

# Tulips

written by

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(Inspired by the Urban Legend "The Clown Statue")

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FADE IN:

EXT. CALLIOPE CIRCUS - DAY

SUPER: Bevil Oaks, PA

Trucks and smaller tents surround an ominous Big Top. Dark and dirty. It's not the Greatest Show on Earth.

Circus music crackles from a tinny speaker mounted on a pole.

THE MIDWAY

SUPER: Ten Years Ago.

Two average looking boys, RAY (10), and KIRK (11), stroll past the garishly painted banners that advertise the exotic wonders of a Sword Swallower, Snake Charmer, and The Human Skeleton.

PROF. VILDAR'S TENT

They stop in unison when they see a banner:

"PROF. VILDAR'S ODYSSEY OF THE DEAD"

Lording over the grisly title is the faded image of a magician dressed in black. Red, hypnotic eyes and a sinister smile glare through cracked paint.

KIRK

Let's check it out.

RAY

No way.

KIRK

Why not?

RAY

There's dead things in there. No way!

KIRK

It's all fake.

RAY

How do you know?

KIRK

Come on!

RAY

What if we never come out again?

Kirk shrugs.

KIRK

Then you were right!

Kirk grabs Ray's arm and leads the way into the tent.

INT. ODYSSEY OF THE DEAD TENT - CONTINUOUS

The inside is much larger than it looked. At the back wall is the entrance to another tent. Along the wall the boys see a display of Shrunken Heads.

RAY

Jeez! Kirk, this sucks! Let's get outta here!

KIRK

Don't be a baby. Damn, look at those things.

The small heads are not the usual leathery black, but more lifelike.

They appear to be young faces with eyes and lips stitched shut. The hair is modern in appearance.

RAY

What the hell?

KIRK

Fake.

RAY

You think?

Ray touches one with his finger.

RAY (CONT'D)

Feels like leather.

KIRK

That's probably what it is.

Ray leans in for a closer look.

RAY

This used to be alive?

KIRK

It's not real, Ray.

TULIPS (O.S.)

Yes, it is, Ray!

Ray's shocked out of his stare as Kirk jumps back a step.

They see TULIPS (40s), the Clown. His face is totally white with a large red nose and large arched eyebrows. His mouth is painted red with black outline.

A white hairless skull cap makes him bald under a rakishly tilted Flower Pot hat containing a single tulip.

His costume is mangy, faded, and covered with sewn-on smiling lips (most of them hiding pockets). His pants rise above the ankle and show off the huge red and white shoes.

The Clown speaks with a happy voice.

KIRK

Jeez!

Tulips stares back.

TULIPS

Oh, they're real all right. The Sculptor made them.

RAY

Is the sculptor Professor Vildar?

KIRK

The guy in the painting outside in the black suit and cape?

TULIPS

That's him! I'm his helper. Tulips.

RAY

Right! Let's go, Kirk --

Ray hits Kirk's arm and starts to exit. Kirk follows.

TULIPS

Don't you want to see the rest?

They stop and turn around to see Tulips' arms in a frozen gesture that points them into the second tent.

TULIPS (CONT'D)

Step right up! The big show is about to start!

THE TABLEAU ROOM

The black canvas makes the enclosure dark as night. A faint light glimmers on a blood red curtain which faces several rows of chairs.

The boys stare into the tent.

TULIPS

Walk this way! Take a seat!

Tulips does a funny walk as he makes his way to the stage. The boys laugh at him.

TULIPS (CONT'D)

I'll show you the exhibits and you can tell your friends!

Kirk sits in the first row. A reluctant Ray joins him.

RAY

(whispers)

I want to get the hell out of here. It's creepy.

The sluggish curtain rises to reveal a NINETEENTH CENTURY BOY, dressed in a velvet pageboy suit, knee pants, black stockings, high top boots and a wig of long, curled hair.

Posed as if standing for a photo, the figure stares at Kirk and Ray.

The boys furrow their brows. They don't know what to make of it.

TULIPS

Now, ah, this one is from the early nineteen hundreds! It's a boy not unlike yourselves going about his daily routine.

Tulips leans towards the figure for an exaggerated, closer look.

TULIPS (CONT'D)  
 Didn't they dress funny then!?  
 Imagine having an outfit like  
 that!?

BOOM! Glittering sparkles explode from his flower pot hat.

Kirk laughs as Ray starts to enjoy the show.

The figure rotates on a round table and vanishes behind the curtain as the next figure appears; a CIVIL WAR DRUMMER BOY.

TULIPS (CONT'D)  
 The hero of Chicken... Chick-a-  
 chow... *Chickamauga!* Ta-da!  
 Drummer boy Johnny Shiloh, the  
 youngest non-commissioned officer  
 in the US Army with the rank of  
 Sergeant at the age of 13.

KIRK  
 How do they look so real?

RAY  
 They're wax. Ain't that right,  
 Tulips?

Kirk stands and walks closer to the figure.

KIRK  
 The face is shiny like wax.

TULIPS  
 It's a process and a skill known  
 only to Professor Vildar... and  
 me. I'm his helper. Did I say  
 that?

KIRK  
 Yeah.

TULIPS  
 Would you like to see how the  
 magic happens?

KIRK  
 Sure!

RAY  
 No!

Ray shoots Kirk an angry look.

KIRK  
 You'll show us how you make these?

TULIPS

The sculptor will. I'm just his helper. Did I tell you that already?

Ray speaks quietly to Kirk.

RAY

I don't want to know. I just wanna get outta here!

KIRK

Can we see now?

TULIPS

Oh, not now. After tonight's performance. Midnight.

KIRK

That's kinda late.

RAY

Yeah. Some other time.

Tulips stares at them. A blank face behind the paint.

EXT. CALLIOPE CIRCUS - NIGHT

The grounds are deserted and mute. The tents have an unearthly look under the full moon... abnormalities in a normal setting.

EXT. THE MIDWAY - CONTINUOUS

Ray and Kirk make their way towards Professor Vildar's tent.

RAY

I can't believe I let you talk me into this!

KIRK

I didn't talk you into shit. You wanted to come.

RAY

No, I didn't! My mom will skin me alive if she finds out.

KIRK

Your mom's probably passed out drunk by now.

PROF. VILDAR'S TENT

Ray and Kirk stare at the closed flap.

KIRK

So, we just go in?

RAY

Maybe he forgot.

KIRK

Maybe.

The boys are startled as the flap swooshes open. Tulips jumps up and down and laughs.

TULIPS

I knew you'd come! I just knew it!  
You're gonna have so much fun!

Tulips steps aside as Ray and Kirk step into the tent and disappear into the darkness.

Tulips drops the happy persona as he shoots a quick look to see if they've been observed. Satisfied, he releases the canvas.

EXT. CALLIOPE CIRCUS - DAY

A new location surrounds the dingy Big Top. Trees in their autumnal colors surround the sideshow and circus trucks as spectators make their way to the grounds.

The same tinny circus music screeches from bad speakers.

SUPER: Tranquility, NY

SUPER: Ten Years Later.

EXT. THE MIDWAY - DAY

Logan Bishop (11), and his sister Angela (10), cotton candy in hand, meander past the canvas sideshow signs.

They see the illustration of a woman wrapped in a boa constrictor.

Logan snaps his head towards Angela, eyes wide open.

ANGELA

No!



LOGAN

God, Angela! You don't want to see anything!

ANGELA

Don't say "God," like that. It's not nice.

Logan makes a face at her.

LOGAN

"Sowwy." And don't tell Mom and Dad.

With high hopes he points to the next sign.

INSERT - THE LIVING SKELETON POSTER.

It illustrates a very thin man in a tight fitting tuxedo.

ANGELA (O.S.)

I'll have nightmares for a month and you know it!

BACK TO SCENE

LOGAN

Why didn't you just stay home!

ANGELA

Because I love the circus.

They stroll for a few more steps.

PROF. VILDAR'S TENT

And the sign: "PROF. VILDAR'S ODYSSEY OF THE DEAD."

LOGAN

Can we go in here, or is that too scary for you?

She studies the sign.

ANGELA

I don't know...

LOGAN

Look at how he's dressed. It's just a magic show!

ANGELA

What about the "dead" part? That sounds scary.

LOGAN

Angela, come on. It won't be scary.

He pulls the closed tent flap aside and steps in. Apprehensive, Angela follows.

INT. ODYSSEY OF THE DEAD TENT - CONTINUOUS

They come face to face with the Shrunken Heads display.

LOGAN

Look at these things.

Angela reads the small sign next to the exhibit.

ANGELA

It says they're real.

LOGAN

They are.

Angela still reads from the sign.

ANGELA

They took their skulls out and filled the skin with sand!? Ew!

LOGAN

Isn't that cool!?

ANGELA

I think I'm going to be sick!

TULIPS (O.S.)

Not here! I just mowed the grass!

The voice shocks the kids as they spin on their heels.

They see Tulips at the entrance to the adjoining tent.

LOGAN

Sorry. I know you're not open yet. We just...

TULIPS

Oh, I'm fine and dandy with early arrivals! I'm Tulips!

Angela takes a step behind Logan.

TULIPS (CONT'D)  
You're not afraid of Tulips, are  
you?

ANGELA  
No.

LOGAN  
My other sister would be. She  
hates clowns.

TULIPS  
Oh. That makes me sad.

He pours on the fake tears as he pulls a huge tissue from his hat and blows his nose with the sound of a trumpet blast.

The kids laugh.

TULIPS (CONT'D)  
Those shrunken heads are nothing!  
Want to see the main exhibit?

He gestures towards the attached tent.

THE TABLEAU ROOM

Logan and Angela are seated in the first row.

The curtain rises to reveal the nineteenth century boy.

ANGELA  
(gasps)  
He looks so real.

TULIPS  
This young gent is from the early  
nineteen hundreds. A boy, not  
unlike you, sonny, going about his  
daily routine.

Tulips leans towards the figure for an exaggerated closer look.

TULIPS (CONT'D)  
Didn't they dress funny then!?  
Imagine having an outfit like  
that!?

BOOM! Glittering sparkles EXPLODE from his flower pot hat.

The kids laugh.

The figure rotates behind a curtain to reveal the Civil War drummer boy.

LOGAN

Wow!

TULIPS

The hero of Chica... Chicawaaa...  
Chickamauga! Drummer boy Johnny  
Shiloh, the youngest non-  
commissioned officer in the US  
Army with the rank of Sergeant at  
the age of 13.

FROM THE STAGE

Logan and Angela watch as the table rotates and the backs of two boys move into place.

Regally dressed from the Middle Ages in black tunics, ornate gold chains around their necks, long hair, they hold on to each other as if in fear.

The figures appear in distress even though their faces can't be seen.

The Clown speaks with an over-the-top English accent.

TULIPS

And here we have, for your viewing  
pleasure, Edward the fifth, King  
of England and Richard of  
Shrewsbury, Duke of York. Both  
murdered at the hands of their  
uncle, Richard the third.

He drops the accent.

TULIPS (CONT'D)

'Cuz he wanted to be the King!

LOGAN

They look like they could talk!

Tulips gives a shifty look at the two figures.

TULIPS

Oh, if they only could. Imagine the stories they could tell!

ANGELA

Why do they look so scared?

