LEFT HAND PATHS

by

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FADE IN:

EXT. FOREST – DAY

SUPER: FALL, 1988

INDIGO and PENNY (both 12) chase each other through the autumn leaves.

Penny arrives at a clearing. A creek bubbles in the background behind several rows of trees.

Penny turns with a flip of her blonde hair. Indigo approaches with tousled brown hair across her face.

Penny reaches into girlish overalls and produces a pack of cigarettes and a lighter. She hands the lighter to Indigo.

Indigo flicks the lighter. Penny pops a cigarette in her mouth and leans toward the flame. It doesn’t take.

Penny sucks on the cigarette. After a moment, it ignites. Penny inhales and attempts to hold the smoke in her lungs. Tears flood her eyes.

Penny exhales and bursts into a violent coughing fit. She drops the cigarette into a nearby puddle. Indigo’s face sinks at the sight of it.

Penny catches her breath. She produces another cigarette. Indigo lights the lighter and extends it forward.

Penny leans in to light the cigarette. Indigo takes her finger off the lighter. The flame goes out.

Penny looks up. Indigo’s eyes stare over Penny’s shoulder. Penny turns. A pale object sits at the creek’s edge.

EXT. CREEK – DAY

The girls arrive at the creek. A child’s white t-shirt lies in tatters on the pebbled bank. The ruined fabric flutters in the current. The water is blood red.
LATER

A group of POLICE OFFICERS walk along the bank in a different part of the forest. They follow the creek upstream.

The leader of the group stops. He sees something and points straight ahead.

POLICER OFFICER
There she is!

The officer hastens ahead. The others follow.

A tree sits at the creek’s edge up ahead, its roots steeped in the water. A pale hand protrudes from behind it engulfed in blood. Long blonde hair sways alongside the hand in the scarlet current.

EXT. PENNY’S HOUSE – DAY

A one-story suburban home.

INT. PENNY’S HOUSE, LIVING ROOM – DAY

Indigo and Penny sit on a couch in a meticulously furnished living room. CHARLOTTE (late 30s) sits in an armchair across from them. Long brown hair obscures her sullen eyes.

SUSAN (early 40s) stands in front of the couch. Tightly bound blonde hair accentuates her imposing features. A gold cross dangles from her neck. She looks at Penny.

SUSAN
No more walking home. I’ll be picking you up from school from now on. Charlotte, if you'd like me to pick up Indigo as well, I can.

Susan glances back at Charlotte. Charlotte nods. Susan turns back to the girls.

SUSAN
I told you to stay out of those woods. Whoever killed Nancy Meadows is still on the loose. What were you two doing out there anyway?
Penny shifts in her seat.

SUSAN
Penny, I asked you a question.

PENNY
We were taking a shortcut.

Penny fingers at her pockets.

SUSAN
What do you have in your pocket?

PENNY
Nothing.

Susan shoots out her palm. Penny doesn’t move.

Susan grabs hold of Penny’s overalls and shoves her hand into one of the pockets. Penny whines and squirms. Susan pulls out the cigarettes.

Charlotte’s head falls in disappointment. Indigo notices. Susan grabs Penny by the wrist and pulls her upright.

INT. CHARLOTTE’S CAR – DAY

Charlotte and Indigo drive through a suburban neighborhood.

CHARLOTTE
Indigo, whose idea was the cigarettes?

Indigo looks out the window.

INDIGO
Mine.

Charlotte sighs. She returns her focus to the road. Indigo turns to her mother.

INDIGO
Aren’t you mad?

CHARLOTTE
I don’t have the energy to be mad right now.
INT. INDIGO’S HOUSE, LIVING ROOM – DAY

Charlotte and Indigo enter an unkempt living room cluttered with cardboard boxes. Indigo heads down a nearby hallway.

INT. INDIGO’S HOUSE, KITCHEN – DAY

Charlotte enters. She approaches a landline phone on the kitchen counter. Two messages. Charlotte plays the first.

LAWRENCE (V.O.)
Hi Charlotte. It’s Lawrence. We’ve received the revised divorce papers. There’s still a few clauses we need to discuss. Again, Pascal wants a clean break—

Charlotte skips the message.

GENE (V.O.)
Hi Charlotte. It’s Gene. I hate to bother you with this but Debbie’s called out tomorrow night. I need another nurse on call—

INT. CHARLOTTE’S ROOM – DAY

A noticeably bare room. The walls are covered in white squares left by hung objects.

Charlotte slumps down on the bed.

Her eyes fall on an easel across the room, propped in a shadowed corner amongst scrolls of drawing paper. A charcoal nude portrait of her sits upon the easel. It features a note scrawled on the bottom edge.

INSERT: “Joyeux anniversaire, mon cher. Tu seras toujours mon bien le plus precieux. - P”

SUPER: “Happy birthday, my love. You will always be my most precious thing. - P”

Charlotte winces and curls into a fetal position.
INT. INDIGO’S ROOM – DAY

Indigo sits at a desk across from her bed. Colored pencil drawings cover the wall in front of the desk, fixed with thumbtacks. They portray abstract interpretations of plants, animals and other nature.

A closed textbook sits on the desktop, bound in protective white paper. Pencil illustrations of beetles and spiders crawl along its edge. Indigo fills them in with colored pencil in psychedelic color schemes.

DISSOLVE TO:

SUPER: THREE YEARS LATER

Indigo is gone.

The drawings on the wall have changed. The depictions are Satanic in nature. Black robed figures commit human sacrifice. Demons crucify and devour humans. Goats and pentacles feature throughout. All in black, white and red.

EXT. OUTER SPACE

A TITLE SEQUENCE plays out over the starry canvas. Cosmic clouds form Satanic shapes. Indigo’s drawings appear as constellations.

INT. CLASSROOM – DAY

Indigo and Penny (now 15) sit at desks, side by side.

Indigo wears all black, complete with leather jacket and black nail polish. An inverted cross dangles from her neck.

Penny wears lighter, more girlish clothes, perhaps a little too much on the conservative side.

Both scribble Satanic doodles onto their binder paper. Penny’s crude depictions lack Indigo’s artistic flair.

DUSTIN (15) sits behind Indigo. He wears a jean jacket covered in heavy metal patches. He peers over Indigo’s shoulder at her drawings.
EXT. FOREST – DAY

Indigo, Penny and Dustin stand in a grove of trees. A football field is visible in the background. Dustin produces two grams of weed.

The girls gather cash between each other. Penny hands it to Dustin and takes the weed. She proceeds into the woods. Indigo turns to follow her.

DUSTIN
Hey Indigo.

Indigo turns.

DUSTIN
You like Morbid Angel?

INDIGO
Who’s Morbid Angel?

DUSTIN
You like metal, right?

INDIGO
Yeah.

Penny stops and turns.

DUSTIN
Cool. Morbid Angel’s this new death metal band. Really heavy. But different. My brother copied me their new album, Blessed are the—

PENNY
Indigo! Come on!

Indigo turns. She grows anxious.

DUSTIN
Well, they’re playing a show on Saturday. I was wondering maybe—

INDIGO
I’ll go.
DUSTIN
Really—

PENNY
Indie!

INDIGO
Yeah sure. Call me. I gotta go.

Dustin starts to speak but trails off. Indigo runs off to join Penny. Penny smirks at him and leads Indigo into the forest. After some distance, Penny turns to Indigo.

PENNY
Dustin has such a boner for you. It’s hilarious.

LATER

The two girls sit under a tree in a different part of the forest. They pass a joint back and forth.

PENNY
You hear Chelsea and all them went to the Church of Satan last night?

INDIGO
I think I heard her talking about it in the hall.

PENNY
She was trying to rub it in my face. She wants me to lose sleep because they saw it first. I’m like, if you hate me so much, why are you still talking to me?

INDIGO
She just likes to talk. She was like that even before you and her boyfriend hooked up.

Penny sighs and stares at the ground.

INDIGO
Sorry.
PENNY
Whatever. I know when she’s just trying to be a bitch. Either way, she told me what they saw.

Penny raises her head.

PENNY
She said after they got past the gate, they looked through one of the windows and saw a bunch of people dressed in black. It was all dark except for some candles and there was a goat walking around the room. She said before they slit its throat, they gouged out its eyes and cut off its ears.

Penny steals the joint from Indigo. She takes a long drag and stews. Indigo looks at Penny. She opens her mouth to speak, hesitates, then comes out with it.

INDIGO
Chelsea’s lying.

PENNY
How do you know?

INDIGO
Madison told me they went but one of the girls was afraid to go past the gate. She started crying. Chelsea got mad. They all got in a fight. Everyone just went home. Now they’re all pissed off. Madison said Chelsea’s just trying to save face telling that story.

Penny laughs and passes the joint back to Indigo.

PENNY
Why were you talking to Madison?

INDIGO
She’s in my art class. She talks to me sometimes. She says she likes my painting.
Penny looks puzzled.

INDIGO
We’re not friends or anything.

PENNY
Good. Madison’s been trying to replace me ever since what happened with me and Chelsea. She’s a cunt.

Penny steals the joint from Indigo. She hits it and blows smoke rings.

PENNY
You’re my best friend. You should tell me these things.

Indigo looks at the ground with a guilty look. Penny watches her rings float through the air.

After a moment, Indigo looks up.

INDIGO
You know what I think we should do?

PENNY
What?

INDIGO
We should go to the Church of Satan.

Penny turns to Indigo.

PENNY
I never thought I’d actually hear you say that.

INDIGO
Everyone always makes up stories. Because they’re too afraid to really go. But we’re not.

PENNY
Fuck no.

Penny takes an enthusiastic hit of weed.
PENNY
You think anyone will believe us?

Indigo shrugs. Penny shakes her head.

PENNY
You know what? Fuck them.

EXT. FOREST - NIGHT

Indigo and Penny make their way through the trees. Penny observes their surroundings.

PENNY
Look at the trees.

Indigo lifts her head and looks around.

PENNY
Everyone says they grow away from the Church. But they don’t.

Indigo notes a tree as they pass by it. A massive branch points in their direction like a giant arrow.

PENNY
They point toward it.

EXT. CHURCH OF SATAN, FRONT GATES - NIGHT

Iron gates stand before a gravel road bordered by a brick wall. The forest extends into the property beyond.

The girls emerge from the trees and observe the gates.

MOMENTS LATER

Indigo and Penny climb the gates onto the wall. Once on top, they hop over into the property.

EXT. CHURCH OF SATAN, HOUSE FRONT - NIGHT

A gravel road twists through dense trees toward a circular driveway in front of a darkened mansion. A faint glow emanates from behind a row of ground floor windows.

Indigo and Penny walk alongside the road toward the house.
MOMENTS LATER

The girls creep along the trees near the edge of the driveway. Penny stops and looks toward the lit windows. Shadows flicker within. Indigo arrives behind her.

PENNY
They’re having a ritual. I didn’t think we’d be so lucky.

Penny takes a moment to marvel.

PENNY
Come on.

Penny ducks and hastens for the mansion. Indigo follows.

The girls arrive at the corner of the building. They proceed alongside it, careful to keep their heads out of the windows.

They arrive at one of the center windows. An indistinct voice emits from behind it.

The girls look at each other. Penny nods and slowly rises to peek inside the window. Indigo follows her lead.

INSIDE THE MANSION

A darkened room lies beyond the window. An altar of a dozen black candles and a single red candle sits against the opposite wall. Incense wafts throughout.

Several items sit upon the altar – a dagger, a silver chalice, a crystal ball, a brazier of incense, a length of rope, two rings and a small gong. A Baphomet plaque hangs on the wall behind the altar.

A NUDE MAN and NUDE WOMAN (20s) stand before the altar. A CEREMONIAL PRIEST (30s) stands between them. The couple faces each other. Both wear amulets around their necks.

A congregation of BLACK ROBED FIGURES surround the altar’s pool of light.
CEREMONIAL PRIEST
(muffled by the window)
I invite the Gods to come bless
this union as we invoke the
infernal names. Amon, Astaroth,
Ishtar, Bast, Lilith, Pan,
Asmodeus, Thoth.

The congregation repeats each name as spoken.

BACK TO SCENE

The girls gape, transfixed.

INSIDE THE MANSION

The HIGH PRIEST (60s), bald and goatee’d, stands at the
t edge of the congregation near the far wall. He wears a
purple robe with a gold pentacle on its chest and a black
cape. He steps back and disappears into the darkness.

The ceremonial priest takes the red candle from the altar.

CEREMONIAL PRIEST
We call upon the element of fire to
come serve us, for we are Satan!

The priest raises the candle in the air.

BACK TO SCENE

The girls duck down.

The priest’s voice continues in the background.

Penny motions for Indigo to follow her. The girls proceed
to an adjacent window and peek back inside.

INSIDE THE MANSION

The window offers a side view of the proceedings.
The ceremonial priest returns the candle and takes the
incense brazier from the altar. He lifts it toward the
center window.
CEREMONIAL PRIEST
We call upon the element of air to come serve us, for we are Lucifer!

PENNY (V.O.)
I can’t believe we’re seeing this.

CEREMONIAL PRIEST
Consciousness flows, one to the other, so this couple may share a mutual wisdom and unified vision.

BACK TO SCENE

A twig snaps nearby. The girls turn toward the corner of the house. Indigo stiffens.

The High Priest steps forward from the darkness.

HIGH PRIEST
What are you doing here?

The girls make a break for it. The High Priest hastens forward and catches Penny’s wrist. Indigo whirls around.

The High Priest jerks Penny to face him.

HIGH PRIEST
You think you know what’s going on inside there?

Penny scowls.

HIGH PRIEST
You’ll never know what goes on here.

PENNY
I’m not afraid of you.

The High Priest diverts his gaze to Indigo. Indigo musters the nerve to speak.

INDIGO
Let her go.

The High Priest looks back at Penny. He releases her.
HIGH PRIEST
Get the fuck out of here.

EXT. FOREST – NIGHT

The girls proceed through the forest.

INDIGO
That was amazing.

Penny takes Indigo’s hand into hers.

PENNY
We were amazing.

EXT. STREET – NIGHT

The girls head down the sidewalk of a suburban street along the edge of the forest.

Headlights illuminate behind them. The car slows down as it approaches them. The girls turn.

The car pulls up beside them. The driver rolls the window down. It’s Susan. Indigo crams her cross under her shirt.

SUSAN
Do you know what time it is?

Penny shakes her head.

SUSAN
It’s 10:15. I’ve been looking for you for the past half hour. Get in.

Penny enters the passenger’s seat.

SUSAN
You too, Indigo. Your mother’s back is out again.

INDIGO
(to herself)
Shit.
EXT. INDIGO’S HOUSE – NIGHT

Susan’s car pulls up in front of a one-story suburban house. Indigo exits the backseat and proceeds toward her house. Susan drives off.

INT. INDIGO’S HOUSE, LIVING ROOM – NIGHT

Charlotte sits on the couch in nurse scrubs. She pours herself a tumbler of white wine. She sets the bottle on a coffee table in front of her beside an empty second bottle.

A record player sits beside a TV set across the room. It plays a spacey progressive rock tune.

Charlotte takes a swig of wine. A door opens and shuts O.S. Charlotte turns. Indigo enters from an adjacent hallway.

    CHARLOTTE
    Indie.

Charlotte sets down her glass and stands up. She wobbles, drunk.

    CHARLOTTE
    Where have you been?

Charlotte stumbles toward her daughter and attempts to embrace her. Indigo resists. Charlotte pulls her closer.

    CHARLOTTE
    Why won’t you let me touch you?

    INDIGO
    I have to--

    CHARLOTTE
    I’m not trying to coddle you. I know you hate that...

Charlotte trails off. She grabs Indigo’s shoulder and sniffs her hair. Indigo pushes her away.

    CHARLOTTE
    Have you been doing drugs?
INDIGO

No.

CHARLOTTE
I was fifteen once. I know what that smell is.

