

SHEEPSKIN

Written by

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OVER BLACK:

Angelic choir singing.

FADE IN:

INT. CHURCH - NIGHT

A choir sings.

The church is decorated for Christmas.

In the audience sits MYRA (late 20s), with short hair and wears a cross necklace, and JAY (late 20s), with scruff. Both of them are dressed nicely for the sermon.

The choir continues to sing.

Myra looks away, and over at a nearby baby that sleeps peacefully in its mothers arms.

Myra smiles.

The choir begins to change. Morph. Off-key. Unsettling.

INT. APARTMENT BEDROOM - NIGHT

The choir continues in its off-key tune.

It's a messy apartment. Clutter, everywhere. Spoiled food stains stacks of dishes. Clothes, piled in corners. And the walls—

Covered, with Bible pages; as well as photos, newspaper clippings, sticky notes and scribbled writing; pages and pages of supposed research. Religious paraphernalia decorates the walls and surfaces.

A lamp shines bright and silhouettes the figure of a MAN. He sits, slumped and exhausted.

He sits up straight. Takes a breath. Another one, heavier. Quicker. Almost to the point of hyperventilation.

He shoves a GUN into his mouth.

More heavy breathing.

He pulls the trigger.

CLICK.

Nothing.

The angelic choir is silenced.

He takes the gun out of his mouth, breathes out a shaky breath. He slumps over, defeated.

INT. TOWNHOUSE - BEDROOM - DAY

SUPER: 9 MONTHS LATER

THUNDER.

Myra, now very pregnant, and with long hair, wakes up. She doesn't wear her cross necklace.

Rain pitter-patters on the windows of the half unpacked bedroom.

Boxes sit stacked in corners. The walls are bare of decor.

Jay sleeps next to her peacefully.

Next to the bed is a nightstand. A lamp sits on top, as well as Stephen King's "The Stand".

Myra stands in front of a full-body mirror and admires her pregnant belly.

Jay wakes up and looks at Myra.

JAY

Wow.

Myra looks back at Jay, who admires her.

MYRA

What?

JAY

You're beautiful. And what we've made, right there, that's beautiful.

Myra looks back at her belly in the mirror.

Jay joins behind her, embraces her and the unborn child.

He kisses her neck, brushes her hair behind her ear.

JAY (CONT'D)

I love you.

MYRA
I love you, too.

They stare at each other in the mirror.

JAY
Any day now.

MYRA
Yeah.

JAY
We still need a name.

MYRA
One will come.

INT. KITCHEN - DAY

Eggs and bacon sizzle on pans over the stove. A RADIO plays nearby.

RADIO (V.O.)
...rain and thunderstorms lasting
into the evening...

Myra talks on her cell phone as she digs through a box, searches for something.

MYRA
(into phone)
It's only been one night, Mom. Not
a lot happens.

She pulls out some plates and utensils.

MYRA (CONT'D)
(into phone)
Well people get busy when they move
across the country.

She sets the table.

MYRA (CONT'D)
(into phone)
He's fine. I'm fine. The baby's
fine. We're all fine.

Jay walks in, dressed in a white tank top with a half-buttoned collared shirt. He doesn't wear pants.

He kisses Myra.

MYRA (CONT'D)
 (into phone)
 What are you talking about? We
 didn't move away because of you.

JAY
 (whispers)
 That's debatable.

Myra shushes Jay.

JAY (CONT'D)
 Pants?

MYRA
 Dryer.

Jay walks out of the kitchen. Myra tends to the food, flips the bacon, scrambles the eggs.

MYRA (CONT'D)
 (into phone)
 It's his first day today so send
 good vibes.

Jay walks through the kitchen holding pants, with a tie over his shoulders.

MYRA (CONT'D)
 (into phone)
 No prayers, Mom.

Jay puts his pants on and sits at the kitchen table, buttons up his shirt.

MYRA (CONT'D)
 (into phone)
 Whatever makes you happy. Hey
 listen, we're about to sit down for
 breakfast.

Myra plates the food.

MYRA (CONT'D)
 (into phone)
 Yeah, next time you see me, you'll
 be a grandma...I love and miss you,
 too. I'll talk to you later...Bye.

Jay chows on some bacon as Myra sits.

JAY
 You'd think she'd never see you
 again.

MYRA

Well she doesn't have Dad, and I'm her only child.

JAY

She probably thinks I stole you from her.

MYRA

We did move here for you.

JAY

It's for us. All three of us.

Myra picks at her eggs. Jay takes a bite of bacon.

JAY (CONT'D)

Whatcha thinkin' about?

MYRA

A lot.

JAY

Me too. Just know that I'm here for you, Myra. Every step of the way.

MYRA

I know.

Beat.

Myra sets her fork down with a sigh.

MYRA (CONT'D)

I'm not hungry.

JAY

What's wrong?

MYRA

Nothing. Just feeling...I don't know. Surreal? Out of body? Déjà vu.

JAY

How'd you sleep last night?

MYRA

Not well.

JAY

I'm sorry.

Myra stands and steps over to Jay. She begins to tie his tie. Jay looks at her pregnant belly.

JAY (CONT'D)

Sometimes I wonder, what did we do different? What did we do to make this one work? Why didn't the other two make it?

Myra shrugs.

MYRA

I think that if you really want something, you do everything you can to get it.

Myra finishes tying his tie. She appears to stare through him.

MYRA (CONT'D)

Even if...

JAY

If what?

Beat.

Myra opens her mouth to speak—

A KNOCK at the door interrupts the two.

They look at the front door.

MYRA

Must be the cable guy.

JAY

At this time?

MYRA

He's early.

JAY

Then it's definitely not him.

He scoops some eggs into his mouth, bites off another piece of bacon, before he stands.

JAY (CONT'D)

I gotta get ready for work anyway.

INT. FOYER - DAY

Myra walks to the front door while Jay ascends the stairs.

She opens the door, and a flash of lightning reveals GABE (30s), clean-shaven, piercing blue eyes, blonde hair styled perfectly. He's dressed business casual: a white polo shirt tucked into jeans with nice shoes.

He stays dry beneath the white umbrella. He smiles and looks a bit surprised.

MYRA

Hi.

GABE

Hello.

Awkward beat.

GABE (CONT'D)

Right. I live down the street. I saw the moving truck yesterday and thought I'd introduce myself.

MYRA

Oh! Okay! I thought you were our cable provider.

GABE

Ah, right, right...

Another beat.

MYRA

I'm Myra.

GABE

Oh jeez, right. I'm Gabe. I'm really sorry. I don't know why I'm so nervous.

MYRA

I get it. You're fine.

GABE

Thanks. Is it just you here?

MYRA

My husband's here, he's getting ready for work.

GABE

Oh, right. Okay.

Another awkward beat.

MYRA
So, how long have you lived here?

GABE
Two years now?

MYRA
Yeah? You like it?

GABE
Yeah. The area's growing quickly.

Myra holds onto her belly.

MYRA
Consider us a contribution.

Gabe looks down at her belly.

Another flash of lightning, followed by roaring thunder.

MYRA (CONT'D)
Have we met before?

Gabe fights a smile. He chuckles nervously.

GABE
I was going to ask the same thing.

INT. BEDROOM - DAY

Jay walks out of the bathroom, freshened up and dressed for success.

He looks around the room as he searches for something.

INT. KITCHEN - DAY

Jay walks into the kitchen.

JAY
Honey, have you seen my bag?

He stops to find Myra and Gabe sitting at the kitchen table, both with a cup of coffee. The radio plays Motown music.

JAY (CONT'D)
Oh. Hi.

MYRA
Jay, this is Gabe. He's one of the
neighbors in the area.

GABE
Hello.

JAY
Nice to meet you.
(to Myra)
Have you seen my bag?

MYRA
Did you check your office?

JAY
No. Can you help me find it?

Myra looks at Gabe apologetic.

MYRA
I'm sorry.

GABE
It's fine, go on.

Myra stands and walks to Jay. They leave the kitchen.

INT. HOME OFFICE - DAY

Myra walks into the office and grabs a bag that sits atop the
desk. She hands it to Jay, who looks at her sympathetic.

MYRA
Told ya.

JAY
Thanks.
(beat)
Already getting comfortable with
the neighborhood, huh?

MYRA
I'm a big girl.

Thunder rumbles.

MYRA (CONT'D)
Besides, it's raining. He already
walked over here, it'd be rude to
just send him back so soon.

JAY

Just looking out for the two of
you.

(sarcastic)

Aren't neighbors supposed to be, I
dunno, neighborly? Bring over baked
goods? A welcome gift? Myrrh?

MYRA

Oh, get a life. Just be nice, say
your hello's and goodbye's, and get
to work. You're gonna be late.

They leave the office.

INT. KITCHEN - DAY

Myra and Jay walk into the kitchen. Gabe stands to greet
them.

JAY

Sorry about that. Gabe, is it? Jay.
Nice to meet you. I'm just on my
way to work.

GABE

Right, of course.

MYRA

Gabe here is an obstetrician.

JAY

Oh nice.

GABE

I couldn't help but notice how far
along Myra was here.

JAY

Yeah, it just keep growing.

GABE

Right. What's its name?

MYRA

We haven't thought of one yet. We
don't even know if it's a boy or
girl.

Gabe looks down at Myra's belly. Jay notices. He looks at
Myra.

JAY

Well I should be going. We could have dinner one night soon, get to know each other then.

GABE

Yes, of course.

The three remain standing for a moment.

JAY

(to Gabe)

I'll show you out.

Jay turns to leave.

GABE

Maybe I can stay and help Myra unpack. She shouldn't be doing all this hard work alone.

Jay looks back at Gabe. Myra smiles.

MYRA

That's very kind of you, Gabe. I can handle it myself, though.

Gabe gulps, shifts his eyes from Myra, to Jay, and back to Myra.

GABE

I insist.

Jay and Myra exchange glances.

JAY

We really appreciate it. We should be fine.