TULIPS

Because they're about to be murdered.

Angela's mouth opens wide with horror.

LOGAN

They sure do look real, Mister.

TULIPS

Please. Call me Tulips. It's a process and a skill known only to Professor Vildar. I'm his helper! Would you like to see how the magic happens?

LOGAN

Sure!

TULIPS

Come back tonight after the performance and I'll show you how it's done.

LOGAN

Oh. That's too late.

TULIPS

Aw, that's too baddy! He's working on a new line of fairy tale characters starting with Hansel and Gretel!

LOGAN

I don't know.

TULIPS

See ya at midnight?

PAIGE (O.S.)

Logan!?! Do I hear you in there?

Tulips' eyes dart to the tent entrance.

The kids turn to see their older sister.

PAIGE BISHOP (17), organized, Grade-A student, and very pretty. She's a bit "bookish," but her winning smile and down-to-earth personality catches the eyes of boys.

Logan turns to introduce Tulips.

LOGAN

Paige, this is...

Tulips has disappeared.

ANGELA

Where did he go?

PAIGE

The Big Top's open. Let's get our seats.

LOGAN

Look at these things, Paige.

PAIGE

Wax people freak me out.

They exit.

BEHIND THE CURTAIN

Through a curtain hole, Tulips peers at Paige and the kids leaving.

HARRY (O.S.)

Hey, T!

Tulips pulls back from the curtain to see "HAPPY" HARRY JONES (50s), in full clown costume and make-up.

HARRY (CONT'D)

Show's starting soon. Better hurry.

Harry exits.

From outside, the loudspeakers blasts out the classic traditional circus song, "Entrance of the Gladiators."

Tulips sits at his make-up table but his eyes are dead as he stares into the mirror. A grave, sedate face shows through the painted on smile that glares back.

EXT. THE MIDWAY - DAY

There's more of a crowd as Paige leads the children towards the Big Top. A CLOWN jumps in front of her! Paige SCREAMS as the crowd turns to look.

She is terrified and catching her breath. The clown speaks in a pleasant voice.

CLOWN

Oh, I'm terribly sorry. I thought you saw me. I didn't mean to startle you.

Paige composes herself.

PAIGE

It's... all right.

LOGAN

She's afraid of clowns.

ANGELA

Big time.

CLOWN

I'm sorry, sweetie. I understand.

He disappears into the crowd.

LOGAN

Everyone's staring at you, you know.

PAIGE

Shut up.

ANGELA

You look like you're going to faint.

Paige scans the crowd as they continue their walk towards the Big Top.

She sees a CLOWN mingling with the festive throng, making animal balloons.

She looks to her right - another CLOWN throwing buckets filled with confetti at kids screaming with glee.

Her eyes look elsewhere to see another CLOWN holding a laughing child as Mom takes their picture.

Paige closes her eyes and takes a deep breath.

EXT. CALLIOPE CIRCUS - NIGHT

Cars are leaving the showgrounds under a harvest moon.

THE PARKING AREA

Paige and the kids walk towards her Honda. Angela has a balloon and Logan holds a colorful circus program book.

INT. TULIPS' STATION WAGON - CONTINUOUS

Through the windshield and voyeuristic eyes, Paige and the kids climb into their car.

INSERT - IGNITION SWITCH

A hand turns the key as the engine starts.

BACK TO SCENE

The unseen Tulips watches through the windshield as Paige's Honda pulls out of its space.

EXT. THE PARKING AREA - CONTINUOUS

The Honda heads towards the showgrounds exit at the edge of the field. A dark station wagon pulls up behind and follows.

EXT. A STRETCH OF ROAD - NIGHT

The Honda slices through the blackness as it passes right to left and the red tail lights disappear around a distant curve.

The station wagon follows.

INT. THE HONDA - CONTINUOUS

Paige is more subdued than earlier. Logan and Angela are wired.

Headlights are seen out the rear window.



ANGELA

I think I liked the trained dogs  
the best. Did you like them,  
Paige?

Paige drives. Her eyes are glued to the road but her mind  
is elsewhere.

ANGELA (CONT'D)

Paige?

PAIGE

Hm?

ANGELA

You look weird.

PAIGE

Weird!?

ANGELA

Is something the matter?

PAIGE

No.

LOGAN

She's gonna have clown nightmares  
tonight.

PAIGE

That's enough, Logan.

They drive in silence for a moment.

LOGAN

You're not going to puke in the  
car, are you?

PAIGE

I am so looking forward to  
tomorrow night.

LOGAN

Why?

PAIGE

Because you will be nowhere in  
sight.

LOGAN

Where am I going?

PAIGE

You're staying home. I'm going out.

LOGAN

Out where?

Through the rear-view mirror, Paige sees her younger brother in silhouette from the headlights following behind.

INT. THROUGH THE STATION WAGON WINDSHIELD - CONTINUOUS

Paige's car is seen as it turns into the driveway.

EXT. THE END OF THE DRIVEWAY - CONTINUOUS

The station wagon creeps by at a slow speed.

A clown-white face glows from the lights on the dashboard.

The car lightly accelerates once it passes the entrance and disappears into the night.

EXT. THE BISHOPS' HOME - NIGHT

Isolated in the countryside, the large home looms at the end of a very long driveway. Money lives here. The house is well lit and inviting.

The Honda pulls up and parks. Logan and Angela jump out and race to the front doors.

EXT. TRANQUILITY - MAIN STREET - DAY

A small town with very little traffic and storefronts from another era. It's quaint and quiet.

Across the street, two Teenage Girls take a leisurely walk.

CILLA (V.O.)

You can't string me along like this.

PAIGE (V.O.)

I'm not stringing you along, Cilla.

EXT. THE SIDEWALK - CONTINUOUS

Paige is showing frustration with her friend, CILLA KENT (17). Cilla is perky, fun, always the life of the party.

CILLA

Did you text him, or did he text you?

PAIGE

What does that matter?

CILLA

It matters, Paige! Who texted who?

PAIGE

He texted me.

CILLA

Good! Now - who is the he?

Paige glares at Cilla.

CILLA (CONT'D)

Tell me!

PAIGE

I got a text, he asked me out, I said okay, and that's that.

Cilla steps in front of Paige and forces her to stop.

CILLA

Hand it over.

PAIGE

Cilla, I'm entitled to some privacy!

Cilla holds her hand out.

CILLA

Yeah, from everyone but me.

Paige gives Cilla her phone.

Cilla scans the screen.

Paige can't help but smile as her friend makes the discovery.

CILLA (CONT'D)

Shit! Is this real!?

Paige can't stifle her giggles.

PAIGE

I know!

CILLA

Brian Driscoll!? Are you insane!?  
I'd kill to go out with him! When  
did this happen?

PAIGE

He came up to me at lunch a couple  
of days ago and, you know... small  
talk.

CILLA

Small talk with tongue!?

PAIGE

We talked.

CILLA

And?

PAIGE

We talked.

CILLA

(disappointed)  
That's all?

PAIGE

Yes.

CILLA

You're the only girl in  
Tranquility High who would spend  
quality time with Brian Driscoll  
and talk!

Cilla reads the text.

CILLA (CONT'D)

"See you at eight."

She closes her eyes in faux bliss.

CILLA (CONT'D)

Netflix 'n Chill.

PAIGE

No, nothing like that.

CILLA  
Where are you going?

PAIGE  
I don't know.

CILLA  
The circus?

PAIGE  
No! I took Logan and Angela last night. I thought was going to die.

CILLA  
I forgot. You have that Clownaphobia.

PAIGE  
It's called Coulrophobia.

CILLA  
Of course it is.

PAIGE  
It's not a joke. I get panic attacks. My heart skips beats --

CILLA  
You never told me that.

Paige smiles.

PAIGE  
Because deep down inside I don't trust you not to tell the world.

CILLA  
Why are you afraid of clowns?

The smile disappears from Paige's face. She has entered the zone of an old memory.

PAIGE  
Because you can't tell anything about the person underneath the costume.

CILLA  
(puzzled)  
What's there to know?

PAIGE  
What they might be hiding.

Cilla tries to be helpful.

CILLA

Maybe they're just trying to make people laugh.

Paige stares at Cilla in silence.

Cilla breaks the ice.

CILLA (CONT'D)

Back to Brian. He's friends with Mack! Let's double-date!

PAIGE

Not tonight.

CILLA

Why not? It'll be fun!

PAIGE

It's our first date. I don't want you and Mack tagging along.

CILLA

But you alone with Brian is a waste of freedom! All that house with no parents and you won't do a damned thing in it!

PAIGE

Oh, for the love of...

CILLA

It's true. The last thing you're gonna do is unlock your knees and succumb to the call of the booty.

PAIGE

For Christ's sake, Cilla! I'm not a virgin.

Cilla is caught off-guard.

CILLA

You're kidding me.

PAIGE

I'm not "kidding" you.

CILLA

Well, who was it?

PAIGE

No one I'd brag about.

CILLA

Oh, my God - you had sex with Mack.

PAIGE

No, Cilla. I didn't have sex with your boyfriend.

CILLA

Oh. Well, then who else is there in school you can't brag about?

Paige hides a laugh and grabs her phone from Cilla's hand as they resume their walk.

Once they move away from the store window, a colorful POSTER: "CALLIOPE CIRCUS OCT. 20-22 ONLY."

The poster features Tulips.

EXT. CALLIOPE CIRCUS - DAY

The warm glow of sundown doesn't make the showground any more inviting.

THE MANAGER'S TRAILER

Two men approach the door. AGENT FARRIS (50), and AGENT PETERS (45), both in suits, sunglasses, and a shroud of seriousness.

Peters carries a black folder.

They knock on the door.

BEN WALLACE (60), stands in the frame. The owner of the circus, he is a distinguished, classic looking "showman" wearing a sports jacket and riding boots.

FARRIS

Looking for the manager here.

WALLACE

I'm the owner.

They flash their badges.

FARRIS

Agent Farris, F.B.I. This is Agent Peters.

Wallace steps down from the doorway.

WALLACE

Gentlemen. I'm Ben Wallace.

FARRIS

We're investigating some missing children.

WALLACE

Oh? Well, if we find any that were lost we'd notify the authorities.

FARRIS

Some of these children have been missing for many years.

Wallace shows genuine concern.

PETERS

There seems to be a pattern. Quite a few were reported missing in towns your circus has played.

WALLACE

What?

Farris and Peters stare at Wallace with stone cold expressions.

WALLACE (CONT'D)

Gentlemen, kids running away to join the circus is a thing of the past. It happens once in a while and we call their parents or the police.

FARRIS

I know. We've seen the reports. But there are some who are not accounted for.

WALLACE

They're not here, I can assure you.

FARRIS

Mind if we have a look around?



WALLACE

By all means.

INT. ODYSSEY OF THE DEAD TENT - DAY

HARRY (50), enters in full clown make-up, tee shirt and jeans. He sees the closed flap to the adjoining Tableau Tent.

HARRY

Hey, T? You wanted to see me?

TULIPS (O.S.)

Yeah, Harry!

Tulips enters from the Tableau Tent with his make-up on and dressed in jeans and a work shirt.

TULIPS (CONT'D)

Can you ride the motorized bathtub around for the opening spec?