INDIGO
I wasn’t doing drugs.

Charlotte stares into Indigo’s weed-glazed eyes.

INDIGO
I was with some friends. Some of them were smoking pot. They offered me some. I didn’t take it.

Charlotte bites her lip.

INDIGO
We’re not close. We probably won’t hang out again.

Charlotte nods.

Indigo attempts to walk past Charlotte. Charlotte catches her shoulder.

CHARLOTTE
Indie.

INDIGO
Yeah?

CHARLOTTE
You don’t have to let anyone make you do anything you don’t want to.

INDIGO
I know.

Charlotte lifts her hand off Indigo’s shoulder. Indigo proceeds across the room and turns toward a nearby hallway.
CHARLOTTE
I’m making some spaghetti. You want to have some with me? We haven’t eaten together as a family in a long time.

INDIGO
We haven’t really been a family in a long time.

Charlotte winces.

CHARLOTTE
I know I haven’t... been here as much as I should. But that doesn’t mean we can’t try.

Indigo examines Charlotte’s eyes. After a moment, she diverts her gaze to the wine bottles on the coffee table then back to her mother.

INDIGO
I have a lot of homework to do.

Charlotte nods.

CHARLOTTE
I’ll bring you some spaghetti later.

Indigo nods and heads for the hallway.

CHARLOTTE
Some boy left you a message on the answering machine.

INDIGO
Thanks.

Indigo disappears down the hallway.

Charlotte sits back down on the couch. She picks up her glass and takes a deeper swig of wine.

INT. PENNY’S ROOM - NIGHT

A stark, bare room with remnants of girlish flourishes. Penny sits at a desk and does homework.
Susan enters. Penny stiffens.

Susan places a folded stack on clothes on top of a nearby dresser. She returns to the doorway and turns toward Penny. Penny ignores her and focuses on her homework.

SUSAN
You know, if you listened to me, I wouldn’t have to breathe down your neck all the time.

PENNY
I have to finish my homework.

SUSAN
I know. Because you didn’t do it this afternoon like you said. You only dig a hole for yourself with lies, you know.

Penny groans.

SUSAN
Don’t be belligerent. When you break curfew three times and don’t do what you’re supposed to on top of that, I just have to say no more going out on school nights.

PENNY
Fine.

Susan shoots Penny a stern look.

PENNY
Yes, ma’am.

SUSAN
Just because your father’s on mission doesn’t mean you can get away with more. God’s still on watch and none of us get time off from his judgment.

PENNY
Yes, ma’am.
SUSAN
And just because you’re fifteen doesn’t mean it’s safe for you and Indigo to wander around the neighborhood after dark. I can think of three little girls who didn’t even get to see fifteen because they wandered away from their parents and Jesus and—

PENNY
There hasn’t been a murder in over two years.

SUSAN
There hasn’t been a convic—

PENNY
And Hanna Birch got kidnapped during the day.

SUSAN
That’s enough!

Susan glances at Penny’s homework.

SUSAN
Finish your homework. I want you in bed by eleven.

INT. INDIGO’S HOUSE, KITCHEN – NIGHT

Charlotte sits at the kitchen table. She eats spaghetti and tomato off a plate and drinks wine.

Indigo enters and deposits a dirty plate into the sink. Charlotte watches her retrieve a glass from a cupboard. Indigo retrieves a carton of juice from the fridge, fills the glass and returns the juice.

Indigo takes the glass and sits across from Charlotte. She stares at her mother. Charlotte stares back with sad, inebriated eyes.

Indigo gulps down her juice and looks back at her mother. After a moment, she opens her mouth to speak. Charlotte cuts her off.
CHARLOTTE
Goodnight.

INDIGO
Goodnight.

Indigo deposits her glass in the sink and exits.

Charlotte takes her fork and pokes at her meal. She blinks. Her eyes glisten.

INT. CHARLOTTE’S ROOM – NIGHT

Charlotte stumbles into the room and collapses on the bed. She stares across the room. Her nude portrait sits on the easel in the corner, the same place it was three years ago.

EXT. STREET – DAY

The girls walk on the sidewalk along the forest’s edge.

PENNY
Susan wants us to go to church on Tuesdays now. That’s four fucking times a week.

Penny spits on the ground.

PENNY
She thinks I don’t respect her as much now that my dad’s not here to do his sermons. It’s not my fault he went to Africa.

INDIGO
What else did she say?

PENNY
She said if I break my weekend curfew, she’ll start shaving off hours. And she’ll tell my dad. He says he’s keeping a list of everything I do so he won’t forget when he gets back.

INDIGO
That sucks.
PENNY
Yeah. You’re lucky, you know. You don't have to put up with this Christian bullshit.
Indigo shrugs.

The girls’ feet clap against the pavement. The faint crunch of leaves follows them.

After a moment, Indigo turns around. Penny stops.

PENNY
What?

INDIGO
You hear that?

Indigo looks toward the woods. Penny does the same.

A twig snaps in the distance.

PENNY
Who’s there?

Footsteps take off into the woods. Penny runs after them. Indigo follows.

EXT. FOREST – DAY

Leaves flutter in the wake of the unseen stranger. The girls chase after them.

After a moment, Penny stops. A wisp of raven black hair disappears behind a tree several yards ahead.

Indigo arrives behind Penny.

PENNY
I know you’re there.

A black boot extends from behind the tree and steps into the leaves beyond. CORAL (17) emerges from hiding and faces the girls.
She wears a black shirt and torn black jeans. Occult symbols tattoo her arms. Hemp bracelets encircle her wrists. A pentacle necklace hangs from her neck.

PENNY
Who are you?

Coral reaches into her pocket and produces a crumpled piece of notebook paper. She unwraps it and presents it to the girls. It’s covered in Penny’s Satanic doodles.

CORAL
I saw you at the Church last night.

PENNY
Do we know you? Why were you following us to the Church?

CORAL
I didn’t follow you. I was already there. At the ritual.

Penny takes a moment to look Coral up and down.

PENNY
Why were you following us just now?

CORAL
I was impressed with the way you handled yourselves last night. So was my father.

INDIGO
Who’s your father?

CORAL
The High Priest, of course. My name’s Coral.

Indigo and Penny introduce themselves.

PENNY
You’re a Satanist?

CORAL
That depends.
Coral steps forward.

CORAL
Do you want to learn about Satan?

Indigo and Penny look at each other.

CORAL
Don’t look at each other. Answer for yourselves.

The girls turn back to Coral. Penny nods.

PENNY
Yeah.

Coral turns to Indigo.

INDIGO
You’ve been following us a while?

Coral nods. Penny’s eyes flick toward Indigo.

Coral nods. Penny’s eyes flick toward Indigo.

INDIGO
Why are you asking us this now? Because of last night?

CORAL
Because I’ve been waiting for you to sniff me out. Now that you have, you should answer my question.

INDIGO
Yes.

CORAL
I thought so. You look the part.

Coral pats Indigo’s leather jacket and turns to Penny.

CORAL
You don’t.

PENNY
I am the part. Believe me.
Coral smiles.

CORAL
There’s something special about you, Penny. I can feel it.

Coral drops the smile and looks between the two girls.

CORAL
Meet me back here at nine tomorrow night.

EXT. INDIGO’S HOUSE – DAY

Indigo and Penny approach the front door. Indigo unlocks it and lets them in.

INT. INDIGO’S HOUSE, KITCHEN – DAY

Penny stands beside the counter. She holds the landline phone to her ear. Indigo stands off to the side.

PENNY
We’re here.

SUSAN (V.O.)
Good. Put Charlotte on the phone. I’d like to talk her.

PENNY
She’s asleep.

SUSAN (V.O.)
Asleep?

PENNY
She worked the graveyard shift last night. But she got back at six. She’s just resting now. Indie says we can wake her up–

SUSAN (V.O.)
Let her rest. Just tell her to call me when she’s able.

PENNY
Okay.
SUSAN (V.O.)
Don’t forget. I’m counting on that call. Be good.

INT. INDIGO’S HOUSE, LIVING ROOM – NIGHT

Indigo and Penny sit on the couch and watch a heavy metal music video on TV.

A phone rings O.S. Indigo gets up and exits.

INT. INDIGO’S HOUSE, KITCHEN – NIGHT

The phone rings. Indigo enters and answers it.

INDIGO
Hello.

DUSTIN (V.O.)
Hi. Could I speak to Indigo, please?

INDIGO
This is Indigo.

DUSTIN (V.O.)
Hey, it’s Dustin.

Indigo stiffens.

INDIGO
Hey.

DUSTIN (V.O.)
Sorry again you can’t make it out tonight. Hope your mom’s okay.

INDIGO
She’ll be fine.

DUSTIN (V.O.)
That’s good. Anyway, I probably should’ve mentioned this before but... Just wondering if you ever wanna come out to the Record Exchange some time. We could check out some metal tapes.
Indigo glances toward the doorway. The TV plays in the background. Her face contorts in discomfort.

INDIGO
The next time I’m going there, I’ll let you know.

INT. INDIGO’S HOUSE, LIVING ROOM - NIGHT

Indigo enters and takes a seat beside Penny.

PENNY
Who was that?

Indigo hesitates. Penny raises an eyebrow.

INDIGO
Nobody.

Penny glances at a VCR on the TV stand. Its digital clock reads 8:45. Penny turns to Indigo.

PENNY
We should go soon.

EXT. STREET - NIGHT

Indigo and Penny follow the sidewalk along the forest’s edge. They approach the spot they heard Coral the first time and slow down. They stop and turn toward the forest.

EXT. FOREST - NIGHT

The girls lean against opposite sides of a tree and smoke cigarettes.

EXT. INDIGO’S HOUSE - NIGHT

Charlotte’s car pulls up in front of the house.

INT. INDIGO’S HOUSE, LIVING ROOM - NIGHT

A door opens and shuts O.S. Charlotte enters.

The time on the VCR reads 9:05.
INT. INDIGO’S HOUSE, KITCHEN - NIGHT

Charlotte enters, clad in scrubs, and approaches the kitchen counter. A message scrawled on notebook paper sits beside the phone. Charlotte picks it up.

INSERT: “Went to Penny’s. Be back later. – Indie”

INT. INDIGO’S HOUSE, LIVING ROOM - NIGHT

The VCR reads 9:20.

Half a bottle of wine sits on the coffee table.

INT. INDIGO’S ROOM - NIGHT

Charlotte looks up at the wall of Indigo’s Satanic drawings. She takes a gulp of wine from a tumbler in her hand and sets it on Indigo’s desk.

She turns to a nearby dresser. She approaches it and removes the bottom drawer. It’s filled with old drawings. Sketches, colored and non-colored.

MOMENTS LATER

Charlotte sits at the desk with a pile of drawings before her. She takes another swig of wine and picks up the next drawing off the pile.

It features an abstract rendering of a fish in vibrant colored pencil. Its papery scales resemble underwater flames. Bubbles float from its mouth. Each one contains a miniature castle inside it.

A note is scrawled on the drawing in red ink.

INSERT: “C-. This does not follow the assignment. You need to learn how to put your imagination into proper context. I expect more from you next time.”

EXT. FOREST - NIGHT

Indigo tosses a cigarette butt into the dirt and grinds it out with her foot. Three other butts lie at her feet.

Indigo looks at Penny across from her.
INDIGO
You think we should just go?

Penny takes a drag from her own cigarette. A glimmer of light in the darkness causes her to turn.

PENNY
No.

Penny flicks her cigarette to the ground and puts it out with her foot. Indigo looks toward the black forest.

Coral emerges from the shadows in an oversized purple robe with a gold pentacle on her chest. She holds a candle in her hands. She stops before the girls.

CORAL
Follow me.

Coral turns and proceeds back into the forest. The girls follow her.

EXT. ALTAR - NIGHT

Coral leads the girls through the darkness toward a pillar of light in the distance.

They approach the edge of a clearing. The pillar sits in its center and casts a circle of light upon the leaves.

The girls enter the circle. Coral disappears behind the pillar, an altar of black candles formed from a t-shaped wood structure planted in the ground.

Coral places her candle in a holder fixed in the center of the altar.

CORAL
Sit down.

Coral gestures to the other side of the altar. The girls take a seat on the ground and look up.

Painted twigs bound with twine form a pentacle in front of the altar. Nails crucify a pigeon upside down at the altar’s base. Porcelain bowls before the altar contain incense sticks and animal bones.
Coral kneels and inserts a pinch of marijuana into a brazier behind the altar. She lights it up, covers the brazier and places it amongst the bowls.

She stands and looks through the flames at the girls.

**CORAL**
I want to tell you about a disease. It’s a disease of the soul and it’s everywhere. It’s all over this town. You’ve seen its effects everyday you’ve been here, even today. It’s called Christianity.

Coral leans forward, slightly.

**CORAL**
You know who God is, don’t you?

The girls nod.

**CORAL**
No, you don’t. I’ll tell you who God is. God is a slave keeper. Not only that, he creates slave keepers to keep you. All of them... God, your parents, your teachers... they use guilt and threats to enslave you in the only place you’re ever been free. Earth. After you die, your soul goes to Heaven to spend eternity with God and all the others who enslaved you, along with everyone who ever was a slave and who ever kept slaves. Souls left white, frigid and transparent.

Coral lets her words sink in and examines the girls’ enamored faces.

**CORAL**
But you’re still on Earth. You don’t have to be a slave. The first step is to know what Satan means.

Coral steps away from the altar. Shadows obscure her face.
CORAL
Satan is freedom. And if you prove yourselves, we can show you his way. We can make your soul shine black, bright and impenetrable. With rituals, black magic and drugs.

Coral steps out from behind the altar and faces the girls head on.

CORAL
You can stand up now.

The girls stand.

CORAL
Does this sound along the lines of what you were looking for?

The girls respond affirmatively.

CORAL
Then the first step is to reject your own slave keepers. Your parents. I want you to renounce them in the name of Satan.

PENNY
They’re already dead to me.

Coral turns to Indigo.

INDIGO
Yeah.

Coral narrows her eyes.

CORAL
I want you to say it.

Indigo gulps.

INDIGO
I have no parents.

CORAL
Again.
Indigo repeats.

CORAL
Louder. With passion.

INDIGO
I have no fucking parents!

Coral nods.

CORAL
That’s the easy part. But like I said... If you really want to be a Satanist, you’ll have to prove yourselves.

EXT. CHURCH OF SATAN, FRONT GATES - NIGHT

Coral leads the girls down the road toward the front gates. As they near the gates, Coral diverts from the road and proceeds alongside the brick wall. The girls follow.

CORAL (V.O.)
True Satanists should be feared by each other as well as their enemies. If two of them were to enter a knife fight, none of us should have any conception what the outcome might be. We are all strong and cunning but most of all, we are one in our goals and should be one in our will and ability.

EXT. CHURCH OF SATAN, OUTER WALL - NIGHT

Coral emerges from around the corner and follows along the wall. Indigo and Penny keep close behind her.

MOMENTS LATER

The girls climb a tree next to the wall. Coral climbs down onto the wall from a thick branch extended over it. Penny climbs onto the same branch. Indigo follows close behind.
CORAL (V.O.)
For your first test, you’ll break into the Church tonight and steal something. It can be anything but you’ll be judged on how valuable it is and how heavily it’s guarded. Books are the most valuable.

MOMENTS LATER

The girls creep along the top of the wall until they reach a tree on the inner side. More branches protrude over the wall. Coral grabs hold of the nearest one and hoists herself into the tree.

CORAL (V.O.)
The others know you’re coming and will be on their guard. If they catch you, they’ll do what they will with you.

EXT. CHURCH OF SATAN, HOUSE FRONT - NIGHT

The girls reach the edge of the forest and look out upon the mansion. Coral points down the darkened side of the building.

CORAL
The basement windows on this side are unlocked. They lead to the utility room.

Coral lowers her hand.