GABE

I'm more than happy to help.

JAY

If we need help, we'll ask for it. I should be leaving now.

Jay looks at Gabe, who is still unmoving and continues to stare at the both of them.

Jay scoffs, incredulous.

JAY (CONT'D)
(impatient)
Gabe, I'll walk you to the front
door.

Nobody moves.

Myra becomes slightly uncomfortable.

Gabe gulps again.

Jay grabs Gabe's arm.

JAY (CONT'D)
(aggressive)
Look, I think you should leave.

MYRA
Jay!

Jay let's go of Gabe's arm.

JAY
We've hinted multiple times...
(to Gabe)
I'm sorry, Gabe. Maybe another
time. Now if you could please
leave.

GABE
I don't think I should leave, Jay.

JAY
And why not?

Gabe looks from Jay, to Myra.

GABE
(hesitant)
I came here. With a message.

Jay and Myra wait.

JAY
(impatient)
What is it?

GABE
I was given a message. About your
unborn child. By God.

Myra holds onto her belly.

JAY
This is ridiculous. I have to leave
for work.

Jay turns for the front door, leaves the kitchen.

GABE
Please listen, if the child is
born, then something terrible will
happen.

Myra's jaw drops, holds onto her belly as she turns away.

Jay ignores Gabe as he reaches the front door.

GABE (CONT'D)
It sounds crazy, I know. But I was
given the task to...please, listen
to me!

Jay turns the door handle when Myra gasps (O.S.)

MYRA (O.S.)
Jay!

Jay turns around to reveal—

Gabe, as he points a gun at Myra. Specifically her belly.

Thunder growls.

Jay reaches out, but remains petrified with fear.

JAY
What are you...

GABE
I don't want to hurt her, Jay.

JAY
Gabe...please...

GABE
I'm not here to hurt her. Or you.

JAY
Please...don't...

GABE
I need you to listen to me.

JAY
Put the gun down. Please, put the
gun down and let's—let's talk.

GABE
Shut the door.

Jay nods, closes the door.

JAY
Now what?

Gabe breathes heavy.

GABE
I need you to stay here. I need to
talk to the both of you.

JAY
Okay. We can talk. Whatever's
making you do this, whatever's
hurting you—

GABE
I'm not hurt, I'm...

He looks at Myra.

GABE (CONT'D)
I know who you are. I've seen you.
Many times before.

MYRA
We've never met.

GABE
(near tears)
I know. Christ, I know. But I've
seen you before.

JAY
Gabe, please. Let's sit down and
talk.

Gabe attempts to calm his breathing, nods.

He lowers the gun down with a shaky breath.

Myra lets out a relieved sigh.

JAY (CONT'D)
Good.

Gabe motions toward the kitchen.

GABE
Kitchen. Now.

Gabe presses Myra forward as she walks into the kitchen. He holds the gun up to Jay, who flinches at the sight.

GABE (CONT'D)

Follow her.

Jay complies, walks into the kitchen.

Gabe keeps the gun pointed at them as he follows.

INT. KITCHEN - MOMENTS LATER

The Motown music continues.

Jay and Myra sit at the kitchen table across from one another.

Gabe stands before them and admires the two.

GABE

It's just like the way I'd seen it.

JAY

Gabe. I...I don't even know if that's your real name, but you have to look at what you're doing.

GABE

I have. I have for the longest time. I've seen this day coming for...God I don't even know how long anymore.

JAY

You had this planned?

GABE

It's always been planned.

Myra shifts her gaze from Gabe to Jay.

JAY

How is that possible, we just moved here. Did you follow us?

GABE

Wire.

JAY

What?

GABE
Behind you, in that open box. Pull
the wire out.

Jay looks behind him, at an open box. There are computer
cords and wires inside of it.

Jay reluctantly pulls the cords out.

GABE (CONT'D)
Now tie her up.

JAY
What?!

Gabe points the gun at Myra.

GABE
Do it, or I shoot her.

Jay stands.

JAY
Okay, okay—

Gabe points the gun at him.

JAY (CONT'D)
Woah! Woah!

GABE
Just—just do it.

Jay nods. He looks at Myra helplessly. She looks back,
unsure.

He walks behind her and ties her hands behind the chair.

GABE (CONT'D)
Make sure it's tight.

Jay glares at Gabe, tightens his knot. Myra closes her eyes,
shifts uncomfortable.

JAY
(whispers)
I'm sorry...

GABE
Her legs, too. Tie them to the
chair.

Jay bends down and ties more cords around Myra's ankles.

He stands once he finishes. Gabe keeps the gun pointed at him.

Jay holds his hands up.

GABE (CONT'D)

Now I'll tie you up. Sit. Tie your ankles first.

Jay nods, sits down in a chair. He ties his ankles to the chair.

Gabe keeps the gun on him as he moves around behind Jay.

He touches the back of Jay's head with the barrel of the gun. Jay gasps, becomes afraid.

Gabe holds the barrel to Jay's skull for a moment, then lowers the gun. He ties Jay's hands behind the chair.

Gabe stands, backs away. He seems like a nervous wreck.

GABE (CONT'D)

Okay...everything is going how it's supposed to...okay...

JAY

Please, just tell us what you want.

Gabe looks around the townhouse kitchen.

JAY (CONT'D)

Whatever it is you want, just... just don't hurt her.

Gabe holds his finger to his mouth, shushes Jay.

GABE

You ever heard of The Temptations?

JAY

(near tears)

What do you want?

Gabe turns the radio volume up. A song finishes, then transitions to "Just My Imagination (Running Away With Me)" by The Temptations.

RADIO (V.O.)

Each day through my window I watch her as she passes by...

GABE

First time I ever heard this song
was here, in this kitchen.

MYRA

You've been here before?

Jay shushes her.

Gabe turns the music down, stares intently at Jay and Myra.

GABE

The upstairs. It's got two
bedrooms. And a bathroom.

JAY

Yeah? What about it?

GABE

There's a crack in the bathroom
mirror. Bottom left corner.

Myra looks at Jay, who gulps, but maintains a straight face.

JAY

So you've seen this place while it
was on the market. So what?

Gabe sighs, frustrated.

GABE

There's a shed out back, in the
garden. Inside is a couple gas
canisters, both half full, and some
garden tools, left by the previous
owners.

JAY

You've been snooping around our
yard?

GABE

Will you just...?!

Gabe stops himself, takes a step forward.

GABE (CONT'D)

You have a book sitting on your
nightstand. Stephen King's "The
Stand". Inside the top drawer is a
bottle of Benadryl, two peppermint
candies, and a journal with three
pens, red, black, and blue.

JAY
How did you...?

Gabe takes a breath, releases it. He pulls a chair away from the table, sits down.

GABE
I've seen this home before. For as long as I can remember, I've had dreams of this house. So detailed that I could even see the address, and it was the same every time.

Jay, taken aback, stutters.

JAY
You have to understand that the brain works in ways—

GABE
I'm not broken. I'm not confused. I'd never seen this place before in my life. I'd never even traveled outside of my hometown.

(beat)
Yet...I didn't need directions to get here. I knew how to get here. Like...like a flock of birds during migration. An instinct. A...a calling.

JAY
Do you understand what you're saying?

GABE
I told you, I'm not confused!

JAY
You don't feel confused, but you sound confused. We're confused. Just...just explain to us what you want. Please!

GABE
This is real! I wouldn't have made this journey, but I needed to!

Jay and Myra exchange glances and then return back to Gabe.

JAY
What journey?

GABE

I came here from Eugene, Oregon.

JAY

And we're in San Francisco. You had to have seen this house at some point, whether it was on TV, the Internet...And...I—I don't know how you know about our things—

Gabe stands, stressed.

GABE

That's not the point! I've seen all of this! I've seen you before!
(points at Myra)
And you!

Gabe begins to pace.

JAY

Gabe, we're from Atlanta. We'd never even set foot in California before we moved here. You may have seen this place in dreams or whatever, but we've never met before.

Gabe fumbles with the gun as he continues to pace.

GABE

(to himself)
I...I've already started. Too late to turn back now. I've already started.

Jay and Myra exchange nervous glances once again.

GABE (CONT'D)

I'm supposed to be doing this.

JAY

Why?

GABE

We were destined to meet.
(to Myra)
Because of your child.

MYRA

What about it?

GABE

These weren't dreams, they were...
visions. Of something to come. A
prophecy.

(beat)

I came here on a mission. A
mission...

(cringes)

...a mission from God.

Jay and Myra gawk at his response.

GABE (CONT'D)

I know it sounds ridiculous—

JAY

Because it is. Something is wrong
here whether you believe it or not.

Gabe looks from Jay to Myra, who looks at him pleadingly.

GABE

I've seen you, with your child. I
watched it grow. I witnessed the
atrocities that they committed on
humanity.

Myra's jaw drops.

JAY

You've intruded our home—

GABE

I was called here...

JAY

(more aggressive)

—with a gun, threatening our
lives—

GABE

...called here, to stop the—the...

JAY

(teary-eyed)

—and you won't tell us anything—

MYRA

Jay...

JAY

Just fucking spit it out, God
dammit!

Thunder rumbles. It lasts a moment.

Jay sobs. Myra looks from Jay to Gabe.

GABE

(quiet)

God damn it, indeed.

(beat)

I was called here...to stop the
birth of the antichrist.

MYRA

What?!

JAY

You're insane!

GABE

I know how it sounds, but you have
to listen to me—

JAY

Bullshit. Look at what you're doing
to us!

GABE

You have to realize what I'm trying
to do here.

JAY

We see what you're doing. Do you
see what you're doing!?

GABE

I'm not crazy.

JAY

Then explain yourself! What makes
you believe what you're saying?

GABE

I've seen this happen, so many
times. I dreamt it, I lived it. So
I came to stop it.

MYRA

Gabe, please...this is my child
we're talking about here...

GABE

No. It is not your child. And if
you birth it, that's the end of it
all. There's no stopping anything
at that point.