HARRY

Why can't you?

TULIPS

I've got this migraine. It's killing me. There's a health clinic in town open till nine.

HARRY

Yeah, sure, T. I can cover for you.

TULIPS

Thanks, Harry. I'll be back after intermission.

He heads for the exit.

TULIPS (CONT'D)

I owe you one!

EXT. THE MIDWAY - DAY

The Agents talk with an employee as the station wagon crosses behind them in the field.

EXT. THE CIRCUS GROUNDS - DAY

The station wagon leaves the circus grounds with the indiscernible clown-white face behind the wheel.

It turns onto the main road and heads in the same direction as the night before.

EXT. THE BISHOPS' HOME - DAY

A Mercedes, its trunk open, is parked outside the open front door.

PAIGE (V.O.)

You can't do this! Of all the nights!?

INT. FOYER - BISHOPS' HOME - DAY

Modern and tastefully decorated. Two suitcases wait by the front doors.

Paige argues with her mother.

MRS. BISHOP (40), dressed casual for travel, still sparkles with class. She's rushing through her mental list.

MRS. BISHOP

The number of the hotel is on the refrigerator and you have our numbers.

PAIGE

Mom! You can't stick me with them tonight!

MRS. BISHOP

What a way to talk. They're your brother and sister.

PAIGE

But it's a date! An important date!

MRS. BISHOP

Your date can wait.

PAIGE

I have waited! Through three years of high school I've waited to get asked out by someone like Brian Driscoll!

Mrs. Bishop stops her activities.

MRS. BISHOP

Paige, I'm sorry. Your father has to go to Beckton!

PAIGE

Why can't some other doctor operate on the guy?

MRS. BISHOP

Because only three doctors in the world have ever performed this surgery before.

PAIGE

So why Dad? Why can't the others do it!?

MRS. BISHOP

One is dead, the other lives in Paris, and the third is your father.

Through the front door comes MR. BISHOP (40s). He looks too young to be a doctor, except for some light gray hairs starting to show.

PAIGE

Why do you have to go!?

MR. BISHOP

Because your mother is the best anesthesiologist there is, and with an operation like this - I need the best.

MRS. BISHOP

Thank you, dear.

They kiss.

PAIGE

Great.

MR. BISHOP

She is.

MRS. BISHOP

Logan! Angela! We're leaving now!  
Come here and give me a kiss!

(to Paige)

I'm sorry, Paige.

PAIGE

(resigned sigh)

I've been waiting all week for  
this date and now we have to spend  
it at home?

He grabs the luggage.

MR. BISHOP

Tracey, we really have to hit the  
road.

MRS. BISHOP

I know, Glenn.

(to Paige)

Who's "we?"

PAIGE

Brian and me.

MR. BISHOP

Who's Brian?

PAIGE

My date tonight.

MR. BISHOP

Not in the house.

MRS. BISHOP

Your father's right. No boyfriend  
in the house when we're away until  
we've met him.

PAIGE

I'm not ten!

MR. BISHOP

Right. You're seventeen. That's  
why he can't be in the house.

Logan and Angela rush in.

LOGAN

Bye, Mom.

The kids exit as fast as they entered.

ANGEL

Bye, Mom!

MRS. BISHOP

Hold up a minute!

They stop.

LOGAN

Mom! I'm on Level Seven!

MRS. BISHOP

English, please?

LOGAN

Level Seven of Dragon Kingdom! It took me days to get there!

MRS. BISHOP

Come here!

The kids embrace her and she hugs them back.

MRS. BISHOP (CONT'D)

Be good for Paige!

They run to their father and embrace him.

MRS. BISHOP (CONT'D)

Make sure they're in bed by nine-thirty.

PAIGE

Yeah.

MRS. BISHOP

No boyfriend, and I'll be back late tomorrow night.

MR. BISHOP

Tracey, we really have to go!

LOGAN

Bye!

ANGELA

Have a nice time!

Mrs. Bishop hurries towards the door.

MR. BISHOP

Love you, Paige!

BAM! The door is closed ending the flurry of activity.

LOGAN  
Boyfriend?

PAIGE  
Go finish your game.

Logan and Angela fly out of the room as fast as they came. Paige locks the front door.

EXT. THE END OF THE DRIVEWAY - DAY

The Bishops' car exits the driveway and turns onto the street as it passes the parked station wagon.

The station wagon slowly drives beyond the driveway and fades from sight.

INT. THE LIVING ROOM - DAY

Paige sits on the sofa with cell phone in hand as her fingers dance over the keys.

INSERT - TEXT ON SMARTPHONE SCREEN

"PAIGE: BAD NEWS ABOUT TONIGHT."

BACK TO SCENE

From a distant room, a loud SCREAM makes her jump.

LOGAN  
Yes! Level Seven completed! Die,  
you bastards!

ANGELA  
(calls out)  
Logan said a swear word!

Paige leans her head back.

PAIGE  
Can this night get any worse?

Her cell phone HUMS. She looks at the screen.

INSERT - SMARTPHONE SCREEN

"BRIAN: INCOMING CALL."

BACK TO SCENE

She puts the phone to her ear.

PAIGE

Hey, Brian.

EXT. THE MIDWAY - DAY

Twilight fills the garish midway with ominous shadows.

INT. ODYSSEY OF THE DEAD TENT - DAY

Farris and Peters enter. They immediately notice the shrunken heads.

PETERS

Think those are real?

Farris focuses on one of the heads. He takes it in his hand to examine it closer.

FARRIS

Give me the folder.

Peters gives it to him. Farris opens it to reveal a stack of photographs of boys and girls.

He shuffles through the black and whites as Peters examines the heads.

PETERS

These don't even look human any more... if they really ever were.

FARRIS

Check that other tent.

Peters walks to the Tableau Tent entrance.

Farris stops at a black and white photo of a boy with a distinctive birthmark just under his ear.

Farris compares the photo to the head. He leans in closer.

INSERT - THE SHRUNKEN HEAD

Under the ear is the shriveled, almost invisible birthmark of the boy in the picture.

FARRIS (O.S.)  
(whispers to himself)  
Jesus.

BACK TO SCENE

Farris stares at the atrocious head.

FARRIS  
I think we found Mickey Walters of  
Kingston.

PETERS (O.S.)  
Farris? You want to see this.

THE TABLEAU TENT

Peters comes out from behind the closed curtain on the  
small stage area as Farris enters.

FARRIS  
I've got an I.D. on one of those  
heads.

A shaken Peters doesn't react.

He reaches behind the curtain and CLICK - presses an  
unseen button.

He stands next to Farris as they watch the curtain rise.

The sight of what appears on stage leaves the men  
bewildered.

Farris, his eyes glued to the stage, stumbles into a  
first row seat.

PETERS  
They're not wax.

THE STAGE

The figures dressed as Edward the fourth and fifth, are  
the embalmed bodies of Ray and Kirk, holding onto each  
other.

Their faces are frozen in terror and protected by a clear  
shiny coating resembling wax.

Peters steps forward and gently scratches the side of  
Kirk's face.



He holds his finger up to Farris. It's covered with a waxy substance.

PETERS

Just a thin coating of a clear wax  
or something like it. Dried skin  
underneath. Embalmed.

Farris turns his eyes to his folder and shuffles through the photos until he arrives at a black and white of Ray.

INSERT - THE PHOTO

Ray, in life... dark hair and smiling.

BACK TO SCENE

Farris looks at Ray. An embalmed figure with a shiny, waxy face, glass eyes, and long blond hair.

He steps onto the display and stands next to the figures.

With hesitation, he places a hand on Ray's hair.

He gently pulls the wig off to reveal ugly, sloppy stitches that circle the upper half of the bald head. Small patches of gnarly dark hair remain in various clumps.

PETERS

Holy shit.

FARRIS

The brain was removed.

PETERS

(gestures)

We've got jars with brains in there. I thought they were fakes.

FARRIS

We need a forensic team and get the local police to lock this circus down.

EXT. BISHOPS' HOUSE - NIGHT

The home is bathed in elegant outside lighting.

INT. THE KITCHEN - NIGHT

A kettle whistles on the stove. Lying next to it on the counter is Paige's smartphone. It RINGS.

THE STAIRS

Paige scurries down.

HALLWAY

She passes the closed basement door.

THE KITCHEN

RING! She takes the kettle off the burner and answers her phone.

PAIGE

Hello?

CILLA (V.O.)

About time you picked up!

PAIGE

I was checking on the kids. I finally got them to bed.

INT. MACK'S CAR - NIGHT

On a leisurely drive, Cilla has the phone to her ear and her arm around the shoulders of MACK DOWNING, (17), a tough looking, street-smart kid. If he doesn't play football, he should.

CILLA

What!? I thought you were out with Brian!?

PAIGE (V.O.)

I got stuck babysitting.

CILLA

So Brian's home all alone playing with himself?

PAIGE (V.O.)

No. He's coming over here. My parents are gone overnight.

Cilla's eyes light up as she turns to Mack.

INTERCUT

PAIGE

So who knows? This may be better!

CILLA

Shit, you're alone all night!?

PAIGE

With Brian.

CILLA

Awesome! Me and Mack have been driving around looking for something to do!

PAIGE

Don't even think about it, Cilla!

CILLA

Paige, you have two guest rooms. Don't be greedy! It's perfect!

PAIGE

I'm sorry. No. I don't want you and Mack here.

CILLA

I gotta call Brian. Me and Mack are going right by his place. We can pick him up!

PAIGE

Cilla! Didn't you hear me?

CILLA

-- me and Mack will stay in the guest room. You won't hear a thing.

Cilla hangs up.

INT. THE KITCHEN - CONTINUOUS

Paige stares at the phone in silence.

THUMP! Muffled and loud. It grabs her attention.

THUMP! THUMP!

Paige stretches her neck to look out the kitchen window only to see her reflection.

THUMP! She flings herself backwards from the window and hurries out of the kitchen.

EXT. THE BISHOPS' HOME - NIGHT

The front door opens and Paige cautiously steps onto the landing.

She sees nothing and makes her way to the side of the house.

SIDE OF THE HOUSE

She can see the kitchen window.

Paige looks upward and sees the roof. Nothing unusual.

She heads back to the front door.

INT. THE FOYER - NIGHT

Paige closes and locks the door. She turns and freezes in alarm.

THE HALLWAY

The door leading to the basement is wide open.

THE FOYER

Paige looks to the top of the stairs and listens.

Hearing nothing, she moves towards the hallway.

THE BASEMENT DOOR

She gives the door a gentle push to see if it moves on its own.

It doesn't.

Paige flips the basement light on. The dim, hazy, yellow glow illuminates a long flight of wooden steps that fade into thick, black velvet.

She listens and waits.

INT. THE BASEMENT - CONTINUOUS

With caution, she descends the stairway.

Paige pulls the string to a light bulb that hangs over the last step.

The weak bulb reveals an ocean of tarp-covered furniture. In the far corner is a weathered sea captain's trunk surrounded by lots of cellar junk.

She notices the bulkhead entrance.

THE BULKHEAD

She sees several cement steps that lead to the closed doors. Paige pushes on one of the doors and it lifts up.

THUD. She lets it go. It makes the same THUMP sound that she heard from the kitchen.