CORAL
You’re on your own now.

Coral retreats into the darkness.

EXT. CHURCH OF SATAN, TERRACE - NIGHT

A darkened terrace with a glass table and two small benches extends from the side of the building. Two basement windows sit several feet apart in the wall beside the terrace.

Indigo and Penny emerge from the forest and approach one of the windows. Penny tries it. It opens vertically.
Penny kneels down and proceeds to climb in, feet first.

INT. CHURCH OF SATAN, UTILITY ROOM – NIGHT

The room is dark.

Penny’s feet step onto the top of a dryer. The metal pops.

EXT. TERRACE – NIGHT

Indigo winces. Penny freezes. They wait for a moment. Silence.

Penny continues to climb inside. Her head disappears under the window.

INT. UTILITY ROOM – NIGHT

Penny climbs off the dryer and turns to Indigo.

EXT. TERRACE – NIGHT

Indigo crouches down and prepares to climb in.

Floodlights illuminate the terrace. Residual light spills onto Indigo. She jumps up and retreats into the forest.

A door opens before the terrace.

INT. UTILITY ROOM – NIGHT

Penny reaches for the window handle.

EXT. TERRACE – NIGHT

Penny’s hand shuts the window as a LONG HAIR SATANIST (30s), male, steps onto the terrace and takes a seat at one of the benches. He lights up a cigarette.

IN THE FOREST

Indigo scampers into the darkness and hides behind a tree.

ON THE TERRACE

Leaves rustle in the forest. The Satanist perks up. He spews out a puff of smoke and stands up.
IN THE FOREST

Indigo peeks out from behind the tree. The terrace is visible in the distance.

ON THE TERRACE

The Satanist smokes and looks out into the forest.

IN THE FOREST

Indigo retracts her head behind the tree.

After a moment, the Satanist returns to his seat.

INT. UTILITY ROOM - NIGHT

Penny attempts to see out the window.

Multiple footsteps stomp around upstairs. Penny ducks down. The commotion dissipates.

EXT. TERRACE - NIGHT

Smoke floats up toward the moon. The Satanist takes one last hit from his cigarette and puts it out in an ashtray on the table.

IN THE FOREST

Indigo watches the Satanist return inside. The floodlights turn off a moment later.

Indigo turns toward the basement window. It opens.

INT. CHURCH OF SATAN, BASEMENT HALLWAY

Indigo and Penny emerge from a door into a narrow space between the wall and a staircase to the first floor.

A carpeted hallway lies to the left lit with ornate electric lamps.

A second hallway veers to the right near the stairs. A doorway lies at the end of the hall. Penny points to it.
The girls scan their surroundings before they creep to the end of the hall and peek around the doorway.

INT. CHURCH OF SATAN, LIBRARY

Stacked bookshelves cover the walls of the small room. Book spines are dark and muted in color.

A BOOKISH SATANIST, (30s), male, sits at a table piled with books. He reads a Mark Twain anthology. An enormous candle with four wicks flickers in front of him.

INT. BASEMENT HALLWAY

Penny retracts her head from around the corner and retreats back toward the utility room. She motions for Indigo to follow. She does.

Penny ducks behind the staircase. Indigo does the same.

PENNY
(whispered)
This is too easy.

Penny turns to Indigo.

PENNY
Here’s what we’re gonna do. I create a diversion. I’ll get him to chase me outside.

INDIGO
(whispered)
What?

PENNY
Once he’s gone, you go in, grab one of the books and get out the way we came in.

Indigo gulps.

PENNY
You ready?

Indigo bites her lip and gives an ambivalent shrug. Penny takes this as a “yes” and fixes her sights straight ahead.
PENNY
Let’s do it.

Penny marches toward the library. Indigo reaches out to grab her but it’s too late.

INT. LIBRARY
Penny jumps into the doorway.

   PENNY
   Hey!

The Satanist looks up.

INT. BASEMENT HALLWAY
Penny darts from the doorway and takes off up the stairs.
Indigo hides behind the staircase.
The Satanist bursts out of the library and gives chase.

INT. CHURCH OF SATAN, ENTRANCE HALL – NIGHT
The basement staircase ends where a second floor staircase begins. Penny flies across black and white tile and throws open the front door.

EXT. HOUSE FRONT – NIGHT
Penny leaps over the front stoop and takes off across the driveway. The Satanist pursues her several yards back. Speed is in her favor.

INT. BASEMENT HALLWAY
Indigo listens to frantic footsteps scramble upstairs.

EXT. HOUSE FRONT – NIGHT
Two more SATANISTS burst out of the building.

EXT. FRONT GATES – NIGHT
Penny tears down the gravel road. She grows closer to the front gates with each step.
INT. BASEMENT HALLWAY

Silence.

Indigo waits for a moment then turns toward the library.

INT. LIBRARY

Indigo examines the books on the table. A black one with a golden engraving catches her fancy. She picks it up.

Footsteps nearby. Indigo looks up and freezes. The High Priest stands in the doorway across from her.

HIGH PRIEST
Give it to me.

The Priest extends his hand. Indigo trembles.

HIGH PRIEST
It’s over.

Indigo snatches the candle off the table. She hurls it at the High Priest and tears out of the room. The High Priest catches the candle. Hot wax sprays across his robes.

INT. UTILITY ROOM - NIGHT

Indigo bursts in, leaps onto the dryer and shove the window open. She tosses the book into the grass beyond.

EXT. TERRACE - NIGHT

Indigo claws herself halfway out the window. The High Priest jerks her back in. Indigo screams and grabs the side of the window.

INT. UTILITY ROOM - NIGHT

The High Priest grips Indigo’s waist. She kicks back at him. Her foot collides with his throat. He releases her.

EXT. TERRACE - NIGHT

Indigo wriggles out of the window and grabs the book. The High Priest paws at her through the window. She throws a foot back at him. It strikes his knuckles. He disappears.
Indigo takes off into the forest with the book.

EXT. OUTER WALL - NIGHT

Indigo climbs onto the wall from the tree and leaps onto the ground, about twelve feet below. She lands hard. Her feet give way beneath her.

Indigo lies in the dirt, covered in sweat, and gasps for air. The book lies several feet away from her.

EXT. FOREST - NIGHT

Indigo trudges through the forest. She clutches the book to her chest.

The faint glow of the altar glimmers in the distance. Indigo picks up her speed.

ALTAR

Indigo scurries through the leaves toward the altar, still indistinct in the distance.

She grows closer. The altar’s features become more defined.

Fifty feet left. Indigo grinds to a halt.

Three Satanists stand around the altar with their backs turned. One of them turns in Indigo’s direction. She gasps. A hand covers her mouth.

Indigo’s eyes dart to the side. It’s Penny.

Coral emerges from the darkness behind Penny and takes the book from Indigo’s hand.

EXT. CREEK - NIGHT

Moonlight shimmers on the creek’s surface. The three girls stand in a circle at its edge. Coral flips through the book’s pages. She smacks it shut and looks up at the girls.

CORAL

As part of the next test, don’t eat anything for the next week.
INDIGO
What?

CORAL
You won’t starve. But it’s up to you to figure out how to last until our next meeting.

Coral makes several nods to the surroundings.

CORAL
From now on, the others will be watching and judging you. If you don’t do what I say, they’ll inform me. You won’t see them. But they’ll always be there.

The girls nod.

CORAL
Next week. Same time. Don’t come to the altar. Wait for me in the same place you did tonight.

EXT. INDIGO’S HOUSE – NIGHT

The girls arrive at the front door. Indigo unlocks it.

She turns around. Penny gives her a tight hug.

PENNY
You did it, Indie.

Indigo returns Penny’s embrace.

INDIGO
No, you did it.

Penny releases Indigo and glances at her plastic wristwatch. She scoffs, amused.

PENNY
I’m supposed to be home already. And I know your mom didn’t think to call my mom. Fuck it. I knew there was no way I wasn’t gonna get in trouble tonight.
Indigo utters a muted laugh.

PENNY
But if it’s not eleven o’clock, I
don’t legally have to be home yet.
Let’s see Susan try to argue her
way out of that one.

Penny hugs Indigo again.

PENNY
Next week.

INT. INDIGO’S HOUSE, LIVING ROOM - NIGHT

The door shuts O.S. Indigo enters and halts.

The isolated crackle of the record player resonates
throughout the room. A bottle of gin and a bottle of
seltzer water sit side by side on the table. An empty glass
sits beside them.

INT. INDIGO’S HOUSE, HALLWAY - NIGHT

Indigo stands at the edge of the living room and looks down
the darkened hallway. The only source of light spills out
from an ajar door. Indigo moves toward it.

Indigo arrives at the door and peers through the crack. She
hesitates for a moment before she opens the door.

BATHROOM

Indigo enters.

Charlotte lies against the toilet with her face in the
bowl. Her forehead rests on her folded arms on top of the
seat. She wears a bathrobe.

Indigo puts her hand on Charlotte’s back and gently rubs
it. Charlotte doesn’t respond.

MOMENTS LATER

Indigo hooks her arms around Charlotte’s chest and drags
her toward the door. Stagnant vomit floats in the toilet.
INT. INDIGO’S HOUSE, HALLWAY - NIGHT

The bathroom door sits wide open. Light floods the hallway.

A SERIES OF SHOTS of Indigo, over time, as she strains to drag her mother down the hallway. The task becomes more arduous with each SHOT. Little by little, she moves closer to the door to Charlotte’s room.

Indigo collapses with Charlotte in her arms, halfway toward her destination. Sweat glistens on her flushed forehead.

Charlotte stirs. Indigo looks down at her.

INT. CHARLOTTE’S ROOM - NIGHT

Indigo and Charlotte stumble into the room. Indigo holds her mother upright and leads her to the bed. Charlotte hangs on with an arm around Indigo’s neck. Her head droops toward the ground. Her hair sways back and forth.

MOMENTS LATER

Indigo helps Charlotte into bed.

MOMENTS LATER

Charlotte lies fast asleep in a fetal position on top of the bed sheets.

Indigo sits at the foot of the bed. She stares across the room at the easel with Charlotte’s portrait. Indigo’s C-fish drawing sits at its base. It covers half of the portrait’s scrawled note.

INSERT: “...mon cher. ...mon bien le plus precieux.”

INT. CORAL’S ROOM - NIGHT

Pillows block the room’s single basement window. Shelves of random occult trinkets abound. Coral’s Satanic robe hangs from a closed door.

Coral sits at a desk lit with black candles and incense. The stolen book lies open in front of her. Occult symbols covers one of the pages.
Coral’s rests her arm on the desk with her inner forearm turned up. Raw, bloody skin surrounds a tattoo in progress. One of the book’s symbols.

Coral dips a needle into a mortar of black ink and scratches it against her forearm to fill the tattoo in.

A shelf beside Coral displays a collection of human bones. It features ribs and fingers feature arranged in meticulous fashion, all scraped clean and bleached.

INT. PENNY’S HOUSE, DINING ROOM – DAY

Penny and Susan sit at a dinner table with their heads bowed and hands folded in prayer.

SUSAN
Please watch over Llewellyn in Darfur. Keep him strong and give him the voice to show these unfortunate people your way. Amen.

Susan starts to eat. Penny pokes at a plate of meatloaf.

SUSAN
You need to eat, Penny. You look like you’re coming down with something. I don’t want you missing any school.

Susan sets down her fork. Penny takes the hint. She cuts a slice of meat and eats it.

EXT. INDIGO’S HOUSE – TWILIGHT

Remnants of sunset paint the violet sky. Falsetto-laden heavy metal fills the SOUNDTRACK.

Indigo’s silhouette is visible through an illuminated window. She sits at her desk and draws.

INT. INDIGO’S ROOM – TWILIGHT

Indigo wears headphones connected to a walkman beside her. Scattered heavy metal tapes surround it. Indigo puts the finishing touches on a new drawing. She sets her red colored pencil down when she’s done.
She stands up and pins the drawing to the base of her wall with thumbtacks.

The drawing features a man being drawn and quartered by Satanists on black horses. His limbs tear at the joints and spurt red colored pencil across the paper.

Charlotte enters. She places a bowl of mac and cheese and a glass of milk on Indigo’s desk. She glances at Indigo’s drawing, turns and leaves.

Indigo sits down and shoves a forkful of food in her mouth. She stops and glances at the window beside her. She removes the fork from her mouth and swallows its contents.

Indigo removes her headphones and proceeds to the window. She pulls the blinds down.

INT. INDIGO’S HOUSE, BATHROOM – NIGHT

Indigo uses the fork to shovel mac and cheese from its bowl into the toilet. She flushes it down when she’s finished.

INT. INDIGO’S ROOM – NIGHT

Indigo returns with the empty bowl and sets it on her desk. She sits down, grabs the milk and guzzles every last drop.

INT. PENNY’S HOUSE, KITCHEN – NIGHT

Penny rinses dishes at the sink and loads them into an adjacent dishwasher.

EXT. PENNY’S HOUSE – NIGHT

The house is dark.

INT. BATHROOM – NIGHT

Penny enters and flicks on the light. She opens a medicine cabinet and removes a bottle of castor oil. She fills the cap with oil and swallows it with a grimace.

Penny returns the bottle to the cabinet and turns on the sink. She kneels in front of the toilet, opens her mouth and shoves her index finger down her throat.
INT. CAFETERIA - DAY

Indigo and Penny sit at an isolated table at the edge of the cafeteria, both pale with bags under their eyes. A brown lunch bag sits in front of Penny.

Indigo looks past Penny, across the cafeteria. Dustin carries a food tray and searches for a table.

PENNY
You haven’t slipped up again since Wednesday, have you?

Dustin notices Indigo. He smiles and raises his hand to wave. She looks away. His arm droops. His smile fades.

INDIGO
I didn’t exactly slip up—

PENNY
It’s okay. I know it’s hard.

Indigo glances back at Dustin as he wanders off into the cafeteria. His back is turned to her. She sighs.

INDIGO
Still just nibbles here and there. But only when I feel really sick. Otherwise, I just drink juice.

Penny nods.

INDIGO
What about you?

PENNY
Same as you. Just liquids. But I haven’t eaten since Saturday.

Indigo attempts to nod. A shiver runs up her shoulder and disrupts the gesture. Penny takes note.

She reaches into her lunch bag and retracts a sandwich wrapped in plastic.

PENNY
You want my sandwich?
Indigo looks at her.

**PENNY**
If you need it, you need it.

**INDIGO**
I’ll be fine.

**PENNY**
You sure?

Indigo picks up Penny’s sandwich and stands up. She snatches up Penny’s lunch bag. She carries both objects to a nearby trashcan and chucks them.

**EXT. STREET – NIGHT**

The girls approach the spot they first met Coral. Coral emerges from the forest and stops before them.

**EXT. ALTAR – NIGHT**

Penny and Indigo kneel before the candlelit altar. Coral stands behind it in her purple robe.

**CORAL**
I’ve spoken to the others. So far, so good. But last time was just to weed out the weaklings. It doesn’t mean they’ve accepted you.

Coral leans forward.

**CORAL**
Tonight, you’ll show us who you really are.

Coral emerges from behind the altar and kneels before of the girls.

**CORAL**
Give me your hands.

The girls do so. Coral reaches into her robes and produces a crumpled plastic bag full of shriveled peyote buttons.
CORAL
The Indians use peyote in sacred vision quests. We happen to find these rituals very useful.

Coral reaches into the bag and produces a button.

CORAL
A Satanist’s mind must be sharp, clear and focused. Drugs are the key. They open the mind to higher planes of perception.

Coral holds the button over her head.

CORAL
This peyote has been blessed with unholy water. Eat it and you will invoke Satan.

Coral places the button in Penny’s left hand.

CORAL
With this blessed drug, Satan will grant you the vision to skrye into yourself and become one with the darkness inside you.

Coral retrieves a second button and places it in Indigo’s open palm.

