

N.D.E. (Near Death Experience)

by

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FADE UP:

INT. CHARLES WILLIAMS' HOUSE - NIGHT

The front door opens.

CHARLES WILLIAMS, early 40's, black, and his six year old son, MIKE, come through the door.

Charles resets the ADT home security system.

INT. LIVING ROOM, WILLIAMS' HOUSE - SAME

The living room is a mess with kids toys everywhere.

Mike runs in and FLOPS down on the floor.

He turns on the big screen TV and imitates the dance moves on a BET Hip-Hop video.

CHARLES (O.S.)

Mike!

MIKE

Huh?

Charles enters. The TV is turned up FULL BLAST.

They both have to SHOUT over the TV.

CHARLES

You want to turn it down, buddy!?

MIKE

What, pop!?

CHARLES

I said turn it down!

MIKE

No way! Check this out, pop!

Mike does some fancy DANCE MOVES.

CHARLES

Show me that again.

The kid does.

Charles does some very funny, OLD SCHOOL MOVES of his own.

It cracks Mike up.

The phone RINGS. Charles goes to catch it.

(CONTINUED)

CHARLES  
That's probably your momma, buddy!

MIKE  
What, pop!?

As he goes to the phone.

CHARLES  
Turn it down, Michael!

Mike gets disgruntled.

MIKE  
Yes, sir...

He turns the TV down.

Charles catches the phone.

CHARLES  
(phone)  
Yeah?

CHANEL(O.S.)  
(phone)  
Hey, Charles, it's me.

CHARLES  
How you doing, Chanel?

Mike runs to Charles's side.

MIKE  
Let me speak to ma!

INT. CHANEL WILLIAMS' CAR - MOVING - NIGHT

She is WEAVING through traffic, like a bat out of hell.

CHANEL WILLIAMS is an early 30's, black, statuesque woman.

CHANEL  
(phone)  
I'm good, Charles. Listen, I should  
be there to pick up Mike in about  
twenty.

CHARLES (O.S.)  
(phone)  
I hope so. He's been bugging me all  
day about seeing you.  
(imitates Mike)

(MORE)

(CONTINUED)

CHARLES (O.S.) (cont'd)  
"Oh, pop, what time is ma coming?  
Are you two ever getting back  
together?"

Mike can be heard in the background NAGGING Charles to talk.

CHANEL  
Can I talk to him?

The phone is heard exchanging hands.

Then Mike's EXCITED VOICE:

MIKE (O.S.)  
(phone)  
Hey, ma!

CHANEL  
Hey, boy. What you doing?

MIKE (O.S.)  
(phone)  
About to finish my movie.

Chanel very nearly avoids wrecking her car. But she remains cool, obviously she is used to driving like this.

CHANEL  
That's right. The Red Spider had  
your boy Gargoyle trapped in the  
Maze Of Death.

MIKE (O.S.)  
(phone)  
Are you still going to play The Red  
Spider, ma?

CHANEL  
How come I have to play the bad  
guy?

Mike GIGGLES over the phone.

MIKE (O.S.)  
(phone)  
Because you always make the funny  
voice for The Red Spider!

Chanel LAUGHS.

CHARLES (O.S.)  
OK, Mike, tell your momma you'll  
see her after awhile.

MIKE (O.S.)  
(phone)  
Pop said I'll see you after--

CHANEL  
I know...I heard him, baby.  
Alright, man, I love you!

MIKE (O.S.)  
(phone)  
Gargoyle's still going to kick your  
ass!

Chanel SNICKERS.

Charles SNAPS.

CHARLES (O.S.)  
(phone)  
Michael! You watch your mouth, boy!  
Now, tell your momma 'bye!

MIKE (O.S.)  
'Bye, ma.

CHANEL  
Hey, Mike?

MIKE (O.S.)  
(phone)  
Huh?

She does her infamous and hilarious Red Spider voice.

CHANEL  
(funny voice)  
The Red Spider's gonna kick  
Gargoyle's ass!

Mike LAUGHS. Chanel LAUGHS with him.

The phone switches.

CHARLES (O.S.)  
Now I see why he curses so much.  
His momma is a big kid!

They LAUGH together.

BACK AND FORTH BETWEEN THEIR CONVERSATION:

(CONTINUED)

CHARLES  
He misses you.

CHANEL  
I miss you both.

CHARLES  
Chanel, we've been through this.  
It's been a year since the divorce.

CHANEL  
I want us to get back together. I  
want my family back. Is that such a  
bad thing?

Charles SIGHS.

CHANEL  
Charles, listen to me for a minute,  
I made some mistakes. I messed up  
with you...with us. I know that.  
But I pray to God every night  
that--

Charles is getting agitated.

CHARLES  
That what, Chanel?

Chanel is silent, still WEAVING through traffic.

CHARLES  
I had some sexual problems after  
Mike was born. You couldn't deal  
with that. You chose to go out and  
sleep with a younger man, remember?

His words sting her. But she takes it.

CHANEL  
I remember...

CHARLES  
Good! Then don't come off like it  
was some mutual misunderstanding  
between us or something.

CHANEL  
I'm not...it's just...

It hurts her too much.

CHANEL  
This has been hell for me.

CHARLES  
Sweet heart, sometimes we create  
our own hell.

CHANEL  
What does that even mean, Charles?

He says nothing.

CHANEL  
You know what? Let's just change  
the subject, please.

CHARLES  
Fair enough. Still taking Karate?

CHANEL  
Kick Boxing. And yeah, it's been  
about four months now. It's  
relaxing for me, you know?

CHARLES  
Is that good for your heart  
condition? All that fighting?

CHANEL  
My hearts fine. I'm taking my  
medication.

CHARLES  
Good. Look, I'm going to go and  
start getting this kid ready for  
you.

CHANEL  
Hey, Charles?

CHARLES  
What is it?

CHANEL  
I heard about your case this  
morning. I'm sorry you lost.

CHARLES  
Yeah...me, too. I'll see you.

CHANEL  
'Bye...

They hang up.

(CONTINUED)

INT. LIVING ROOM, WILLIAMS' HOUSE - SAME

Charles stands for a few moments, staring at the phone.

Mike is behind him, watching his father. After a beat he goes into the

KITCHEN - CONTINUOUS

Mike opens the 'fridge door. He takes out a can of soda, and shuts the door to reveal:

A SCARY MAN--

wearing frightening white face paint.

Mike GASPS and drops his soda.

The scary man SHUSHES Mike.

SCARY MAN

Hi, Mike.

MIKE

You scared me.

SCARY MAN

I know. I do that sometimes.

MIKE

My mama told me not to talk to strangers. You're a stranger.

SCARY MAN

That's true. I guess maybe I am. How about I tell you my name? That way we won't be strangers. We'll be friends.

MIKE

I guess so...

The Scary Man smiles.

SCARY MAN

Well, Michael Williams, you can call me The Skeleton Man.

The Skeleton Man offers his gloved hand. They shake.

SKELETON MAN

Pleased to meetcha, kid.

(CONTINUED)



MIKE

Why do they call you The Skeleton Man, sir?

SKELETON MAN

Well, let's just say...I make a lot of bones.

Mike LAUGHS, totally amused by this weird stranger.

MIKE

You're funny! Did you come to see my daddy?

SKELETON MAN

Eh, kinda, sorta, Mike. I really came here to do a little magic. You like magic, Mike?

MIKE

Oh, yeah! Magic is cool. Like Criss Angel magic?

The Skeleton Man's eyes seem to shine with a sinister light.

SKELETON MAN

No...better. I'm talking about real magic, Mike. Can I show you, Mike?

The Skeleton Man leans dangerously close to the kid, eyes sparkling with insanity.

SKELETON MAN

Don't you want to see what real magic is, Mike? Want to see a trick?

Mike is a little spooked, but nods, "yes"

The Skeleton Man does a cool magic trick.

Mike is all smiles...and trust.

MIKE

Cool! Do it again!

SKELETON MAN

Let's play a trick on your dad, huh?

Mike frowns, unsure.

The Skeleton Man grins.

(CONTINUED)

SKELETON MAN  
Close your eyes for me, Mike.

MIKE  
OK...

Mike's eyes close.

The Skeleton Man rises to his feet and brings out an AX he was hiding behind his back.

SKELETON MAN  
No peeking, kid.

MIKE  
I never peek.

The Skeleton Man raises the ax, WHISPERING:

SKELETON MAN  
I know you don't, Michael. I know  
you don't...

SWOOSH! He SWINGS the ax.

INT. UPSTAIRS BATHROOM, WILLIAMS' HOME - SAME

Charles is WASHING his hands.

He opens the medicine cabinet, removes a bottle of prescription pills and MUTTERS to himself:

CHARLES  
An impotent black man. The damn  
world must be coming to an end.

He SIGHS, downs the pills, exits.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Charles is headed down the hall to

MIKE'S ROOM--

CHARLES  
Yo! Mikey, let's go, buddy! Your  
momma is going to be here in a  
minute.

INT. MIKE'S BEDROOM - SAME

The door is wide open.

Charles comes in and FLICKS on the light.

(CONTINUED)

He stops, something is wrong.

He sees MIKE'S FOOT poking from under the bed. Not moving.

CHARLES

Mike? Don't play like that, son.

He goes to the bed, KNEELS and FLIPS THE COVERS UP.

Charles is about to vomit.

CHARLES

M-Michael? Son...

The Skeleton Man eases from behind the bedroom door.

Charles is so wrapped up in his own horror that he never sees his own death.

The Skeleton Man raises the bloody ax, WHISPERS:

SKELETON MAN

Wanna see a trick?

SWOOSH! He SWINGS the ax.

DOWNSTAIRS--

There is a KNOCK at the front door.

The doorbell RINGS.

Finally the door opens and Chanel steps inside.

She calls out...

CHANEL

Hey! It's me! Door's unlocked!

She heads for the

LIVING ROOM - CONTINUOUS

And finds the TV on.

TV REPORTER

Samuel White was released today,  
after a Chicago judge found the  
evidence against White to be  
insubstantial.

Chanel can only shake her head at the report.

TV REPORTER

White is the alleged serial killer known as The Skeleton Man, who supposedly targeted and executed eight Chicago families. Our cameras tried getting a comment from prosecuting attorney, Charles Williams. Williams however declined comment...

Chanel CLICKS off the TV.

CHANEL

Poor Charles.

Suddenly, the LIGHTS GO OUT.

The Skeleton Man LOCKS the front door.

CHANEL

OK! That's not funny, Charles!

The Skeleton Man WHISTLES a sad ballad.

Now Chanel is getting spooked.

A DARK FIGURE comes into the living room, carrying something that is...DRIPPING.

DARK FIGURE

Hey...

Chanel keeps a good distance.

CHANEL

Who is that?