PAIGE  
(whispers)  
Oh, my God.

THE KITCHEN

Paige grabs her cell from the counter and begins to dial. A BUMP from upstairs stops her. She listens...

RING!

Paige jumps.

Angry at the scare, she looks at the screen and answers.

PAIGE  
Cilla, you scared me to death!

INT. MACK'S CAR - CONTINUOUS

They drive slowly on a house-lined street.

CILLA  
Mack's cousin is working at the liquor store tonight.

MACK

Wayne.

A puzzled Cilla turns to Mack.

CILLA

Huh?

MACK

My cousin Wayne.

CILLA

So we're stopping for some beer!

(to Mack)

She doesn't care about his name.

INTERCUT

PAIGE

Beer?

CILLA

Yeah.

INT. THE KITCHEN - CONTINUOUS

Paige exits the kitchen with the phone to her ear.

CILLA (V.O.)

Well?

THE FOYER

She arrives at the foot of the stairs and surveys the top.

CILLA (V.O.)

Hello?

INT. MACK'S CAR - CONTINUOUS

The car has stopped and BRIAN DRISCOLL (17), climbs into the back seat. Brian is the "boy next door" type. Good looking, well groomed and dressed.

BRIAN

Hey!

MARK

Yo, Brian.

CILLA

I'm on the phone with Paige, who is ignoring me.

(a pause)

Hello!?! You want wine instead?

INTERCUT

PAIGE

Cilla, I heard a noise.

CILLA

Hey, we just got Brian! Say "hi," Brian!

BRIAN

Hi, Paige!

PAIGE

I can't talk. I heard something upstairs.

CILLA

Probably one of the kids sleepwalking.

PAIGE

I'm serious. I heard something outside, too.

CILLA

(to Mack)

She heard something outside, too.

MACK

She lives in the boonies. It was probably a raccoon or a bear.

CILLA

You live in the boonies. It was probably a raccoon or a bear.

PAIGE

Yeah.

She ends the call.

CILLA

(to Mack)

Liquor store and step on it.

INT. THE FOYER - CONTINUOUS

Paige takes small steps as she advances to the stairs.  
With a firm grip on the bannister, she climbs.

TOP OF THE STAIRS

Paige faces the hallway to her front.

Several doors line both sides. All are open except the last door on the right, which is partially closed.

UPSTAIRS HALLWAY

She moves forward and peeks into the first room. Logan is sound asleep.

Paige gathers more confidence and takes several steps to the next room.

Angela is fast asleep, clutching a teddy bear.

Paige turns around and locks her eyes on the master bedroom door.

She needs to make sure.

One step... another... a third... fourth... fifth... the master bedroom grows closer with each passing step.

She puts her eye to the narrow opening.

She musters her courage.

INSERT - THE DOOR

Her trembling hand gives the door a lenient push. It swings open.

BACK TO SCENE

She sees the inside of the bedroom. Moonlight through the window covers everything in pale blue and black shadows.

On a chair in front of the window sits a large figure in silhouette.

Paige steps into the room, her eyes never moving from the mysterious shape.



She stops with rigid fear.

In the chair, as still as a statue, is Tulips. He is posed as if saying "Hi!"

Paige is catatonic.

RING - her cell breaks the silence as she rushes from the room.

UPSTAIRS HALLWAY

There's a quiver in her voice as she answers the call.

PAIGE

What!?

CILLA (V.O.)

Did you hang up on me?

PAIGE

Cilla...

CILLA (V.O.)

What's wrong?

PAIGE

There's a clown in the bedroom.

No response for a moment.

CILLA (V.O.)

Huh?

PAIGE

There's a clown in my parents' bedroom!

CILLA (V.O.)

We don't need to bring any beer. You're well on your way.

PAIGE

Just shut the hell up and listen to me!

CILLA (V.O.)

What kind of clown?

PAIGE

A clown! It's life-sized... I mean... it looks real! I have to call the police!

CILLA (V.O.)  
Wait! Maybe it's not really there.

PAIGE  
Of course it's there!

Paige can't turn away from the door.

CILLA (V.O.)  
You saw clowns at the circus last  
night. Now you're seeing them  
everywhere.

Paige takes small steps towards the bedroom door.

PAIGE  
Huh?

CILLA (V.O.)  
You know... your "clownaphobia."

Paige ends the call and with great care and caution,  
pushes on the door and looks inside.

Something is different in the familiar corner.

The clown is gone. Nothing is seated in the chair.

Her eyes scan the room. All seems normal until she sees  
the closed closet door.

RING! Her cell phone breaks the tension.

CILLA (V.O.)  
Jesus, Paige. You hang up on me  
one more time and I'm gonna get  
insane in the membrane.

PAIGE  
It's not here.

CILLA (V.O.)  
See? I told you. It was just in  
your mind, that's all. Stress  
brought on by fear.

Paige steps out of the bedroom.

THE UPSTAIRS HALLWAY

Relieved, she leans against the wall.

CILLA (V.O.)

Listen, we haven't got to the liquor store yet so we're gonna be late.

PAIGE

You should have been there by now.

CILLA (V.O.)

There's a ton of traffic at the circus so everything's backed up. Something happened. Police lights everywhere.

PAIGE

What do you mean? What happened?

CILLA (V.O.)

Maybe someone fell off a high wire or something. Be there as soon as we can! Bye!

The call ends.

Paige hesitates as she stares at the bedroom door and the darkness inside. She takes a deep breath and pulls the door shut.

THE KITCHEN

She places her cell on the counter and opens a drawer to grab a flashlight. She flips it on for a test.

EXT. THE BISHOPS' HOME - NIGHT

Paige exits the front door, closing it behind her.

She crosses the front of the house and disappears around the corner.

SIDE OF THE HOUSE

The flashlight guides her to the bulkhead. Next to it she notices a tall silver ladder lying on the ground.

She turns around and shines the light beam on the thick shrubs and distant trees.

INT. THE CALLIOPE CIRCUS - THE TABLEAU TENT - NIGHT

Forensic workers in hazmat suits swarm around the tent photographing, dusting, and examining.

Farris watches as they carefully take fingerprints off of the "Nineteenth Century Boy."

A PATHOLOGIST approaches him and speaks quietly.

PATHOLOGIST

There's a total of twenty bodies -- both boys and girls. Some may date back twenty years given the condition of the skin under the wax coating.

FARRIS

Jesus.

PATHOLOGIST

The figures are quite light. I'm pretty sure all of their internal organs have been removed.

This stuns the hard-nosed Farris.

FARRIS

Christ. You're saying...

PATHOLOGIST

Stuffed. I'll have more for you after I do the autopsies.

Farris nods and the pathologist returns to his work.

Farris turns to face three men brought in for questioning. Wallace, Harry the clown, and DAN JONES (30), tall and dashing with dark hair and a goatee.

FARRIS

So you've told me that a man called Ned Spade works this sideshow exhibit and he performs as a clown named Tulips. Right so far?

WALLACE

Yes. But none of us knew how he made those figures!

FARRIS

(to Dan)

And you're Professor Vildar? Just like on the banner outside.

DAN

It's like I told you. I just play the part of the Professor for the display.

FARRIS

What do you do the rest of the time?

DAN

I perform in the show as the Great Misten.

FARRIS

And what does the Great Misten do?

DAN

I'm a high wire artist.

FARRIS

And you never saw Ned Spade at work making these things?

DAN

He never allowed anyone to watch. I just worked this exhibit for extra money.

FARRIS

Weren't you ever curious how he made them?

DAN

I wasn't interested. I figured they were just face castings.

FARRIS

So what exactly was your job here?

DAN

I pushed the button to operate the rotating stage and gave my speech.

WALLACE

I can't believe this! I saw him pouring wax! He had molds... he showed me how he made the little leather heads.

FARRIS

Did you ever see him create one of these figures from start to finish?

WALLACE

No. He said he had trade secrets developed in London at the famous Waxworks.

FARRIS

He had a secret all right. None of the molds back there match any of these figures.

Wallace buries his face in his hands.

DAN

So, you're saying those are real kids? Embalmed?

Dan looks like he's going to throw up.

FARRIS

I'm afraid so.

DAN

Christ. I... excuse me!

He hurries out with his hands over his mouth.

FARRIS

(to Harry)  
And you...

Looks at his notebook.

FARRIS (CONT'D)

Harry Jones?

Harry is unable to keep his eyes off the men working on the figures.

HARRY

That's me.

FARRIS

When did you last see Ned Spade?

HARRY

A few hours ago. Said he had a migraine and was going to a health clinic in town.

FARRIS

Was he in makeup? His costume?

HARRY

Yeah. Once the makeup goes on for the matinee you leave it on till after the night show.

FARRIS

Going into town in makeup and costume... has that happened before?

HARRY

Yes. Since he first started here. Migraines.

FARRIS

(to Wallace)

And he's been with you how long?

WALLACE

Twenty years.

HARRY

(breaks down crying)

Oh, God. Those poor kids.

Peters waits at the entrance to the Tableau Tent.

PETERS

Sir? Can I see you a moment?

Farris joins him.

PETERS (CONT'D)

We ran the fingerprints we got in Ned Spade's trailer.

FARRIS

Find a match?

PETERS

Yeah.

(reads from notebook)

His real name is Ted Gaskins.

FARRIS

Ted Gaskins?

PETERS

Escaped from a max security psycho ward in Denver twenty years ago.

FARRIS

Twenty years.

PETERS

He's as sick as they come. Perfectly normal on the outside, demented beyond repair on the inside. His family owned a funeral parlor for years. When he grew up he took over the family business.

FARRIS

So the clown was an undertaker?

PETERS

Kids in the neighborhood went missing. Police got a few leads and raided the funeral home. He embalmed the kids and displayed them in the attic.

FARRIS

Displayed?

PETERS

That's what they said.

Farris turns to the figures.

FARRIS

What better place to hide than as a clown at a circus where kids flock to you.

Peters gestures to Wallace and Henry.

PETERS

Think they knew?

Farris shrugs.

PETERS (CONT'D)

We got the APB out on his car.

Farris turns to look at the Nineteenth Century Boy, and Ray and Kirk.

FARRIS

We need to get this bastard before he finds his next exhibit.



INT. THE FOYER - NIGHT

Paige closes and locks the door.

A THUMP from upstairs.

ANGELA (O.S.)

Paige!?

She turns to see the top of the stairs as her eyes catch the hallway door opened again.

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

Paige!?

Paige hurries to the stairs.

UPSTAIRS HALLWAY

As she approaches Angela's room she sees that the master bedroom door is wide open.

She freezes for a moment then rushes to Angela.

ANGELA'S BEDROOM

Paige finds Angela upright in bed clutching her teddy bear.

The lamp on the bedside table is askew on the floor.

PAIGE

What happened?

ANGELA

I had a nightmare.

PAIGE

Angela... did you open the door to Mom and Dad's room?

ANGELA (V.O.)

No. I tried to turn the light on but knocked it over.

PAIGE

What was your nightmare about?

ANGELA

I dreamed there was someone in my room. Someone scary.

PAIGE

Who?

ANGELA

It was too dark... but he looked weird. A funny shape.

PAIGE

What kind of funny shape?

ANGELA

(whispers)

Like a clown in the circus.

