

ALL LIGHT WILL END

Written by:

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CHARACTERS:

SAVANNAH, a capricious young author
FAITH, Savannah's best friend
JACK, Savannah's boyfriend
PAUL, Faith's boyfriend
LEELAND, Savannah's younger brother

DAVID, Natchez Police Chief, Savannah's father
STACHE, a Natchez Deputy
ADAM, a rookie Natchez Deputy
MARGARETE, Police Dispatch

CHRIS ISAAC, an upbeat, bro type radio show host
KELLY RAE, Chris' bubbly cohost

MRS. PETERSON, a grandmotherly land owner
KAYLEE, cute little girl Savannah meets on the street
KAYLEE'S DAD
PSYCHIATRIST, Savannah's shrink
DIANNA, Savannah's mother
BILLY & BO

TO THE READER:

BE ADVISED THAT THIS SCRIPT/FILM WOULD LIKELY BE GIVEN AN 'R'
RATING FROM THE MPAA FOR *STRONG LANGUAGE, SEXUAL CONTENT*
(*INCLUDING DIALOGUE*), *SOME DRUG USE, THEMATIC ELEMENTS AND STRONG*
ACTS OF VIOLENCE.

READER DISCRETION IS STRONGLY ADVISED.

3 CONTINUED:

3

Beat.

SAVANNAH

There's something in my room.

4 INT. CABIN - YOUNG SAVANNAH'S BEDROOM - MOMENTS LATER

4

Savannah's mother pulls a reluctant Savannah into her room. A night light fills the room enough for us to see around.

MOTHER

See? No monsters.

Savannah is still timid.

MOTHER (CONT'D)

Do you want me to check under the bed?

Savannah nods.

Her mother sinks to her knees and lifts the dust ruffle, peering into the inky darkness underneath the bed. The space is empty.

Her mother drops the dust ruffle and sits up.

MOTHER (CONT'D)

No monsters.

Her mother smiles.

MOTHER (CONT'D)

Should I check the closet just to be safe?

Fear dissolves into Savannah's expression. She quickly shakes her head.

MOTHER (CONT'D)

Are you sure? I'll check it just so we're sure.

SAVANNAH

No mommy. Don't go in there.

Her mother saunters over to the closet door. It's cracked open just slightly.

(CONTINUED)

SAVANNAH

No mommy. Please, I'm not scared anymore. Don't go in there.

Then, with a swift tug, she swings open the closet door to find -- nothing. Just some clothes and a few stuffed animals.

Savannah looks confused. Nevertheless, she is relieved.

MOTHER

I told you. You have nothing to be afraid of. Darkness is just darkness. Nothing more.

Her mother smiles warmly and closes the door. Savannah isn't convinced.

MOTHER (CONT'D)

Now into bed.

Savannah crawls into bed. Her mother gently tucks her in and sits next to her bedside.

SAVANNAH

Can I have my flashlight?

Her mother takes a pink flashlight from the nearby night stand and hands it to Savannah.

MOTHER (CONT'D)

Do you want me to sing you a song?

Savannah nods.

By this point, RAIN is falling without mercy. THUNDER crashes and LIGHTNING fills the room with fiery hues.

Savannah is noticeably bothered. Her mother soothingly removes a wild hair from Savannah's face.

MOTHER (CONT'D)

It's just a storm sweetheart.

Her mother begins to sing *The Unquiet Grave*. Savannah is calmed by her mother's voice, but as her mother sings, she cuts her eyes over to the closet door. It remains shut.

FADE TO BLACK.

Savannah is fast asleep. Her mother has long returned to her own bed. The room is quiet. Peaceful, even. Save the storm brewing just outside.

Suddenly, a CREAK from the closet door cuts sharply through the silence.

Savannah's eyes open.

We hear the door CREAK open a little more.

Her breathing begins to once again intensify. She slowly peels her head from the sheets and peeks over to the CLOSET DOOR.

The DOOR is slightly open. Just a crack. Not enough to provide any clear view of what lies within, but just enough for something -- monsters included -- to peek out.

Then, she hears it. A faint sound. Almost like a SHUFFLING. The sound of something dragging itself lightly across the floor to the edge of the bed.

Savannah's throat has gone dry. Carefully, she creeps towards the other side of the bed and checks the floor.

Nothing. Only sign of movement are the shadows from the trees outside.

She takes a deep breath and decides to brave it.

Savannah places her feet on the cold floor and creeps towards the closet.

With every step the floor creaks. As she inches closer to the DOOR, the blackness seeping through the small crack becomes more and more terrifying.

Finally, she's at the DOOR. She closes it with haste and runs back into her bed.

She pulls the sheets up to her face, but so she can still see the closet door.

After a long beat, it happens again. The DOOR seemingly wills itself open.

Savannah's eyes widen in abject fear. Suddenly, the DOOR jolts wide open.

CONTINUED:

She can't look anymore. She buries herself beneath her sheets and quickly flicks the switch on her FLASHLIGHT.

For a moment, all is quiet. Then, we hear it. THUD. A step perhaps?

Savannah trembles. THUD.

She shines the light upwards through the sheet. A HISSING sound penetrates the air.

A moment passes, then suddenly, the beam from Savannah's flashlight casts a silhouette onto a SHADOWY FIGURE.

It takes a moment, but as the light adjusts, the outline of the figure is revealed. It's definitely not human. The HISSING intensifies.