The figure is The Skeleton Man. He holds up a DRIPPING, plastic bag containing the severed heads of Mike and Charles.

Chanel SCREAMS and bolts.

The Skeleton Man is faster. He catches her.

They STRUGGLE. Chanel proves to be a tough customer.

She uses her KICK BOXING MOVES, drops him and bolts.

She tries to get through the front door. Not happening. It's locked.

The Skeleton Man POPS UP and grabs her.

(CONTINUED)

During their struggle, she HITS THE BUTTONS on the ADT system.

Chanel manages to KNOCK THE SKELETON MAN UNCONSCIOUS and escape his grip.

She makes a mad dash for the stairs and TWISTS HER ANKLE in the process.

UPSTAIRS--

Chanel, a desperate, LIMPING mess, scrambles along the darkened hallway to

CHARLES'S BEDROOM - CONTINUOUS

Chanel SLAMS the door and BARRICADES herself inside.

She tries the phone. Dead.

CHANEL

Shit! My cell phone is in my car!

Her eyes dart around the dark room; frantic, paranoid, terrified.

There has to be something...

The window!

She unlatches it, PUSHES the screen out and looks:

OUTSIDE THE WINDOW--

At least a twenty foot drop down into pitch blackness.

Fuck it! She sticks one leg out the window...then hesitates.

Chanel pauses; thinking, wheels visibly turning in her mind.

CHANEL

(to herself)

You killed my baby, you son of a bitch. You won't get off this time...

She climbs back into the room; turning it upside down looking for something.

She finds Charles's gun.

Is it loaded? She checks...it is!

OUTSIDE THE BEDROOM--

(CONTINUED)

Chanel can be heard removing the barricade.

The bedroom door opens; Chanel cautiously LIMPS out into the hallway, gun ready.

A SHOWER IS RUNNING, O.S.

INT. BATHROOM - CONTINUOUS

Chanel comes in. The bathroom is STEAMY.

She looks in the tub and SCREAMS.

Mike and Charles's HEADLESS CORPSES are slumped in the tub.

The Skeleton Man appears. He grabs Chanel.

They FIGHT; he THROWS her out into the

HALLWAY - CONTINUOUS

Chanel keeps a grip on the gun.

The Skeleton Man STOMPS her mercilessly, then rolls her over onto her back.

Surprise! She PUMPS THREE SLUGS into him.

The Skeleton Man STAGGERS, then drops.

After painful effort, Chanel gets to her feet.

CHANEL

You...piece of shit...

The Skeleton Man lies on his side...unmoving.

Chanel glances in the

BATHROOM--

And sees Mike's hand dangling over the lip of the tub.

She turns, drops the gun and drunk-walks to the

LANDING RAIL - SAME

Below is a fifteen foot drop to the hardwood floor.

Chanel leans over it, CRIES. Exhausted, beaten and bloody.

Then...she VOMITS.

Approaching SIRENS can be heard.

(CONTINUED)

The Skeleton Man PICKS UP CHARLES'S GUN and gets to his feet, COUGHING up blood.

SKELETON MAN  
Want to...see a trick...little  
girl?

Chanel, holding her busted ribs, turns to face him. She wipes puke from her mouth.

He points the gun at her.

SKELETON MAN  
My brother always did magic tricks  
for me.

Chanel's eyes fill with tears.

CHANEL  
My brother did a good thing for me  
too, once. Why? Why did you kill  
them?

SKELETON MAN  
Because...that's what I do...

COPS BURST through the front door.

SKELETON MAN  
...I'm The Skeleton Man..

CHANEL  
Go to hell.

COP'S VOICE (O.S.)  
Mr. Williams! This is the police...

Chanel CALLS OUT:

CHANEL  
He's up here!

The Skeleton Man STUMBLES a bit, gun still aimed at her.

He's dying...

SKELETON MAN  
So...so...tired.

Chanel is weak also.

CHANEL  
Yeah...me too.

UNIFORMED OFFICERS appear on the stair case; flashlights  
BEAMING everywhere.

COP  
(gun aimed)  
Drop it, you fuck! Drop that gun,  
now!

The Skeleton Man doesn't move. He just BREATHES slowly;  
in...and out. Fading fast...

SKELETON MAN  
Tired now...

Without warning, he FIRES AT CHANEL; the bullet GRAZES the  
side of her head.

She PINWHEELS BACKWARD, over the railing and down...

She LANDS HARD on the floor below; BLOOD POOLS around her  
head.

The cops on the stair case UNLOAD on the maniac.

The Skeleton Man is cut down in a bloody fusillade of  
GUNFIRE.

His bullet-riddled corpse drops. He's finished.

The Skeleton Man dies; CHOKING and SPITTING up blood.

DOWNSTAIRS--

Uniformed officers surround Chanel's unmoving body.

A cop TAPS his walkie talkie:

COP  
I need an ambulance at  
thirteen-twenty four south Saint  
Louis...hurry that!

CHANEL'S UNBLINKING EYE--

Wide open, staring at nothing.

A LIGHT appears in her dark pupil.

Chanel is suddenly LIFTED FROM HER BODY...

SHE SEES:

(CONTINUED)



--Paramedics load her body into an ambulance.

--Cops TALKING.

--one cop leans over The Skeleton Man's corpse.

COP

Burn, motherfucker...burn.

A BURST OF WHITE.

INT. AMBULANCE - NIGHT

The MEDICS work frantically to keep Chanel alive.

MEDIC #1

Stay with us, Chanel!

MEDIC #2

Just hold on!

Her LIFE LINE goes flat...Beeeeeeep.

BLACK.

IN THE DARKNESS--

The sound of the medics VOICES:

MEDIC #1(O.S.)

We're losing her!

MEDIC #2(O.S.)

I need oxygen! Stat!

FADE UP:

INT. WARREN LEWIS'S BEDROOM - NIGHT

WARREN LEWIS, 30's, black, good-looking, is asleep.

Next to his bed, the phone RINGS.

Warren snaps awake, groggy and frustrated. He is a doctor; it's easy to tell because he is still wearing his doctor's scrubs.

He picks up the phone, still half asleep.

WARREN

Yeah? What?

(CONTINUED)

PHONE VOICE (O.S.)  
Dr. Lewis?

WARREN  
Yeah...who's this?

PHONE VOICE (O.S.)  
Doctor, your sister, Chanel, was  
admitted to Saint Jokari's hospital  
about an hour ago.

Warren is fully awake now. He sits up.

WARREN  
She alright?

PHONE VOICE (O.S.)  
Maybe you better come, doctor.

WARREN  
On my way.

He hangs up.

INT. INTER-DIMENSIONAL AFTERLIFE - NIGHT

NO bright lights, no heavenly angels, or streets of gold.

The afterlife here resembles Charles Williams' house.

Chanel is on the floor; in the exact spot where she fell in  
real life.

She comes to...confused.

EXT. FRONT STOOP, WILLIAMS' HOUSE - SAME

Chanel comes out.

She looks at the empty, lifeless neighborhood.

The world seems to be...completely barren.

MIKE (O.S.)  
Hi, ma.

Mike is on the porch swing.

Chanel rushes to her son; they hug, a tearful reunion.

She KISSES his face.

(CONTINUED)

CHANEL  
You OK, Mike? Are you hurt?

MIKE  
No. I'm dead, ma.

CHANEL  
Where's your daddy?

MIKE  
Gone...

CHANEL  
Mike, look at me! What do you mean  
he's gone? Gone where? To heaven?

Mike shakes his head. "No"

CHANEL  
To hell?

Mike shakes his head. "No"

CHANEL  
Tell me something, Mike. Because  
I'm scared enough as it is.

MIKE  
Me and pop, we...

CHANEL  
You were together?

Mike nods. "Yes".

MIKE  
It hurt for a minute, ma. It hurt a  
lot.

Chanel breaks, takes Mike into her arms.

CHANEL  
I know, baby.

MIKE  
It grabbed pop...he told me to run.  
I got lost and then the angels came  
for me. I told them I wasn't going  
without my pop. Because you told me  
not to talk to strangers. Is an  
angel a stranger, ma?

Chanel LAUGHS, in spite of herself.

CHANEL  
No, baby, an angel is not a  
stranger. Mike, what grabbed your  
daddy?

MIKE  
A monster...

Terror shoots through Chanel.

CHANEL  
What?

MIKE  
A monster grabbed pop! It's looking  
for us, ma! The monster is looking  
for me and pop!

CHANEL  
I thought it grabbed your daddy?

MIKE  
It did. But pop got away somehow.

Mike gives her a strange look.

MIKE  
And you...

CHANEL  
What about me?

MIKE  
It knows you're here, ma. And  
now...it wants you, too.

A BOOMING VOICE suddenly YELLS:

VOICE (O.S.)  
(like God's)  
CLEAR!

Chanel suddenly JOLTS as if she were being electrocuted.

Mike panics.

MIKE  
No, ma! Don't go! I'm scared--

WHITE.

FADE IN:

(CONTINUED)

CHANEL'S EYES pop open, she sees; DEE CARTER, 50's, black, a nurse and her brother Warren. They stare down at her. Both look happy.

DEE

We got her back! Listen to me,  
Chanel, my name is Dee, I'm a  
nurse. You're going to be fine.  
Just relax, OK?

Chanel is frustrated, but she is too weak and disoriented to do anything but MOAN.

CHANEL

Michael...monster...

Warren kisses her sweaty forehead.

WARREN

Rest, Chanel. Just try and rest  
awhile.

BLACK.

FADE UP:

INT. CHANEL'S ROOM, HOSPITAL - TWO WEEKS LATER

Warren is at her bedside, sleeping.

Chanel is sleeping also. Her head is wrapped in bandages.

She slowly comes to and rubs Warren's head.

He STIRS, wakes up.

WARREN

Hey?

They hug, kiss.

CHANEL

Hey, Warren.

He just holds her and CRIES for a moment.

After he pulls it together:

WARREN

You thirsty? Hungry? Got to pee?

(CONTINUED)

CHANEL

Yes. Yes. And hell yes!

She tries to move and WINCES at a head pain.

CHANEL

Ow! My head is killing me.

WARREN

Try and relax, Chanel.

She's stubborn. She tries to get out of bed and can't.

Chanel looks at Warren, horrified.

CHANEL

Warren? I can't...feel my legs!

WARREN

You're paralyzed from the waist down.

CHANEL

What the hell happened to me? Why don't I remember!?

Her head aches. Warren looks useless, unable to help her.

WARREN

You've been in and out for the past two weeks. You got shot in the head, Chanel. It was the--

CHANEL

Skeleton Man...

WARREN

Right. He's dead. The cops shot him.

Realization dawns on her. She looks at Warren; tears in her eyes, hopeful.

CHANEL

Charles! Mike! What--

WARREN

Their funeral was this past Sunday. They're dead, Chanel.