JAY
What are you going to do to us?

GABE
(to Jay)
Not you.

Gabe looks at Myra and stays silent.

Jay looks from Myra to Gabe.

JAY
Don't you dare touch her, you son
of a bitch.

GABE
I'm not here to hurt her.

MYRA
What are you going to do?

GABE
You know exactly what I'm going to
do.

MYRA
Oh my God—

JAY
I swear if you lay one finger on
her—

GABE
Believe me!

JAY
Why should we?

GABE
I—I don't know! I saw it! So many
times, all of the horrible
things...and it all seemed so real!

JAY
That's not evidence!

GABE
I already told you what I know.

JAY
You've snooped around. You followed
us, watched us, you creep!

GABE

Stop it.

JAY

Then explain yourself! Look at this! Look at what you're doing!

GABE

I can't explain myself, I just know—

JAY

Bullshit!

MYRA

Jay!

Both Jay and Gabe look at Myra, who has calmed down.

MYRA (CONT'D)

Let him talk.

(to Gabe)

What did you see in these...let's call them "visions."

Gabe gulps.

GABE

I saw...lots of death...war... droughts, famine, drastic weather changes, and that was just the beginning—

JAY

That's been happening—

MYRA

(stern)

Jay.

GABE

—I'm telling you, I saw fire rain from the sky. I saw oceans rise higher than any skyscraper. I even saw the fucking dead rise, for Christ's sake! The Earth erupted in a fury even God couldn't unleash. Ash blocked out the sun in everlasting darkness and killed whatever life was left, as Hell ruled over.

Myra gulps. Jay remains expressionless.

JAY
Are you done?

MYRA
Jay!

JAY
Are you listening to him? He's
insane!

MYRA
Fighting him won't make this any
better, either!

JAY
I'm trying to talk some sense into
him.

MYRA
No, you're being an ass to someone
who has a gun.

Jay gulps.

He looks back at Gabe, then at the gun. He yanks at his
restraints.

JAY
(under his breath)
Shit...

He yanks again.

JAY (CONT'D)
Fuck!

Jay fights his restraints, but it's no use. He SCREAMS,
YELLS.

JAY (CONT'D)
Help! Somebody help us!

Lightning flashes—

EXT. TOWNHOUSE - DAY

Thunder RUMBLES.

Jay's screams from inside the townhouse are inaudible.

EXT. FERTILITY CLINIC - DAY (FLASHBACK)

Myra, shorter hair, cross necklace around her neck, walks out of the clinic. She looks sad.

She walks across the parking lot. She gets more upset the further she walks. On the verge of tears.

She gets in her car, shuts the door, and CRIES.

A young woman, BIANCA (20s), walks up to the car and knocks on the window. Myra jumps, rolls the window down. She wipes her tears away.

BIANCA

Hi.

MYRA

Hi.

BIANCA

I'm really, really sorry to be bothering you like this. But...are you having trouble?

MYRA

What?

BIANCA

With...having a child?

Myra can only look at her, not expecting any of this.

BIANCA (CONT'D)

It's none of my business...I just...saw you walking out of the clinic crying, and I had this feeling...

MYRA

Oh god...Um...

Myra begins to cry again as she nods.

MYRA (CONT'D)

Yes, I've been having issues. I've tried everything I could and I—I...Oh god...

Bianca begins to cry too. She rests her hand on Myra's shoulder.

BIANCA

I'm so sorry. I really am.

MYRA

Thank you.

Bianca sniffs, smiles.

BIANCA

I may know of one more thing you
can try.

Myra looks at Bianca, becomes slightly hopeful.

END FLASHBACK

INT. TOWNHOUSE - KITCHEN - DAY

MOTOWN MUSIC continues from the radio.

Gabe paces, fumbles with the gun.

Myra and Jay watch him.

JAY

You think you're doing something
good?

GABE

I already told you.

JAY

You've told us absolutely nothing.
Nothing, except that you're going
to kill our child—

GABE

It's not a child. It's not human.
It is evil, disguised as the most
innocent form.

JAY

You have no proof.

GABE

I don't need any proof! I just...
you just need to believe me!

JAY

Okay, then...then what happens if
you succeed?

Gabe remains quiet.

JAY (CONT'D)

Huh?

No response from Gabe.

JAY (CONT'D)

Did you have any "visions" about that? We can't possibly be living in a world without the antichrist. Just look at it! You said so yourself, war, death, famine—

GABE

I'm not talking about now—

JAY

What happens if you stop it?

Gabe doesn't respond.

Jay shakes his head, incredulous.

JAY (CONT'D)

This is absurd.

GABE

(pleading)

Please, just believe me...

JAY

Why you? Why were you chosen to have this "prophecy"?

GABE

(quiet)

I don't know.

JAY

Are you listening to me, Gabe? None of this is making any sense.

Gabe continues to pace.

JAY (CONT'D)

Look, just untie us, and we can figure this out. You're obviously delusional.

Gabe doesn't budge.

JAY (CONT'D)

We won't retaliate. We'll talk this out, work it through.

Jay's cell phone rings.

Gabe searches for the phone, in Jay's bag. He pulls it out of a pocket.

The caller ID reads: **DEAN MYERS**

GABE
Get rid of them, quick.

Before Jay can react, Gabe swipes the call open and presses the SPEAKER button. Jay is shocked, silent.

DEAN (V.O.)
Hello? Jay?

JAY
(stutters)
Hi...uh, yes?

DEAN (V.O.)
We were expecting you in at 10 AM.
Is everything okay?

Jay looks at Gabe, who stares sternly at him. He holds the gun up.

JAY
I...um...

Gabe nods him on to continue.

DEAN (V.O.)
Yes? What's going on?

Gabe points the gun at Myra's belly.

Jay, eyes wide with fear, clears his throat.

JAY
I—I can't come in today.

DEAN (V.O.)
Why is that?

JAY
...My wife is going into labor. I'm
sorry it's so sudden.

DEAN (V.O.)
Oh, okay. Well, while I do
understand your position, you need
to be more diligent about
communicating—

Gabe motions for Jay to wrap it up.

JAY

I have to go. I'm sorry.

Gabe hangs up the phone call and turns away. He sets the phone down.

GABE

Nice save. Too bad it's not going to happen.

JAY

(defeated)

Fuck...

MYRA

Gabe...please...this child, whether or not you want to call it one, it's everything to me. To Jay. We've tried so hard to have a child, but...look, you can't take this away from me. From us. You can't...just please think about all of this.

GABE

Do you know how long I've been plagued with these visions? I've thought about this moment for the past...I don't even know how long it's been!

MYRA

Will you please just...just listen...

GABE

I saw it all. I saw the terrible things that happened.

(to Myra)

I saw you give birth and slowly rot away under its wrath...I watched your mother get swallowed by the very Beast itself, swallowed up into its belly.

JAY

Shut up...

GABE

(to Jay)

And I saw you, burning alive, screaming to no end!

JAY

Shut up.

GABE

God, it was horrible!

JAY

Shut up! Just shut. Up! God, get it over with! Why are you torturing us like this?!

GABE

Because! I—I have to see for myself. I have to make sure that I do everything right. I have to make sure everything goes the way it's supposed to. I saw it all, I know how to stop it all.

JAY

So you don't fully believe yourself?

GABE

Why else would I have these visions?

JAY

How do we know you even had them?

GABE

Quit fighting with me!

MYRA

Jay!

JAY

Just tell us!

GABE

I already have!

JAY

You're crazy! You're fucking crazy!

GABE

I'll show you crazy!

Gabe walks up and shoves the barrel of the gun against Jay's forehead. Myra GASPS and belches a CRY.

Jay closes his eyes, gulps. His head becomes limp as he lets the barrel guide his movements now.

GABE (CONT'D)
You want me to do it?!

Myra watches in horror. Jay remains still with his eyes closed, heavy breathing through his nose.

MYRA
Gabe! Gabe, please!

Gabe turns to Myra.

GABE
Or what about you?!

He presses the barrel against Myra's head. She YELPS, CRIES.
Jay SPUTTERS.

JAY
No! Stop!

GABE
I could end the both of them right
now!

Gabe stares intensely at Jay, who looks back helplessly.

A moment passes before Gabe lowers the gun, hangs his head.

GABE (CONT'D)
I don't want to do this.

He takes a step back.

GABE (CONT'D)
I can't do this.

He walks to the doorway, stops, looks back.

GABE (CONT'D)
I didn't come here to kill either
of you.

Gabe steps out of the kitchen, gun still in hand, suddenly tired.

Myra still stares in horror at Jay, who remains in his stoic state.

INT. BEDROOM - DAY

Lightning flashes through the windows as Gabe walks into the room.

Thunder RUMBLES.

He looks out one of the windows, at the shed in the backyard garden.

Gabe walks over to the nightstand, sees the Stephen King book. He opens the drawer.

Inside is a bottle of Benadryl, two peppermint candies, and a journal with three pens, red, blue, and black.

INT. BATHROOM - DAY

Gabe rinses his face with water. He looks at his reflection, in the mirror with a crack in the lower left corner.

INT. KITCHEN - DAY

Jay and Myra remain bound in their chairs. She looks at him.

MYRA

Jay, what are we going to do?

Jay remains quiet.

MYRA (CONT'D)

Jay?

JAY

I'm thinking.

Myra looks away, unsure.

Jay attempts to scoot his chair, but it SCRAPES along the wood floor. He cringes at the sound.

He twists his wrists around the knot of cords, but it's no use. Gabe has tied it well.

Myra lifts her head up in realization.

MYRA

The cable guy. He's supposed to come today.

JAY

What time?

MYRA

Around eleven.

Jay looks at the radio clock. It reads 12:15.

JAY

Of course he's fucking late. When he gets here, we scream. Loud.

Myra nods before the both of them turn their attention to Gabe, who returns to the kitchen.

He walks over to the radio and turns the music down. He then looks at Jay and Myra.

GABE

What are you two talking about?

