.

Lucy cuddles and kisses her kitten.

INT. TENT REVIVAL - DAY

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

MINISTER  
Feel the protection of our Savior!

THE CROWD  
Hallelujah!

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

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

STAN  
Hallelujah!

INT. CLASSROOM - DAY

The boy's snake goes limp. DEAD.

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

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

Lucy cuddles and protects her kitten. Slowly stands. Closes her eyes and a sense of grace washes over her face. She is focused. She is channeling energy. The energy of resurrection.



She weaves through and around the desks. The dead animals snap alive. Puppies bark again. Kittens mew. Gerbils do whatever gerbils do! Snakes slither out of students' hands.

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

Lucy and Witch Lilith lock eyes.

LUCY  
Hallelujah!

DISSOLVE TO:

INT. KITCHN - NIGHT

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

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

STAN  
What happened? Did somebody die?

OPAL  
No, the exact opposite.

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

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

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

OPAL  
They will not.

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

STAN  
What? What the hell did you do?

Lucy cowers. Says nothing.

OPAL  
She did good.

STAN  
Good?

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

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

STAN  
Why, Lucy?

LUCY  
I don't feel evil. I see evil and I  
want to right it. I can't will my  
powers to go to a bad place.

(Beat)  
It feels unnatural to me. I can't  
make water run uphill. I can't make  
day into night, or night into day.

STAN  
Can't. Or, won't?

LUCY  
Can't.

STAN  
I know you *can* if you try.

LUCY  
I don't want to hurt people.

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

A long silence.

LUCY  
Are you going to punish me.

STAN  
No, I'm going to teach you a  
lesson.

(Beat)  
Give me the kitten.

Lucy turns away from Stan in her chair as he gets up. Lucy tries to run out of the kitchen, but Stan grabs her arm and snatches the kitten.

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

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

He makes his hand into a wedge --

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

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

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

Stan narrows his gaze at her.

STAN (CONT'D)

I cannot, will not, have you be a good girl.

(Beat)

You are the Devil's daughter.