She cracks, big SOBS.

Warren holds her tight.

(CONTINUED)

Both in tears...

BLACK.

FADE IN:

INT. CHANEL'S ROOM, HOSPITAL - DAY - SOMETIME LATER

Warren and Chanel are LAUGHING. She is in a wheelchair.

CHANEL  
...I remember that!

They LAUGH some more.

WARREN  
I brought you a present.

CHANEL  
What is it?

He pulls out a Kit Kat candy bar. Chanel beams.

Warren gives it to her.

WARREN  
Don't tell Dee. If she asks you how  
you got it--

CHANEL  
Chill, big bruh. I can keep a  
secret.

She winks at him and opens the candy bar.

WARREN  
Ready to take your medication?

CHANEL  
I guess. Can you get me a cup of  
water?

WARREN  
OK.

He grabs the water pitcher from the stand next to her bed.

WARREN  
It's empty. I'll go fill it up.

CHANEL  
Warren?

He turns to her.

CHANEL

When can I go home? I need to see Charles and Mike's...I need to go to the cemetery.

WARREN

A couple of days. Three max.

He smiles at her.

WARREN

Finish that Kit Kat before Dee comes in here or we'll never hear the end of it.

He leaves.

INT. CORRIDOR, OUTSIDE CHANEL'S ROOM - SAME

Warren is at the water fountain, filling up the pitcher and TALKING on his cell phone.

WARREN

(phone)

You're sure everything is cool? I love you for this, Dee. Yes, I know you deserve a raise. And no, I'm not giving Chanel candy. Yes, I know what you'll do to me if you found out.

He LAUGHS.

WARREN

(phone)

All right. You too. 'Bye.

He flips his phone closed.

VOICE (O.S.)

Younger siblings. They can get you in so much trouble, huh?

Warren turns to see a MAN standing behind him.

The man is homicide detective STANTON MCCULLUM; late 40's, gruff. A dark mirror version of Lt. Colombo.

Warren clearly dislikes Stanton. Stanton is cheerful.

STANTON

We meet again, Dr. Lewis!

He extends his hand to Warren.

(CONTINUED)



Warren doesn't shake it.

WARREN  
Detective McCullum...what do you  
want?

STANTON  
Call me Stanton, doctor.

WARREN  
What do you want? I gave a  
statement. I told you that my  
sister is not well enough to--

STANTON  
That your Jaguar with the license  
plate...

Stanton removes a notepad, READS:

STANTON  
...W.L.M.D?

WARREN  
What about it?

Stanton shrugs.

STANTON  
Nothing. I just think it's a sexy  
car. No shittin'! I love cars. Not  
these new fuck bugs they call  
automobiles nowadays. I hate 'em!  
I'm old school, doc.

Warren could care less.

WARREN  
That's interesting, detective.

STANTON  
Stanton...

WARREN  
Stanton, then. Excuse me...

Warren turns to walk away.

Stanton GRABS Warren roughly by his upper arm. The old cop's  
face is serious.

STANTON

Don't ever walk away from me when  
I'm talking to you, boy!

Warren looks at the hand gripping him like a vise.

Warren keeps his cool.

WARREN

You mind?

Stanton's thunder cloud of anger suddenly turns sunny and cheerful once again.

STANTON

Hey, doc, I'm sorry about that. I  
just want to talk. No shittin'.

INT. CHANEL'S HOSPITAL ROOM - SAME

Chanel, remote in hand, is FLIPPING through the channels on the TV monitor, as she MUNCHES away on her Kit Kat.

The room begins to change, EERIE NOISES are heard.

Chanel feels sick. Her nose BLEEDS.

CHANEL

W-Warren...

OUT IN THE CORRIDOR--

Warren and Stanton continue talking.

STANTON

I just need to ask your sister a  
few routine questions, doc.

WARREN

About what? Three uniformed police  
officers saw Samuel White shoot her  
in the head, Stanton. What the hell  
else do you need? She's paralyzed  
and scared, OK?

STANTON

Listen, I had a younger brother. He  
was killed. I know how you feel.  
Girl lost her family to a sick  
bastard like The Skeleton Man. But  
I got to do my job, doc. No  
shittin'. Sometimes I hate it, but  
I got to do it.

(CONTINUED)

Silence.

Stanton looks thoughtful.

STANTON

Like when you got to pull the plug  
on some poor bastard on life  
support. Dirty job and all that  
crap!

WARREN

Look, I'll talk to her. See if  
she's up to it. No promises,  
detective.

STANTON

Stanton.

Warren walks off with the pitcher of water.

Stanton looks after him, face hard.

WARREN

Hey, Stanton?

STANTON

What is it?

WARREN

What kind of car you drive?

Stanton is proud.

STANTON

A sixty-four, blue, Catalina. Mint!  
That's my baby girl. No shittin'!

Warren is impressed.

Stanton approaches him. Gets in Warren's face.

STANTON

I want you to know, doc, that I  
know about you and your sister.

WARREN

Come again?

STANTON

I know about the dark little secret  
you two keep in the closet. No  
shittin'.

Warren stares at him, pissed.

(CONTINUED)

IN CHANEL'S ROOM--

She has TUMBLED out of her wheel chair; on the floor, having a nasty SPASM.

Then...

CHANEL ASTRAL PROJECTS--

Leaving her body and FLOATING away.

INT. HOSPITAL ROOM #14 - DAY

A YOUNG ORDERLY, 20's, glasses, innocent face, comes into room 14. He carries a tray of food.

The PATIENT in bed is SENATOR GEORGE EDMOND, 60's. He is asleep and hooked up to machines.

FLASH TO:

CHANEL'S POV:

She witnesses the orderly put ARSENIC POISON into the old man's lemonade.

BACK TO:

STANTON AND WARREN--

WARREN

You stay the hell away from us.

Stanton removes an iPod, sticks the ear pieces in his ears. He winks at Warren.

STANTON

I'll be in touch, Warren.

He strolls off WHISTLING a familiar sad ballad.

INT. CHANEL'S HOSPITAL ROOM - CONTINUOUS

Warren enters, sees Chanel on the floor.

He drops the pitcher and rushes to help her.

He grabs her, FLIPS her over, checks her heart and pulse.

WARREN

Help! Somebody help us in here!

Chanel's eyes are rolled up to the whites, foam on her lips.

(CONTINUED)

CHANEL'S SPIRIT--

Sees SOULS, ANGELS, and BEINGS OF LIGHT everywhere.

Warren's voice is heard:

WARREN (O.S.)  
Come on, Chanel! Don't you leave  
me, girl!

WHITE.

INT. CHANEL'S HOSPITAL ROOM - LATER

Chanel comes back, her eyes open, nose bleeding.

She stares at Warren and the TWO DOCTORS behind him.

Warren cleans her bloody nose. Chanel is frantic.

CHANEL  
Room fourteen, Warren! You need to  
go there now!

WARREN  
Chanel, listen--

CHANEL  
No, you listen! He's trying to kill  
that old man in room fourteen,  
goddammit!

The two doctors trade surprised looks.

DOCTOR #1  
Room fourteen? That's Senator  
George Edmond's room.

DOCTOR #2  
How the hell did she--

Warren gets to his feet.

Chanel looks at him, pleading.

CHANEL  
Go.

WARREN  
(to doctor #1)  
Come with me, doctor.  
(to doctor #2)  
Stay with her.

Doctor #1 and Warren exit in a hurry.

A SECURITY OFFICER appears in the doorway.

DOCTOR #2  
(to guard)  
Room fourteen, hurry! That's the  
senator's room!

The guard leaves in a rush.

INT. ROOM 14 - SAME

George Edmond wakes up, groggy.

The orderly is standing over him, looking like the nicest  
guy in the whole world.

GEORGE  
Oh, hello, Kenny.

"KENNY THE GOOD ORDERLY" is all smiles.

KENNY  
Good morning, Senator Edmond. How  
you doing, sir?

GEORGE  
Shitty, son. Just shitty. I'll be  
glad when this Triple Bypass  
business is over and done with.

Kenny LAUGHS.

INT. STAIRWELL, HOSPITAL - SAME

Warren, Doctor #1 and the security guard are racing down the  
stairs.

IN GEORGE EDMOND'S ROOM--

Kenny helps the aging senator out of bed.

GEORGE  
Thanks a lot, Kenny. I got to take  
one mean piss.

KENNY  
No problem, senator.

GEORGE  
George, son. Not senator. Just  
George, Kenny.

KENNY

George it is.

IN THE STAIRWELL--

The three heroes are almost there.

IN GEORGE'S ROOM--

The senator is in the bathroom, taking one mean pisser.

Kenny is preparing his food and smiling to himself.

KENNY

You OK in there, George!?

GEORGE (O.S.)

Pipes drain a lot slower these days, but they still work, son!

Kenny LAUGHS. He sets the poisoned cup of lemonade on the food tray.

The toilet FLUSHES. George comes out and climbs painfully back into bed.

Kenny sets the food tray in front of the old man.

GEORGE

(off the food)

What do we got today? Alpo, or Gravy Train?

Kenny LAUGHS.

KENNY

We got you some runny eggs, burnt toast and hash browns.

GEORGE

Kenny, I swear...I think they want me dead.

Kenny LAUGHS.

INT. HOSPITAL CORRIDOR -SAME

The three heroes race down the corridor.

IN GEORGE'S ROOM--

George is NIBBLING on his breakfast.

Kenny lingers about the room. Watching closely.

(CONTINUED)

GEORGE  
Hey, Kenny?

KENNY  
Sir?

GEORGE  
Who won the Nuggets/Lakers game?

KENNY  
Nuggets. Iverson scored thirty-one points.

GEORGE  
I love that kid! Any coffee?

KENNY  
Not today. Laverne down in the kitchen sent up a nice cup of homemade lemonade.

GEORGE  
Well, let's have a taste.

KENNY  
I thought you'd never ask.

He hands George the lemonade.

George puts it to his lips, then starts COUGHING.

Kenny frowns.

George sets the cup down. He is having a HEART ATTACK.

KENNY  
I don't fucking believe it...

Warren and the others BURST in.

SECURITY GUARD  
(to Kenny)  
Don't move!

Kenny is still. Hands raised.

Warren and doctor #1 check on the senator.

DOCTOR #1  
He's dead. Coronary.

All eyes go to Kenny.

The orderly shrugs:

(CONTINUED)



KENNY  
Shit happens, man!

Warren picks up the cup of lemonade and approaches Kenny.

WARREN  
Take a sip.

Kenny smiles.

KENNY  
Not thirsty, man. Thanks anyway.

WARREN  
You drink or I force you to drink.

DOCTOR #1  
(to Warren)  
The senator died of Coronary Heart  
Failure. He didn't do anything.