CORAL
Otherwise, you’ll be exposed for the nothingness you are.

Coral stands and returns behind the altar.

CORAL
Now... Bring Satan to the forest. Your path to freedom begins here.

The girls place the peyote into their mouths and chew. Penny gags. Indigo grimaces. It takes both of them a moment to ingest the drug. The candles flicker on the altar.
Wax drips several inches lower than before.

The girls sit in a triangle with their eyes closed and their backs against the trees. They face inward toward the center of the circle.

Indigo opens her eyes.

INDIGO
How long is this supposed to take?

CORAL
As long as it has to.

Coral opens her eyes. She doesn’t look at Indigo.

CORAL
It helps if you don’t talk.

Indigo shuts her eyes.

The candles burn lower still. The girls haven’t moved.

The forest is still and silent. The flames on the candles burn straight without flicker. A moment later, they twitch for an instant, almost in unison.

Silence.

A gentle breeze infiltrates the circle. The candles dance. The wind lifts the leaves off the ground. Their rustle echoes through the forest.

Penny gasps. Her eyes burst open. Her pupils, black holes.

Indigo opens her eyes and looks at Penny.

CORAL
Satan is here.
LATER

Penny lies in the center of the circle. Her fingers twitch and probe the earth around her. Her breath shudders. Her eyes stare off, lost in space.

Indigo watches her.

Coral glances at Indigo through the corner of her eye.

Indigo flicks her gaze toward Coral for a moment then returns it to Penny.

CORAL
He’s not sure about you.

INDIGO
He will be.

CORAL
Maybe you’re not letting him in.

INDIGO
I am.

Coral glances at Penny. Penny strokes her arms through the leaves in long, wavelike motions.

CORAL
Isn’t she amazing?

Penny’s hands flick leaves into the air around her.

CORAL
She has the predisposition.

Penny rolls her head in Indigo’s direction. Her eyes stare straight through her friend.

CORAL
You, on the other hand, might be in for a long wait.

Indigo rolls her eyes.

Penny attempts to form words but can’t. Indistinct murmurs spill from her lips.
Indigo gasps. Her jaw falls open. Coral turns toward her.

Indigo’s short of breath. Her lip quivers. She looks like she’s about to say something. Coral anticipates it.

After a moment, Indigo turns and vomits behind the tree.

EXT. STREET - NIGHT

Indigo and Penny head down the sidewalk alongside the forest. Penny drags her feet behind Indigo. Her glassy eyes struggle to focus.

EXT. PENNY’S HOUSE - NIGHT

Penny fumbles her house keys before the front door. Indigo grabs her hand and helps her unlock the door. Penny enters the house and shuts the door in Indigo’s face.

EXT. STREET - NIGHT

Indigo stumbles down the pavement alongside the forest. A gurgle escapes her throat. She spits cloudy saliva onto the sidewalk.

Leaves rustle in the darkness. Indigo turns toward the forest.

Nothing.

A moment later, a gust of wind blows. Several leaves tumble out from the forest.

INT. INDIGO’S ROOM - NIGHT

Indigo climbs into bed in an oversized t-shirt. She turns off the light on her nightstand and settles in.

LATER

Indigo awakens. She glances at the digital clock on the nightstand. 3:55. Indigo flips on the light.

INT. INDIGO’S HOUSE, KITCHEN - NIGHT

Indigo fills a glass of water at the sink. She takes a slow sip, lowers the glass and takes several deep breaths.
After a moment, she sits at the table and takes another sip of water. Halfway through it, she spits the water back into the glass, runs to the sink and vomits.

MOMENTS LATER

Indigo turns the sink on high to rinse its contents.

INT. INDIGO’S ROOM – NIGHT

4:05. Indigo turns off the light and settles back into bed. She stares at the wall of drawings across from her. The shadows of trees branches dance upon it.

Indigo shuts her eyes. A church bell rings in the distance. Indigo opens her eyes. She waits. Silence.

Indigo shuts her eyes again. A second bell alerts her.

Two human shadows stand cast against the wall of drawings. Indigo draws the covers up to her chin.

A third bell rings. A streak of red flashes across one of the shadows. A trace of it lingers like a tear in space fabric. Indigo stares at it, entranced.

After a moment, it erupts with bright light. The room starts to spin. Faster and faster until it melts away.

EXT. FOREST – NIGHT (PEYOTE TRIP)

Indigo’s bed sits in a clearing, enshrouded in a haze of intense light and stark shadows. Indigo lies under the covers. Textures around her ungulate and flicker with psychedelic colors.

Her eyes flick toward the foot of the bed. Penny and Coral emerge from the darkness in fiery red robes and corpse paint accented with Satanic doodles. Jagged twigs protrude from their foreheads, forming small horns.

They approach the foot of the bed. The leafy ground ripples beneath their feet like water.

Coral reaches out and rips away the bed sheets. A layer of thorny vines underneath covers Indigo up to her shoulders.
A moan emits from beside her. She rolls her head to the side. Charlotte lies in a fetal position in bed covered from head to toe in vines. She clutches a bottle of wine.

Penny swoops down upon the bed and snatches up a handful of vines over Indigo’s belly. She produces a stone dagger and slices it in half. Vines go slack across Indigo’s legs and chest. She gasps.

Charlotte whimpers. Thorns dig into her face and neck. Rivulets of luminous blood weep from the wounds.

Penny slips her dagger under several vines wrapped around Indigo’s arm and cuts them. Charlotte cries in pain. Vines tighten around her face and body and abrade her pale flesh.

Penny cuts the vines from Indigo’s other arm. Charlotte contorts in agony. Bundles of vines rip into her eyes and mouth. The bottle in her hands cracks.

Penny slices the loose vines from Indigo’s chest. Charlotte shrivels, mummified by vegetation. The wine bottle bursts.

Penny grabs Indigo’s wrist and pulls her free from the vines. Dried blood and old wounds cover Indigo’s body.

Charlotte bellows in torment. Vines slither over her body and devour her.

Penny pulls Indigo off the bed. Indigo collapses onto the ground. Leaves splash up around her like lava.

END PEYOTE TRIP

INT. INDIGO’S ROOM - DAY

Indigo lies asleep in a fetal position. Her fingers clutch the bed sheets tight to her body.

Charlotte enters and rubs her shoulder.

CHARLOTTE

Indie...

Indigo awakens with a jolt. She moans and curls up tighter. Charlotte strokes her back. Indigo flinches in pain. Charlotte recoils her hand.
INDIGO
Don’t touch me!

CHARLOTTE
I’m sorry.

INDIGO
(groggy)
What do you want?

CHARLOTTE
We have to go to Penny’s house.

INT. DINING ROOM – DAY

Susan sits at the head of the dinner table. Indigo and Charlotte sit to one side of her. Penny sits on the other. Charlotte holds a purse in her lap. A manila folder sticks out from it.

A pile of Penny’s Satanic doodles lies splayed out in front of Susan. She holds up a Bible in both hands.

SUSAN
My first instinct would be to use God’s word to explain why this...

Susan nods toward the doodles.

SUSAN
...is wrong.

Susan sets the Bible on the table.

SUSAN
But given the circumstances, I think it’s best I be direct.

Susan slides the Bible aside and turns to Penny.

SUSAN
You think you’re grown up? Let’s have a grown up conversation.

Susan looks between Penny and Indigo. She picks up a crude drawing of goatish demons stripping a nun naked and violating her with medieval weapons.
SUSAN
If this is what you think is cool, you should really learn what Satanists do to teenage girls.

Penny smirks.

SUSAN
They kidnap them. They take them to dark basements and they rape them.

CHARLOTTE
Susan—

SUSAN
They rape them until they’re broken and hopeless. Then they addict them to heroin and force them into child prostitution—

PENNY
That’s just talk show bullshit—

SUSAN
When the girls get pregnant, they’re forced to have abortions.

CHARLOTTE
I think they ge—

SUSAN
And the Satanists eat the boiled fetuses.

Charlotte squirms in her seat.

PENNY
You don’t know what your talk—

Susan jerks her head toward Penny.

SUSAN
And when they’re through with you, they sacrifice you to the Devil!

Silence.
SUSAN
Then move onto the next girl.

Susan slaps down the drawing in her hand.

SUSAN
The Church of Satan is just a stone’s throw away and they prey on teenage girls like you. If going to Hell’s not deterrent enough for what you’re doing, maybe this is.

PENNY
There’s no proof.

SUSAN
Why take the chance?

PENNY
I’m not.

Penny glances across the table.

PENNY
They’re just drawings.

SUSAN
They’re evil. And God will hold you accountable for it.

Susan looks between Indigo and Penny.

SUSAN
I don’t understand. How could you be so fascinated by Satan when all his followers want is to hurt you?

PENNY
(sarcastic)
Maybe I’m a Satanist.

Susan turns pale. She balls one hand into a fist.

SUSAN
I don’t know who you are anymore.

Susan takes a moment to regain her composure.
SUSAN
Let’s go outside.

EXT. PENNY’S HOUSE, BACKYARD – NIGHT

Susan and Penny stand in the middle of the lawn. Penny clutches a stack of her drawings to her chest.

A rusty metal bucket sits between the two of them. A fire burns inside of it.

Indigo and Charlotte sit at a table on a nearby patio.

SUSAN
I think it’d be best if you did this yourself.

Penny snorts. She holds up the stack of her drawings and tears it right down the middle.

Penny folds the two halves. She tears off smaller scraps of paper, crumples them up and chucks them into the flames. She continues until there’s nothing left.

SUSAN
Needless to say, you’re grounded. Two months. I’ll be picking you up after school from now on.

Penny does a snotty shrug and steps away from the bucket. Susan turns to Charlotte.

SUSAN
Indigo’s not my daughter, Charlotte. And I wouldn’t presume to tell you how to discipline your own child. But I did ask you to bring her drawings.

PENNY
(to Susan)
You didn’t.

Penny whirls toward Charlotte.
Indigo turns to her mother. Charlotte hangs her head and produces the folder from her purse. Several of Indigo’s drawings protrude from it.

Charlotte turns to Indigo with a look of guilt.

INDIGO
I’ll do it!

Indigo snatches the folder from Charlotte and marches to the bucket. She stops before it and produces a handful of her drawings. She stares at them for a moment then looks into the fire.

Charlotte stands up.

CHARLOTTE
Stop.

Everyone turns to Charlotte. Charlotte turns to Susan.

CHARLOTTE
I’m not excusing her. I hate those drawings. I hate them.

Charlotte looks at Indigo.

CHARLOTTE
But you don’t have to do that here, Indigo. Not in front of everyone.

Charlotte extends a hand.

CHARLOTTE
Give them to me.

Indigo turns and hands the drawings to Charlotte.

CHARLOTTE
I’m sorry, Susan.

Susan gives a subtle nod.

INT. CHARLOTTE’S CAR – DAY

Charlotte drives through the neighborhood. Indigo looks out the window.
CHARLOTTE
Why did Penny say she was a Satanist?

INDIGO
It’s not a big deal. Don’t worry about it.

CHARLOTTE
If we hadn’t been there, I think Susan might’ve hit her.

INDIGO
She talks to this girl at school who says she’s a Satanist. Girls are dumb. They say a lot of things.

CHARLOTTE
What’s her name?

INDIGO
I don’t know.

Charlotte sighs.

CHARLOTTE
I’ve watched you draw since you were three years old. But I look at your drawings now and for the first time, I feel like I have no idea who made them.

INDIGO
Artists evolve. You should know that better than me.

Indigo glances at the purse at Charlotte’s side. The folder of drawings pokes out. Indigo nods toward it.

INDIGO
What are you gonna do with those?

Charlotte shrugs.
CHARLOTTE
You can have them. No sense in me
doing anything with them. You’ll
just make new ones.

INT. CHURCH, HALLWAY – DAY

Penny and Susan stand in front of a wooden door. Susan
knocks on it.

BERNARD (40s), a bespectacled pastor, opens the door. He’s
handsome with salt and pepper hair and kind eyes. He gives
Susan a warm smile and extends a hand. She shakes it.

BERNARD
Good to see you again, Susan.

SUSAN
Good to see you, Bernard. I just
wish it were happier circumstances.

Bernard throws up a dismissive hand.

BERNARD
Please. This is what I do. More so
since your husband’s been away.
He’s left some big shoes to fill.

Bernard turns to Penny.

BERNARD
How are you, Penny?

PENNY
Fine.

Bernard gestures to the door.

BERNARD
Step inside my office.

INT. BERNARD’S OFFICE – DAY

A tastefully furnished office.

Bernard sits behind a desk. A window behind him lets a warm
sunshine spill in. Penny takes a seat across from him.
BERNARD
I think we’d both agree it’s a waste of time to beat around the bush. What did you say to your mother that brought you here today?

PENNY
I said I’m a Satanist.

Bernard cracks a smile.

BERNARD
Are you now?

INT. CHURCH, HALLWAY – DAY

Susan sits in a plastic chair beside the office.

The door opens. Penny emerges. Bernard appears behind her. Susan stands up.

BERNARD
Have a seat, Penny. I’m going to have a word with your mother.

INT. BERNARD’S OFFICE – DAY

Bernard sits at his desk. Susan sits across from him.

BERNARD
Would you like to guess what I have in my desk drawer right now?

Susan furrows her brow.

BERNARD
Heavy metal tapes. We confiscated them from a pair of boys this past Sunday School. Dreadful artwork. Ghastly names like Napalm Death. Carcass. Autopsy. And the music...

Bernard whistles.
Consequently, one of the groups is playing a heavy metal festival next week about half an hour from town. The event’s been subject to some protest. Naturally, we were concerned so we called up the promoters to discuss it. You know what they told us? The groups use Satanic imagery as a gimmick just to sell more records. After that, we decided to let it go.

Let it go?

Bernard nods. He opens his desk drawer, sifts through it and produces a piece of paper covered in Penny’s doodles.

Pentacles, inverted crosses, brutal violence... It’s offensive and I don’t condone it.

Susan nods.

But as far as genuine Satanism is concerned, it carries about as much weight as the tapes in my desk. I’d take it with a grain salt. Penny’s growing up. Finding out who she is. That means questioning authority. This is a close knit Christian community. It’s only natural Penny might find the idea of Satan attractive. But I can’t imagine it’ll hold her interest for long.

I’m sorry, Bernard, but I have to take this seriously. Three girls are dead. Killed. The most violent crimes this town has ever seen. And it all happened after the backlash against the Church of Satan.
BERNARD
You know as well as I do, Susan, that there’s no proof the Church of Satan was involved in those murders. We can only speculate and I don’t think that’ll do anything but keep us up at night. The last murder was over two summers ago.

SUSAN
I know there’s no proof. I can only believe what I believe. Maybe I can’t convince you. But we both know that Church is dangerous. In more ways than one. We have to protect our children.

BERNARD
Then you need only continue doing what you’ve been doing. Stay vigilant and promote good Christian values. Satanists have tricked people into thinking they have power and numbers. But they’ll never be as powerful as we are. Not in a million years.

Susan sighs.

SUSAN
Look. Penny doesn’t always listen to me. I have to fill the role of two parents while Llewellyn’s gone and he expects a lot from me. There has to be something else I can do.

BERNARD
What about her friend? Indigo.

SUSAN
What about her?

BERNARD
You say she doesn’t go to church and she has a troubled home life. You don’t think that could’ve rubbed off on Penny?
Susan stiffens.

SUSAN
Penny had a falling out with another group of girls last year. Indigo’s the only friend she has left. If I tried to come between them, I’d turn my own daughter against me.

BERNARD
Well, it seems the two won’t be seeing much of each other for a while, being grounded and all. See if you don’t notice any changes in Penny’s behavior.

Susan nods.

BERNARD
Adolescence is a bumpy road. But you have to do what you feel is right, Susan.