Terror overcomes Paige as she backs away from Angela. She turns to see the master bedroom.

With wary steps she crosses the hall to the door and looks into the dark room.

No sign of the clown. Paige takes a few more steps inside. No clown.

She turns to leave and stops with a gasp.

The closet door, previously closed, is now open.

ANGELA'S BEDROOM

Paige rushes in and snatches the girl's bathrobe from a chair.

PAIGE

Get your slippers and robe on.

ANGELA

Why?

PAIGE

We're going to Cilla's house.

ANGELA

Huh?

PAIGE

Hurry.

Paige rushes for the door.

## LOGAN'S ROOM

Logan is sound asleep as Paige hurries in and shakes the bed.

PAIGE

Time to get up! Come on! Wake up!

A groggy Logan wakes as Paige gets his slippers from under the bed.

LOGAN

Huh? It's still dark out.

PAIGE

We have to leave. Get these on.

Angela, her favorite doll in hand, joins them.

ANGELA

I'm ready.

LOGAN

Where are we going?

PAIGE

Downstairs as fast we can out the door and into my car.

LOGAN

Why?

She's hit with a realization.

PAIGE

My keys! They're in the kitchen.

LOGAN

So?

PAIGE

Listen. You two get to the car. I'll be right behind you.

LOGAN

Paige --

PAIGE

-- if I don't come out, hide in the woods. Understand?

Confusion is on Angela's face.

PAIGE (CONT'D)

Understand!?

Logan puts his baseball cap on and pulls the visor down - ready to go to war.

LOGAN

Got it.

They charge out of the room.

TOP OF THE STAIRS

They arrive at the top but Paige stops Logan as he is about to go down the steps.

They listen.

Paige sees the bottom of the stairs and the foyer below.

The hour-glass shadow of Tulips protrudes onto the foyer floor from the living room.

TULIPS (O.S.)

Hi, Paige! Hiya, kids! I've been waiting for ya!

Paige is horrified. Logan and Angela are still not sure what's happening.

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

Aren't ya comin' down!? It's me!  
Your old pal Tulips!

Two blasts from a toy horn - BEEPA-BEEPA!

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

(singsong)  
I'm waaaaiting. Doe-de-doe-de-doe.

LOGAN

Who is that?

RING! Her cell phone calls out from the kitchen.

TULIPS (O.S.)

Phone! I'll get it!

The FLOP-FLOP of clown shoes fades out as the shadow disappears.

Paige doesn't move. Logan and Angela become more frightened.

ANGELA

Paige?

RING!

TULIPS (O.S.)

Hello? Oh, hi, Cilla! No, Paige isn't available... I'm a friend, not that it's any of your damned business... Sure you can come over! Join the fun! Paige and me are screwing like rabbits! We can have an orgy! Bye!

SMASH! SMASH! Heavy pounding and breakage from the kitchen.

The shadow appears on the foyer floor again.

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

Here's your phone, Paige!

Smashed pieces of her phone slide across the floor.

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

I'm getting bored. Are you three coming down... or do I have to come up there and get you?

Page turns to Logan.

PAIGE

Logan. The phone in Mom and Dad's bedroom...

Logan nods "yes."

PAIGE (CONT'D)

Go call nine-one-one. Tell them we need the police!

LOGAN

But, Paige!

PAIGE

Hurry!

Logan runs down the hall. Paige watches the shadow on the floor as it dances in circles.

TULIPS (O.S.)

We're going to have so-much-fun!

## MASTER BEDROOM

Logan dashes into the room and fumbles for the land-line. He calls and shoves it to his ear.

LOGAN  
Hello?

He hangs up and redials.

LOGAN (CONT'D)  
Hello? Oh, no.

## TOP OF THE STAIRS

Paige holds a terrified Angela close as Logan runs up to them.

LOGAN  
It doesn't work.

TULIPS (O.S.)  
I heard that, little man!  
(child's voice)  
"It doesn't work!"  
(Tulips' voice)  
That's because your pal Tulips cut  
the line! Snip-Snip! Hello!?  
Operator!? Operator!? Help!

Tulips LAUGHS.

TULIPS (CONT'D)  
So... ya comin' down? The big show  
is about to start.

Paige bites her lip, unsure of what to do.

## EXT. A STRETCH OF ROAD - NIGHT

Headlights cut into the blackness as an SUV passes by.

BRIAN (V.O.)  
Jack Betts?

CILLA (V.O.)  
No.

BRIAN (V.O.)  
Bruce Bellison? Frank Nickerson?

CILLA (V.O.)

No.

INT. MACK'S CAR - NIGHT

A concerned Cilla grows frustrated as she has no answers.

CILLA

Brian, I told you I didn't know  
the voice.

MACK

An orgy? Who does Paige hang out  
with who would talk like that?

She shoots Mack a "look."

CILLA

Besides you?

MACK

Well if I did, you would be there  
with me, babe.

BRIAN

Does she know anyone from Wind  
Point?

CILLA

If she does, it's a well-kept  
secret. And don't act jealous. You  
haven't had a date yet.

BRIAN

Hey, I'm in shock. I didn't think  
she was like that.

CILLA

She's not.

MACK

Well, till now.

Cilla punches Mack in the arm.

CILLA

It's bullshit, Brian. Don't even  
worry about it.

BRIAN

How can you be so damned sure!?

CILLA

Because she doesn't even play with herself let alone screw some guy!

MACK

Wow. You're letting Brian know what he has to look forward to with her. Evenings of no weenie poking.

CILLA

She just needs the right guy.

MACK

Sounds like she already found him.

BRIAN

And she said she didn't want us to come over. Now I know why.

CILLA

She didn't want me and Mack to come over. She only wanted you.

MACK

Want me to turn around, Brian?

BRIAN

(pissed)  
Are you kidding?

EXT. THE ROAD - NIGHT

The red tail lights fade in the dark.

EXT. BISHOPS' HOUSE - NIGHT

BEEPA-BEEPA! The toy horn squeaks inside.

INT. THE TOP OF THE STAIRS - CONTINUOUS

Paige watches the dancing shadow on the floor at the bottom of the stairs.

The dancing stops. The shadow remains perfectly still.

PAIGE

Let's go.

She leads Logan and Angela down the hallway.



## THE STAIRS

CLOP! CLOP! Colorful huge CLOWN SHOES maneuver up the steps.

## MASTER BEDROOM

As the scared kids hurry inside, Paige takes a look down the hallway towards the stairs.

She hears the loud shoes and sees the flower pot hat crest the top step.

She slams and locks the bedroom door.

CLOP! CLOP! CLOP! They hear the loud shoes running down the hall, getting closer. SLAM! A body rams against the door!

Paige and the kids SCREAM!

The doorknob jiggles violently.

THUMP THUMP THUMP bangs on the door.

Paige stands in the middle of the room as Logan and Angela cling to her.

The door banging stops.

Nothing but night sounds through the opened window.

They stare at the door.

BEEPA-BEEPA toots out!

The kids SCREAM! Paige holds them closer.

PAIGE

Shh, shh... he can't get in.

More silence.

TULIPS (O.S.)

I'm starting to take this personally you know.

Paige doesn't respond.

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

Okay. If this is how you're going to be, I might as well go back to Clown Town.

Paige rushes to the window. Angela follows.

Leaning out the window, Paige sees the ground below.

It's a long way down.

PAIGE

I might be able to make it.

ANGELA

It's too far!

LOGAN (O.S.)

(whispers)

Hey!

They turn to him.

LOGAN (CONT'D)

I think he's leaving!

The CLOP CLOP of clown shoes fade away.

CLOP! CLOP! They stomp down the stairs.

Paige presses her ear to the door as she hears the front door open downstairs... and close.

The kids and Paige stare at each other with tense apprehension.

LOGAN (CONT'D)

Might be a trick.

Angela nods in agreement.

ANGELA

Clowns are tricky.

Paige unlocks the door.

LOGAN

(loud whisper)

No!

PAIGE

We can't stay in here all night.

LOGAN

Yes, we can!

PAIGE

I think he's gone... probably to another house.

ANGELA

There isn't any other house out here.

Paige opens the door and steps into the hallway.

No Tulips.

They make their way to the top step. She doesn't see a shadow on the floor below.

One cautious step at a time, Paige and the kids descend the stairs.

The front door gets closer... closer...

Reaching the foyer, they look in both directions.

No one in the living room. No one in the dining room or kitchen beyond.

PAIGE

I need to get my keys. Wait for me here.

LOGAN

No way! We're coming with you!

The three of them head into the living room.

INSERT - THE KITCHEN COUNTER

Paige's hand grabs the car keys.

BACK TO SCENE - THE KITCHEN

Paige and the kids pause to make sure all is quiet, then break for the dining room.

THE DINING ROOM

As quietly as she can, Paige goes to the window and gently parts the blinds so she can peek out.

She sees her car in the driveway. No sign of Tulips.

THE FRONT DOOR

Paige kneels and takes hold of Logan and Angela's hands.

PAIGE

This is the plan. I'm going to  
unlock the car from here, and then  
I'm going to open the front door.

The petrified kids give an understanding nod.

PAIGE (CONT'D)

Run as fast as you can, get into  
the car, and we go.

They nod again. Paige stands as her hand reaches the  
doorknob.

Paige glances down to the keys in her hand. She pushes  
the door lock button.

WHOOH-WHOOH! Her alarm blasts into the night air.

INSERT - DOORKNOB

Her hand turns the lock and pulls the knob.

BACK TO SCENE

Paige flings the door open and rushes forward but slams  
into Tulips.

TULIPS

Ding Dong! Avon calling!

Paige and the kids SCREAM! She jumps back and pushes on  
the door.

INSERT - THE THRESHOLD

A huge clown shoe flops in to stop the door from closing.

BACK TO SCENE

TULIPS

Excuse me, madam. Would you like  
to buy some insurance? We offer a  
liberal death benefit.

Logan rushes forward and shoves Tulips out of the door  
frame. Paige throws her shoulder against the door and  
pushes it closed as Logan turns the lock.

She's breathing heavily as her eyes light up in shock.

PAIGE

The back door!

They race out of the foyer.

THE LIVING ROOM

They rush through the room and see Tulips outside the bay window running alongside them.

PAIGE

No!

They run past another living room window as Tulips runs by outside racing them for the back door.

They pass another window. Tulips runs past on the outside.

THE KITCHEN

Paige sprints and slides for the back door off the kitchen.

Tulips barrels towards it as Paige holds it closed with her shoulder.

Tulips slams against the door - BAM! It jumps open and shuts again.

LOGAN

Bolt it!

PAIGE

I'm trying!

Tulips puts all his might into one last push and forces the door open. Logan and Paige push back.

BAM! It's shut again as Angela quickly slides the dead bolt into place.

All three catch their breath.

LOGAN

How are we going to call the police?

PAIGE

I told Mom and Dad to get you a cell!

LOGAN

I know! Eddie Thomas has one and  
I'm a year older!

ANGELA

Maybe he's gone.

A distant THUMP! BANG! From outside.

LOGAN

What was that?

PAIGE

The bulkhead! He's in the  
basement!

CLICK! All the lights in the house go out plunging them  
into darkness.