WARREN  
Because he didn't get the chance.  
(to Kenny)  
Did you?

KENNY  
I'm a little freaked out right now,  
man. Can I go?

WARREN  
Sure. After you take a sip.

Kenny SNATCHES the cup and DOWNS THE ENTIRE THING.

He BURPS and hands the cup back to Warren.

KENNY  
Do you want me to taste his food,  
too?

SECURITY GUARD  
(to Kenny)  
Get out of here.

Kenny LAUGHS in Warren's face and exits.

INT. CORRIDOR, OUTSIDE GEORGE EDMOND'S ROOM - CONTINUOUS

Stanton McCullum is leaning against the wall, SIPPING on a  
cup of lemonade.

Kenny comes out and almost KNOCKS him over, in his unusual  
rush to get away from the scene.

(CONTINUED)

KENNY

Sorry, pops!

STANTON

You almost made me spill my  
homemade lemonade...sonny.

Kenny gives him a look, then heads off quickly.

Stanton looks after him. A half smile on his face.

INT. WARREN'S SUMMER HOME - DAYS LATER

The front door opens and Warren wheels Chanel inside.

She GASPS in surprise.

The whole house is decorated as a surprise birthday party  
for her; a gag banner reads - "Happy 85th Birthday!"

It is only the two of them.

WARREN

Surprise!

Chanel is speechless, she can only cry tears of joy.

WARREN

Well, what do you think?

Chanel looks from the gag banner, to Warren. She makes a  
"Very funny" face.

CHANEL

Happy eighty-fifth? Ha-ha, you  
should have been a comedian.

He kisses the top of her head.

Warren wheels Chanel further in. The house looks beautiful.

WARREN

I love you, lady.

CHANEL

Love you too.

(teasing)

So this is where you take your  
freaks, huh?

Warren LAUGHS.

(CONTINUED)

WARREN  
I'm going outside to get the rest  
of your stuff.

He leaves.

The phone RINGS.

Chanel wheels over to a writing desk and answers it.

CHANEL  
(phone)  
Warren's House Of Freaks.

It is Stanton McCullum's voice on the other end:

STANTON(O.S.)  
(phone)  
That was a hell of a trick, Mrs.  
Williams.

CHANEL  
(phone)  
Who's this?

STANTON(O.S.)  
(phone)  
I'm sorry. My name is detective  
Stanton McCullum, ma'am. I'm a  
homicide--

CHANEL  
(phone)  
I know who you are, detective. My  
brother told me about you.

STANTON(O.S.)  
(phone)  
Call me Stanton, Mrs. Williams.  
Please.

She is clearly irritated.

CHANEL  
(phone)  
How did you get this number?

Stanton SNICKERS over the line.

STANTON(O.S.)  
(phone)  
I don't know how you knew that  
orderly tried to poison senator  
(MORE)

(CONTINUED)

STANTON(O.S.) (cont'd)  
Edmond. But I sure hope you can  
tell me, Mrs. Williams.

CHANEL  
(phone)  
What are you talking about? That  
orderly was innocent. The senator  
died of a--

STANTON(O.S.)  
(phone)  
The senator, Mrs. Williams, died of  
a coronary, true indeed. But that  
orderly was found an hour later  
dead of Arsenic poisoning.

A chill runs through Chanel.

CHANEL  
(phone)  
What?

STANTON(O.S.)  
(phone)  
You were right, Mrs. Williams. That  
fucker wanted to assassinate our  
senator Edmond, but your brother  
got there just in time.

Chanel is stunned.

STANTON(O.S.)  
(phone)  
It was just too bad the senator's  
ticker stopped working at that  
exact moment. The orderly was found  
in a men's room stall, slumped over  
the toilet bowl with a finger down  
his throat. Luck of the devil. No  
shittin'.

CHANEL  
(phone)  
I...I don't...

STANTON(O.S.)  
(phone)  
You and I need to talk, Mrs.  
Williams. Don't you agree?

Warren comes in and sees Chanel on the phone, breaking down.

He SNATCHES the phone out of her hand.

(CONTINUED)

WARREN  
(phone)  
McCullum? You son of a bitch!

LAUGHTER from Stanton McCullum's end:

STANTON(O.S.)  
(phone)  
Take it easy, Warren. I was just  
having a little chat with--

CLICK! Warren SLAMS the phone down, hanging up in his face.

WARREN  
Piece of shit.

Chanel wheels into the

FRONT ROOM - CONTINUOUS

The room is a huge spacious area, complete with a stone fire  
place.

Mike's toys and action figures are on the floor.

Chanel picks up the toy maze and The Red Spider action  
figure.

Warren appears.

WARREN  
I'm sorry about that, boo. That cop  
is a real asshole. I'm thinking  
about reporting him for harassment.

She holds up The Red Spider.

CHANEL  
This ugly thing always gave Mike  
nightmares.

She drops The Red Spider into the toy maze and presses a  
button on the side; the action figure is swallowed up by a  
trap door.

WARREN  
Chanel, you OK?

CHANEL  
Did you know?

WARREN  
Did I know what, hon?

CHANEL  
That the orderly died of Arsenic  
poisoning?

Warren looks away, guilty.

CHANEL  
Why the hell didn't you tell me?

WARREN  
Let it go, Chanel.

CHANEL  
Don't tell me to let it go, Warren!

Tears fill her eyes.

CHANEL  
Look at me, Warren.

When he does:

CHANEL  
We need to talk...

INT. SITTING ROOM, WARREN'S SUMMER HOME - NIGHT - LATER

The house is dark, except for a fire in the fire place.

Warren is on the couch, having a beer, drunk.

Next to him on the couch are books on; Near Death  
Experiences, Out Of Body Experiences and The Astral  
Projection Phenomenon.

Chanel sits directly in front of the fire, hooked up to  
medical equipment. Her eyes are closed.

WARREN  
Chanel--

CHANEL  
Shh, Warren, I got to concentrate.  
I don't know how Astral Projection  
works. But the books say that I  
need silence.

WARREN  
What's my part again?

(CONTINUED)

CHANEL

When something happens I need you to monitor my heart rate and pulse.

WARREN

And?

CHANEL

And pull me back if I...you know.

WARREN

You said "when" something happens. Don't you mean "If"?

CHANEL

You're going to have to trust me on this, Warren. Just chill, OK?

Warren is fed up. Probably a little spooked, too.

He turns on the lights with a remote control.

WARREN

I'm a doctor. I don't believe in Astral Projection and Out Of Body Experiences. That all sounds like a lot of bull to me.

He DRAINS the rest of his beer.

WARREN

That type of shit don't happen to black folks. I'm sorry, Chanel, I just don't believe in that stuff.

CHANEL

Do you believe in your sister?

WARREN

I trust you, girl. I love you. But all of this is too wild. We've been trying for three and a half hours, Chanel. Time to go to bed.

CHANEL

I saw Michael.

WARREN

What?

CHANEL

When The Skeleton Man...when he shot me, I saw Michael. He told me

(MORE)

(CONTINUED)

CHANEL (cont'd)  
that something grabbed Charles and  
they got separated or...lost or  
something. I need to help them,  
Warren.

WARREN  
That's enough, Chanel.

CHANEL  
Warren--

WARREN  
I said enough, OK!?

CHANEL  
But--

WARREN  
Stop, Chanel. Just stop. You don't  
know how crazy you sound, do you?  
You saw Michael? Something grabbed  
Charles? Listen to yourself!

CHANEL  
You don't believe me?

WARREN  
Hell no!

Chanel is hurt.

CHANEL  
You really think I'm making all  
this up? Are you serious?

WARREN  
Do you remember when we were kids  
and you told me that you saw an  
angel in the park by our house?

CHANEL  
I--

WARREN  
Everybody, even momma and daddy  
told you that you didn't see an  
angel. And you cried because no one  
believed you...

Something begins to happen; Chanel starts BREATHING hard.

(CONTINUED)



CHANEL  
S-Something...

Warren is totally oblivious, he keeps TALKING.

WARREN  
But I did. I believed you, girl.

Chanel is near a heart attack:

CHANEL  
S-Something is...happening...

Warren continues, not hearing her.

WARREN  
I said to myself Chanel believes  
she saw an angel, so I believe her.  
You were my sister, I'm your big  
brother, I'll always get your  
back...

THE MEDICAL EQUIPMENT--

Is going berserk; lights FLASHING in the red, pulse rate  
needle in the danger zone.

CHANEL  
Warren...it's happening...

Warren stops.

WARREN  
What!?

Chanel has a seizure, her body JOLTS.

CHANEL  
Happening...

Blood spills out of her nostrils. Her eyes roll up to the  
whites.

Warren, frantic as hell, checks her heart rate and brain  
wave activity.

WHITE.

EXT. MAZE, INTER DIMENSIONAL AFTERLIFE - NIGHT

The outside of a gigantic, nightmarish maze; similar, but  
not quite, to Mike's toy maze.

CHANEL--

(CONTINUED)

Approaches the grand entrance to the maze.

The maze is in the middle of Nowheresville. It seems to pulsate with unholy evil.

It looks quite literally in some ways like the entrance to hell. Chanel is thunderstruck.

CHANEL  
(echo's Charles)  
Sometimes we create our own hell...

She enters the mouth of the

MAZE - CONTINUOUS

Dirty, steamy, claustrophobic. The inside of this place is truly something frightening; the walls and floors are in constant motion.

A bell TOLLS, sinister VOICES WHISPER.

VOICE (O.S.)  
Ma!

Chanel turns, sees; racing towards her out of the darkness, a SMALL FIGURE.

CHANEL  
Michael!

It is Michael. They hug.

CHANEL  
Where's your daddy, Mike?

Mike is in tears.

MIKE  
Lost. I'm scared here, ma. I want to go home.

CHANEL  
I know you do, baby. But we have to find your daddy, so both of you can go home.

MIKE  
I saw another angel, ma. This one was funny. He told me that you tried to save him, but you couldn't because he had a bad ticker. What's a ticker, ma?

(CONTINUED)

CHANEL

Bad ticker? Is that what the angel said, Mike? Are you sure it was an angel? Because that sounds a lot like--

She stops...sensing something.

Mike looks up, tense.

SOMETHING is behind them. Something big and scary.

MIKE

It's here.

A thick silence.

Chanel is frozen, on her knees, holding her son tight to her chest.

She can't help it...she has to turn around and see.

Chanel looks back. Her eyes widen; seeing something unrevealed.

There is a GARGANTUAN ROAR and a BURST of evil light.

Chanel and Mike SCREAM.

INT. SITTING ROOM, WARREN'S SUMMER HOME - REAL TIME

CHANEL'S HEART RATE is going beyond normal.

Warren goes into action.

He is losing her...fast.

WARREN

Don't you dare die on me, Chanel!