They remain quiet.

Gabe stares them down a moment longer. He sets the gun on the countertop. It hangs partially over the edge.

Gabe sits down in the chair.

He re-ties his shoe.

MYRA

What are you waiting for?

Gabe finishes, looks up at Myra.

MYRA (CONT'D)

Is something supposed to happen? Before you...?

GABE

I'm just waiting for things to fall into place.

JAY

What do you mean?

GABE

Certain things are supposed to happen. I just—I just need to know for sure.

MYRA

Do you know when you plan to do it?

Gabe seems hesitant to answer.

GABE

Come sunset, you'll be giving birth to it.

MYRA

That's crazy, Gabe. I'd be going into labor any minute, if I wasn't already.

GABE

How many times do I have to tell you, this thing isn't human. It doesn't work the way we do. I saw it, I saw you give birth. It happened in a matter of minutes.

JAY

That's impossible.

GABE

I know that. I'm telling you, it's not from our realm.

He points at Myra.

GABE (CONT'D)

You...you are the doorway to it.

JAY

Why her?

GABE

She was chosen.

JAY

But why?

GABE

I don't know? I was just given these visions, this prophecy! Jesus, what do I have to say or do to convince you?

JAY

Well for one, not taking us fucking hostage.

GABE

There was no other way.

MYRA

Gabe, you have to tell us something. Something specific, that proves you've seen what you claim.

JAY

Myra, you can't seriously believe him—

MYRA

I didn't say that. I'm trying to get him to talk, Jay. We've gotten nowhere by just arguing with him.

A cell phone RINGS. Everyone freezes.

Gabe pulls a phone from his pocket. A pill bottle drops to the floor and rolls to Jay's feet.

Gabe looks at the caller ID.

GABE

(re: caller ID)

Shit.

Jay looks down at the bottle, then up at Gabe. They stare at each other.

Gabe grabs the bottle and sets it on the countertop.

He walks out of the kitchen.

GABE (O.S.) (CONT'D)

Hey...No, I didn't forget our session...

Jay raises an eyebrow, looks at Myra.

GABE (O.S.) (CONT'D)

...I'm just not feeling well...

Jay looks past Myra, at the countertop.

JAY

(whisper)

Myra, what's it say on the pill bottle?

GABE (O.S.)

...the voicemail? Oh, right, that...

MYRA

Haloperidol.

Jay thinks.

GABE (O.S.)

...it was nothing, I've just been really stressed out...our session, right...

Jay looks back at the kitchen doorway.

GABE (O.S.) (CONT'D)
...no we don't need to do it over
the phone...

INT. FOYER - DAY

Gabe walks up to the front door window and looks outside.

In the stormy weather, a white van pulls up in front of the townhouse.

GABE
(into phone)
You know, I'm really not feeling
well, I'm sorry. I have to go, I'm
sorry.

He hangs up.

INT. KITCHEN - DAY

Gabe walks back into the kitchen.

GABE
The cable guy. Shit.

Jay looks at Myra, then at Gabe, then at the window.

JAY
(shouts)
Help! Help us!

Myra looks from Jay, to Gabe, who looks at Jay in shock. Myra begins to YELL for help, too.

Gabe looks out the kitchen window. The cable guy steps out of the van.

He spins back to Jay and Myra, who continue to SCREAM for help.

Thunder ROARS.

INT. LAUNDRY ROOM - DAY

Gabe runs into the small space and quickly grabs socks from a laundry basket. He also grabs a couple shirts.

INT. KITCHEN - DAY

Gabe runs back to Jay and Myra and shoves the sock into Jay's mouth. He attempts to spit the sock out, but Gabe is quick with a shirt and wraps it around Jay's head.

Myra SCREAMS louder.

Gabe ties the shirt, turns to Myra and performs the same action, hushing her.

There's a KNOCK at the front door.

Jay attempts to cry out through his gag, but it's too weak and muffled.

Gabe gulps and walks out of the kitchen.

Jay looks at the gun on the countertop.

INT. FOYER - DAY

Gabe opens the front door. CASPER (22) stands in his cable company uniform featuring his name. He holds an Internet modem and some cables.

CASPER

Uh, hello.

GABE

Hello...

(looks at name tag)

...Casper?

CASPER

I'm looking for Myra Jacobs?

GABE

...Right. That's my wife. Yes, she made the appointment. I'm her husband.

CASPER

Sorry I'm late. This storm's been wild.

GABE

Don't worry about it.

INT. KITCHEN - DAY

Jay scoots his chair toward the gun on the countertop. His chair SCRAPES loudly along the floor.

Myra watches.

INT. FOYER - DAY

Gabe looks behind him, then back at Casper.

GABE

Uh, how long is this going to take?

CASPER

Not long. Ten minutes, max.

Gabe looks down at his Internet modem.

GABE

Um, what do you have to do, just plug it into the wall?

CASPER

I mean, yeah, to put it simply. Well, not really even putting it simply, that's pretty much what I'm gonna do. I'll be in and out in no time.

GABE

So you're saying I could do it myself?

CASPER

Well, I mean, yeah?

INT. KITCHEN - DAY

Jay continues to scoot. He's just next to the countertop when his chair tips over.

He lands on the floor with a THUD.

INT. FOYER - DAY

Casper looks beyond Gabe and into the townhouse. Gabe shifts his posture to block Casper's view.

He looks behind him.

GABE
(shouts; fake)
Hey! You guys keep it down in
there!

INT. KITCHEN - DAY

Jay throws himself backward in the lopsided chair, bangs against the counter cupboards. The gun, already hanging partially over the edge, jiggles further over the edge.

INT. FOYER - DAY

The distant BANGS of Jay's maneuvers emit from the background.

Gabe turns back to Casper, fakes a chuckle.

GABE
Damn kids.
(beat)
Uh, look, I can do all of this
myself. I don't know why my wife
even made the appointment for you
to come out here.

CASPER
Just doing my job, sir.

GABE
Tell you what. It's been a rough
day it seems. Don't be late for
your next appointment, Casper.

Gabe takes the modem and cables from Casper.

Before Casper can say anything more, Gabe backs into the townhouse and shuts the door.

Casper clears his throat, turns awkwardly, and walks away.

INT. KITCHEN - DAY

Jay BANGS once more against the cupboards when the gun falls.

It lands on the floor and GOES OFF with a BANG!

The bullet nearly hits Gabe, who walks through the doorway. He flinches.

EXT. TOWNHOUSE - DAY

Casper spins around to the sound of the gunshot. Concerned, he walks back up to the front door.

INT. KITCHEN - DAY

Gabe rushes over to Jay and picks the gun up.

GABE

You're lucky I don't want to kill you.

Another KNOCK at the front door grabs his attention.

INT. FOYER - DAY

Gabe cracks the door open this time.

Casper peeks through.

CASPER

Um, I thought I heard a loud "pop" come from inside?

GABE

"Pop"? I didn't hear any "pop".

CASPER

It sounded like a firework, or gun, or something.

GABE

Neighbors?

Gabe holds the gun behind his back, puts his finger on the trigger.

Casper raises an eyebrow.

GABE (CONT'D)

Or it could've been a transformer blowing with a storm like this. You're the cable guy, you should know.

CASPER

That's not what a transformer sounds—

GABE

Look I don't have time for this. Is there anything else that you need?

Casper steps away.

CASPER

No sir. Sorry.

Gabe shuts the door. Casper turns and walks away.

INT. KITCHEN - DAY

Gabe walks back into the kitchen and lifts Jay off the ground, sets him upright.

GABE

Close, but no cigar.

He grabs Jay's chair and drags him out of the kitchen. Jay attempts to fight but no luck.

Myra muffles screams behind her gag.

Gabe walks back into the kitchen and grabs Myra's chair. She muffles more screams as he drags her out of the kitchen.

INT. LIVING ROOM - DAY

A living room bare of decor, and unorganized and misplaced furniture.

A fireplace sits on the far wall of the room.

Gabe pulls Myra into the living room and sets her in front of Jay, who faces her.

Gabe removes Myra's gag.

GABE

That was it. That's the sign I needed.

He then removes Jay's gag.

JAY

The fuck!

GABE

The cable guy. I knew he was going to come. I knew it.

JAY

What? You're using that as evidence?

Gabe gulps.

JAY (CONT'D)

Gabe, please, understand this situation here. Understand what is going on in your head. These "visions", these voices—

GABE

I don't hear voices.

JAY

Okay, whatever you believe is happening, it's just a trick of the mind.

GABE

No it's not.

JAY

Can I ask, when was the last time you took your medication?

Gabe cocks his head.

JAY (CONT'D)

The bottle of pills, in the kitchen. That's a common prescription used for schizophrenia, Gabe. I'm a pharmacist, I know.

GABE

I'm not crazy.

JAY

Who was that that you were talking to on the phone?

GABE

Nobody! It was nobody.

JAY

You talked to them about some sort of "session"? Is it your therapist, Gabe? Because if it is, that's okay. It's okay. But what you're doing right now, it's not okay.

GABE

(reluctant)

I began to see a therapist when I started having these visions. I didn't know who else to turn to. I can't tell my family. I don't have any friends...basically I was treated like a schizophrenic. And then I started to believe that I was. But the medication, it doesn't seem to work. I still see it. I still see it all!

JAY

What you claim to have seen, wasn't and isn't real. How long ago did you start seeing these visions?

GABE

Years. Longer than I can remember.

JAY

Gabe, I don't know how old you are but I'm guessing it's at the age where schizophrenia begins to develop in men. You have to understand that what you've seen isn't true.

GABE

You don't think so?

(beat)

If you don't believe me, just wait. One more person stops by. A woman. She'll have a gift. And, she comes inside, and she helps unpack some things.

MYRA

You can't keep doing this. You can't keep hiding us.

JAY

You're not gonna get away with this either.

GABE

I'm willing to lose the life I have to go to prison, for the safety of humanity.

JAY

Not if I get to you first, you bastard. You're gonna wish we never met.