INT. PENNY’S ROOM – NIGHT

Penny sits at her desk in front of a sheet of algebra homework. She turns as Susan calls her name.

Susan enters with a cordless phone. She hands it to Penny.

SUSAN
Your father.

Penny turns pale.

LATER

Penny sits upright and attentive on the bed and holds the phone to her ear.

Susan stands at the desk in the background and reviews Penny’s homework. She scribbles something at its base with a pencil and exits.

LLEWELLYN (40s) speaks on the other line, calm but stern.
LLEWELLYN (V.O.)
It’s an unforgiving world here. People suffer everyday and they’re not always willing to accept the help I have to offer. I’m not the Red Cross. I don’t have any quick fixes. I have to work very hard to get people to believe in me. What gets me through is thinking about the next time I can pick up a phone and talk to my family. I shouldn’t have to hear that you’ve caused any grief back home.

PENNY
I’m really sorry.

LLEWELLYN (V.O.)
That’s about all you’ve been saying this whole time. Sorry. Have you apologized to your mother?

PENNY
No.

LLEWELLYN (V.O.)
There’s one right path, Penny. Whether you hear it from me or your mother, it’s God’s path. When you experiment with Satan, you risk everything. God’s not going to let it slide just because you’re fifteen. Now you sit there and tell me everything I want to hear but your mother says you’ve shown no interest in correcting your behavior. It makes me wonder if I’m not needed back home.

Penny sinks.

LATER
Penny sits at her desk and stares at her homework sheet. The last problem is circled in pencil. Susan’s note is scrawled in pencil.
INSERT: “Try again.”

Penny groans and glances at the clock on the nightstand behind her. 8:45.

Penny turns to the door. She creeps up to it and shuts it, careful not to make a sound. She turns around and looks to a nearby window.

EXT. PENNY’S HOUSE – NIGHT

Penny climbs out the window from her darkened bedroom. She shuts it behind her and takes off across the lawn.

EXT. ALTAR – NIGHT

Coral stands behind the candlelit altar.

Indigo and Penny enter the circle from the darkness. Coral’s eyes fall on Indigo.

CORAL
What are you doing here?

The girls stop. Penny looks back and forth between Coral and Indigo.

CORAL
You failed the last test.

INDIGO
I didn’t fail.

CORAL
You left before you had a vision. You failed.

INDIGO
You said I was free to go.

CORAL
You were free to go. That doesn’t mean it was the right choice.

Indigo shakes her head.
INDIGO
It doesn’t matter. Because I did have a vision.

CORAL
I saw your eyes. You were watching her the whole time.

Coral gestures to Penny.

CORAL
If you really had a vision, you wouldn’t be able to see her. You’d be somewhere else entirely.

INDIGO
I came home that night and I had a vision. I don’t care if you think I’m lying. I saw things you’ve never seen before in your life.

Coral steps out from behind the altar.

INDIGO
Satan came to me. He showed me the darkness inside me. Like you said. He decide who passes and who fails.

Indigo turns to Penny.

INDIGO
I told you what I saw.

Penny jerks her head toward Indigo.

INDIGO
I know you believe me.

Penny turns to Coral.

INDIGO
Tell her.

Penny looks back at Indigo. Indigo pleads with her eyes.
CORAL
You don’t have to listen to her, Penny. She can’t make you.

After a moment, Penny turns back to Coral.

PENNY
She’s not making me.

LATER

Indigo sits alone before the altar.

EXT. FOREST - NIGHT

Penny and Coral stand in the darkness. The altar glows in the distance.

CORAL
I didn’t tell you because you didn’t need to know. If you want to be a Satanist, you’ll be one with or without her.

PENNY
I know. But I want her here.

CORAL
It’s not just the last test. She’s not like us. None of this comes easy to her. She has to struggle.

PENNY
She hasn’t seen the dangers of Christianity first hand like I have. But she’ll learn.

CORAL
You don’t learn. You’re either one of Satan’s children or you’re not.

PENNY
She is. She just doesn’t know it.

CORAL
I know she’s your friend. I wanna trust her. So why should I?
PENNY
She’ll do whatever we say. Whatever it takes to prove herself.

Coral considers this.

CORAL
The next test’s the most important of all. If she fails, it’s over.

LATER
The three girls sit in a circle before the altar and pass a joint, their eyes inflamed with weed. Coral holds a black velvet bag in her lap. She smokes the last of the joint and puts it out on the ground.

CORAL
As Satanists, we must be one. We must share our power. Our visions. Our darkness.

Coral produces a bag of peyote from her pocket. She pops a button in her mouth and passes the bag to Penny. Penny takes a button and passes it to Indigo.

CORAL
If you are one with your darkness, share it with your sisters.

Coral’s eyes lock on Indigo. Indigo takes a button and hands the bag back to Coral. Coral stows it.

CORAL
To do that, we must share our blood.

Coral reaches into the velvet bag. She produces a silver chalice and places it on the ground before her.

CORAL
Like Jesus Christ and his legions of oppressors.

Coral removes a plastic thermos from the bag. She unscrews the top and pours its contents into the chalice. Blood.
CORAL
Drink deep and let it wash the Christian filth from your souls.

Coral fills the chalice to the brim. She seals the thermos and returns it to the bag.

INDIGO
Your blood?

Coral raises her left forearm. Scabs of self-mutilation cover its underside.

Coral lifts the chalice to her lips. She brings it back. Her lips glisten with sanguine substance.

Coral passes the chalice to Penny. Penny drinks deep. She retracts the chalice with a gasp and takes another gulp. Finished, she passes it to Indigo.

Indigo stares at Coral. Coral stares right back.

Indigo takes a long drink from the chalice. She holds the blood in her mouth. Her bottom lip twitches. She swallows and passes the chalice back to Coral.

CORAL
Now it’s your turn to share.

Coral reaches into her robe and produces two razorblades. She hands one to each of the girls and passes the chalice to Penny.

CORAL
You know what to do.

Coral narrows her eyes at Indigo.

Penny raises her forearm. She drags her razor across it in vertical slashes. She repeats several times. Blood weeps from the fissures. Penny holds the chalice up to her wounds and lets them drain into it.

Penny passes the chalice to Indigo. Indigo takes it and sets it between her legs.
Indigo looks at her forearm. She holds up her razor and rubs its edges between her fingers. It snaps. She winces. Blood wets her fingertips.

Indigo takes a deep breath and makes several quick swipes across her flesh with half a razor. The wounds are shallow and dry. Penny turns to Indigo with stoned eyes.

PENNY
You’re not doing it right.

Penny extends a hand.

PENNY
Let me help you.

Penny takes Indigo’s arm. Indigo submits. Penny drags her razor across Indigo’s arm. It cuts slow and easy. Blood trickles from the vertical slit. Penny makes a second incision beside it and nods to Indigo.

Indigo picks up the chalice and holds it under her arm. Penny guides her arm to collect the blood.

Indigo blinks. A tear streaks across her blank face.

MOMENTS LATER

Indigo clutches a bloody arm to her chest. Penny lets her own bleed out at her side. Blood drips from their mouths.

Coral drinks deep from the chalice across from them. She lowers it and stares at Indigo. She grins. Blood spills across her chin.

EXT. ALTAR – NIGHT (PEYOTE TRIP)

Psychedelic landscape abounds.

Indigo lies against a nearby tree and trips. She watches Penny and Coral kneel before the altar.

Corpse paint smears their faces, blotchier and more virulent than before. Massive tree branches protrude from their heads like antlers, wild and jagged.
Coral touches her finger to Penny’s outstretched forearm. Black Satanic symbols erupt across Penny’s flesh.

LATER (PEYOTE TRIP)

Indigo kneels between Penny and Coral. Both clutch tree branches like the ones in their own heads. They point the sharpened ends toward Indigo’s head. Their move their lips but no sound comes out.

After a moment, they drive their branches through Indigo’s skull. Indigo screams. Fiery blood explodes from her forehead and streams down her face in torrents.

LATER (PEYOTE TRIP)

Branches protrude from Indigo’s head the same as Penny and Coral. She kneels before the altar with her arms outstretched, her head laid back and her neck exposed.

Coral stands before her. She touches Indigo’s neck with her index finger. A collar of thorny vines sprouts around it. The vines contract and liberate blood from Indigo’s throat.

Coral touches Indigo’s outstretched arms. Shackles of vines wrap around her wrists. Thorns tear into her flesh.

LATER (PEYOTE TRIP)

Indigo kneels with the vines around her wrists and neck.

Penny skips forth from the shadows. She snatches a loose vine from the ground and takes off into the darkness. More vines lift up off the ground and yank Indigo by her shackles after Penny.

LATER (PEYOTE TRIP)

Penny drags Indigo through the darkened forest by a vine leash. Indigo screams in agony. Sharp branches whip and scrape her face and leave bloody gashes.
CLOSE UP

The branches have become disembodied hands. They break off twigs from Indigo’s “horns” and smear blood across her anguished face.

END PEYOTE TRIP

INT. CHARLOTTE’S ROOM – NIGHT

Charlotte sleeps in the darkened room. Incessant ringing of the doorbell awakens her. Charlotte awakens and scrambles out of bed.

EXT. INDIGO’S HOUSE – NIGHT

Charlotte opens the front door and gasps. A disoriented Indigo collapses before her. Blood trickles from ragged wounds on both arms. The wounds form Satanic symbols.

Indigo vomits blood at Charlotte’s feet. Charlotte shrieks and takes Indigo into her arms. She looks up. Rapid footsteps clap down the darkened street beyond and disappear into the distance.

INT. INDIGO’S HOUSE, BATHROOM – NIGHT

Charlotte drags Indigo into the bathroom and props her up on the toilet seat.

MOMENTS LATER

Indigo sits on the toilet sprawled against its tank. Her bloodshot eyes stare off in a daze. Charlotte douses each of her arms with rubbing alcohol. Indigo doesn’t react.

INT. HOSPITAL ROOM – NIGHT

Indigo lies on a bed, unconscious. A tube carries maroon stomach contents from her nostril to an IV bag beside her. Gauze dresses her wounded arms.

Charlotte stands beside the bed and monitors the IV. Her eyes are puffy and damp.
INT. HOSPITAL, HALLWAY - NIGHT

Charlotte and GENE (40s), a male doctor, stand by the door to Indigo’s room. Gene sports glasses and a goatee.

GENE
We also came across several prescription tranquilizers. These are the drugs that left her in the state you found her on your doorstep. Good news is she’s going to pull through. You’re very lucky, Charlotte. At a higher dose, things could’ve been much worse.

CHARLOTTE
What’s the bad news?

GENE
What?

CHARLOTTE
You said the good news is she’s going to pull through. What’s the bad news?

GENE
I wouldn’t say there is any bad news yet. But there is some cause for concern. The blood in her stomach. It’s not hers. Not only that, it’s not human blood.

Charlotte doesn’t react. She just stares at Gene. She slumps against the wall. Her eyes stare straight ahead.

Gene clears his throat.

GENE
I’d like to run some more tests. I’m pretty sure we can solve this mystery. If anything else comes up that we need worry about, we’ll nip it in the bud.

Charlotte nods. Gene notes her expression and places a hand on her shoulder.
GENE
It’s going to be okay, Charlotte.

CHARLOTTE
Thanks, Gene.

INT. HOSPITAL ROOM - DAY

Remnants of dawn linger outside.

Indigo sits awake in bed with an IV tube attached to her arm. Charlotte sits in a chair beside her.

CHARLOTTE
Who did this to you?

Indigo doesn’t respond.

CHARLOTTE
Who the fuck did this to you?

INDIGO
I did it to myself.

CHARLOTTE
I guess Penny did it to herself too, right?

Indigo looks up.

CHARLOTTE
Penny and Susan left the hospital a few hours ago.

INDIGO
How do you know I still didn’t do it to myself?

CHARLOTTE
I know when you’re lying to me. I watch you lie to me all the time.

Charlotte utters a mirthless laugh.
CHARLOTTE
You know, I always wondered what things would be like when you got to high school. I always figured you’d be out meeting boys, sneaking off to parties...

Charlotte snatches up Indigo’s wrist and shakes it.

CHARLOTTE
What the fuck is this?! Are you stupid?!

INDIGO
I’m not stupid!

Indigo jerks her hand away from her mother.

CHARLOTTE
Drinking blood isn’t stupid? You think getting your stomach pumped is bad? There could be any number of diseases and parasites inside you. Look at your arms. You almost cut a vein. Do you have any idea how much drugs they found in your system? You could’ve ended up a vegetable.

INDIGO
I don’t see why you care so much.

CHARLOTTE
Of course, I care!

INDIGO
You never get mad at me. You let me get away with everything. You had to wait until I was in the hospital to care about me at all.

CHARLOTTE
That’s not true!

Charlotte tears up.
CHARLOTTE
I love you. The last thing I want
is to drive you away. But I don’t
want to make you feel suffocated.
I know you don’t want me to cling
to you. I want you to be free to
learn how to be your own person.
It’s not like I haven’t taught you
anything to do that with.

Charlotte wipes her eyes.

CHARLOTTE
But I can’t always think that way,
can I? You’re fifteen. I have to
worry about you doing drugs,
getting pregnant... I didn’t think
I’d have to worry about you hurting
yourself but I guess I do.

INDIGO
You don’t think you hurt yourself?

Indigo leans forward.

INDIGO
How many times have I had to rescue
you because of the shit you’ve done
to yourself. Maybe this is all new
to you but me? Been there! Fucking
done that! And not just once either!

Charlotte purses her lips.

INDIGO
Don’t pretend you know what it’s
like to have to take care of
someone and be afraid of what
they’re gonna do to themselves next.

Indigo leans back into bed. Charlotte composes herself.

CHARLOTTE
I can’t argue with anything you’ve
just said. But tonight, you’re the
one who’s in the hospital. Not me.
Indigo sighs.

CHARLOTTE
Something has to change.

INT. BERNARD’S OFFICE – DAY

Penny takes a seat at the desk across from a grave Bernard. Gauze covers both her arms.

BERNARD
Do you know the main difference between Christianity and Satanism?

Penny shrugs.

PENNY
Good and evil?

Bernard shakes his head.

BERNARD
Exclusivity. Here, everyone is welcome. Everyone.

Bernard lets his words sink in.

BERNARD
The Church of Satan is a much more elitist organization. They only want the best. The strongest of the strong. You have to be as good as they want you to be or else you won’t last.

Bernard leans back.

BERNARD
Do you think you’re good enough to run with these people? Because they can smell a fake a mile away.

Penny narrows her eyes. She digs her fingers into the gauze around one of her arms. She tears the fabric away to reveal sutured wounds underneath encrusted with scabs and dried blood. They bear Satanic symbols.
PENNY
Does this answer your question?

EXT. ALTAR - DAY

Coral stands before a rain drenched altar. She holds a butcher knife and a black garbage bag.

Stubs of dried wax sit atop the altar. The twig pentacle lies in pieces at its base. Rainwater fills the surrounding bowls. The dead pigeon lies soggy and rotten amongst them.

Coral picks up the pigeon by its tail feathers and drops it in the garbage bag.

MOMENTS LATER

Coral empties the bowl contents into the garbage bag.

MOMENTS LATER

Coral scrapes the wax off the top of the altar with the butcher knife into the garbage bag.

MOMENTS LATER

Coral collects the bowls at the altar’s base in a stack.

EXT. CORAL’S HOUSE, BACKYARD - DAY

Coral emerges from the forest through a chain link gate into the backyard of a one-story suburban house. She drags the bare altar behind her and sets it beside a small shed.

INT. CORAL’S HOUSE, SHED - DAY

Coral opens the door to a cluttered interior and drags the altar inside.

INT. INDIGO’S HOUSE, KITCHEN - DAY

Charlotte sits at the table and sifts through a stack of mail. She sets reviewed letters aside. She stops at one of the letters. She sets the stack aside and opens the envelope. It contains a detailed letter on official paper.