The entire time Warren scrambles around desperately trying to save his sister HE TALKS TO HIMSELF:

WARREN

I don't believe this crazy bullshit! I'm a doctor. A damn M.D. I shouldn't be having these kinds of problems. You hearing me, Chanel!?

Chanel is SEIZING.

WARREN

Bitch, if you die on me I'm going  
to fucking kill myself, find you in  
the afterlife and kill your ass  
again!

He lays Chanel on the floor and does CPR.

It's not working. She doesn't respond.

Warren grabs the Defibrillator cups, to jump start her  
heart.

WARREN

(imitates Chanel)

"I got to do this, Warren. I got to  
do that, Warren. I got to help  
Michael find his daddy, Warren!"  
And I actually went along with this  
cartoon shit!

As he prepares to jolt her, he FLIPS and KNOCKS over shit.

WARREN

I swear on everything I love,  
Chanel, you better come back to me!  
You hear? You better wake the hell  
up, girl! 'Cause you're never  
hearing the end of this one!

He rips her blouse open.

The Defibrillator Cups are ready.

He leans over Chanel, WHISPERS something unheard in her ear.

Warren RUBS the cups together, closes his eyes and says a  
prayer.

His eyes open, focused. Places the cups over her chest and  
looks down at Chanel.

She is fading fast. Soon she will be beyond help.

Warren's eyes narrow...ready.

Chanel is barely BREATHING.

The Defibrillator machine BEEPS...ready.

WARREN

Clear!

(CONTINUED)

The cups come down on Chanel's chest, her body JOLTS from the shock.

Still no reaction; HEART RATE FADING.

Warren JUMPS her again. Nothing.

Then...she FLAT LINES.

BLACK.

IN THE BLACK--

The faint "Beep, beep, beep" of a pulse machine...

FADE UP:

INT. BEDROOM, WARREN'S SUMMER HOME - EARLY MORNING

It is about three in the morning.

OUTSIDE THE WINDOW--

A storm is brewing in the distant skies.

Chanel is in bed; weak, but awake.

She is staring at the steady BEEP of her lifeline on the pulse machine.

Standing over her is Warren. He takes her hand.

CHANEL

It got my baby, Warren...

Silence from Warren.

Chanel turns her head, looks at him:

CHANEL

I need to go back.

Warren shakes his head. "No"

She looks away, frustrated, CRIES.

After Chanel pulls it together:

CHANEL

Help me, Warren. Please, God...

He shakes his head. "No"

Chanel, exhausted as she is, SNAPS.

(CONTINUED)

CHANEL

Are you even listening to me?  
*Something* grabbed my child, Warren.

Warren has to fight tears.

WARREN

That doesn't make any sense,  
Chanel.

CHANEL

You're preaching to the choir. Tell  
me something I don't already know,  
Warren! None of this shit makes any  
sense. But it's real. It's real and  
it's happening to me!

She turns away from him, a broken woman.

CHANEL

You should have let me die.

WARREN

You do it again and you will die.

She turns on him, hurt and angry:

CHANEL

I don't give a shit! Hear me? I.  
Don't. Care.

WARREN

The further you cross over, the  
more strain you put on yourself.  
The harder it is to get back. Plain  
and simple? Your heart can't take  
it, Chanel. I barely got you back  
this time!

Chanel looks at him; eyes burning with contempt.

CHANEL

Do you know what I saw over there,  
Warren? Do you? Do you really want  
to know what happens when you die?

Warren is silent.

CHANEL

Guess what? No angels, no God, no  
nothing. Just pain! You hear what  
I'm saying? There's nothing over  
there but pain...and nightmares!

(CONTINUED)

Warren holds up a bottle of pills.

Chanel looks from Warren, to the pills, back to Warren.

WARREN

No more.

She doesn't get it:

CHANEL

What are you talking about?

It dawns on her...

CHANEL

What did you do to me? What did you give me? Answer me, Warren!

His eyes water.

WARREN

No more...

He leans over to kiss her. Chanel SLAPS his face.

CHANEL

What did you give me? You fucking tell me, Warren!

WARREN

It's called Triachnol. It's a kind of relaxer. It'll keep you doped up. It's addictive as hell, but as long as you're doped you won't have the will power to concentrate and Astral Project or do that Out Of Body shit anymore.

Chanel's eyes water, she can only shake her head in disbelief.

WARREN

Like I said, no more. No more pain and nightmares. It all stops now.

CHANEL

You son of a bitch!

WARREN

I love you, Chanel.

She rolls over and CRIES into her pillow...all is lost.

(CONTINUED)

WARREN

You rest now. Dee is downstairs.  
She'll be up to check on you. I  
gave you a heavy dose of Triachnol,  
it takes awhile for it to kick in.

Chanel SOBS silently.

WARREN

I got to go to the hospital. I'll  
be back as soon as I can.

(beat)

Charles and Mike are dead, Chanel.  
You're going to have to deal with  
that sooner or later.

He wants to say more, can't, and sets the pills on the  
nightstand next to Chanel's bed.

Warren exits, closing the door behind him.

Chanel WEEPS.

INT. SITTING ROOM, WARREN'S SUMMER HOME - SAME

Dee, the nurse from earlier, is picking up the place.

Warren appears, an emotional wreck.

WARREN

She's getting worse, Dee.

Lightening FLASHES outside.

Dee looks up, startled.

DEE

Warren! Boy, if you want to kill  
me, a gun would be better than  
trying to give me a damn heart  
attack!

WARREN

Sorry. Didn't mean to sneak up on  
you.

DEE

You said she's getting worse?

WARREN

Yeah...that's a professional  
diagnosis.

(CONTINUED)



DEE

What're you going to do?

WARREN

What are you supposed to do when shit like this happens? I hope you can tell me, Dee. Because I'm scared and running out of answers.

Dee looks at him, heartbroken.

WARREN

Things are all out of control. Her husband and child got killed by a maniac. She's having delusions of visiting them in heaven...hell, or wherever we go when we die.

As he talks, Dee POURS him a drink.

Warren sits on the couch, a broken man.

WARREN

I just don't know what to do anymore.

Dee sits next to him, hands him the drink.

DEE

Drink.

He does.

DEE

Do you believe in God, Warren?

WARREN

You want my honest medical opinion? I don't know. I really don't.

DEE

Your sister does. She might, in fact, be one of those rare people that the good Lord has blessed to see this life and the next. She might be torn too.

WARREN

I don't think I understand you.

DEE

There's no peace over there for her. She wants to be there for her

(MORE)

(CONTINUED)

DEE (cont'd)

husband and son, but at the same time she doesn't belong there.

She takes his hand.

DEE

She belongs here, with you. Her other family. But Chanel is torn, Warren.

Warren's tears fall.

DEE

There are two worlds, one of life, the other death. Normally, when we die we cross on over to the other side. To death. And that, usually, is the end of your story. Are you with me so far, baby?

WARREN

Yes.

DEE

Sometimes, very rarely, a soul can become displaced and find itself in another place.

WARREN

What kind of other place, Dee?

DEE

A place that's not quite life. But not quite death either.

WARREN

What do you mean? Like limbo or something?

DEE

No. Limbo is a kind of death. This other place is like another world. A soul finds itself there, it can be a wonderful experience...

WARREN

But?

DEE

But sometimes something so horrible can happen to that displaced spirit that this other world can be

(MORE)

(CONTINUED)

DEE (cont'd)  
transformed into a frightening  
place.

WARREN  
Something so horrible...like a Near  
Death Experience?

DEE  
That's right, baby.

Warren thinks, taking it all in.

DEE  
My grandmother called it the "World  
between Worlds". Because over  
there, the rules are different. Not  
like the rules of life and death.  
Just different. You understand?

Warren nods. "Yes".

WARREN  
If this is what's happening to  
Chanel, Dee, then how do I help  
her? How can I make her well again?

DEE  
Find your faith. If not in God, if  
not in the supernatural, then find  
your faith in her, boy. If you can  
do that, then maybe both of you can  
have a little peace.

WARREN  
Part of me wants to commit her to a  
mental hospital. Shit, part of me  
wants to commit myself to a mental  
hospital.

DEE  
What about the other part of you?

WARREN  
What other part of me?

DEE  
The other part of you that wants to  
believe all of this is real? That  
what your sister is going through,  
is real?

Warren tosses back the rest of his drink. checks his watch.

(CONTINUED)

WARREN  
I'm running late.

Dee gives him a smile:

DEE  
She'll be here when you get back. I  
promise.

WARREN  
I love you, old woman.

DEE  
I love you back, little ol' boy.

They hug.

WARREN  
There's Triachnol on her  
nightstand. Give her one pill every  
four hours.

DEE  
You got it.

EXT. FRONT STOOP, SUMMER HOME - SAME

It begins to DRIZZLE out here.

Warren comes out, gets in his car and drives off.

DEE--

Is watching him through a window. After he is gone, she  
closes the curtains.

INT. STANTON MCCULLUM'S CAR - SAME

Stanton is doing a card trick with one hand, as he watches  
Warren leave.

PHIL COLLINS is on the radio.

Stanton takes out a knife, checks it's sharpness; satisfied,  
he tucks the knife away.

He then removes a GUN; checks the chamber and stuffs it in a  
holster inside his rain coat.

EXT. MCCULLUM'S CAR - SAME

He gets out, goes to his trunk and removes a LONG OBJECT  
wrapped in a cloth. Stanton closes the trunk.

(CONTINUED)

He heads towards the summer house.

Stanton stuffs one hand into his pocket, WHISTLING the same sad ballad as The Skeleton Man as he strolls along.

INT. CHANEL'S BEDROOM, SUMMER HOME - SAME

Dee is SINGING a gospel tune. She closes the curtains over the big windows.

DEE

Nasty storm coming...

Silence from Chanel. She is sleeping.

The lights FLICKER.

Thunder BOOMS. Lightening FLASHES.

DEE

Power might go out, Ms. Chanel.

But Chanel is knocked out.

Dee smiles at her and covers Chanel with a blanket.

DEE

Get your rest, girl.

The old nurse kisses Chanel's sweaty brow.

ON THE STAIRS--

Dee is heading down when she HEARS A NOISE.

She stops, listening.

OUTSIDE--

The wind really picks up. Thunder CLAPS.

INSIDE--

The power FLICKERS. Dee shakes it off.

DEE

Nothing but the devil got you  
spooked, old girl.

She continues down the stairs; going to the

KITCHEN - CONTINUOUS

Dee opens the refrigerator, grabs a beer.

(CONTINUED)

DEE

Nobody works more over time than  
the devil..

The power FLICKERS again.

As Dee cracks open the beer and takes a SWIG, her eyes  
happen on something unseen.

IN CHANEL'S ROOM--

She begins to BREATHE hard in her sleep. Her nose bleeds.