PAIGE (CONT'D)

The door's unlocked!

Paige runs from the kitchen.

THE HALLWAY

Paige flies around the corner at top speed and rushes for  
the basement door.

Just as she arrives at the door it flings open with a  
powerful thrust. THUD! It hits hard and knocks her to the  
floor.

Tulips steps into the hallway. Logan and Angela stare at  
him, frozen with fear.

Tulips down looks at the unconscious Paige.

TULIPS

Oh! There you are!

His eyes shift to Logan and Angela.

TULIPS (CONT'D)

Paige go "boom."

Tulips peers at the kids. His eyes change from happy to  
wicked as a darkness comes over his painted expression.

TULIPS (CONT'D)

Well, aren't you a couple of  
cuties.

EXT. A STREET IN TOWN - NIGHT

A police car cruises by as its spotlight shines into the yards of homes.

INT. POLICE CAR

OFFICER 1 (30s), stoic and bored of the routine, is behind the wheel while OFFICER 2 (20s), maneuvers the search light.

A voice crackles in over the radio.

VOICE 1(V.O.)

Dispatch, this is Car nine.  
Nothing on the east side. We're  
headed down Elm again for a second  
pass. Over.

DISPATCH (V.O.)

Ten-four. Car seven, what's your  
ten-twenty? Over.

Officer 2 picks up the radio mic.

OFFICER 2

Dispatch this is Car seven, we're  
at the corner of Henderson and  
Oak. Nothing so far. Over.

DISPATCH (V.O.)

Copy that Car seven. Ten-four.

OFFICER 2

Car seven out.

He puts the radio mic back in its cradle.

EXT. STREET CORNER - NIGHT

The police car turns onto another street.

INT. THE LIVING ROOM - NIGHT

Moonlight fills the room. Paige is unconscious on the sofa.

She stirs with the loud CREAKING of a rocking chair.

With no little effort, she lifts herself up only to see Tulips rocking in the chair. She's alone with the clown.

PAIGE

Where are Logan and Angela?

Tulips continues to rock in the chair. On the wall behind him is the painting of "Whistler's Mother."

PAIGE (CONT'D)

Answer me! Where are they?

TULIPS

(gestures)

Do I look like Whistler's Mother?

PAIGE

Where are they!?

She winces and grabs her forehead.

TULIPS

Sorry about that. I gave you a little chloroform to make sure you didn't try anything stupid.

She glares him.

TULIPS (CONT'D)

When I wasn't here.

PAIGE

Where are Logan and Angela!?

TULIPS

Not your worry anymore.

PAIGE

Did you kill them?

TULIPS

(serious tone)

They'll be my new Hansel and Gretel forever. And no one will ever push them into a stove. But you will be dead and buried... nothing but putrefied goo all mixed up with maggots, hair, and bone.

(back to happy)

Unless you get cremated!

His mouth and eyes open wide.

TULIPS (CONT'D)

We could put your ashes in salt and pepper shakers!



TULIPS (CONT'D)

(in a high brow  
voice)

Would you like some Paige on your  
burger, Ma-dam!?

PAIGE

You're sick.

Tulips acts like he's about to throw up as he gags and  
covers his mouth.

And quickly recovers.

TULIPS

No, I'm fine.

Tulips' face is void of emotion as he leans into her. He  
runs his gloved hand over her leg...

TULIPS (CONT'D)

Maybe we could take a few  
minutes...

His hand glides up her side.

TULIPS (CONT'D)

You have lovely skin...

He cups her face in his hand.

TULIPS (CONT'D)

I think you would look better with  
green eyes. I have a nice set of  
glass eyes in green that would  
look beautiful in those sockets.

He produces a knife from a pocket and puts the blade  
under her eye.

PAIGE

You sick bastard! Where are my  
brother and sister!?

Tulips snaps from his trance and the knife is put away.

TULIPS

(as if telling a  
bedtime story)

That's none of your business  
anymore, you stupid bitch. You  
were babysitting and you muffed it  
up. Now it's my turn.

Car headlights shine through the window.

Tulips leaps to his feet for a look.

EXT. THE BISHOPS' HOME - NIGHT

The SUV pulls up next to Paige's car as the headlights shine onto the dark house.

INT. MACK'S CAR - CONTINUOUS

Mack and Cilla are puzzled. Brian leans forward between them.

MACK

Maybe she went to bed for the night.

BRIAN

With that guy?

CILLA

She knew we were on the way.

(to Brian)

Maybe she just wants a candlelight evening with you, Brian.

Brian feels a little better.

BRIAN

Yeah. Maybe.

MACK

Unless she's in bed with whoever was on the phone and they're screwing like rabbits.

Cilla pulls Mack's hair.

MACK (CONT'D)

Ow! Shit, Cilla!

Cilla lifts her phone to her ear.

PAIGE (V.O.)

Hi, this is Paige, you know the routine.

BEEP!

CILLA

We're here. Why are all the lights off?

She ends the call and they wait a few moments.

Cilla opens the door and steps out.

EXT. MACK'S CAR - CONTINUOUS

Mack and Brian climb out as well and all three are lost in thought as their eyes case the house.

Mack shakes his head.

MACK  
(mumbles)  
It's not right.

INT. THE LIVING ROOM - CONTINUOUS

Hidden by the partially opened blinds, Tulips stares back at them as he waits for their next move. His eyes glare as if they were cold and dead.

He sees them start to walk towards the front door.

EXT. THE BISHOPS' HOME - CONTINUOUS

Cilla leads the way with a slow walk towards the front doors.

MACK  
I know we're late... but why turn  
the lights out?

CILLA  
Because she doesn't like you.

MACK  
What's not to like?

CILLA  
(smiles)  
Everything... except the eight  
inches below your waist.

MACK  
You suck.

CILLA  
Don't you know it.

They continue walking.

BRIAN  
(doubtful, whispers)  
Eight?

MACK  
(whispers)  
And a half.

EXT. THE FRONT DOOR - CONTINUOUS

They arrive at the door. Mack moves to ring the bell.

CILLA  
Don't do that! You'll wake the  
kids.

She knocks. And they wait.

And wait.

MACK  
She's asleep, or busy. Let's go.

The door partially opens. Paige faces them.

CILLA  
Hey! So why didn't you answer my  
call?

PAIGE  
My phone died.

BRIAN  
Paige, who was that guy who  
answered Cilla?

She doesn't respond.

BRIAN (CONT'D)  
The screwing like rabbits guy?

Paige hesitates.

PAIGE  
That was Martin. From school. He  
works at The Pizza Place. Part  
time.

BRIAN  
Martin Hackett?

PAIGE  
He delivered a pizza. He was just  
being funny. Chill.

An awkward pause.

CILLA  
So?

PAIGE  
So?

CILLA  
Can we come in?

INT. THE FOYER - CONTINUOUS

Paige stands in the door frame. Tulips is out of sight  
from the others and points a pistol to her head.

PAIGE  
No. Not tonight. I'm tired.

CILLA  
What the hell, Paige!?

EXT. THE FRONT DOOR - CONTINUOUS

PAIGE  
I'm sorry. Don't bother me again.  
Good-night.

Paige closes the door.

They hear the dead bolt lock into place.

BRIAN  
What the hell?

MACK  
She's canoeing the crimson river.

Mack turns to Brian.

MACK (CONT'D)  
Make a note of the date so you  
know next time.

Mack heads back towards the car. Cilla shoots off an  
angry grunt at the closed door and follows him.

Brian pauses a few moments with a furrowed brow. He turns and follows the others.

INT. THE FOYER - CONTINUOUS

Paige shakes with trepidation.

TULIPS

You did good. I'd hate to have all four of ya dead and bleeding on the front steps. Blood's a bitch to clean up, ya know!

PAIGE

Please, where are Logan and Angela?

The clown stares at her.

He sings his song... "do-de-doodle do-de-do-do-dee-dum..."

As he sings, he puts the pistol inside one of the big lips pockets on his costume and never takes his eyes off her.

EXT. THE DRIVEWAY - NIGHT

The car carrying the rejected teens approaches the end of the driveway.

INT. MACK'S CAR - CONTINUOUS

BRIAN

When you turn onto the street, pull over and park.

MACK

Why?

BRIAN

And make sure we can't be seen from the house.

EXT. THE END OF THE DRIVEWAY - CONTINUOUS

The car turns left out of the driveway and stops. The headlights turn off.

INT. MACK'S CAR - CONTINUOUS

Mack and Cilla are already turned in their seats and face Brian.

MACK

What's this all about?

BRIAN

I want to know who she's with.

CILLA

Why?

BRIAN

I want to know if she's cheating on me.

CILLA

Cheating? You haven't had a date yet.

BRIAN

I was supposed to have one tonight, Cilla!

Cilla thinks this over.

CILLA

Maybe she wasn't kidding when she said there was a clown in the bedroom.

MACK

What would a clown be doing in her house?

BRIAN

That was an excuse. I bet Martin Hackett is in there.

MACK

Especially if it's Martin Hackett. That dweeb.

CILLA

So you find out it's Martin Hackett. Then what?

BRIAN

Then I find out that Paige isn't the girl I thought she was.

Mack and Brian open the car doors.

CILLA

If she finds out you're spying on her, she won't think you're the guy she thought you were!

BRIAN

Wait here. This won't take long.

MACK

(laughing)  
Martin Hackett. Gimme a break.

INT. THE LIVING ROOM - NIGHT

Tulips drags Paige by the arm and tosses her onto the sofa.

Still singing his song, he reaches into one of the big lips pockets on his costume.

He pulls out a roll of duct tape. His face lights up with glee as he pulls out a long piece-- STIIIIIRRRRRRITCH!

TULIPS

Hoo-Hoo!

EXT. THE BISHOPS' HOME - NIGHT

Hunched low to the ground, Mack and Brian skirt the property line of the house close to the trees.

INT. THE LIVING ROOM - NIGHT

Tulips places the duct tape over Paige's mouth.

He reaches into another pocket and drags out an oversized brightly painted mallet.

TULIPS

Oh, that's a big one, ain't it, Paige?

Paige tries to stand but Tulips pushes her back into the sofa.

He paces like a lawyer in the courtroom.

TULIPS (CONT'D)

Paige, I have a dilemma. You're too big for my exhibits and besides, I don't like you.



Paige jumps up to try and escape but he shoves her down again.

TULIPS (CONT'D)

So... when you wake up from the bump on the old noggin that I'm gonna give ya, you're either going to find yourself dead from being shot, or dead with your throat slit.

Puts his finger on his chin as he "thinks."

TULIPS (CONT'D)

Which means you won't be waking up at all! Bye-bye!

He hits her head with the mallet and she slumps over.

EXT. THE BISHOPS' HOME - NIGHT

Mack and Brian have taken cover in the woods facing the side of the house and the bulkhead.

They see the open upstairs window to the master bedroom.

MACK

All right. Ready?

BRIAN

I just hope the ladder reaches the window.

They stealthfully run across the lawn to the side of the house.

Mack helps Brian lift the ladder and they maneuver it against the house.

Brian begins to climb as Mack lifts the bulkhead door open.

INT. THE MASTER BEDROOM - CONTINUOUS

Tulips plods in dragging Paige across the floor by the arms. He stops and holds her arms outward as he stands behind her and over-acts a "Titanic" line.