Charlotte reads the letter. Several phrases catch her eye.
Charlotte finishes the letter and sets it down. A thousand-mile stare lingers in her eyes.

INT. CAFETERIA – DAY

Indigo and Penny sit at an isolated table. Long sleeves cover their bandaged arms.

PENNY
That classroom’s empty during fifth period. It’s perfect.

INDIGO
How are we both supposed to go without looking suspicious?

PENNY
Only I have to go. Nobody’s making you wait for your mom after school. You can just meet us in the woods when you get out.

Indigo takes a bite of cafeteria pizza.

INDIGO
Coral hates me.

Penny furrows her brow.

PENNY
No she doesn’t.

INDIGO
She wants me to fail.

PENNY
You passed the last test with flying colors. Why would she want you to fail?

INDIGO
She doesn’t want me in the Church.

Indigo stuffs her face with another bite of pizza.
PENNY
What’s wrong with you?

INDIGO
(muffled)
Nothing.

PENNY
You’re lying.

Indigo chews her pizza.

PENNY
You feel bad, don’t you?

Indigo swallows.

INDIGO
About what?

PENNY
Your mom.

INDIGO
Why would I feel bad—

PENNY
It’s okay, Indie. I know.

Indigo stares at Penny, exposed.

PENNY
But if you don’t come out tonight, you’re stuck.

INDIGO
What do you mean?

PENNY
Your mom’s never gonna change. She can try to act like my mom for a while. But she’ll always be fucked up. And so will you if you stay with her. You’re better off with people who really care about you.

Penny touches Indigo’s hand.
PENNY
She should feel bad. Not you.

INT. INDIGO’S HOUSE, KITCHEN - DAY (FLASHBACK)

Charlotte sits at the table. Her head hangs over a stack of mail. She clutches the doctor’s letter in her hands.

Indigo enters. She stops before the doorway.

INDIGO
Mom?

Charlotte doesn’t respond.

INDIGO
Are you okay?

No response. Indigo takes it as her cue to leave.

INT. CHARLOTTE’S CAR - DAY (FLASHBACK)

Charlotte drives down a neighborhood street. Her eyes fix straight ahead.

Indigo sits passenger. She turns to Charlotte.

INDIGO
I’m sorry about what I said at the hospital.

Charlotte doesn’t react.

INDIGO
I’m sorry for everything.

No response. Indigo looks down at her shoes.

INDIGO
I hate myself for it.

Indigo anticipates a response. Nothing.

Indigo turns and looks out the window.

INDIGO
I just wanted you to know that.
Indigo watches the houses pass by outside.

CHARLOTTE
Don’t forget I’m picking you up after school.

END FLASHBACK

INT. SCHOOL, GIRLS’ BATHROOM – DAY

Indigo sits on a toilet in a locked stall. She wipes tears from her eyes with a sheet of toilet paper.

INT. SCHOOL, HALLWAY – DAY

Penny emerges from a classroom and proceeds down the empty hallway. She carries a hall pass.

INT. EMPTY CLASSROOM – DAY

Penny enters and quietly shuts the door behind her.

She scans the room. A row of windows looks out upon a deserted blacktop. Penny heads toward the nearest window.

Footsteps outside. Penny freezes halfway across the room at the sound of footsteps. The footsteps grow louder. Penny darts behind a nearby desk. A group of TEACHERS pass by the window in the classroom door.

Penny waits for a moment then heads for the window furthermost window. She pushes it open. She glances back at the door before she climbs through the opening and takes off across the blacktop.

EXT. SCHOOL, PARKING LOT – DAY

Charlotte leans against the hood of her car parked near a back entrance to the school. Scattered TEENAGERS emerge from the double doors. Charlotte watches them and taps an anxious foot on the concrete.

She glances at her watch. She sighs and gets into her car.

INT. CHARLOTTE’S CAR – DAY

The car clock reads 3:25.
Charlotte sits with her head slumped against the steering wheel. The last of a cigarette burns between her fingers.

A door slams outside. Charlotte jerks her head up and flicks her eyes toward the school entrance.

Susan hastens across the parking lot from the double doors. Unkempt hair mars her face. Charlotte watches her pass the car. Susan doesn’t take notice.

Charlotte exits the car.

EXT. PARKING LOT – DAY

Charlotte tosses her cigarette aside and hurries after Susan. She calls out her name. Susan whirls around with frantic eyes. Charlotte stops in front of her.

CHARLOTTE
What’s wrong?

EXT. FOREST – DAY

Indigo heads through the forest.

Penny stands in the distant clearing. Indigo hastens ahead.

EXT. ALTAR – DAY

Penny stands in a dead patch where the altar once was.

Indigo emerges from the trees.

INDIGO
Where’s Coral?

EXT. FOREST – DAY

Penny leads through the forest.

A gunshot rings out nearby. Indigo flinches. Penny doesn’t. A second shot rings out. They continue in brief intervals of several seconds.
MOMENTS LATER

The girls enter a clearing. Coral stands several feet ahead of them with her back turned. Two animal cages sit on the ground beside her. She holds a bebe rifle.

Coral fires at a distant target. The girls freeze.

Coral takes new aim. Penny steps forward.

PENNY

Coral—

CORAL

Shh!

Indigo’s eyes fall on a pale object several yards away from Coral. Coral fires on it. The object flies into the air and flops on the ground amidst a cloud of gray specks.

The object flutters across the leaves. Coral fires upon it. A crimson cloud erupts into the air.

Coral lowers her weapon. The girls walk up beside her. Coral turns to Indigo.

CORAL

You found us. I’m glad.

Indigo looks out upon the clearing. Several dead pigeons lie amongst the leaves. Blood everywhere. Coral’s latest victim twitches in death throes.

INDIGO

Where’d you find the pigeons?

CORAL

I stole them from my neighbor.

INDIGO

What are they for?

CORAL

A new altar.

Indigo watches the last pigeon convulse. After a moment, its wings go limp. It dies.
EXT. CORAL’S HOUSE, BACKYARD - DAY

Penny unlocks the gate for Coral and Indigo. Coral’s rifle hangs from her shoulder. She carries both cages full of dead pigeons. Blood trickles from their grated gates.

INT. CORAL’S HOUSE, SHED - DAY

Coral stores the cages inside, along with her rifle. She exits and shuts the door.

INT. CORAL’S HOUSE, KITCHEN - DAY

Used dishes clutter the counter. Several stacks of them sit in the sink.


INT. CORAL’S HOUSE, LIVING ROOM - DAY

Coral leads the girls through an unkempt living room. A collection of beer bottles clutters a coffee table in front of a ratty couch.

Coral glances at a closed door nearby. Light emits from behind it, as does a sickly hacking cough.

INT. CORAL’S ROOM - DAY

Indigo and Penny sit on Coral’s bed.

Coral lights incense on top of a nearby shelf. She holds the beer bottle in her hand. She takes a swig from it and sits on the bed. She passes the bottle to Penny. Penny takes a gulp and passes it back.

Indigo produces a pack of cigarettes and lights one up.

   INDIGO
   Where are your parents?

   CORAL
   The Church. That’s where they usually are.
INT. CORAL’S HOUSE, GRANDPARENTS’ ROOM – DAY

A dumpy, ill lit bedroom.

CORAL’S GRANDMOTHER (90s) lies asleep in a bed, long since broken-in. CORAL’S GRANDFATHER (90s) sits on the edge on the opposite side and breathes through an oxygen mask connected to a tank on the floor.

A nightstand sits beside the bed covered in prescription pill bottles. A wheelchair sits against the wall.

CORAL
My grandparents are practically in the grave. My parents have to come back here to take care of them.

INT. CORAL’S ROOM – DAY

Indigo takes a drag from her cigarette. Coral takes a gulp of beer and passes the bottle back to Penny.

CORAL
It’s almost over. We’re all very impressed with you both. There’s just one test left and if you’ve made it this far, it should be nothing. If you want Satan to set you free, all you have to do is make it official.

INT. INDIGO’S ROOM – DAY

Charlotte sits on the bed with her head sunk.

Susan stands beside the wall of drawings. She claws at the paper with fury. Thumbtacks come undone. The drawings flutter to the ground.

Susan ceases, out of breath. Tears stream down her eyes.

SUSAN
I can’t blame your daughter. She’s just lost. But you should’ve known. You could’ve done something. She’s the way she is because of you.
CHARLOTTE
She’s not!

Charlotte looks up, eyes damp. Susan turns toward her.

SUSAN
I’ve looked out for those girls at every waking moment ever since they were young. I wish I could say the same for you but I can’t—

CHARLOTTE
I know. I’ve made a lot of mistakes as a parent. More than I can recall. But in spite of that, Indigo’s a good girl. I know she didn’t rope your daughter into this—

SUSAN
So it’s the other way around then?

CHARLOTTE
I didn’t say that. What difference does it make? They’re both gone. After twenty-four hours, we can call the police. Other than that, we can’t do anything else but wait.

Susan sighs.

SUSAN
I guess I better go then.

Susan heads for the exit. She stops in the doorway.

SUSAN
I feel like I’ve done everything to raise Penny right and somehow it wasn’t enough. I don’t know what to do. Even if she came back right now, I wouldn’t know. It seems I’ve got more options with her gone.

CHARLOTTE
Why don’t you wait until you get there. You’ll figure it out.
EXT. FOREST - NIGHT

Coral lays a flagstone slab before a new altar, constructed of assorted culinary knives in the shape of a pentacle. Camping stakes and bits of twine support the formation.

MOMENTS LATER

Coral inserts tiny candles into the ground around the slab.

MOMENTS LATER

Coral places a ceramic basin at the head of the altar and fills it with lighter fluid.

INT. ALLEY - NIGHT

Indigo and Penny stand in an alley bordered by suburban homes. Indigo carries a black garbage bag. A lumpy bulk sags at its base.

Penny kneels at the end of a wooden fence and sets a open can of cat food on the concrete. She stuffs a can opener into one of her pockets and produces a plastic bottle of prescriptions pills.

Penny administers several pills to the cat food and returns to the bottle to her pocket.

PENNY
Let’s go.

The girls hasten down the alley.

LATER

Indigo deposits a fresh can of cat food at the edge of a deserted driveway. She stuffs a pill bottle in her jacket, hoists up her garbage bag and follows Penny down a new stretch of alley.

INDIGO
What are we supposed to do if we can’t find one?

PENNY
We don’t go back until we do.
INDIGO
That could take all night. She’s not gonna wait for us that long.

PENNY
She will. I know her.

INDIGO
We don’t know anything about her, Penny.

PENNY
I do. She won’t abandon us.

INDIGO
How do you know?

PENNY
I talk to her.

INDIGO
Since when do you talk to Coral?

PENNY
Since two weeks ago, I guess.

Indigo stops. Penny takes notice. She turns.

PENNY
Why do you look so freaked out?

INDIGO
Why didn’t you tell me?

PENNY
I talk to her on the phone. It’s not a big deal. Besides, I put in a good word for you, remember? She wanted you out but I changed her mind. You got to prove yourself. Now she knows you’re one of us.

INDIGO
One of us?

PENNY
You know what I mean. Let’s go.
Penny heads down the alley.

LATER

A tabby cat sits on a wooden fence at the edge of a shadowy backyard. Indigo and Penny approach it. They stop several feet away. The cat stares at them.

PENNY
Cats like you. Get it to come down.

Indigo stares at the cat.

EXT. STREET – DAY (FLASHBACK)

Indigo (12) kneels on the sidewalk strokes the same cat’s head. It purrs and responds to her caress.

BACK TO SCENE

Indigo creeps forward. She kneels down and sets down the garbage bag. She reaches inside and produces a can of cat food. She opens it with a can opener.

She produces some pills and inserts them into the food. She sets the can on the ground and backs away from it.

Indigo crouches and beckons the cat with two fingers.

INDIGO
Pss pss pss pss pss.

The cat doesn’t move. Indigo tries to summon it once more. No response.

Indigo creeps forward and pushes the can closer with her fingers. It grinds against the concrete. The noise startles the cat and causes it to leap into the yard beyond.

Penny scoops up a handful of rocks. She leaps on top of the fence and hurls them one by one into the darkness. One of them hits something with a dull thud.

Penny drops the leftover rocks and climbs into the backyard. Indigo listens to her footsteps. After a moment, they stop and retreat toward the fence. Penny climbs over it, empty-handed.
PENNY
Stupid cat! It’ll be back.

LATER

An empty can sits beside the fence. Indigo picks it up and drops it inside the garbage bag. Penny climbs over the fence behind her.

INT. NEIGHBOR’S HOUSE, BACKYARD – NIGHT

The girls search around the trees and bushes that border the yard.

INT. STREET – NIGHT

Indigo empties half-eaten cat food on the curb at the mouth of an alley and drops the can into the garbage bag. She nods to Penny beside her. The two proceed down the street.

EXT. CORAL’S HOUSE, BACKYARD – NIGHT

The girls approach the chain-link gate. Coral stands behind it in her purple robe.

Coral
We know you tried. They’re not so easy to catch.

Coral holds up a garbage bag of her own. A massive bulk hangs from the bottom.

Coral
But I found one.

EXT. SECOND ALTAR – NIGHT

Indigo and Penny kneel before the altar.

Coral drops the garbage bag on the stone slab and pulls it away to reveal an unconscious Siamese cat.

She reaches into her robe and produces a jagged wooden dagger carved from a thick tree branch.
CORAL
Show Satan you’re faithful and
lay waste to the weak flesh so that
one day, we may all rise up and lay
waste to the fucking weak, like
wolves in the night.

Coral turns to Indigo.

CORAL
I want you to spill its blood and
spread its intestines on the slab.

Coral turns to Penny.

CORAL
I want you to cut out its heart and
burn it before the altar.

Coral nods to the basin at the head of the altar.

CORAL
First things first.

Coral offers the dagger to Indigo. She takes it and turns
to the cat. Its side rises and falls in respiration.

Indigo extends her hand and points the dagger toward the
cat. She turns her gaze on Coral and drops the dagger. It
bounces on the dirt and knocks several candles. Their
flames go out.

INDIGO
We shouldn’t have to do this. We’ve
already proven ourselves. You know
we have.

CORAL
Maybe you have. Or maybe you just
think you have. Either way, you
forget I’m the gatekeeper. You
don’t get in until I say so.

INDIGO
I’m not jumping through any more
hoops if they don’t mean anything.
Indigo stands up.

INDIGO
It’s not even awake. Anyone could kill it right now if they wanted to. It means nothing.

CORAL
You’re nothing, Indigo. Now go and be nothing. We’re through with you.

Coral turns to Penny.

CORAL
Take the knife, Penny.

Penny picks up the dagger and turns to the cat. Indigo and Coral await her next move.

Penny raises the dagger.

INDIGO
Don’t do it, Penny—

CORAL
Shut up.

INDIGO
It’s not fair—

Coral stands up. She produces a butcher knife from her robe. Indigo shuts up and backs away from the altar.

CORAL
Do what you have to do, Penny.

Penny watches the cat’s belly swell and shrink. Indigo gulps. Her lip quivers.

INDIGO
Penny, please—

Coral steps out from behind the altar. Indigo backs away.

CORAL
You say another wo—
PENNY
Both of you, shut the fuck up!

Both girls turn to Penny.

Indigo blinks. Her fingers twitch in anxiety.

Penny holds the dagger in both hands. She examines the cat’s body with eyes deep in thought.

After a moment, she raises the dagger above her head. Indigo gasps. Penny turns around and looks at her.

PENNY
Go home, Indie. You don’t wanna see this.

Penny takes a deep breath. She turns and brings the dagger down hard through the cat’s head. Indigo takes off into the forest at the sound of its broken skull.

EXT. FOREST – NIGHT

Indigo sobs as she races through the leaves.

EXT. STREET – NIGHT

Indigo tears out of the woods and across the pavement into a nearby alley.