IN THE KITCHEN--

Dee is at the patio door; it is open just a crack. Dee gives  
it a suspicious eye. She shuts it and locks it.

Dee removes her cell phone, dials her house.

As she TALKS on the cell phone, she goes WALKING through the  
huge downstairs area.

DEE

(phone)

Justin, don't answer my phone like  
that, boy! What's wrong with you?

(beat)

This is your mother, ol' retarded  
boy!

(beat)

Make sure you kids have the windows  
and doors closed and locked. And  
tell Monica to keep her little fast  
butt off my phone!

(beat)

Because it's thundering and  
lightening out there...and because  
I said so!

The power FLICKERS.

In the flicker of light; a DARK FIGURE is glimpsed moving in  
the shadows over Dee's shoulder.

DEE

(phone)

I got to go. Do what I told you to  
do, boy.

She hangs up.

INT. WARREN'S CAR - MOVING - EARLY MORNING

(CONTINUED)

Warren is searching for something and trying to drive at the same time.

It dawns on him:

WARREN  
Shit, I left my phone.

INT. CHANEL'S ROOM - SAME

Chanel ASTRAL PROJECTS through the house; from the bedroom, through the hallway, to...

DOWNSTAIRS--

The lights are out.

Dee is lying on the couch, staring at the DARK SHAPES surrounding her.

One of the SHAPES seems to be MOVING...towards her!

Dee sits up, terrified.

Suddenly, the SHADOWY FIGURE is on top of her. They FIGHT.

The dark figure BEATS THE HELL out of the old woman.

CHANEL'S ASTRAL P.O.V--

Observes this dark shape ASSAULT Dee.

The mysterious figure comes into the dim gloom, revealing;

STANTON MCCULLUM--

He pulls out his knife and stands over Dee, looking down at her.

STANTON  
I'm real sorry about this, ma'am.  
But, you see, Sammy wants her dead.  
He won't let me sleep at night or  
ever, until I kill Chanel.

Dee MOANS in pain.

STANTON  
That bitch got my brother shot by  
those cops. A thing like that don't  
rest, no shittin'.

DEE

W-What the hell do you want?

Stanton LAUGHS. His face turns serious.

STANTON

What was human in life can become something frightening in death.

IN CHANEL'S ROOM--

She still lies in bed. Then:

Whoosh! She is back in her body.

Her eyes open, looking horrified and drugged at the same time.

CHANEL

Oh, my God...

DOWNSTAIRS--

Stanton leans over Dee, knife in hand.

STANTON

I'll try and make this quick,  
ma'am.

Dee is ready for him; she turns over and MACES the bastard's face.

Stanton SCREAMS.

Dee KICKS him in the balls. He drops the knife.

She grabs the knife and buries it in Stanton's thigh.

He WAILS like a Banshee. Pulls the knife out of his thigh.

Dee CRAWLS away; beaten, bloody and desperate to live.

Stanton refuses to give up; he catches her, they STRUGGLE on the floor until...THE KNIFE goes into one of them.

Silence...they lock eyes.

Dee SPITS blood into his face. She falls still.

Stanton, with intense effort, gets to his feet, looks down at the knife sticking in Dee's stomach.

He HOCKS and SPITS on her.

(CONTINUED)



STANTON

You had to be a bitch, huh?

He looks to the ceiling, SHOUTS:

STANTON

I'm coming to find you, Mrs.  
Williams! Olly, Olly, Oxen, free!

IN CHANEL'S ROOM--

She DRAGS herself across the floor to the bedroom door,  
barely able to keep her eyes open.

She tries, but she can't reach the lock.

INT. DOWNSTAIRS BATHROOM, SUMMER HOME - SAME

Stanton enters and turns on the light. It FLICKERS.

IN THE MIRROR--

He looks at his mug; the skin is red and irritated.

STANTON

She got me good with that mace,  
Sammy.

SCARY VOICE(O.S.)

That's OK. Just find that bitch  
Chanel and make her suffer.

Stanton turns on the faucet, water runs in the sink.

Behind him, a DARK FIGURE moves among the FLICKER of  
shadows, TALKING:

DARK FIGURE

I want you to make her scream,  
Stanton. Make her bleed...

STANTON

Oh, I will, Sammy. I will...

The dark figure vanishes.

Stanton cleans himself up. He sits on the toilet and checks  
the wound in his leg. It's pretty bad.

He removes a bullet from his gun, takes the gun powder from  
it, pours it into the wound and BURNS the wound closed.

Stanton SCREAMS.

(CONTINUED)

IN CHANEL'S ROOM--

She is trying like hell to reach her purse. It is sitting on a table top, along with the bottle of Triachnol.

Chanel manages to get both; she digs through her purse, finds her cell phone. She DIALS, stuffing the Triachnol into her bra.

Chanel lies flat on her back; exhausted, terrified and doped up as she listens to the phone RING on the other end.

CHANEL  
Answer the damn phone, Warren...

DOWNSTAIRS--

Sitting on the table in the sitting room, is Warren's cell phone. It RINGS, with a funny ring tone.

Stanton uses a hankie to pick it up and answer it.

He says nothing, just listens, hearing:

CHANEL(O.S.)  
(phone)  
Warren? It's me! Listen, somebody  
is in the house! Whoever it is they  
just killed Dee!

Stanton listens, smiling.

IN CHANEL'S ROOM--

She is running off a mile a minute on the phone:

CHANEL  
Warren, I'm scared! Warren?  
Warren!?

DOWNSTAIRS - WARREN'S CELL PHONE--

Is sitting by itself on the table top, Chanel's desperate VOICE can be heard.

CHANEL(O.S.)  
(phone)  
Warren!?

Stanton is gone.

IN CHANEL'S ROOM--

(CONTINUED)

Chanel hangs up, tries 9.1.1. Her vision BLURS. She drops the cell phone. The medication kicks in.

She looks at the bedroom door, alone and shaking with pure terror.

Fuck this! She drags herself back to the

BEDROOM DOOR - SAME

And after a lot of struggling, Chanel cleverly locks the door.

Then the house falls very silent...eerie.

The only sound is the "SPIC-SPAC" of rain outside.

Then...a CREAKING on the steps, beyond the bedroom door.

Chanel GASPS, he's coming! She DRAGS herself under the bed to hide.

OUT IN THE HALLWAY--

Stanton LIMPS painfully to the top of the stairs.

He holds the cloth-wrapped OBJECT on his shoulder, lumberjack style.

He UNWRAPS it, revealing...THE SKELETON MAN'S AX!

STANTON

Gonna find her, Sammy. I'm going to find her and show her what happens to bad little girls that do bad little things, no shittin.

SCARY VOICE(O.S.)

Find her...make her bleed...

Stanton grins, LIMPS onward.

DOWNSTAIRS--

Dee STIRS, MOANS, still alive...barely.

HER BLOODY FINGERS reach up and grip Warren's cell phone.

IN CHANEL'S ROOM--

She lies on her stomach, under the bed, trying not to breathe.

She hears MIKE'S VOICE in her head, calling her:

(CONTINUED)

MIKE (O.S.)  
Ma! Ma, help, please!

CHANEL  
Mike?

She removes the Triachnol from her bra; pours out seven blue gel caps.

CHANEL  
Please, God...please don't send me to hell for this. This isn't suicide. I just want that clear on your records, Lord...

She pops the pills, struggles like hell to SWALLOW them.

CHANEL  
My baby is in trouble, God. If you won't help...I will.

She looks at the LIGHT under the bedroom door.

CHANEL  
(fading)  
Don't worry, Mike. I'm coming.

A PAIR OF SHOES appear under the door crack.

Chanel's eyes are heavy.

The DOOR KNOB JIGGLES, but doesn't turn. He's right outside.

STANTON(O.S.)  
Open up, Mrs. Williams. Let's make this quick.

Chanel can't hold on much longer; over dosing fast.

CHANEL  
Please...God...a little help...just...a little help...

Smash! The ax hits the door.

Stanton smashes his way into the room with the ax, leaving the bedroom door in splinters.

He stands, ax raised. His cold, evil eyes survey the room.

STANTON  
Are you hiding from me, little girl?

(CONTINUED)

UNDER THE BED--

Chanel's eyes open...close...open...close...

The FAINT THUMP of her heart beat slowing.

Stanton checks the closet. Nothing!

He KNOCKS over things, pissed.

STANTON

Where are you!? I'm going to find  
you and when I do...

(holds up ax)

...I'm going to give you more than  
a Near Death Experience, bitch!

His eyes fall on the

BED--

Ah,ha! Stanton grins.

He approaches the bed, WHISTLING.

STANTON

I know where you are, Mrs. Williams  
(lifts the ax)

I got a message from The Skeleton  
Man...

UNDER THE BED--

CHANEL'S EYES close, then open and stay open in a dead  
stare...she's gone.

A LIGHT appears in her pupil.

STANTON--

Is about to bring the ax down on the bed, WHISPERS:

STANTON

Wanna see a trick?

When HEADLIGHTS SPLASH the room.

Stanton pauses.

STANTON

Company...

EXT. MAZE - INTER DIMENSIONAL AFTERLIFE - NIGHT

(CONTINUED)

Chanel is on the ground, unconscious.

She snaps awake, sits up.

Before she can assess the situation:

MIKE (O.S.)  
No! Ma, help!

In a flash, Chanel is on her feet. She runs into the  
MAZE - CONTINUOUS

CHANEL  
Michael!

EXT. WARREN'S SUMMER HOME - EARLY MORNING - REAL TIME

It is really POURING DOWN out here.

Warren's Jaguar pulls up in front of the house. He gets out.

Warren is about to head into the house, when he spots something...

A BLUE '64 CATALINA--

Stanton's car, partially hidden by some trees. It is parked  
across the road from his house.

WARREN  
I'll be damned...

Warren crosses the road to Stanton's car, peeks inside.

The car is empty. Something isn't right.

WARREN  
What the hell are you doing here,  
McCullum?

Warren goes back to his car. He removes a loaded GUN from  
his glove compartment.

He SNEAKS around to the back of the house, in the rain.

INT. MAZE, AFTERLIFE - NIGHT

The interior of the maze looks like a hellish, nightmare  
version of Charles's house.

Chanel stands in the front doorway, looking around, nervous.

She enters, eyes wide, alert.

(CONTINUED)

THE FRONT DOOR--

SLAMS shut on it's own. Startling Chanel.

She finds Mike lying on the hallway floor, unconscious.

CHANEL

Michael!

She starts forward, then freezes...

Mike is surrounded by DEMON SNAKES, with glowing eyes. They HISS at Chanel.

EVIL LAUGHTER drifts from upstairs. Then WHISTLING.

Chanel, scared out of her mind, looks up, sees;

A FIGURE, appear at the top of the staircase.