GABE

Do what you will after I'm done doing what I have to do.

MYRA

You don't have to do anything.

Gabe stares intently at Myra before—

GABE

I'm gonna wait. Wait until that woman comes over. She won't be here long. And then that's it. I'll have until sunset to do it.

MYRA

Oh God.

GABE

I know it won't be for another hour or so. An ambulance drives by just before she arrives, so, I've got time.

(beat)

I'll be right back. You two can have some alone time, together.

Gabe turns to leave.

MYRA

Where are you going?

GABE

I need to get some supplies.

He leaves the room.

The front door opens, then closes (O.S.)

Myra looks at Jay. They sit in silence.

EXT. TOWNHOUSE - DAY

Lightning flashes as rain dumps down onto the city.

Gabe walks through the rain beneath his white umbrella.

INT. TOWNHOUSE - LIVING ROOM - DAY

Myra and Jay continue to sit silently.

MYRA
Do you believe him?

He lifts his head up to look at her.

MYRA (CONT'D)
Do you believe he's telling the
truth?

JAY
Fuck no.
(beat)
Do you?

Beat.

MYRA
No.

More silence.

MYRA (CONT'D)
What are we going to do, Jay?

He doesn't respond.

MYRA (CONT'D)
I'm so scared. I—I don't know what
he's going to do. I don't want to
lose this, I—I can't!

JAY
We will find a way.

MYRA
Oh God...

JAY
We can't give up. Like you told me,
when you really want something, you
do everything you can to get it.

Myra calms her crying.

JAY (CONT'D)
I'm going to fight. You need to
fight. For us. For our child.
(beat)
We made this, together.

Myra stares into his eyes.

EXT. APARTMENT BUILDING - NIGHT (FLASHBACK)

Myra, wearing her cross necklace, stands at the entrance of the apartment building. She buzzes a number on the callbox.

ATHENA (V.O.)

Myra?

MYRA

Yes.

The door BUZZES and Myra walks inside the building.

INT. APARTMENT UNIT - NIGHT (FLASHBACK)

The entire place looks like the den of a gypsy. Superfluous decor and bulky furniture clutter the apartment unit.

ATHENA (70s), wrinkled and weathered, but still put together well, sits down with two cups of tea. She hands one to Myra.

ATHENA

I understand you're having some difficulties conceiving a child.

MYRA

It's not the conception...it's maintaining the pregnancy.

(beat)

We've lost two already. I've tried everything. Vitamins, supplements, remedies and herbs. I don't know what else to do.

ATHENA

I can guarantee you that my technique will work.

MYRA

What should I expect?

ATHENA

Nothing but the best.

Bianca walks into the room. She rests her hand on Athena's shoulder.

BIANCA

Everything's been prepared, Athena.

Athena looks up at Bianca.

ATHENA

Thank you.

(to Myra)

Bianca here, she can attest to my techniques. She's grown so fond of them that I hired her to be my assistant.

BIANCA

I had late-stage ovarian cancer. It spread to my pelvis and belly before I started seeing symptoms. I couldn't afford surgery, or chemotherapy for that matter. But Athena...whatever she did, it worked.

MYRA

She...cured your cancer?

BIANCA

Doctors were stumped. No traces left. It wasn't overnight, obviously. But it worked.

MYRA

That's amazing.

ATHENA

(to Bianca)

We'll be right there.

Bianca smiles, turns and leaves.

MYRA

(hesitant to ask)

How much will this cost?

(beat)

Only because my husband doesn't exactly know that I'm doing this.

ATHENA

Nothing to worry about, love. I'll collect the dues when it's time.

Now, drink your tea.

Myra smiles and takes a sip of tea.

END FLASHBACK

INT. TOWNHOUSE - LIVING ROOM - DAY

Myra and Jay sit in more silence, bound to their chairs.

JAY

Remember when we first met in person?

Myra smirks.

MYRA

How could I forget? It was at a mini golf place. How romantic.

Jay smiles back.

JAY

You loved it.

MYRA

I did.

JAY

Remember how we played? Where the loser at each hole had to ask a "get-to-know-you" question? And at one point I asked if you wanted kids. You were so quick to say "yes".

She chuckles.

MYRA

And you were quick to say "no".

He shrugs with a smirk.

JAY

I was on the fence.

MYRA

Yeah, until I told you the first time I got pregnant. You were so excited.

She becomes distant with her stare.

MYRA (CONT'D)

And then one day they were gone.

Jay frowns.

MYRA (CONT'D)

I guess it's true what they say.
You don't realize what you have
until it's gone.

Myra loses herself in her thoughts, only for a moment. Then, shakes herself back to the present with a SIGH.

MYRA (CONT'D)

And then you know the rest.

JAY

You know what else they say? Third
time's the charm. We're going to
make it out of this. All three of
us.

(beat)

We've tried too hard to lose
everything now.

MYRA

What are we gonna do?

Jay looks around the living room. He looks back at Myra.

JAY

Wait. Do you think you could feel
the knot, and loosen it without
seeing it?

MYRA

What?

JAY

I'm gonna try and get behind you,
and I want you to try and untie me.

MYRA

Jay, I don't think I—

JAY

I need you to try, Myra. You can do
it, you need to try.

Before Myra can speak up, Jay scoots his chair toward her, around her. Myra watches.

She eyes the front door.

He moves behind Myra, orients himself so that his back is up against hers.

JAY (CONT'D)

Okay, can you feel the knot?

Myra nods.

MYRA

Yeah.

JAY

Okay, just try to undo it.

Myra closes her eyes and focuses on untying Jay's bindings.

MYRA

I think...I have it...

JAY

You got this, Myra. You can do it.

She pulls, tugs, digs her fingers into the knot.

The knot begins to slowly loosen.

Jay looks at the front door.

MYRA

(to herself)

Come on...come on...

The knot loosens a bit more.

She begins to sweat; HUFFS, frustrated.

JAY

Don't stop now, Myra. Keep going.

MYRA

I'm trying.

She pulls the knot apart, looser now.

JAY

Almost there, you can do this.

Myra grits her teeth.

Jay wiggles his hands around in the looser bindings.

He pulls his arms apart. The bindings come loose!

The front door opens as Gabe steps through with a bag in tow.

MYRA

Jay!

Jay looks at Gabe, who stares at him in shock. He begins to untie his ankles.

Gabe runs toward the living room.

Jay looks up and sees Gabe run toward him. He grabs a lamp off a nearby side table and throws it at Gabe.

Gabe blocks the lamp, trips over himself and falls to the floor.

Jay continues to untie his ankles. He gets a leg loose.

Gabe stands to his feet.

Jay unties his other leg, stands—

Gabe tackles him.

Myra SCREAMS.

Jay attempts to pull himself away, but Gabe grabs him, pulls himself on top of Jay.

The two fight with each other.

Jay manages to push Gabe off of him. He flips onto his belly, crawls away as Gabe pushes himself to his feet.

Jay bounces to his feet too, runs.

INT. OFFICE - DAY

Gabe chases after Jay as he runs into the office, a dead-end.

He pummels Jay onto the desk. They roll over and fall to the floor, Jay on his back.

He GASPS for air as the wind is knocked out of him. Gabe, on top, pins Jay down.

GABE

I told you, I didn't want to hurt
you.

Jay continues to WHEEZE for a breath. He holds his hands out weakly in an attempt to keep Gabe away.

Gabe effortlessly pushes Jay's arms back.

With a frown, Gabe punches Jay square in the face.

CUT TO BLACK.

INT. APARTMENT BUILDING - APARTMENT UNIT - NIGHT (FLASHBACK)

Myra sips from her mug of tea.

Athena leans forward and tips the cup toward Myra, prompting her to finish it all at once.

She finishes it, licks her lips.

MYRA

It's good.

Athena nods with a smile.

ATHENA

It's a recipe to help begin the cycle of fertility and transformation.

MYRA

Transformation?

ATHENA

It will be magnificent.

MYRA

Should my husband be here?

ATHENA

That is a choice entirely up to you.

Myra opens her mouth to speak, but stops herself.

ATHENA (CONT'D)

What is it?

MYRA

He...doesn't really believe in this kind of stuff. He'd think I'm crazy for even considering it.

ATHENA

You've claimed to have tried everything, and yet it hasn't worked. What harm will trying this do?

Myra shakes off her hesitation.

MYRA

You're right.

Athena reaches out, examines Myra's cross necklace.

ATHENA
Do you believe?

MYRA
Do I have to?

Athena chuckles.

ATHENA
Whether or not you believe, I can
assure you that the power exists.

END FLASHBACK

INT. KITCHEN - DAY

Myra's cell phone RINGS on the counter.

The caller ID says: **MOM**

Gabe picks the phone up, looks at the screen as he walks back to the living room.

INT. LIVING ROOM - DAY

Jay is bound to the chair once again. He's been gagged with a sock. He bleeds from a broken nose.

Myra sits across from him, faces him. She, too, is gagged with a sock.

Gabe shows Myra the phone screen.

GABE
Your mother's calling.

Myra looks at the screen hopelessly.

Gabe declines the call, sets the phone down. He paces back and forth in front of the fireplace.

GABE (CONT'D)
Any moment now.

Myra's phone RINGS again. It's her mom, again.

Gabe declines the call.

GABE (CONT'D)
You know, I didn't—

The phone RINGS a third time. Yet again, Myra's mom.

Gabe SIGHS, frustrated. He picks the phone up, walks over to Myra and yanks her gag out.

GABE (CONT'D)
Just shut her up, okay? Don't say anything stupid.

He answers the call. Myra's mom, ANNE, is on the other line.

Myra attempts to hold back her tears.

MYRA
Hey, Mom.

ANNE (V.O.)
Hi sweetie. I was just checking in on you. I know there's a big storm over where you're at.

MYRA
Oh, yeah. Hey, Mom, I can't—

ANNE (V.O.)
And I just wanted to call and tell you good luck and that I love you.