TULIPS

Look, Paige! I'm The King of the World!

He puts her in the chair and pulls her head back to trace a gloved finger across her exposed neck.

TULIPS (CONT'D)

Come to think of it you might make  
a good shrunken head.

He removes two plastic zip ties from a pocket and lashes her wrists to the chair.

From another pocket, the clown produces a large knife in a sheath.

As he draws the knife from the scabbard, a muted THUMP from outside causes him to snap his head to the window.

He sees the end tips of the ladder peek over the sill.

THE WINDOW

Tulips clops to the window and looks out to see Brian, a few rungs below.

Brian is stunned looking into the face of the hideous harlequin.

TULIPS

Oh, Romeo! Romeo! Wherefore art  
thou, Romeo!

BRIAN

What the hell!?

TULIPS

What Juliet really said was, "it's  
a long way down, kid, and the fall  
will probably kill ya!"

BRIAN

No! Shit! No!

Tulips pushes the ladder from the sill.

TULIPS

Off ya go!

EXT. THE BISHOPS' HOME - CONTINUOUS

Brian clings to the ladder as he falls and smashes onto the ground. He lies perfectly still.

THE WINDOW - CONTINUOUS

Tulips continues to watch Brian.

Brian stirs.

Tulips tightens the grip on his knife.

TULIPS

Dammit.

INT. MASTER BEDROOM - CONTINUOUS

A determined Tulips charges from the room.

EXT. THE BISHOPS' HOME - CONTINUOUS

Brian tries to sit up. He winces from the pain and manages to look at the window. No sign of the clown.

He drags himself into the treeline.

INT. THE FOYER - CONTINUOUS

Tulips, hurries down the stairs as best he can with his huge shoes.

Reaching the last step he marches to the front door and opens it.

EXT. MACK'S CAR - NIGHT

The window rolls down as Cilla stares into the dark and glances at her watch.

EXT. THE BISHOPS' HOME - NIGHT

Tulips turns the corner from the front of the house and approaches the bulkhead.

Knife in hand, he waddles to where he last saw Brian, only to find the ladder.

BRIAN

Under the cover of thick brush, he remains still as he keeps his eyes on the grotesque figure.

He sees Tulips gawking at the woods.

TULIPS

Come out, come out, wherever you  
are...

Brian pushes himself into the ground.

INT. THE BASEMENT - NIGHT

At the top of the stairs, Mack quietly struggles to open  
the locked door.

INT. THE FRONT DOOR - NIGHT

Tulips trudges into the house and heads to the stairs.

He stops as he hears a quiet little RATTLE.

His eyes shift to the hallway.

THE HALLWAY

Tulips tiptoes to the basement door.

A light SCRATCHING emanates from the other side.

THE BASEMENT

Mack, with a thin piece of wire in his hand, attempts to  
pick the lock.

THE HALLWAY

Tulips softly puts his ear against the door and listens.

The scratching sound continues. Tulips makes an "uh-oh"  
face.

THE BASEMENT

Mack picks the lock as the door is pulled open!

He looks up to see the sole of a huge clown shoe kick him  
in face, sending him tumbling down the stairs.

He crash-lands with a THUD!

Through blurry eyes he sees Tulips tromping down the stairs.

Mack gathers his strength and stands on unsteady legs. He backs away.

The dim white face of the clown emerges from the blackness as it draws closer.

Mack frantically searches for something to defend himself with.

Tulips starts to "Do-de-doodle" his song as he pulls a pistol from one his many big lip pockets.

He points it at Mack.

MACK

No! No, please!

Tulips pulls the trigger.

POOF! Sparkles shoot out of the barrel.

Tulips laughs.

Mack breathes a sigh of relief until he sees the clown reach into another pocket and withdraws another pistol.

MACK (CONT'D)

What the hell are you trying to do, man!?

Singing his song, Tulips puts a finger in one ear, squints his eyes closed, aims the pistol at Mack.

Mack steps back.

MACK (CONT'D)

Jesus!

Tulips squeezes the trigger. A flag, with "BANG" printed on it springs out of the barrel.

Mack takes a deep breath.

Tulips continues to sing his song as he reaches into a third pocket.

Mack's hands turn into fists. His posture goes into fight-mode.

Tulips pulls out another pistol and aims it at Mack.

MACK (CONT'D)

Okay. Shoot the confetti. Then I'm going to pop your ugly face inside out.

Tulips stops singing. His eyes narrow. They seem dead and unseeing.

Mack grows worried as he sees the change in the clown's face. Tulips pulls the trigger.

BANG!

Mack crumbles onto the floor as blood pours from his chest.

Tulips leans over him.

TULIPS

Pop my what inside out?

Tulips leans in and studies the dying Mack. He caresses his chin and the side of his face.

TULIPS (CONT'D)

Did anyone ever tell you that you have beautiful...

He purses the young mans lips together.

TULIPS (CONT'D)

Lips? You do! You have great lips! I think I can use them. That kid Logan has thin lips for a Hansel, don't you think?

Mack coughs up blood as Tulips reaches into a pocket and pulls out a large pair of scissors.

TULIPS (CONT'D)

A couple of snips and it's over!

Mack gurgles blood.

TULIPS (CONT'D)

Okay. I'll be humane.

Taking the pistol, Tulips puts the barrel to Mack's forehead.

EXT. THE BISHOPS' HOME - NIGHT

Brian pulls his cell from his back pocket.

BANG! A pistol fires in the house and Brian sits up on full alert.

He dials his phone.

INSERT - SMARTPHONE SCREEN

The screen is smashed.

BACK TO SCENE

Brian tosses the phone.

INT. MASTER BEDROOM - NIGHT

Tulips clops into the room and sees Paige and her half - open eyes.

He looks out the window for another check. No sign of Brian.

The clown's eyes scan the woods carefully.

TULIPS

There were three friends, right?  
Ladder boy, open chest boy... and  
a girl.

He turns from the window.

TULIPS (CONT'D)

(innocently)  
Any idea where she might be? Hm?

Paige pleads to have the tape removed.

TULIPS (CONT'D)

Not gonna tell me? I think I can  
guess. Every good jail break needs  
a getaway car. Right?

Paige screams under the tape.

TULIPS (CONT'D)

I can't have any witnesses. Oh,  
and you'll notice you woke up and  
you're not dead like I promised?

He leans closer, face-to-face.

TULIPS (CONT'D)

(whispers)

I wasn't counting on your thwee  
wittle fwends. Don't worry. I'll  
get to you.

Tulips heads for the door as he calls back to her.

TULIPS (CONT'D)

Saving the best, for the last!

Paige looks at the dresser to see a framed photo of Logan and Angela.

Frustration and anger comes over her as she struggles to get free.

EXT. THE FRONT DOOR - NIGHT

Tulips steps out of the house and stops in the driveway.

TULIPS

His eyes peruse the area with care and caution. He sees the driveway and where it disappears into black.

TULIPS

(quietly)

Mmm-hmm.

THE BISHOPS' HOME

Brian leans against the house. He shoots a quick glance to the open window above and inches his way along the side until he reaches the bulkhead.

He lifts the door and slips inside.

INT. THE BASEMENT - CONTINUOUS

Brian emerges from the narrow stairs of the bulkhead into the darkness of storage, tools, and junk.

THWACK! He bangs his knee on a covered desk.

Brian squints through the dark and spies the stairs. He takes small steps towards them.

He trips and falls to the floor.



BRIAN

Shit!

He pushes himself up but slips from a squishy substance on the ground. He lifts his hand to find it covered in blood.

He sits up with a start to see Mack next to him with bullet holes in his forehead and blood where his lips used to be... his dead eyes frozen in that last second of disbelief.

BRIAN (CONT'D)

Son of a bitch!

Brian kneels and slips on the blood as he tries to help him.

BRIAN (CONT'D)

Mack! Mack!

He realizes that Mack is dead.

He pulls back from the body as tears fill his eyes.

INT. MACK'S CAR - NIGHT

Cilla has rolled the window up and checks her watch.

CILLA

Twenty three minutes. That's it.  
I'm calling the cops.

She starts to call when she hears footstep SCUFFS outside.

Through the windshield, she sees a lone tulip sticking up from the front of the hood. It has a slight bounce... as if walking.

The flower moves from one end of the hood to the other before it sinks from sight.

CILLA (CONT'D)

Mack, that's lame. Even for you.

She waits for a response.

CILLA (CONT'D)

You're pissing me off! Did you see  
Paige?

Still nothing.

She climbs out of the car.

EXT. MACK'S CAR - NIGHT.

Cilla waits next to the door.

CILLA  
What the hell is this all about?

She storms to the front of the car.

CILLA (CONT'D)  
Now stand up and let's get...

No one is there.

With wavering nerves, she turns back to the car.

Tulips leans against the driver's door as he brandishes the knife.

TULIPS  
Hey, sugar! Going my way?

Tulips rushes her.

She SCREAMS and puts up a struggle in the clown's grasp. Cilla breaks free and runs to the car. He catches her and pins her down on the front seat.

She screams as he raises the knife and plunges it downward.

Tulips looks down at her as she dies.

TULIPS (CONT'D)  
Just like you, my mother did her  
best work in cars.

He gently lifts the knife to his mouth as his eyes open wide, and without blinking, licks the blood from the blade.

INT. THE BASEMENT - NIGHT

Brian turns towards the stairs. He stumbles to his feet and plows through the dark.

At the base of the staircase he looks to the top and sees the door isn't closed all the way.

## THE HALLWAY

He emerges in absolute silence. A quick glance down the hallway towards the kitchen entrance.

## THE KITCHEN

He makes his way to the counter and grabs a large kitchen knife.

## THE LIVING ROOM

Brian pokes his head in to check. The room is empty.

## THE STAIRS

Ready to strike with the knife, Brian warily climbs the steps.

## UPSTAIRS HALLWAY

A quick pause to get his bearings and he moves on to Logan's room. Empty.

He moves on to Angela's room. Empty.

## MASTER BEDROOM

Paige hears the FOOTSTEPS as she stares at the door and braces for the worst.

Brian appears in the door frame. Tears burst from her eyes as she furiously tries to speak.

He rushes to her and carefully peels off the duct tape.

PAIGE

Have you seen the kids?

He cuts one of the zip ties with the knife.

BRIAN

What kids?

PAIGE

My brother and sister. That thing took them!

BRIAN

I haven't seen any kids, Paige.

One zip tie cut off.

PAIGE

Where's Mack and Cilla?

BRIAN

Cilla is with the car at the end of the driveway. Mack's dead. The clown shot him.

PAIGE

Oh, my God! We have to find Logan and Angela! Get me outta here!

Through the open window they hear Tulips sing his circus song, "do-de-do..."

Brian walks to the window.

He sees Tulips looking in the woods.

TULIPS

Hello, hello!? Ladder Boy?

Tulips spins on his heels and looks directly at the window.

EXT. THE BISHOPS' HOME - CONTINUOUS

Tulips sees Brian in the window. In one fast motion, he raises his arm outward, his hands holding a human ear.

TULIPS

Lend me an ear! This might look good on you, Ladder Boy!