ALLEY

Indigo dashes down the alley. Her foot descends upon on a pile of scattered gravel. She slips and sails through the air. She throws out her arms to break her fall. They scrape against the pavement on impact.

Indigo rolls onto her back and sits upright. She brushes the dirt off her hands and arms. She moans and pulls back one of her jacket sleeves. Blood seeps through her bandages in a similar pattern to the Satanic symbols underneath.

Indigo sniffles and regains herself.
LATER

Indigo limps down the alley. Sweat and dried tears glisten on her face.

She comes to a stop beside the fence of a darkened backyard. She turns and looks at it.

EXT. INDIGO’S HOUSE, BACKYARD – NIGHT

Indigo climbs over the fence and retreats into a darkened corner surrounded by shrubs.

She reaches into her pocket and produces her pack of cigarettes. She lights one up and takes a long drag. She exhales a defeated sigh.

A light flicks on inside the house. Indigo throws the cigarette to the ground and stamps it out with her foot.

Porch lights come on. Indigo retreats into the shrubberies and crouches out of sight.

Charlotte emerges onto a terrace outside the house and takes a seat on a stoop before the back door. She hangs her head between her legs and clasps her forehead with both hands. She lets out a heavy sigh.

Indigo watches her.

Charlotte lights a cigarette with trembling hands. She takes a deep drag and looks out into the night.

Indigo looks on.

Charlotte takes another drag of her cigarette and drops her head. She ashes on the step. Teardrops strike the concrete.

Charlotte looks up. She weeps quietly.

Indigo takes a seat in the dirt and watches her mother cry.

EXT. SECOND ALTAR – NIGHT

Coral stands behind the altar. Penny kneels before it. Her back blocks the slab.
Penny grabs a candle from the altar and holds it at the altar’s base. Flames flare up between the two girls. The light flickers upon the trees.

INT. CORAL’S HOUSE, HALLWAY - NIGHT

Coral enters a darkened hallway through a backdoor. Penny follows behind her.

INT. CORAL’S HOUSE, BATHROOM - NIGHT

Penny enters and shuts the door behind her. Blood covers her hands and arms. Disheveled hair obscures her face.

She turns on the sink and rinses the blood off herself. Rows of pill bottles clutter the sink’s rim.

Penny grabs a bar of soap from the side of the sink and works up a lather. She scrubs her hands and arms with vigor. Pinkish foam washes down the drain.

Penny looks up. Specks of blood mar her pale face. Her vacant eyes show a hint of sadness. She stares at her reflection and wipes the blood away with a soapy hand.

INT. CORAL’S ROOM - NIGHT

Candles flicker on Coral’s desk.

Coral lies fast asleep in bed. Penny lies nestled in a pile of blankets on the floor beside the bed. She stares at the ceiling, wide-awake.

EXT. INDIGO’S HOUSE - NIGHT

Indigo approaches Charlotte’s car. She opens the backseat and climbs in.

CHARLOTTE’S CAR

Indigo shuts the door behind her. She curls up on the seat.

EXT. INDIGO’S HOUSE - DAY

Charlotte emerges from the house. She unlocks the car and enters the driver’s seat.
INT. CHARLOTTE’S CAR – DAY

Charlotte starts the car and pulls onto the street.

Indigo stirs behind her. She lifts her head and looks out the window in a daze. She realizes it’s moving. She gasps and turns toward Charlotte.

Charlotte glances in the rearview mirror and sees Indigo. She gasps and hits the breaks.

EXT. STREET – DAY

Charlotte’s car pulls to the curb.

INT. CHARLOTTE’S CAR – DAY

Indigo and Charlotte stare at each other via the rearview mirror. Neither knows what to do.

    INDIGO
    Hi.

Charlotte throws open the driver side door and bursts out of her seat. Indigo watches round the car and open the backseat. Charlotte dives inside and pulls Indigo into a tight embrace. Indigo returns it.

Charlotte lets herself fall across the seat. She takes Indigo with her.

Indigo rests a hand on Charlotte’s shoulder. Charlotte notices the bloodstains on Indigo’s bandages. She takes Indigo’s arm gently by the wrist and examines it. Scrapes run across Indigo’s palm.

    INDIGO
    I’m okay.

Charlotte takes Indigo’s hand in hers and squeezes. Indigo squeezes back.

    INDIGO
    I’m sorry.

Charlotte rests her head against Indigo’s wounded arm.
CHARLOTTE
Don’t ever do this to me again.

EXT. STREET - DAY

Indigo and Charlotte sit upright in the backseat of the car. The door remains open.

Charlotte climbs out of the car and heads for the driver’s seat. Indigo climbs out after her.

INDIGO
Wait.

Charlotte stops and turns.

INDIGO
I’m sorry. There’s still something I have to do.

CHARLOTTE
You can’t.

INDIGO
I’ll be back. For good, this time.
I won’t be long. I promise.

Charlotte takes a step toward Indigo. Indigo steps back. Charlotte stops.

INDIGO
I just wanna be honest with you.

CHARLOTTE
I don’t expect you to tell me what’s going on, Indigo. But I won’t let you leave again.

INDIGO
I came back once already. Doesn’t that count for something?

CHARLOTTE
Not enough. Not right now.

Indigo sighs.
INDIGO
If you’re ever gonna trust me,
please just trust me now.

CHARLOTTE
You’ve given me no reason to.

Indigo takes a step back. Charlotte matches it. Indigo whimpers.

INDIGO
Please don’t make me run. I don’t wanna do that to you.

CHARLOTTE
You can try, Indie. But there’s not a single bone in my body that’s going to let me stand here and watch you run away again.

The two stand and await each other’s next move.

Indigo turns and walks down the street. Charlotte follows at the same pace. Indigo picks up speed. So does Charlotte.

Indigo tears down the street. Charlotte chases her. She catches up. Indigo attempts to dart out of her reach but to no avail. Charlotte locks both arms around her.

The two wrestle for an extended period of time. Charlotte is stronger but Indigo has more energy.

The two topple over. Indigo wriggles out of Charlotte’s grip and gets to her feet. She takes off down the street.

Charlotte scrambles to her feet and runs after Indigo, a hundred feet down the street.

Charlotte’s energy wanes. She starts to pant. Indigo gains more distance by the second. Charlotte screams after her.

Indigo disappears down a nearby alley.
EXT. ALLEY - DAY

Indigo runs down the alley. She looks behind her. Charlotte’s cries echo in the distance. Indigo returns her focus forward and picks up speed.

LATER

Indigo jogs, out of breath, down another stretch of alley. She approaches its mouth at the edge of a different street.

STREET

Indigo crosses the street toward the forest on the other side. She disappears amongst the trees.

EXT. CORAL’S HOUSE, BACKYARD - DAY

Indigo bursts through the gate and marches up to the back door. She raps her fist upon it.

Moments later, Penny appears on the other side. She stares at Indigo.

    INDIGO
    Open the fucking door!

Indigo pounds on the door. Penny disappears. Moments later, Coral opens the door.

    CORAL
    What do you want?

    INDIGO
    I have to talk to you.

    CORAL
    Fine. Talk.

    INDIGO
    Outside.

Coral considers this. She glances toward the forest.
CORAL
Okay. But let’s make this quick. Me
and Penny have to get ready for her
initiation.

Coral gestures toward the gate.

CORAL
After you.

EXT. FOREST – DAY

Indigo walks ahead of Coral. Coral picks up speed and
shoves Indigo in the back. Indigo whirls around and punches
her in the face. Coral stumbles back.

The girls stop. Coral reaches up and places her fingertips
to her busted lip. She brings back blood.

Coral lunges at Indigo. They claw at each other in attempt
to throw the other to the ground. Their fingernails dig
into each other’s arms. Coral’s nails draw blood.

Coral shoves Indigo against a tree. She slams her several
times against the bark. Indigo spits in her face.

Coral growls and punches Indigo in the face. Blood gushes
from Indigo’s nose.

Indigo throws her weight against Coral. She lifts Coral’s
leg off the ground in an attempt to throw her off balance.

Coral grabs hold of Indigo’s shirt and slaps her hard in
the head. Indigo takes the blows and gets the upper hand.
They both topple to the ground.

The girls wrestle in the leaves. Each gains the upper hand
for a moment.

Penny enters the clearing and watches the girls fight off
to the side.

Coral gets the upper hand. She shoves Indigo onto her
stomach and climbs on top of her back.

CORAL
Put your face in the dirt, bitch!
Coral shoves Indigo’s head into the dirt and yanks out thick locks of her hair. Indigo shrieks in pain.

PENNY
Stop it!

Coral turns. Indigo takes the opportunity to wriggle out from under her. Both girls stand and face Penny.

PENNY
This has gone on far enough.

Penny turns to Indigo.

PENNY
I thought you were one of us, Indie. But I guess you’re just like the rest. It makes me really sad.

INDIGO
She’s turned you against me!

PENNY
It’s not like that. If you’re one of them, I have to be against you.

CORAL
(to Indigo)
She was true. You weren’t. It was bound to happen sometime.

Indigo turns to Coral.

INDIGO
You know what I think? I think you’re the one who’s not true. You talk about the other Satanists. Why don’t they show their faces? How are we supposed to believe they’re really there? All we can do is take your word that they are and that you’re one of them.

CORAL
If you don’t think I’m a Satanist, why don’t you go to the Church and ask them who I am.
INDIGO
Maybe I will.

Coral narrows her eyes.

Indigo turns to Penny.

INDIGO
Penny, you’re a cunt...
(to Coral)
...and you’re a phony cunt. After all the shit you’ve put us through, we don’t even know if you were really at the Church the night you said you saw us.

A smirk shoots across Coral’s face. She snorts.

INDIGO
What’s so funny?

Coral’s smirk vanishes.

CORAL
You think you know what’s going on inside there?

EXT. CHURCH OF SATAN, HOUSE FRONT – NIGHT (FLASHBACK)

The High Priest clutches Penny’s wrist. She scowls at him. Indigo stands off to the side.

Coral’s dialogue syncs up with the Priest’s lips.

CORAL (V.O.)
You’ll never know what goes on here.

Coral stands at the corner of the building, dressed in black. She watches the proceedings. Nobody notices her. Penny speaks. Coral’s voice emits from her lips.

CORAL (V.O.)
I’m not afraid of you.

The High Priest looks at Indigo. She speaks. Coral’s voice.
CORAL (V.O.)
Let her go.

The High Priest looks back at Penny. He lets her go.

BACK TO SCENE

Coral relishes the look on Indigo’s face.

Coral
Get the fuck out of here.

Indigo stalks off.

INT. HARDWARE STORE, CHECK OUT - DAY

Indigo places a tall can of yellow spray paint on a conveyer belt. The CLERK (30s) rings her up.

EXT. HARDWARE STORE, STORE FRONT - DAY

The store sits at the end of a strip mall. Indigo departs from the front doors at a brisk pace. She removes the spray can from a plastic bag in her hand and stuffs it in her jacket. She discards the bag in a nearby trashcan.

EXT. CHURCH OF SATAN, FRONT GATES - DAY

Indigo makes her way through the forest toward the gates, a hundred feet from her. She proceeds onto the gravel road.

Leaves rustle behind her. She turns around.

STRANGER’S P.O.V.

Someone watches Indigo from behind a tree. She doesn’t look in their direction.

BACK TO SCENE

Indigo proceeds ahead.

STRANGER’S P.O.V.

The stranger watches Indigo climb the gates onto the stone wall and hop over the edge.
EXT. CHURCH OF SATAN, GRAVEL ROAD – DAY

Indigo heads for the mansion through the forest alongside the road. She produces the spray can from her jacket and shakes it up. The metal ball rattles inside.

EXT. CHURCH OF SATAN, HOUSE FRONT – DAY

Indigo emerges from the forest and heads toward the side of the mansion.

STRANGER’S P.O.V.

The stranger tracks Indigo from the forest a hundred feet behind her.

BACK TO SCENE

Indigo stops before a section of wall and holds up the spray can. Fluorescent paint soaks the brick. Indigo forms the letter J.

STRANGER’S P.O.V.

Indigo stands in the distance. The stranger follows along the edge of the forest and sneaks behind a tree near the side of the mansion. They watch Indigo from afar.

BACK TO SCENE

Indigo sprays an S across the wall and stops to shake up the can.

STRANGER’S P.O.V.

The stranger emerges from behind the tree and hastens toward Indigo.

BACK TO SCENE

Indigo completes a spray paint V on the wall, followed by a straight vertical line. Footsteps approach from the forest. Indigo focuses on her work.

The footsteps stop beside her. Indigo turns. Penny stands several feet away.
PENNY
What are you doing?

Indigo returns her attention to the wall and continues to spray paint it.

INDIGO
The question is what are you doing?

Indigo lowers the can and steps away from the wall. Penny’s jaw drops. The words JESUS SAVES drip from the wall.

INDIGO
Let’s see you get into the Church now.

Indigo turns and sprays a long vertical line beside the slogan. She attempts to cross it with a horizontal line. Penny growls and lunges at her.

Both girls fall to the ground. The spray can flies from Indigo’s hand.

Indigo rolls onto her back. Penny slaps her across the face. Indigo shoves her off and scrambles to her feet.

Penny gets to her feet and locks arms with Indigo. The girls snarl and claw at each other.

Their fight makes its way onto the driveway. Their feet scrape against the gravel beneath them.

Out of nowhere, a FEMALE SATANIST (30s) breaks into the fight. She snatches at the girls’ clothes.

Penny takes the opportunity to flee. The Satanist grabs onto Indigo and attempts to pull her into submission. Penny turns, several yards away, to observe the proceedings.

Indigo wriggles out of her jacket and falls to the ground. Her hands scrape against the gravel. The Satanist stumbles back with Indigo’s loose jacket in her hands.

Indigo looks up at Penny. Penny takes off toward the gates.

INDIGO
Fuck you!
Indigo scrambles to her feet and hastens after Penny. The Satanist tosses Indigo’s jacket aside and takes off after the girls.

She catches up quick. She grabs Indigo around the waist and hoists her up into the air. Indigo curses as she watches Penny disappear in the distance. She kicks and screams in the Satanist’s grip.

The Satanist grabs hold of both Indigo’s wrists and pulls them tight against Indigo’s chest. Shock takes Indigo. She faints, much to the surprise of her captor. She goes limp in the Satanist’s clutches.

FADE OUT.

FADE IN:

INT. CHURCH OF SATAN, BEDROOM – NIGHT

A lavish bedroom adorned with bookshelves and archaic paintings, including a portrait of Aleister Crowley.

Indigo lies asleep on a bed with red silk sheets. Her jacket hangs on its ornate bedpost.

She stirs and awakens. She sits up and looks around. Her eyes fall in the far corner of the room. She gasps.

The female Satanist sits in an armchair beside an open window. She smokes a cigarette.

    FEMALE SATANIST
    The High Priest wants to see you.

INT. CHURCH OF SATAN, ENTRANCE HALL – NIGHT

Indigo stands in her jacket at the top of the second floor staircase. She hesitates to descend.

The female Satanist appears behind her and proceeds down the stairs. Indigo waits until she’s halfway down the stairs to follow her.

The Satanist arrives at the bottom of the staircase and proceeds into a room on the right.
Indigo arrives behind her and turns toward the room. A small congregation of SATANISTS stand in its center surrounded by concentric circles and lines etched into the wood floor. Carved occult symbols embellish the design.

The female Satanist joins the congregation. They all watch Indigo. The High Priest steps forward from the center.

HIGH PRIEST
Come in.

LIVING ROOM

A cavernous Victorian living room lit by a chandelier. Candles flicker on the baphomet altar across from a stone fireplace. Occult paintings and sculptures adorn the walls.

Indigo stops at the edge of the outermost concentric circle. The High Priest’s eyes flick to the inverted cross on her chest.