Myra becomes teary-eyed.

ANNE (V.O.)
Is everything alright, honey?

MYRA
Yeah, yeah, everything's fine. I'm just busy. Can I call you back?

ANNE (V.O.)
Oh I wish I could be there to help you right now. You're due any day, the stress of the move alone could cause issues.

MYRA
I'm fine, Mom. I gotta go.

ANNE (V.O.)
Alright, sweetie. I was hoping to talk a bit longer, but I understand you must be tired.

Myra eyes Gabe, who mouths: "Move it along".

MYRA
And you're going to be a great grandma.

Gabe rolls his eyes.

Jay looks up at Myra with sadness.

MYRA (CONT'D)

Just know that. You were a great mom to me. I know you're going to be an even better grandma.

She HUFFS a breath as she attempts to hold back tears.

MYRA (CONT'D)

And I wish Dad was here, too.

ANNE (V.O.)

Are you okay, sweetie?

MYRA

Yeah, I'm fine. I gotta go, Mom. I love—

Gabe hangs up before she can finish. He silences the phone, tosses it aside.

Myra HUFFS away more tears. Jay looks at her, still sad.

Gabe SIGHS.

GABE

So, as I was saying. I didn't anticipate any of this. I only saw what I saw, and I came to intervene.

He puts the gag back in Myra's mouth. She doesn't fight as much this time.

GABE (CONT'D)

So, I'll admit it. I don't know what's going to happen next. I just know what I saw if I never got involved.

(beat)

It was like a movie. A movie I could move around in, yet remain invisible. I saw everything today if I never showed up.

(to Jay)

You would've left for work. Myra would've stayed home to unpack some things, let the cable guy in, bond with what's-her-name, who should be here soon.

(beat)

(MORE)

GABE (CONT'D)

Then the sun would set, and Myra's water would break. She'd birth it, all while you were gone, Jay. And in a matter of minutes, the course of history would change forever.

(beat)

Then it'd all end. To put it quite plainly, we'd all be fucked.

Gabe SIGHS.

GABE (CONT'D)

I only know what I know, though. If you two had only seen what I'd seen.

(beat; contemplates)

It was like I was there. Visions, nightmares, that lasted all night long, for eons.

(beat)

The only way for me to prove it is to let it happen. I'm not going to let it happen, though. I'm not going to let anyone suffer through what I saw.

Jay jerks in his bindings, eyes on Gabe.

GABE (CONT'D)

I don't know why Myra was chosen. Like I said, I only know what I know. But she bears the antichrist, and you two need to believe me when I say this.

They both look at him, deadpan. Exhausted.

A SIREN fades in. An ambulance.

It drives past the townhouse.

Gabe looks toward the front door.

GABE (CONT'D)

Here she comes.

All three of them stare at the front door.

Silence blankets the inside of the townhouse as the ambulance drives away.

All eyes on the entrance.

More silence.

Jay eyes Gabe, who doesn't take his attention away from the front door.

Myra attempts to breathe calmly through her gag.

A KNOCK echoes from the front door.

Everyone's attention remains on the foyer entrance.

EXT. TOWNHOUSE - DAY

Rain continues to pour.

BECKY (60s), a total Karen, stands at the door, a plate of cookies in one hand and a purple umbrella in the other.

She looks through the door window and sees Gabe.

INT. TOWNHOUSE - LIVING ROOM - DAY

Gabe steps to the side to hide from Becky's view. He cringes; too late, she'd already seen him.

He, stuffs the pistol into the back of his pants.

Jay and Myra watch.

INT. FOYER - DAY

Gabe opens the door.

Becky stands at the front porch with her cookies and a smile.

BECKY

Hello! I'm Becky. I live next door.

Gabe smiles, looks behind him before he returns his attention to her. He closes the door a tad bit more.

GABE

Can I help you?

Becky's smile fades. She holds up the plate of cookies.

BECKY

I brought a welcome batch of my famous snickerdoodle cookies.

GABE

Now's not the time—

He shuts the door.

Becky sticks her foot in the way.

BECKY

Oh, uh...did you hear a loud "pop" earlier? Like a "bang"?

GABE

No, I didn't.

BECKY

It was quite startling. Couldn't have been too far away.

GABE

I don't know what it could've been. Blown transformer, maybe?

BECKY

I'm not sure.

GABE

Okay. Well, goodbye now—

BECKY

Oh! I should probably tell you...

She pushes the door open a bit more. Gabe, appalled, doesn't resist.

BECKY (CONT'D)

...I've been in this townhouse before. The previous owners, I was good friends with them.

Gabe, impatient, listens anyway.

BECKY (CONT'D)

Anyway, they complained about the electrical work, you know, lights malfunctioning and all that. Not that that's a major issue or anything. But the smoke alarms, they would always go off in the middle of the night. Let me tell you, that is loud. Would wake me up all the time! My husband said it could just be dust on the sensors, and all you need to do is get one of those air spray cans.

Gabe begins to shut the door slowly.

GABE
Well, thank you for the advice.

BECKY
Oh! The cookies.

She holds up the plate of cookies.

INT. LIVING ROOM - DAY

Jay and Myra SCREAM behind muffled gags.

INT. FOYER - DAY

Becky looks past Gabe at the living room. Gabe catches her attention.

GABE
Look, I'm really busy. I appreciate you telling me about the alarms—

BECKY
Well, I also appreciate being able to sleep through the night—

GABE
We'll have it checked out. Now, do you mind?

INT. LIVING ROOM - DAY

Jay and Myra continue their attempts to call for help. Jay rocks in his chair.

INT. FOYER - DAY

Becky faces the living room.

BECKY
What's that noise?

Gabe gulps.

BECKY (CONT'D)
It sounds like someone is crying?

GABE
I have a movie playing in the background while I unpack.

INT. LIVING ROOM - DAY

Jay tips over onto the floor with a CLATTER.

INT. FOYER - DAY

Becky jolts at the sound.

BECKY

Oh!

(chuckles)

Must have the volume up pretty loud.

Gabe fakes a chuckle.

BECKY (CONT'D)

Do you need any help?

GABE

No we don't.

Becky pushes the door open as she walks inside, too late for Gabe to stop her.

BECKY

Oh, right. "We". I thought I saw a woman with you. Is she your wife? She looks like she's due any day now.

Becky walks to the kitchen.

INT. KITCHEN - DAY

Becky walks inside.

BECKY

I was going to offer to her, and you, my help. She really shouldn't be doing all this unpacking in her condition.

Gabe stands at the kitchen doorway.

GABE

I'm fine. She's fine. We're fine.

BECKY

Nonsense, let me help.

Becky turns to a box and begins to unpack it.

GABE
I can handle this. We can handle
it.

BECKY
Are you sure? I really don't mind
helping.

GABE
(aggressive)
No!

Becky frowns, taken aback.

GABE (CONT'D)
(calmer)
I mean...I'm sorry, no. I don't
need any help. We don't need any
help. She and I.
(beat)
I'm sorry. I'm stressed out from
the move. We just haven't had a
moment since we got here.

Becky takes a breath to speak, but stops herself. She smirks
instead.

BECKY
I understand. That's all you had to
say! I get it.

Gabe releases a relieved SIGH.

BECKY (CONT'D)
If you need any help, don't
hesitate one bit to ask me.
(beat)
I'm old! I need something to do.

She laughs. Gabe forces a laugh with her.

Becky turns to leave, but stops and looks back at Gabe.

BECKY (CONT'D)
Oh, and FYI: the upstairs toilet,
it's not the best. Our townhouse
came with the same one. Clogs, all
the time.

Gabe casually pushes her toward the front entrance.

GABE
Great, I'll make note of that.

BECKY
Dinner sometime?

GABE
Sure, sure.

BECKY
My place, okay? I have a dinner set
I've been dying to use—

GABE
You got it.

BECKY
Tell your wife I said "hi"!

GABE
Yep.

He pushes Becky out the front door, shuts it.
He takes a breath, walks away from the door.

INT. LIVING ROOM - DAY

Gabe walks up to Jay and sets him upright.

GABE
You really need to stop doing that.

He looks at his watch.

GABE (CONT'D)
I've got two hours until sunset.

Myra CRIES and fights her restraints.

Gabe walks over to her and pulls her gag from her mouth.

MYRA
Gabe, Gabe please. You can't do
this!

GABE
I've got everything I need in that
bag over there, from my workplace.
It won't take long.

MYRA
Gabe don't! It could kill me.

Gabe thinks.

GABE
That's a risk I'm willing to take.

Jay screams angrily through his gag as he, too, fights his restraints.

Gabe walks behind Myra.

MYRA
Wait! Wait!

Gabe stops. Myra CRIES.

MYRA (CONT'D)
Jay...

Jay looks at her as she continues to SOB.

MYRA (CONT'D)
I—I...I need to tell you something...

Both Jay and Gabe watch Myra as she takes a couple breaths.

INT. APARTMENT BUILDING - APARTMENT UNIT - NIGHT (FLASHBACK)

Athena leads Myra through the apartment and toward a door. She opens it.

INT. ROOM - NIGHT

The room is empty except for candelabras and candles scattered about.

In the center of the room, a pentagram is drawn on the floor. Bianca stands next to the pentagram, waiting.

Myra stops, looks on, unsure.

ATHENA
Relax. Everything is safe.

She gently pushes Myra further into the room, up to the pentagram.

ATHENA (CONT'D)
Bianca here will assist you. I will need you to remove your clothing.

Myra is hesitant. Bianca moves over to her.

BIANCA
(whispers softly)
Trust her.

Myra takes a breath before Bianca helps her take her shirt off.

While Bianca folds the shirt, Myra slides her pants and underwear off. She hands the articles of clothing to Bianca.

Athena walks up to Myra.

ATHENA
I need you to remove your necklace.

Myra feels for her cross necklace.

ATHENA (CONT'D)
You have prayed for a child,
haven't you?

Myra nods.