INT. MASTER BEDROOM - CONTINUOUS

Brian watches as Tulips steadfastly walks towards the front of the house, never once taking his eyes off the upstairs window.

BRIAN

Shit!

He rushes to Paige and continues to cut away at the plastic zip tie.

BRIAN (CONT'D)

He's coming!

SNAP! The tie is broken.

BRIAN (CONT'D)

We gotta get out of here!

PAIGE

What about the kids!? We have to find them!

Brian grabs her hand and leads her from the room.

BRIAN

We can't find them if we're dead!

THE UPSTAIRS HALLWAY

The teens hurry towards the stairs.

PAIGE

We should check their rooms.

BRIAN

I already looked in there.

From the top of the stairs they see the wide open front door.

BRIAN (CONT'D)

Hurry!

They fly down the steps.

THE FOYER

They are just about at the front door when Tulips approaches from the other side.

BRIAN

Damn it!

Brian throws himself onto the door and it slams shut.

He fumbles to lock it. Tulips pushes the door open.

Brian leans into it and shuts it closed.

Tulips grunts as he puts his shoulder into it. The door gives way.

More shoulder from Brian. SLAM! He forces it shut.

WHOOSH! The door is pushed open as a white-gloved, blood splattered hand grasps the edge and pushes.

Brian puts his back to the door and forces his weight against it. SLAM! It shuts.

BRIAN (CONT'D)

Lock it!

Paige slides the dead bolt. Brian catches his breath.

SMASH! Breaking glass shatters their victory. Paige turns to the living room.

THE LIVING ROOM

Dirt strewn all over the rug and a large potted plant lying in the middle of it. Tulips climbs through the broken window.

PAIGE

This way!

They run from the foyer.

THE HALLWAY

Brian follows as Paige darts towards the far end of the hall.

THE KITCHEN

They speed towards the back door.

They hear the CLOMP-CLOMP-CLOMP of big clown shoes in the hallway.

TULIPS (O.S.)

(sing-song)

Where are you!?

Paige unlocks the door and they're out.

EXT. THE BACK DECK - CONTINUOUS

Paige heads for the steps that lead into the yard. Brian stops.

PAIGE

Come on! He's right behind us!

Brian, knife in hand, presses his back to the wall.

BRIAN

Keep going!

Through the open door she sees Tulips enter the kitchen.

BRIAN (CONT'D)

(whispers)

Go! Go!

She turns and runs for the line of trees across the yard.

Tulips comes through the door and onto the porch.

Brian rushes him and with a hard shove he pins the grotesque Clown against the wall. He lifts the knife to his throat.

BRIAN (CONT'D)

You son of a bitch! You killed Mack!

TULIPS

Friends are a dime a dozen, Pally.

BRIAN

Where are the kids?

TULIPS

(innocently)

What kids?

Brian presses the knife harder into the clown's neck.

BRIAN

Tell me!

Tulips eyes grow vacant. They don't blink.

After a long moment and barely above a whisper, Tulips starts to sing: "do-de-doodle do-de-do...."

BRIAN (CONT'D)

Where are they?

INSERT - TULIPS' HAND

Slowly and without sudden movement it slips into a big lips pocket.

INSERT - TULIPS' FLOWER POT HAT

The single tulip in the hat starts to bend forward towards Brian's face.

BACK TO SCENE

Brian is still locked into the clown's eyes.

BRIAN

Where are they, Clowny? I swear  
I'll kill you.

INSERT - TULIPS' HAND IN POCKET

The concealed hand makes a quick movement inside the pocket.

INSERT - TULIPS' FLOWER POT HAT

A clear liquid spurts from the flower.

BACK TO SCENE

The liquid splashes onto Brian's face. He SCREAMS in pain as he drops his knife and grabs his cheek.

Smoke wafts through his fingers. Brian SCREAMS as his face burns.

TULIPS

Aw, come on, kid! Don't overdo it!  
A little hydrochloric acid never  
hurt anybody!

Tulips kicks his giant shoe into the teen. Brian crashes through the railing and falls to the ground.

Tulips picks up Brian's knife from the porch.

TULIPS (CONT'D)

You dropped this!

The clown hurls the weapon at Brian. FFFPPPTTT! The blade slices into his heart. Brian gasps for air.

TULIPS (CONT'D)

Now just lie there and bleed out  
like a man.



## THE BACKYARD

Tulips CLOPS down the stairs. Behind him, Brian MOANS in pain as he dies.

TULIPS

Shut up! If there's one thing I  
can't stand, it's a sissy!

He treks across the grass.

## EXT. THE WOODS - CONTINUOUS

Paige watches in horror as the clown heads her way.

BEEPA-BEEPA! The toy horn echoes in the woods.

TULIPS (O.S.)

Paige!? Just let me kill you so I  
can get on with my night. This  
isn't the way it usually goes!

She presses her back into a tree and holds her breath.

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

I just want the little twinkie-  
winkies... and I have them... but  
I can't leave you behind to talk.

Paige bites her lip and holds back tears.

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

I have to get them from my little  
hiding place. They should be  
running out of air by now!

She hunches over and keeps low to the ground as she runs deep into the woods.

TULIPS

He cocks an ear as he hears twigs snap in the distance.  
He pulls his sleeve back and glances at his watch.

TULIPS

Shit.

His angry eyes pierce the deep woods.

TULIPS (CONT'D)

(mutters)  
You bitch.

He turns back towards the house.

EXT. A STREET IN TOWN - NIGHT

A black Crown Victoria cruises at a slow pace.

INT. CROWN VICTORIA - CONTINUOUS

Farris drives as Peters keeps an eye out the passenger window.

PETERS

Think he went out of town?

FARRIS

I don't think so. Not his M-O.

The radio CRACKLES.

CHIEF MORRIS (V.O.)

This is Chief Morris, Tranquility  
P.D. calling Agent Farris. Come  
in.

Farris picks up the radio mic.

FARRIS

Farris here.

CHIEF MORRIS (V.O.)

Farris, we just got a call at the  
station from Dr. Bishop. She and  
her husband are in Beckton, but  
they live here in town.

FARRIS

Go on...

CHIEF MORRIS (V.O.)

She said her daughter hasn't  
answered her cell phone for the  
past few hours and the house line  
is dead as well.

Farris and Peters exchange a "look."

CHIEF MORRIS (V.O.)

I checked with the phone company  
and there are no lines down. The  
phone has been cut off at the  
source.

FARRIS  
What's the address?

CHIEF MORRIS (V.O.)  
132 Route 10.

Peters enters the information into the GPS.

FARRIS  
We're on our way. Get a couple of cars out there for backup.

CHIEF MORRIS (V.O.)  
Ten-four.

EXT. A STREET IN TOWN - CONTINUOUS

The Crown Vic pulls a U-turn. The tires SCREECH as it barrels away at top speed.

EXT. MACK'S CAR - NIGHT

Paige stumbles out of the woods at the side of the road and makes her way to the car.

PAIGE  
Cilla!?

She opens the front door. Nothing unusual.

With caution, she pulls the handle on the back door. It swings open to reveal the seat and floor drenched in a pool of blood.

Her body tremors as she backs away with quick, jerky steps.

She trips and crashes hard onto the ground.

Paige is stunned for a moment, but quickly shakes it off and sits up, only to discover she tripped over Cilla's headless body.

She hyperventilates in fear as she staggers to her feet.

BEEPA! BEEPA! The distant toy horn echoes from the direction of the house.

A calm comes over her. Her fists tighten as she presses her lips together and walks several feet to the driveway entrance.

Glaring into the pitch black, she whispers quietly.

PAIGE (CONT'D)

Angela. Logan.

EXT. THE BISHOPS' HOME - NIGHT

Paige emerges from the dark and faces her home. Her eyes scan for danger.

PAIGE

(mutters)

Running out of air. He said they  
were going to run out of...

A realization comes over her face. She runs towards the side of the house.

EXT. SIDE OF THE HOUSE - CONTINUOUS

Paige makes her way to the bulkhead - the doors are wide open. She pauses for a quick glance over her shoulder to the woods.

Nothing there.

She climbs down the steps.

INT. THE BASEMENT - CONTINUOUS

Paige feels her way in the dark and bumps into several unseen things.

Her eyes adjust as she strains to see dark objects against darker backgrounds.

In the far corner, she sees the sea chest.

She approaches it with locked knees and careful steps.

She slips, but catches herself from falling. She is standing in blood... next to Mack.

Paige brings a shaky hand to her forehead and stares at the body.

She turns away and moves towards the sea chest, surrounded by chairs and boxes.

A padlock is looped through the latch but not fastened. Paige yanks it free and opens the lid.

Her eyes open wide. Inside the chest is Luke's baseball cap and Angela's doll.

EXT. SIDE OF THE HOUSE - NIGHT

Paige runs out of the bulkhead, heads towards the woods - and stops. She has a thought as she turns her head to the driveway.

A another glance at the woods - then back to the driveway.

She bolts onto the driveway and disappears into the dark.

EXT. THE WOODS - NIGHT

Tulips hurries through the woods pulling Logan and Angela who are tied to a short rope. He constantly tugs on it to pull them along.

Their cries for help are muffled by duct tape over their mouths. Their hands are zip tied.

TULIPS

You're gonna be in show business,  
kids. I'm gonna take your brains  
out, fill your head with sawdust,  
put some bread crumbs in your  
hands - and voila! Hansel and  
Gretel!

The station wagon can be seen through the trees. Tulips smiles. His eyes become maniacal. He's almost there.

EXT. A STRETCH OF ROAD - NIGHT

The Crown Victoria passes at top speed.

INT. THE CROWN VICTORIA - CONTINUOUS

Farris and Peters focus on the road ahead. They project a calmness that can't hide their nervousness.

FARRIS

How long?

Peters glances at the GPS.

PETERS

Five minutes.

FARRIS

Damn. I hope we're not too late.

EXT. THE WOODS - CONTINUOUS

Tulips and his prisoners have arrived at the station wagon.

The kids try to yell with muffled screams. Tulips opens the hatchback.

TULIPS

She ain't never gonna hear that,  
Kiddies!

Paige jumps up from behind the car holding a heavy tree branch.

PAIGE

The hell I won't!

A surprised Tulips turns to her with no time to react.

Paige swings the branch and it crashes against the clown's head as he spins on his heels and falls to the ground.

She hammers another blow into his head. He lies still.

Paige removes the tape from the kids' mouths and embraces the crying children, kissing them and squeezing them as tight as she can.

LOGAN

Can we get out of here?

She gives one last look at Tulips - lifeless and covered in blood.

EXT. SIDE OF THE HOUSE - NIGHT

Paige and the kids stumble out of the woods and arrive the lawn of their home. They stop to catch their breath.

She notices their hands are bound with the zip-ties.

PAIGE

Let's get some scissors and get  
those off of you.

BEEPA-BEEPA! The toy horn echoes from deep in the woods. Paige and the kids freeze in shock and fear.

Paige looks into the black woods.

BEEPA-BEEPA!

In the driveway behind them, the Crown Victoria pulls up to a stop.

BEEPA-BEEPA! BEEPA-BEEPA! The kids hug Paige close. All eyes glued to the darkness.

BEEPA-BEEPA!

BEEPA-BEEPA!

SHOCK CUT TO BLACK