FIGURE

You committed suicide to come to this party. I like that. You got balls, little girl.

CHANEL

Fuck you.

The figures eyes glow.

FIGURE

Wanna see a trick?

Chanel GASPS:

CHANEL

Oh, my God...

INT. WARREN'S SUMMER HOME - REAL TIME

Warren unlocks the patio door, sneaks inside.

The place is a mess; signs of a fight, things knocked over.

Warren stops, looks down at a wide pool of blood.

Without warning, a gun is fired, POW!

Warren is hit in the leg, he drops, SCREAMING.

WARREN'S GUN--

Goes SKITTERING off somewhere in the darkness.

(CONTINUED)

STANTON--

Comes out of the shadows, smoking gun pointed.

STANTON

That hurt? Need a doctor, doctor?

Warren is lying near the heart monitoring equipment, bleeding.

STANTON

Remember I told you about the dark secret you and that bitch sister of yours kept in the closet, doc?

Silence from Warren.

STANTON

I was wondering; why did you hide something like that?

Stanton begins to WALK forward, being careful.

STANTON

You killed your own mother, doctor. How does that affect you?

Warren listens; emotional, bloody.

STANTON

Me and Sammy, we're crazy, no shittin about that, but to kill your own mother? I got to know, doc...did you come on yourself after you did it?

WARREN (O.S.)

Stanton...you're The Skeleton Man's brother?

STANTON

His only living relative. Spent a lot of my career as a cop covering up Sammy's messes. But...what can you do? Family has to look out for family. Right, doc?

WARREN (O.S.)

You son of a bitch!

Stanton puts his gun away, removes his knife.

(CONTINUED)



STANTON

Your mother was a crack whore, doctor. But that's not why you strangled her to death, is it?

WARREN

Fuck you...

STANTON

No, you were protecting little Chanel. Your mother had a knife; a lot like this one, huh?

Warren tries not to listen, but he can't help it.

STANTON

She was cutting on Chanel. There was blood all over the damn place, right? She would have killed your sister, by then she was fried from all the bad drugs she was putting into her system...

Warren covers his ears, he can't take it.

STANTON

So, what does little fourteen year old Warren do? He breaks his mother's back with a baseball bat. Then climbs on top of her and literally chokes the life out of her.

Stanton creeps around the room as he talks, searching for Warren.

STANTON

And why? Well, to protect his little sister, of course. That is so beautiful. I almost want to fucking cry...

Stanton finds a bloody, SOBBING Warren. He smiles at the doctor.

STANTON

No shittin...

He kneels over Warren, all smiles.

Warren looks up at Stanton, teeth grit, nostrils flared:

(CONTINUED)

WARREN

Where is she?

STANTON

Where is who, doc?

(it hits him)

Oh, you mean Chanel? She'll soon be dead too. Just like that nigger nurse of yours.

WARREN

McCullum, I'm going to--

STANTON

Yeah, yeah, you're going to fucking kill me, right. They say it in the movies all the time.

Stanton smiles; cold, evil.

STANTON

Except, this is real life, doc.

IN THE AFTERLIFE--

Chanel still stands where she is; confused, scared. Her eyes go from Mike to the figure and back to Mike.

Slowly, the shadowy figure comes down the stairs.

FIGURE

You look scared? Maybe you should be, little girl.

CHANEL

How?

The figure stops, curious.

CHANEL

How come you're not in hell?

FIGURE

Good question. I'll answer yours if you can answer mine.

Chanel tries to look brave.

FIGURE

What was it like to watch your momma get killed by your own brother?

(CONTINUED)

The figure sits down on the steps, waits for an answer; eyes glowing, deeply intrigued.

This throws Chanel off her game. She doesn't know what to say.

FIGURE  
(inhuman voice)  
Answer me!

Chanel CRIES, shaken:

CHANEL  
I don't know...

A LIGHT appears, bright as the sun.

IN THE LIGHT--

A figure is seen.

Chanel recognizes the figure, her eyes grow big:

CHANEL  
Momma?

The shadowy figure on the staircase stares at Chanel, burning eyes, grinning mouth.

CHANEL'S MOTHER--

Steps out of the light, carrying a KNIFE.

IN WARREN'S SUMMER HOME--

Stanton is still running his mouth.

STANTON  
I got to know, Warren, how the hell  
did Chanel know that that orderly  
was trying to off the senator?

Warren says nothing.

Stanton rises, smiling.

STANTON  
OK, you know what? Fuck it! I'm  
going to torture you. See how you  
like a little pain--

Without warning, a gun is fired.

POW! Stanton is SHOT in the shoulder.

(CONTINUED)

DEE--

Appears out of the shadows, holding Warren's smoking gun and holding her bleeding stomach.

DEE  
How do you like a little pain,  
fucker?!

She COLLAPSES to her knees, weak from blood loss.

Stanton RISES, bleeding:

STANTON  
Now...I'm pissed.

He TWIRLS the knife and BULL-CHARGES Dee.

They go down PUNCHING and SCRATCHING. Dee tries to fight him off.

WARREN--

Turns on the defibrillator, full power, picks up the cups.

Stanton's knife blade is inches from Dee's face, but she's a fighter.

Out of nowhere, Warren appears behind Stanton.

Stanton is too preoccupied with trying to kill Dee.

Warren SLAPS THE CUPS on the sides of Stanton's face,  
SHOUTS:

WARREN  
Clear!

ELECTRICITY JOLTS THROUGH STANTON'S HEAD; his tongue FRIES,  
his face blackens, one eyeball goes POP! He SCREAMS.

IN THE AFTERLIFE--

Chanel is frozen with fear.

CHANEL  
Momma?

Her mother stares at her; a dead, frightening version.

CHANEL  
No, please...

MOMMA

Come here.

Chanel shakes her head, "No".

MOMMA

I SAID COME HERE, NOW!

CHANEL

No, momma. You're dead. You're dead!

MOMMA

What, no kiss for your momma, you little bitch?!

CHANEL

No, momma! Go back to hell, where you belong!

MOMMA

Fine...

Momma raises the knife, eyes burning red.

MOMMA

...then let momma finish what she started!

Momma BOLTS toward Chanel, knife raised, SCREAMING like a hellcat.

Chanel can't move, too horrified.

At the last second - poof! - momma VANISHES just inches before the knife can plunge into Chanel's face.

The figure on the staircase LAUGHS; a blood-chilling sound.

Chanel drops to her knees, not crying, but terribly quiet.

Then...A VOICE; Charles's ghostly voice speaks in her mind:

CHARLES (O.S.)

Chanel...

She looks up, hopeful.

The figure is at the bottom of the staircase now.

CHARLES (O.S.)

Listen to me, grab Mike and get out of there. Don't worry about the

(MORE)

(CONTINUED)

CHARLES (O.S.) (cont'd)  
snakes, they can only hurt you if  
you believe they can.

Chanel responds to Charles's voice, out loud.

CHANEL  
What about him, Charles? Can he  
hurt me?

CHARLES (O.S.)  
Not anymore, sweetie. The rules are  
different over here. Over  
here...you can hurt him, Chanel!

A small smile appears on Chanel's lips. She likes the sound  
of that.

The figure comes into the dim light, revealing;

THE SKELETON MAN--

He frowns at Chanel, suspicious.

SKELETON MAN  
What are you doing? Who the hell  
are you talking to?

Chanel RISES, moves towards Mike, taking careful steps; the  
demon snakes HISS at her, but don't attack.

BACK IN THE SUMMER HOME--

Stanton is dead, electrocuted.

Warren is at Dee's side, the old woman may be dying.

WARREN  
Ambulance is coming, Dee!

DEE  
I'm so sleepy, Warren...

WARREN  
Don't leave me, old girl!

DEE  
I ain't going nowhere. But I want a  
raise for all this shit, boy!

Warren LAUGHS, teary-eyed.

WARREN

You got it! I promise...

DEE

Go! Get up there and see to Chanel!

Warren kisses her forehead. He goes.

Meanwhile...

IN STANTON'S REMAINING EYE--

A LIGHT appears in the pupil.

STANTON'S SOUL--

Is WHIPPED through a huge, sinister TUNNEL of smoke, light and GIGANTIC DEMON FACES.

Stanton SCREAMS.

IN THE AFTERLIFE--

The snakes SLITHER away from Chanel as she approaches.

CHANEL

Though I walk through the Valley Of  
The Shadow Of Death, I shall fear  
no evil...

Bravely, she picks up her son, turns and looks at a confused Skeleton Man.

CHARLES (O.S.)

He's scared of you now, Chanel.

CHANEL

(to Skeleton Man)

You look scared? Maybe you should  
be...

The Skeleton Man looks confused, angry:

SKELETON MAN

You're not walking out of here.

She actually LAUGHS at him as she heads straight for the  
FRONT DOOR - CONTINUOUS

The Skeleton Man comes at her from behind, eyes glowing.

(CONTINUED)

SKELETON MAN

I said--

Chanel looks back quickly, her eyes now GLOW.

CHANEL

Back off!

Whoosh! Just like that, The Skeleton Man is BLOWN off his feet, FLYING backward.

He HITS a wall, rebounds and CRASHES to the floor, dazed and fucked up.

Chanel wakes up Mike.

CHANEL

Mike? Come on, baby, I need you to wake up and listen to me!

Mike is groggy, but awake.

Chanel talks quickly:

CHANEL

When I open that door, I want you to run! I want you to find your daddy, OK?

MIKE

But--

CHANEL

No buts! Do what I tell you, OK?

Mike nods, "OK".

The Skeleton Man RISES, shaking off that last hit.

SKELETON MAN

(to Chanel)

Hey!

Chanel opens the door. Mike takes off.

SKELETON MAN

Where the fuck are you going, bitch!?

Chanel turns to face him; her eyes glow, a woman filled with power.





CHARLES (O.S.)

Left...

Another left.

CHARLES (O.S.)

Straight ahead, baby...

Chanel obeys.

CHARLES (O.S.)

Duck!

Chanel does a TUCK/ROLL maneuver, barely avoiding an OBJECT sticking out of a wall.

INT. CIRCULAR ROOM - AFTERLIFE - CONTINUOUS

The room is a huge semi-circle of stone doorways.

Only one of the doorways is sealed up.

CHARLES--

Stands in the middle of the room, holding Mike in the crook of one arm. An ax in the other hand.

Chanel comes through one of the doorways.

They hug. A family reunited.

Chanel eyes the ax:

CHANEL

What's with the ax?

CHARLES

I took it from The Skeleton Man the first time he tried to grab me and Mike.

CHANEL

I'm impressed.

CHARLES

You have to go back, Chanel.

CHANEL

No.