ATHENA (CONT'D)
And it has gotten you nothing.

Athena holds her hand out for the necklace.

Myra reluctantly takes it off and hands it to Athena.

ATHENA (CONT'D)
Lie down.

Bianca guides Myra over the pentagram and helps her onto her back.

Myra lets out a shaky breath.

Candles flicker as Athena moves around the circle.

ATHENA (CONT'D)
You've believed nothing else could work. Even the power of God could not bring you the miracle you beg for. Alas, you've turned to the only other option that could bring you the life you seek. The power of The Dark Lord never goes unnoticed...
(louder)
...and tonight, I ask Him to bring it upon us, onto this soul so desperate for a child to call her own.

Athena opens a book and begins to read. She speaks in an UNKNOWN LANGUAGE from the book.

Myra gulps.

Bianca steps away to a corner, hides within the shadows.

Athena finishes her cryptic and incoherent monologue before she closes the book.

ATHENA (CONT'D)

(to Myra)

Let Him in, Myra. Release yourself to Him. You want this, so badly. He will give it to you, only if you let him. Close your eyes, open yourself up to Him.

Myra closes her eyes, takes in a deep, shaky breath.

ATHENA (CONT'D)

Let him in.

An invisible heaviness blankets the room, as the candles flicker downward. A rush of air blows Myra's hair away from her face.

ATHENA (CONT'D)

(louder)

Let him in.

Bianca watches in awe from the shadows of the room.

ATHENA (CONT'D)

(even louder)

Let him in!

The candles extinguish themselves.

INT. VOID

Myra's eyes snap open as she GASPS, sits up.

A dim light from nowhere shines down upon her as she seems to be surrounded by infinite darkness.

She becomes afraid.

BIANCA (V.O.)

(faint whisper)

Trust her.

Myra turns to Bianca's voice and sees nothing.

She looks ahead, closes her eyes and lets out a shaky breath to calm herself.

She opens her eyes.

An attractive man walks into the light from the shadows, dressed in black underwear. His hair is slicked back, with chiseled features and a stare that can penetrate the soul. This is LUKE.

Myra pulls her legs in, covers herself.

Luke smiles something devilish.

MYRA

Who are you?

Luke stares at her intently. Myra can't seem to look away.

LUKE

Call me Luke.

MYRA

Where am I?

Luke shushes her softly.

His shush turns into an echo of a whisper.

ATHENA (V.O.)

(with the whisper)

Let him in...

Myra is captivated by his presence, his body, his stare. She relaxes, extends her legs back out as she lays down.

Luke crawls on top of her and kisses her neck, her shoulders, all over. She smiles in complete ecstasy.

He lies on top of her, devouring every inch of skin with kisses.

MYRA

Yes...

He GROWLS, gets GRUFF. Beastly.

Myra is caught in the moment. She feels all over his body.

MYRA (CONT'D)

Oh Luke, yes...

He chuckles, getting pleasure from her pleasure.

MYRA (CONT'D)

Fuck yes...fuck, you're burning
up...

Luke, glistening in sweat, continues to take control.

LUKE

You bring a fire out of me.

Myra releases a pleased giggle as he continues to ravage her body.

MYRA

Oh God...

Luke GROWLS, covers her mouth and stares into her eyes.

He removes his hand to kiss her. Make out. Tongue, biting lips, heavy and sloppy.

She lets him in, and is immediately lost in the ecstasy of fiery passion.

She breathes heavy with the biggest smile while he continues to suck on her neck, thrusts.

Myra climaxes, heavier, louder. Luke joins her.

She digs her fingers into his back.

Myra releases loudly—

INT. ROOM - NIGHT

Myra GASPS awake, sits up.

The candles reignite themselves.

ATHENA

It is complete.

Myra looks around, up at Athena and then Bianca, who smiles.

She lets out a small chuckle, out of pure shock. She pulls her legs in, hugs them.

Bianca sets a blanket over Myra, wraps it around her.

INT. APARTMENT BATHROOM - DAYS LATER

Myra vomits into the toilet. She wipes her mouth, thinks.

INT. STORE - DAY

Myra grabs a pregnancy test from the shelves and walks away down the aisle quickly.

INT. APARTMENT BATHROOM - DAY

Myra sits on the toilet. Her phone timer goes off. She shuts the timer off and takes a deep breath.

She holds up a pregnancy test. Her expression says it all.

Jay walks through the front door (O.S.)

JAY

I'm home!

Myra takes a breath, stands.

INT. APARTMENT KITCHEN - DAY

Jay sets his bags in the living room and walks into the kitchen. He grabs a glass and fills it with water.

Myra walks into the kitchen.

MYRA

How was the flight?

Jay takes a drink of water.

JAY

It was fine.

Myra smiles, but looks unsure. Jay sets his glass down.

JAY (CONT'D)

Everything okay?

Myra thinks. She opens her mouth, ready to speak, to admit—

She stops herself. Instead, her smile grows bigger. She pulls the pregnancy test out from behind her back.

Jay looks at the test, then at her. He connects the dots.

JAY (CONT'D)

You mean?

Myra nods.

JAY (CONT'D)

Oh, honey...

He walks up to her and hugs her, kisses her.

JAY (CONT'D)

This one's gonna make it. I—I can feel it.

Myra looks at him, subtly unsure. She forces a smile and nods.

MYRA

Yeah, I think so too.

They kiss, and he hugs her again. She hugs back, but looks over his shoulder, unsure.

END FLASHBACK

INT. TOWNHOUSE - LIVING ROOM - DAY

Thunder rumbles outside.

Tears flow from Myra's eyes as she sniffs them away.

Jay looks at her, sad.

Gabe smirks.

GABE

There it is. That's what I needed to hear.

MYRA

It doesn't prove anything.

GABE

Bullshit. You stopped believing in the miracle of God, and turned to the power of the Devil instead.

MYRA

It's all fluff. It's not real.

GABE

But you believe God is real?

Myra looks unsure.

GABE (CONT'D)

Maybe at one point you did. You sacrificed your faith for a child.

Gabe looks from her to Jay. He walks over and takes Jay's gag out of his mouth.

GABE (CONT'D)

(to Jay)

Well? What do you have to say about it?

Jay looks from Gabe to Myra.

JAY

You seriously believe what she did to you was real?

MYRA

Yes—no, I mean...

JAY

And you're gonna use it as an excuse to...to let some guy fuck you? How could you do this?

MYRA

What? No, that's not what happened! I mean, I don't know what happened—

JAY

It's obvious what happened, Myra.

MYRA

I didn't! I mean...

JAY

You just said it yourself, Myra! You went to some freak's apartment and let some guy fuck you!

MYRA

It wasn't real! It wasn't...I mean—

JAY

Which is it, Myra?!

MYRA

I don't know! I don't know...

JAY

Is it mine, Myra?

MYRA

What?

JAY
Is the child mine?

Myra gawks at him, speechless.

JAY (CONT'D)
Well?

MYRA
Of course it...

She stops.

Jay scoffs.

JAY
I can't believe this.

MYRA
Please, Jay, just...

JAY
Just what? What happened? Because
you said so yourself, you don't
believe in what she did!

MYRA
Then how did I keep this one, Jay?!
How come the other two didn't work,
and this one did?

JAY
This is as ridiculous as what this
creep's excuse is!

Myra cries.

MYRA
I didn't know what else to do...

JAY
Whether or not what happened to you
is true, you...you betrayed me...

MYRA
I didn't...

JAY
Stop saying you didn't. You did.
(beat)
Why are you telling me this now?

MYRA

Because he's about to kill it. And probably me in the process. And I don't want to die bearing that secret.

JAY

And this whole situation, the one we're in right now, if it never happened, and we were living our lives normally...

(looks at Gabe)

...without this creep...

(back to Myra)

...you'd still tell me, right?

Myra doesn't speak.

JAY (CONT'D)

Right?

MYRA

(quiet)

I don't know.

JAY

Or you'd go on, pretending? That it was mine? Huh?

Myra remains quiet.

Jay looks at Gabe.

JAY (CONT'D)

So, this is the proof you need? Some bullshit story of her having a ritual performed on her?

GABE

It's what allowed her to carry the antichrist. This man, whoever he was, put the seed inside her.

(beat, to Jay)

So, do you believe me now?

Jay stares at Gabe, then at Myra. Then he stares at the floor, defeated.

MYRA

Jay?

He remains quiet.

MYRA (CONT'D)
Say something. Jay!

Gabe walks over to Jay and stuffs the sock back into his mouth to gag him. Jay doesn't fight back this time.

MYRA (CONT'D)
Jay!

Jay remains defeated.

Gabe then walks over to Myra, who CRIES.

MYRA (CONT'D)
Jay!
(to Gabe)
Get away! No!

Gabe stuffs a sock into Myra's mouth and gags her silent. She cries through the gag.

Gabe walks away, grabs his bag of supplies.

Jay looks emotionally beaten to a pulp, completely defeated.

Myra continues to cry.

Gabe grabs Myra's chair and pulls her away. She CRIES and SCREAMS through her gag.

Jay doesn't react. He sits, motionless.

Gabe pulls Myra out the back door.

EXT. TOWNHOUSE - BACKYARD - DAY

Lightning flashes, thunder RUMBLES.

Rain dumps down on Gabe as he pulls Myra toward the shed.

INT. SHED - DAY

Gabe pulls Myra into the shed and shuts the door.

It's dark inside, with the only light from the lightning storm through the shed windows.

Two gasoline canisters sit inside next to some firewood. Some tools hang on the walls. A workshop table sits against the wall with a buzzsaw built inside.

Gabe drags Myra to the table, next to the buzzsaw.

GABE

I told you I wasn't crazy.

Myra continues to cry.

GABE (CONT'D)

I knew it. I just knew it!

He turns away from her and tends to his bag. He pulls out a satchel.

Myra looks behind her, at the buzzsaw. She attempts to raise her arms behind her, reaches for the buzzsaw with her bound wrists.