HIGH PRIEST
Let me ask you something. What kind of Christian wears their cross upside down?

INDIGO
I’m not a Christian.

HIGH PRIEST
I have to admit. You don’t look like one.

INDIGO
You don’t know who I am?

HIGH PRIEST
I remember you. I caught you trespassing a few weeks ago. Then again, the following week. You stole a book. Where is it?

INDIGO
I don’t have it anymore.

HIGH PRIEST
That’s not good for you.
INDIGO
Ask Coral.

HIGH PRIEST
Who’s Coral? Is that your blonde-haired friend?

Indigo stiffens.

INDIGO
You really don’t know?

The Priest shakes his head. Indigo gulps.

INDIGO
I’ll get the book back—

HIGH PRIEST
Don’t bother.

INDIGO
I know where it—

HIGH PRIEST
What’s done is done.

Indigo shuts up.

HIGH PRIEST
If you’re not a Christian, why did you spray-paint “Jesus Saves” on the side of our church?

INDIGO
It’s complicated.

HIGH PRIEST
I don’t think it is. I bet it’d make a great story to tell your friends.

INDIGO
What?

HIGH PRIEST
And that book. That’ll win you some cool points.
Indigo’s face contorts in confusion.

   HIGH PRIEST
   You’re not the first. Teenagers have been coming here for years. They’ve heard the stories from Bob Larson and Geraldo Rivera. They think we drink blood, butcher animals, make human sacrifices. They want to see it for themselves.

The High Priest leans forward.

   HIGH PRIEST
   What’s your name?

   INDIGO
   Indigo.

   HIGH PRIEST
   I hate to disappoint you, Indigo. We don’t do any of those things.

   INDIGO
   You don’t...

Indigo trails off. Her mouth hangs open, confused.

   HIGH PRIEST
   We’re not Devil worshippers.

   INDIGO
   But you do worship Satan?

   HIGH PRIEST
   Not the Satan you’re thinking of.

   INDIGO
   I don’t get it. What’s all this then?

Indigo gestures to the altar and the other objects around the room. The High Priest throws up a hand.

   HIGH PRIEST
   Haven’t you ever heard of symbols?
The Priest lowers his hand.

HIGH PRIEST
Satan is a symbol for ourselves. Ourselves, the way we’re meant to be... which is the way we choose to be. We create our own destinies according to our own natures. We don’t let anyone or any god tell us how we’re supposed to think, feel or act. That’s Satan.

The Priest lets the words sink in.

HIGH PRIEST
You can tell that to your friends. Maybe then, they won’t want to come around here anymore.

INDIGO
Are you gonna let me go?

HIGH PRIEST
What did you think we were going to do? Murder you?

Indigo doesn’t respond.

HIGH PRIEST
We have other ways of dealing with you kids.

EXT. CHURCH OF SATAN – NIGHT

Indigo emerges from the front door. The High Priest stands in the doorway. He watches her cross the lawn and disappear into the forest.

INT. CORAL’S HOUSE, CORAL’S ROOM – NIGHT

Coral drops a peyote button into a mortar and grinds it with a pestle.

LATER

Coral empties the ground peyote into her silver chalice. She turns to Penny who sits on the bed behind her.
Coral offers her the chalice. Penny takes a sip. She stifles a gag as she swallows.

**CORAL**

Drink it.

Penny grimaces. She takes a deep breath and drinks the contents of the chalice. Coral watches her finish and set the chalice down.

**CORAL**

Are you ready?

Black liquid clings to Penny’s lips.

**EXT. INDIGO’S HOUSE – NIGHT**

Charlotte’s car pulls up to the front of the house.

**INT. INDIGO’S HOUSE, LIVING ROOM – NIGHT**

Indigo sits on the couch. Charlotte enters. She gasps at the sight of Indigo.

**INDIGO**

I told you I’d come back.

Charlotte balls her hands into fists. Her body trembles.

She lunges at Indigo. She clamps both hands around Indigo’s neck and pulls her off the couch.

Charlotte glares at Indigo. Indigo stares back, submissive.

Charlotte’s fingers twitch around Indigo’s throat but apply no force. She growls, grabs Indigo by the shoulders and shakes her with fury.

**CHARLOTTE**

I could ring your fucking neck!

Indigo lets herself go limp. Her head flops back and forth in Charlotte’s grip.

Charlotte’s fury wanes. She takes a moment to calm herself. She sighs and lays her head on Indigo’s shoulder, her hands still clutching to the fabric of her daughter’s shirt.
After a moment, she lets go and slumps onto the couch. She brings a weary hand to her forehead and looks out with a vacant stare. Indigo takes a seat on the couch.

Indigo speaks after a long silence.

    CHARLOTTE
    Indigo, you have to tell me where Penny is.

    INDIGO
    Last I saw her, she was in the woods.

EXT. FOREST - NIGHT

Coral, clad in purple robe, holds a candle and leads Penny through a darkened forest. The woods seem darker and denser than usual.

    PENNY
    Are we almost there?

    CORAL
    You’ll feel it.

Coral trudges ahead. Penny hastens behind her.

Penny looks around. The crunch of the leaves under their feet echoes through the woods.

LATER

Darker and denser still.

Penny carries on after Coral. Leaves rustle in the distance. Penny glances behind her. The sound of footsteps seem to follow her in the darkness but no one is there.

LATER

An orb of fiery red light glows a hundred feet away from where the girls walk.

Coral stops and turns to Penny.
CORAL
Wait here.

Coral continues into the darkness towards the orb of light. Penny watches her shrink into a speck of candlelight. Her footsteps drift into silence.

Penny remains, enshrouded in black. A long silence passes. Disembodied voices whisper. Traces of them, all around her. Penny looks around but sees no one.

Coral appears in the distance beside the orb of light. She rests her candle at its base and picks up a stick. She places it in the orb. The stick light up.

Coral moves away from the fire and extends her light forward. It ignites a second orb.

Voices around Penny intensify, deep and inhuman.

Coral continues in a circle and invokes new orbs into being. Light spills out into the vast wood.

The orbs seem to form a circle. Coral ignites a final orb and completes the shape. She retrieves her candle from the ground and proceeds back toward Penny. Penny watches her disappear once again.

After an extended period of time, Coral returns.

CORAL
Follow me.

Coral leads her toward the distant beacon of light. Little by little, the forest illuminates.

PEYOTE TRIP

Penny wears a flowing white gown. Her skin takes on an alabaster complexion. Otherworldly voices bombard her from all directions. Penny looks around.

HOODED FIGURES stand in countless numbers just beyond the light’s reach. Darkness obscures their faces.
Penny looks ahead. She makes out a distant circle of torches arranged before a fire pit. Their flames reflect indiscernible shapes on the ground outside the circle. The shapes form a path to the light.

The girls approach. The shapes take on human form.

Coral passes between two sprawled bodies and proceeds down the path they border.

Penny enters the path. She looks to the ground at the corpses of TEENAGED GIRLS. Brown wax coats their withered forms. Decay cakes their diminished faces.

Penny passes countless bodies. The light of the torches paints the forest a deeper sanguine tone with each step.

Coral approaches the circle. Piled pebbles form a pentacle star within. Decomposed skulls of dogs and cats sit impaled on branches planted in the ground between torches. Others feature pigeons wrapped in barbed wire.

Penny glances at the final corpse at the end of the path. It lies with its back against a tree. Its face is decayed but its features are all too familiar. Indigo. Her yellow custardy eyes stare into oblivion.

THIRD ALTAR (PEYOTE TRIP)

Coral enters the circle. She stops before the fire pit and turns toward Penny with her hands outstretched. Penny takes them. The girls kneel in unison.

The moment their knees touch the ground, four hooded figures enter the circle and form a circle around Penny. Black holes reside where their faces should be.

The girls don’t break their link.

CORAL
Penny. You were once a feeble lamb of Christ. But you transfigured into a mighty ibex of Satan, horns splayed with strength and conviction.
EXT. CHURCH OF SATAN, FRONT GATES - NIGHT (FLASHBACK)

Penny tears down the gravel path toward the gates. Satanists chase after her far behind.

CORAL (V.O.)
You’ve proven yourself ruthless and cunning as the rest of us.

EXT. ALTAR - NIGHT (FLASHBACK)

Indigo and Coral watch Penny roll on the ground in a trance.

CORAL (V.O.)
You’ve seen Satan inside you and embraced him without hesitation.

EXT. ALTAR - NIGHT - LATER (FLASHBACK)

Penny drinks from the chalice of blood.

CORAL (V.O.)
You’ve tasted our power and shared your own.

EXT. SECOND ALTAR - NIGHT (FLASHBACK)

A severed heart soaks in lighter fluid in the basin before the altar. Penny’s bloody hand lights it with a candle. Flames erupt and scorch the scarlet muscle.

CORAL (V.O.)
You’ve proved to us and to Satan your undying devotion.

BACK TO SCENE (PEYOTE TRIP)

Penny lies in the center of the pentacle. Coral and the hooded figures kneel around her.

Coral produces a bundle of velvet. She lays it on the ground and unfolds it to reveal six sharpened daggers enclosed within, carved from human femurs.
CORAL
The slave keepers dug their claws into you but you broke free.

Coral passes the daggers to the left. The hooded figures pass them down the line.

CORAL
You turned your back on your parents and your best friend. You recognized them for the waste they are and you let them and their rotten world fall away. And you did it all on your own. We showed you the way but we didn’t have to. You knew it all along. Tonight, we anoint you into Satan’s circle.

Coral passes the fourth dagger and takes the final one for herself.

LATER (PEYOTE TRIP)

M.O.S.

Five human shadows are cast upon the surrounding trees. They twitch one at a time, one after the other, in rhythmic fashion. Hooded legions stand facing the light.

Penny lies in the same position. Shadows dance across her face. She convulses to the same rhythm. She looks up to the sky with euphoric eyes. Blood pools around her shoulders.

The hooded figures around her take turns stabbing her from every angle possible. Blood sprays in psychedelic geysers and spray her face. Her dress rips to sodden shreds.

Coral kneels by her head and stabs her in the chest and shoulders.

Penny observes the luminous stars above. A lightning bolts streaks across the sky.

And with that, Coral slashes her throat. The circle of pain goes on, unhindered.
Penny tilts her head to the side. Blood trickles from her mouth and soaks into the earth. She looks out into the darkness.

A couple stands at the forefront of the hooded legions. Susan’s unmistakable form, clad in church clothes, and Llewellyn, tall and broad, dressed in pastor’s garb, beside her. Both their faces are blurred.

Penny stares at her parents. A faint smile appears on her face. A single drop of blood strikes her cheek. Penny’s smile fades.

She blinks as Coral’s dagger pierces her temple.

END PEYOTE TRIP

Penny lies in the center of the pentacle formation in her regular clothes. She’s unscathed except for a bloody gash on the back of her head. Rope binds her wrists and ankles. She writhes in a drug-induced stupor.

Coral kneels by her head and watches her.

The circle of torches remains but cruder with sparser embellishments. The stakes and dead animals remain but limited to three pigeons, one dog and one cat.

The hooded figures are gone. So are Penny’s parents and the dead teenagers. The forest is quiet. The girls are alone. Coral holds a wooden dagger over Penny and drives it down for the real thing.

INT. PENNY’S HOUSE, LIVING ROOM – NIGHT

Susan sits on the couch. She clasps a crucifix between her hands and rests her head against her fingers in prayer. Her face contorts in grief.

INT. INDIGO’S ROOM – DAY

Indigo lies in bed, asleep in her clothes from the day before. She stirs and opens her eyes.

She sits up. Her gaze falls on the wall across from the bed. Only a few of her drawings hang from it, lopsided. Several more lie scattered on top of the desk.
Indigo climbs out of bed. She collects the drawings strewn across the floor and sets them on top of the desk.

INT. CHARLOTTE’S ROOM – DAY

Indigo enters. Charlotte lies asleep in bed. Indigo waits to make sure she’s asleep.

Indigo heads for the door but stops. Her eyes fall on the easel in the corner.

Charlotte’s nude portrait is gone. Only Indigo’s C-drawing remains. Indigo takes it in her hands and looks at it.

She glances back at her mother and exits. Her footsteps proceed down the hallway and disappear from earshot.

After a moment, her footsteps return. Indigo reenters and returns the drawing to the easel.

EXT. INDIGO’S HOUSE, BACKYARD – DAY

Indigo stands at the edge of the lawn beside the alley. She lights a cigarette and takes a long drag.

INT. INDIGO’S HOUSE, KITCHEN – DAY

Charlotte takes a dirty tumbler from the counter and pours herself half a glass of white wine with shaky hands. She brings the glass to her lips and looks out the window beyond the counter. She sees Indigo smoking.

Charlotte takes a substantial gulp of wine and rests her arm on the edge of the sink. She lets her wrist go slack. The wine pours from the tumbler in her hand.

EXT. INDIGO’S HOUSE, BACKYARD – DAY

Indigo finishes her cigarette. She tosses it on the ground and puts it out with her foot.

INT. INDIGO’S HOUSE, KITCHEN – DAY

Indigo and Charlotte sit at the table. Indigo eats cereal. Charlotte nibbles at an English muffin and drinks from a mug of coffee.
Indigo stares at her mother. Charlotte returns the look. They hold their gaze for an extended period of time.

    INDIGO
    So what now?

Charlotte considers this.

    CHARLOTTE
    Let’s just try to make it through the day.

Charlotte takes a gulp of coffee and follows with a bite of English muffin. Indigo nods with a melancholy smile.

    INDIGO
    Okay.

FADE OUT.

BLACK SCREEN

SUPER: My love. My most precious thing.

FADE IN:

EXT. CREEK – NIGHT

Coral kneels before a moonlit creek. She rinses her hands and arms in its current.

Several paint cans sit in the dirt beside her.

MOMENTS LATER

Coral holds up one of the paint cans and pours a load of pebbles into the creek. She sets the empty can down beside her and picks up a second.

EXT. THIRD ALTAR – DAWN

Coral stands in a bloodied robe. The altar lies behind her, out of focus. Streaks of red stand out.

Coral holds up a bulky black garbage bag and drops two mutilated pigeons inside.
MOMENTS LATER

Coral holds up a bundle of branches with scorched ends. She snaps them in half against her knee.

MOMENTS LATER

Coral drops the broken branches into the garbage bag. She takes off her robe and stuffs it in the bag after them.

EXT. POND – DAWN

Coral stands on a raised patch of ground at the forested edge of a green pond. The garbage bag lies open at her feet. Coral drops a large rock inside. She ties up the bag and hurls it into the pond. It sinks into the algae.

EXT. CORAL’S HOUSE, BACKYARD – DAY

Coral enters through the gate and traverses the lawn.

INT. CORAL’S HOUSE, KITCHEN – DAY

Coral enters.

A bowl of soggy cereal sits on the table with a spoon in it. A stack of twenty-dollar bills sits on top of a scrap of notebook paper beside the bowl.

Coral picks up the paper. It’s a grocery list. There’s a note scrawled on the bottom.

INSERT: “$50 extra. Get yourself whatever you need. I’ll be late again tonight. Your father should be around.”

Coral groans and casts the list on the table.

INT. CORAL’S HOUSE, LIVING ROOM – DAY

Coral traverses the room. She glances at a nearby open door. Her grandparents lie bedridden in the room beyond.

INT. CORAL’S ROOM – DAY

Coral enters. She opens a drawer at her desk and removes a baggie of peyote.
She lies down on the bed and pops a button into her mouth. She swallows it and stares up at the ceiling.

EXT. THIRD ALTAR - DAY

Severed intestines and viscera lie strewn before an exhausted fire pit. The wind picks up a sheet of bloody leaves and carries them off into the forest.

EXT. CREEK - DAY

Wisps of blonde hair protrude from behind the tree at the creek’s edge and sway with the current.

The water runs red with Penny’s blood.

FADE TO RED.