CHARLES

You don't get it. You committed a suicide, Chanel. Suicides go to

(MORE)

(CONTINUED)

CHARLES (cont'd)  
another place. A dark place; it  
ain't quite hell, but it ain't no  
heaven for the dead either.

Silence from Chanel.

CHARLES  
Warren can bring you back, but if  
you stay here you'll suffer.

CHANEL  
I don't belong there, Charles!

Charles is very tender with her.

CHARLES  
Yes you do. Me and Mike...this is  
our world now, honey. Not yours. At  
least, not yet anyway. Someday, but  
not now. You have to try and  
understand that, Chanel. You have  
to live. And live good, baby.

She is in tears:

CHANEL  
I can't...I don't want to...

CHARLES  
Yes you can! You have to. Just--

Charles trails off. He looks away, sensing something...

He looks up, instantly scared:

CHARLES  
Oh, God! No! No, no, no!

CHANEL  
Charles, what--

CHARLES  
He's changed!

CHANEL  
What? Who?

CHARLES  
He's coming!

Charles grabs Chanel, petrified.

CHARLES  
You have to go now, Chanel!

CHANEL  
Why?

CHARLES  
Because, what was human in life can  
become something frightening in  
death. Go! Now!

She shakes her head, "No".

An INHUMAN ROAR is heard.

CHANEL  
What was that?

CHARLES  
The Skeleton Man...the real  
Skeleton Man.

THE SKELETON MAN--

Appears in an EXPLOSION of light.

The Williams family SCREAMS.

A MONSTROUS SHADOW falls over them.

CHANEL  
Jesus!

CHARLES  
Chanel! Run!

The Skeleton Man has TRANSFORMED into an almost real life  
version of The Red Spider; hideous, real, frightening.

The creature ROARS at them.

VOICE (O.S.)  
Kill 'em, Sammy!

Everyone turns to find

STANTON--

In the doorway, watching them. Now a dead man.

Chanel SNATCHES the ax from Charles.

CHARLES

The door, Chanel! Hit the door!

Charles bull-charges The Skeleton Man/Red Spider creature. They FIGHT.

Chanel HEAVES the ax at the sealed doorway. It SHATTERS.

The Skeleton Man/Red Spider TOSSES Charles aside, ROARS.

A POWERFUL WHIRLPOOL of light and wind BURSTS from the shattered doorway.

Stanton appears behind Chanel:

STANTON

Guess it's too late to kill you!

Chanel looks around. Stanton GRABS her and begins DRAGGING her backwards towards the whirlpool doorway.

STANTON

But at least we can go to hell together, bitch!

Chanel STRUGGLES.

Charles looks up, sees; Chanel and Stanton.

CHARLES

No! Chanel!

The Skeleton Man/Red Spider ATTACKS Charles.

MIKE--

Is in a corner, SHIVERING, scared.

CHANEL

Mike!

Mike looks up.

Chanel KICKS the ax over to him.

CHANEL

(to Mike)

Gargoyle kicks...Red Spider's--

MIKE

Ass!

Chanel nods, "yes". Stanton DRAGS her towards the hell entrance. It's almost over for her.

(CONTINUED)

Mike picks up the ax.

The Skeleton Man/Red Spider DRAGS Charles towards the hell entrance. Almost over for him.

Mike lifts the ax...

MIKE  
(to all)  
Hey!

Stanton and The Skeleton Man/Red Spider look up in time to see...

MIKE--

FLING the ax with all his might; it WHIPS through the air. Chanel manages to DUCK at the last minute, just as

STANTON--

Is DECAPITATED by the FLYING AX.

The ax keeps FLYING, it is on a mission; heading directly towards

CHARLES--

Who manages to DUCK at the last minute.

THE SKELETON MAN/RED SPIDER--

Is DECAPITATED.

The headless spirits are SUCKED into the whirlpool.

The Williams family have to fight not to be SUCKED into hell themselves.

MIKE  
Gargoyle kicked The Red Spider's  
ass!

Whoops! Mike is SNATCHED off his feet by the SUCKING WIND. He SCREAMS, heading for the hellish whirlpool.

Meanwhile...

CHANEL--

Is gripping the edge of another doorway entrance with one hand. Clutching for dear life.

Behind her, GRIPPING her other hand is...

(CONTINUED)

CHARLES--

Trying his best not to be sucked away into hell himself.

CHARLES  
(shouts)  
Chanel?!

CHANEL  
(shouts)  
What?!

CHARLES  
(shouts)  
Let me go!

CHANEL  
(shouts)  
No! Never! You go, we all go!

MICHAEL--

Comes flying by Chanel, SCREAMING.

Charles grabs his son's arm at the last possible second.  
Saving the kid from hell.

Now the Williams family is a human chain.

Chanel is weakening. Her fingers are SLIPPING away. She can't hold on forever.

CHANEL  
(shouts)  
I...can't hold on, Charles!

CHARLES  
(shouts)  
Let us go, Chanel! You have to!

CHANEL  
(shouts)  
Then we burn together, baby!

Chanel closes her eyes, she visibly thinks. Mind going back.  
Remembering...

BACK TO:

WARREN--

WHISPERING in her ear as she lay in a seizure:

(CONTINUED)

WARREN

(in Chanel's ear)

I know you can hear me, Chanel.  
Hear my voice, hon. I love you. You  
were always strong. I want you to  
be strong now. And fight like a  
bitch to live...for me...

BACK TO:

CHANEL--

Her EYES OPEN. She now looks determined. A renewed strength.

CHANEL

(shouts)

No! My family is not going to burn!  
Not on my watch!

Behind her, Charles looks at her, confused.

CHARLES

Chanel, what--

CHANEL

(shouts)

Not now Charles! I have to  
concentrate!

CHARLES

(shouts)

Say what? Concentrate on what?

CHANEL

(to herself)

Making a call for help...

CHANEL'S EYES--

drift close. She focuses.

Behind her; Mike is SLIPPING out of Charles's hand.

MIKE

(shouts)

Pop?! Pop, I'm slipping!

CHARLES

(shouts)

Hold on, Michael! Chanel?!

But Chanel is totally focused. She hears nothing.

(CONTINUED)



CHANEL  
(to herself)  
I know you can hear me. You don't  
owe me anything, but I really could  
use your help. Please...

Then...just as Chanel's grip on the doorway is about to  
give...

A HAND--

grabs her wrist and pulls the whole Williams clan out of  
harms way.

They make it through one of the other doorways. Safe.

THE DOORWAY TO HELL CLOSES.

INT. CHANEL'S BEDROOM - REAL TIME

Warren has pulled Chanel's body from under the bed. He does  
CPR on her.

DOWNSTAIRS--

Dee is still holding on for dear life.

Approaching SIRENS can be heard in the distance.

IN THE AFTERLIFE--

Chanel and Charles reunite with Mike, very tearful.

CHARLES  
Good job, Mike.

MIKE  
That was cool, pop!

They all LAUGH.

Chanel turns to the GLOWING BEING who saved them.

CHANEL  
Thank you for that, sir.

GLOWING BEING  
Not a problem. You did try and save  
me, young lady. I at least owe you  
for that much.

Charles and Mike approach. Mike smiles at the glowing being.

(CONTINUED)

MIKE

Hey, you're the angel who tried to help me when I was lost. The one with the bad ticker!

GLOWING BEING

You got it, kid. But I'm no angel.

MIKE

Ma says you're not a stranger either.

Chanel hugs Mike. She smiles at the being:

CHANEL

No. He's not a stranger at all. He's a good man.

Charles moves away from his family; he approaches the still mysterious being.

CHARLES

Wait a minute. I know you.

The Glowing Being smiles, revealing himself to be:

SENATOR GEORGE EDMOND--

now a spirit of light. He smiles at the Williams family.

CHARLES

Senator Edmond! God, thank you so much, sir. And I'm sorry about...you know, what happened...

GEORGE

What? Being dead? Well, don't be Mr. Williams, 'Cause I sure as hell ain't.

The sound of a HEAVENLY CHOIR is heard.

George looks up at a brilliant LIGHT overhead.

GEORGE

Well, time for me to get back to my wife. That woman's been dead for fifteen years and she's still ticked about me getting re-married.

The Williams family LAUGH.

(CONTINUED)

GEORGE

You all take it easy. I'll be  
seeing you, huh.

The senator is bathed in a white light. He VANISHES.

Another HEAVENLY LIGHT appears, it bathes the Williams clan.

ANGELIC BEINGS appear in the brightness; majestic and holy.

.Charles turns to Chanel, sad.

CHARLES

It's time, honey.

The tears begin to flow.

MIKE

I love you, ma.

Chanel kneels in front of her son, kisses his face.

CHANEL

I love you, man. I'm so proud of  
you. You saved us, Mike.

Mike wipes away her tears.

CHANEL

You take good care of your daddy,  
OK?

MIKE

Yes, ma'am.

Smiling through her tears, she WHISPERS:

CHANEL

Gargoyle did kick The Red  
Spider's...  
(eyes the angels)  
...butt, huh?

It works, Mike LAUGHS.

Chanel rises, goes to Charles.

CHARLES

I love you forever, lady.

CHANEL

You better.

They hug, kiss.

CHANEL  
I love you too.

IN CHANEL'S BEDROOM--

Warren is in a frenzy, trying to save Chanel.

WARREN  
Dammit, Chanel! You better come  
back to me!

But she is not responding.

IN THE AFTERLIFE--

Mike and Charles are BATHED in a brilliant LIGHT.

Time to go.

Mike waves. Chanel blows them a kiss.

VOICE (O.S.)  
(like God's)  
CHANEL!

It is Warren's voice.

Chanel looks up, shocked:

CHANEL  
Warren?

She looks at Charles, he smiles at her:

CHARLES  
Go...

He and Mike, and the Heavenly Host all vanish in a  
spectacular EXPLOSION of white.

Chanel turns and vanishes...

INT. CHANEL'S BEDROOM - REAL TIME

Warren has given up hope. He CRIES on Chanel's chest.

OUTSIDE THE SUMMER HOME--

A MEDICAL UNIT and POLICE CARS arrive.

IN THE SITTING ROOM--

Dee is fading fast, barely BREATHING.

(CONTINUED)

Police officers BREAK through the front door. They find Dee.

POLICEMAN  
Need a medical unit in here!

IN CHANEL'S ROOM--

Warren is CRYING over Chanel. She is gone.

But...

IN CHANEL'S EYE--

A pinprick of LIGHT appears in the pupil.

Then...

Chanel's fingers reach up and touch Warren's head.

Warren looks up, stunned.

Chanel is conscious, but very weak. She smiles at Warren.

Both CRY tears of joy.

CHANEL  
Warren?

Warren leans close to hear her.

WARREN  
Yeah?

CHANEL  
I want a Kit Kat...

Warren LAUGHS through his tears. He hugs Chanel.

FADE TO WHITE.

END.