It's no use, she can't reach it.

Gabe unravels the satchel to reveal medical tools and devices.

Myra feels the corner edge of the table. She catches the knot of her binding on it. She continues to catch the corner of the edge within the knot to loosen it.

Gabe pulls out a vial and a syringe. He fills the syringe up.

Myra quickens her pace as the corner edge of the table loosens the knot a bit more.

Gabe tests the syringe, then stands. He turns back to Myra, who straightens up.

He pulls the gun from the back of his pants.

GABE (CONT'D)

You're gonna do what I say now,
okay?

Myra eyes the gun, nods.

GABE (CONT'D)

I'm gonna untie your legs. You're
gonna stand, and then lay on the
floor.

Myra looks at the floor, then back at Gabe, nods again.

Gabe kneels down to her, unties one of her feet.

Myra twists her hands around, loosens the knot even more. It's nearly undone.

Gabe moves to her other leg and unties it.

He pulls the cables away—

She KICKS him in the face! His gun flies from his grasp and onto the floor.

Gabe falls backward as Myra stands with a pregnant wobble. She pulls her arms apart, rips the gag from her mouth.

Gabe writhes in pain as Myra moves toward the door. She stops when she sees the gun.

Gabe sees the gun, too.

Myra grits her teeth, moves for the gun.

Gabe dives for the gun as well.

Myra snatches it, just as Gabe pushes himself up to tackle her.

BLAM! The gun goes off at the same time as a CRACK of thunder.

She shoots the gun in Gabe's face. The gun flies out of her hands.

Gabe falls to the floor, dead.

Myra jumps back, overcome with shock.

She breathes heavy, calms down—

Suddenly she YELPS in pain, grabs at her belly.

She looks down. There's a wet spot between her legs.

She breathes heavy again, holds onto her belly as she begins to go into labor.

EXT. TOWNHOUSE - BACKYARD - DAY

Myra walks through the storm, through the backyard and back inside the townhouse.

INT. TOWNHOUSE - LIVING ROOM - DAY

Myra walks inside. She breathes quick, and YELPS from a contraction.

MYRA

Jay!

Jay lifts his head up.

Myra pulls the gag out of his mouth.

MYRA (CONT'D)
It's happening.

She begins to fumble with his bindings when she grabs her belly and YELPS again.

She steps away from Jay, falls against the wall behind him.

JAY
Shit.

He bounces around in his chair, twists it around to where he faces Myra.

She screams.

JAY (CONT'D)
Oh God...okay, uh...remember your breathing techniques, honey...

She screams some more.

JAY (CONT'D)
You got this. Just breathe, that's all you can do. Breathe, and push. It'll be over before you know it.

Myra manages to squirm from her pants. Through breaths, she grabs a nearby sheet that covers a piece of furniture.

JAY (CONT'D)
Good job, you got this. We got this.

Myra screams.

JAY (CONT'D)
Just face me, I'll tell you how you're doing, sweetheart.

Myra grits her teeth, breathes her techniques.

JAY (CONT'D)
Good job, you're doing good, just breathe. Remember to push? Fuck, I don't know...

Myra pushes, screams through gritted teeth.

Jay's eyes grow wide.

JAY (CONT'D)
I...I think I see it...

She continues to push.

JAY (CONT'D)
It's—It's coming! Keep pushing,
you got this.

She groans.

JAY (CONT'D)
Yes, come on, you're almost done.
Oh...my God...

Jay watches on, completely captivated at the sight.

Myra's groans turn to a full on shriek.

She pulls the newborn out from between her legs in a barrage of lightning, thunder, and screams.

Jay watches in total awe.

The newborn comes out fully, lets out a shrill CRY—

EXT. CITY - DAY

The CRY echoes throughout the air, louder than the storm.

A PULSE of DARKNESS shockwaves across the land. Lights flicker out for a moment before turning on again as the darkness spreads across the face of the Earth.

The thunder rumbles off into the distance, which is clear with a setting sun.

The rain slowly comes to a stop.

INT. TOWNHOUSE - LIVING ROOM - DAY

CLOSE UP: Myra bites through the umbilical cord, chews and pulls it apart.

Jay cringes, looks away.

MOMENTS LATER

Myra pulls the baby into chest and cradles it in her arms. It cries. She smiles, in tears.

MYRA
It's a girl.

She takes the sheet and wraps the newborn in it.

She looks up at Jay, who looks back at her, still in awe.

Myra pulls her pants back up. She cringes in pain as she stands up. She slowly makes her way over to Jay.

She shows him the baby.

He looks at it with nothing but love.

JAY
Wow...

They admire the child together.

JAY (CONT'D)
You did it, Myra.

MYRA
What are we going to name her?

Jay's smile fades.

JAY
This isn't my child.

Myra frowns, but remains quiet.

JAY (CONT'D)
But this one worked. I've been
around since you first found out
you were pregnant with her.
(beat)
I'll raise her like she's my child.

Myra pulls away from Jay with the baby.

He watches her leave the living room for the stairs.

JAY (CONT'D)
Where are you going?

INT. SECOND BEDROOM - DAY

Myra lays the child down in a crib. It sleeps peacefully wrapped up in the sheet.

She admires the baby once more.

MYRA
I'll be back. Don't wake up.

EXT. CITY - DAY

The rain has stopped. The clouds have cleared.
The sun has set completely. Everything grows dark.

INT. LIVING ROOM - NIGHT

Myra enters the living room. Jay watches her walk around him to the backyard.

JAY
Myra?

She ignores him.

INT. LIVING ROOM - LATER

A match ZIPS and ignites.

Myra's face lights up. She tosses the match onto the firewood in the fireplace. It quickly lights up into a fire.

Jay watches.

JAY
Please, untie me.

Myra stands and faces Jay.

MYRA
Do you believe him?

JAY
Why does it matter anymore? He's dead.

MYRA
I'm sorry, Jay. About everything.

JAY
I don't care right now. That's the least of my worries. Now can you please just untie me?

Myra remains quiet. She picks up a gas canister and walks behind Jay.

JAY (CONT'D)

What are you doing? What's going on?

MYRA

It really was an easy birth. I guess the Devil is nicer than God. Not even an ounce of pain afterward.

JAY

Myra? What...?

MYRA

Look, I wasn't sure what to believe either. Not until the morning I found out I was pregnant with her.

(beat)

I woke up from a dream. Or, a vision, I guess you'd want to call it. I mean, they're real if Gabe had them too, right?

JAY

What are you talking about?

She sets the gas canister down and moves in front of Jay, kneels before him.

MYRA

The morning I found out I was pregnant, I had dreamt of today. Of everything that happened.

(beat)

And I continued to have these "visions" or whatever, every day. Dreams, of raising her, as my own. Becoming the mother I was meant to be.

Jay looks on, still confused.

MYRA (CONT'D)

And I saw you...as her father...

Myra looks through Jay, lost in memory.

MYRA (CONT'D)

And...you saw her for what she was...

(beat)

And you tried to destroy her.

Jay's confusion disappears.

MYRA (CONT'D)

I'm sorry Jay. I can't let that happen.

She stands.

JAY

What?

Myra moves around Jay.

MYRA

What I saw wasn't just a prophecy. I saw my entire life flash before my eyes. A life I've always wanted, of being a mother. And I'll do anything I can to make it happen.

JAY

What are you...? Myra!

She picks up the gas canister.

MYRA

I can't lose this one now, Jay.

JAY

Myra!

She dumps the gasoline on him.

He cries out to her, spits out gasoline.

She finishes up the canister and tosses it to the side.

Myra grabs the other canister of gasoline and dumps more fluid onto Jay.

The puddle of gas around Jay trickles toward the fireplace.

JAY (CONT'D)

What are you doing!?

MYRA

I'm sorry Jay. I'm so sorry.

JAY

Stop!

MYRA

I saw this happen too. So many times. It was horrible to watch, every time. But it has to be done.

JAY
 What?! You're...you're insane!
 You're crazy!

Jay sees the trickle of gasoline move closer toward the fireplace.

He fights his restraints.

Myra steps back.

JAY (CONT'D)
 Myra! Myra!!

The trickle of gasoline reaches the fireplace.

The firewood POPS and CRACKLES. A piece of ember flies from the fire and onto the trickle of gasoline.

It IGNITES.

The fire spreads across the room toward Jay, who watches helplessly.

JAY (CONT'D)
 No! NO!

The fire erupts into a fireball as it ignites the puddle around Jay. The flames engulf him.

He SCREAMS in pure AGONY.

Myra steps away as Jay continues to SHRIEK.

INT. FOYER - NIGHT

Myra walks away from the living room to the foot of the stairs. She ascends the steps.

Jay's SCREAMS begin to weaken (O.S.)

INT. UPSTAIRS HALLWAY - NIGHT

Myra reaches the top of the stairs and walks down the hallway to a bedroom.

Jay's SCREAMS turn to mumbled GURGLES (O.S.)

INT. SECOND BEDROOM - NIGHT

Myra walks into the bedroom and up to the crib.

The newborn sleeps peacefully. Myra smiles.

She caresses the newborn's head.

CLOSE UP: Myra's hand caresses the newborn's scalp. She brushes some hair, which covers a MARK—the mark of the Devil.

MYRA (O.S.)
I'll come up with a name.
(beat)
Or maybe you have one already.

CUT TO BLACK.

A moment of darkness.

COLD OPEN:

A shot of Hell on Earth, a la The Inferno by Giovanni da Modena.

A large BEAST, surrounded by HUNDREDS, if not THOUSANDS of writhing naked human bodies. They SCREAM as they squirm and wriggle like maggots.

Its lips curl away to reveal fangs that drip with drool.

The beast pulls in a small human and EATS them. With its other arm it pulls in another small human to eat.

Pull away to reveal the horrific scenery of suffering, flames, gore, torture. Between its legs, a vagina with a face and teeth that swallows more people.

The beast continues to eat at the humans that SCREAM beyond infinity, forever.

THE END