Savannah belts a blood curdling scream.

Suddenly, the sheets are thrown off of Savannah -- it's her mother. She quickly cradles Savannah.

MOTHER

Hush now. Mommy's here. Shh...

We PULL BACK to reveal there's nothing else in the room. Savannah weeps in the safety of her mothers arms.

CUT TO BLACK:

TITLE: ALL LIGHT WILL END

SUPER: 20 YEARS LATER - FRIDAY, 11:27 AM

EXT. TOWN OF NATCHEZ, KENTUCKY - AFTERNOON

ESTABLISHING.

A small Southern town somewhere between bucolic and rustic. The kind where the Mayor's also the dentist and the mechanic.

EXT. JOE GREGORY'S FIELD - AFTERNOON

From a distance, we see a CHEVY BLAZER POLICE CAR tearing down a gravel road, leaving a cloud of dust in it's trail.

(CONTINUED)

The BLAZER pulls into frame and comes to a halt.

THREE MEN step out of the blazer, each dressed in brown pants, matching brown collared shirts, and a 9MM GLOCK.

The MAN in the middle has a GOLD BADGE. It reads:

NATCHEZ POLICE. CHIEF.

This is DAVID MARTIN, late 40's, handsome, but with a commanding presence. Slightly unorthodox.

To his left, KENNY LOGGINS (not *that* Kenny Loggins), 30's, an overweight bundle of joy and mustache. In fact, most everyone just calls him Stache.

Then to the right, we have the new guy, or ADAM KWAKOWSKI, early 20's, slender build, good looking in his own right.

The three of them make their way across the field.

STACHE

(to ADAM)

Adam, It's time to shake off the new guy jitters and get serious.

ADAM

I don't have the jitters.

STACHE

Yes you do.

ADAM

No, really --

STACHE

(overlapping)

Your face looks like shit.

ADAM

Maybe my face just looks that way naturally.

Stache ponders it a moment.

STACHE

Or maybe it's your first day on the job and you really wanna impress so you're feeling jittery.

(beat)

I got news for ya. The chief don't impress.

(CONTINUED)

ADAM

Maybe I'm just not sure what we're gonna find out here.

Beat.

STACHE

Or, maybe --

DAVID

Maybe you two should shut up.

We PULL BACK to reveal David has kneeled down in front of some type of SEVERED ARM. Severed from the elbow down.

STACHE gestures for ADAM to pay attention. He already is.

Very little is visible of the arm except for its dark, mangled form sprawled across the dirt. Flies buzz around it's surface.

ADAM

Where's the rest of it?

DAVID

Good question.

Stache holds back a hurl.

DAVID (CONT'D)

Mrs. Palmer said her dog drug it up this morning.

ADAM

Think it could be the Lineman brothers?

DAVID

(probably not)
Could be.

STACHE

(still a bit sickly)
Do you think the Lineman brothers would really go this far, Chief?

DAVID

Probably not.
(beat)
I gotta feeling this is gonna be a long weekend boys.

(CONTINUED)

STACHE

Just a reminder sir, Leeland's graduation is this weekend.

DAVID

I'm aware.

Beat.

STACHE

Is Savannah gonna show?

DAVID

Fifty-fifty.

STACHE

You don't think she'll at least show for Leeland?

DAVID

Maybe.

Beat.

DAVID (CONT'D)

Stache...

David looks over his shoulder to find Stache gesturing/mouthing to Adam how HOT Savannah is.

Stache stops immediately. Embarrassed.

STACHE

Sorry.

DAVID

Lets get the Lineman brothers down to the station. If they do know something, we're gonna find out.

STACHE

Yes sir.

ADAM

Who's Savannah?

David takes one last look at the decaying body part before him --

(CONTINUED)

7 CONTINUED: (4)

7

DAVID
 (sigh)
 My daughter.

CUT TO:

8 INT. CONDO BEDROOM - MORNING

8

SUPER: WEDNESDAY

SAVANNAH, now a twenty-something tattooed beauty with the brains to boot, is jarred from a peaceful sleep by a BUZZING alarm clock. She hits the snooze button and face plants back into her pillow. After a few more seconds of blissful sleep, she wills herself up.

We PULL BACK to reveal a fancy skyline view as she moves through her eclectically furnished bedroom, then past a promo poster for a book called ALL LIGHT WILL END, by SAVANNAH MARTIN, at the top of which says #1 WORLDWIDE BEST-SELLER. She then slips into the bathroom.

9 INT. CONDO BATHROOM - A MOMENT LATER

9

Savannah turns on the shower. While waiting for the shower to heat up, she fills a cup with water from the faucet, washes down pills from three different prescription bottles, then looks into the mirror.

SAVANNAH
 You'll miss the best things if you
 keep your eyes shut.

Yawn. She slips off her nightgown and into the steaming shower.

10 INT. CONDO KITCHEN - MORNING

10

She opens the refrigerator: A half grapefruit sits next to a chocolate cake. She's tempted, but chooses the grapefruit.

11 INT. CONDO LOBBY - MORNING

11

Savannah steps out of an elevator, stylishly dressed for the day ahead. A DOORMAN greets Savannah with a smile and opens the glass door.

(CONTINUED)

11 CONTINUED:

11

DOORMAN

Good morning, Miss Martin.

SAVANNAH

Good Morning, Bill.

She politely smiles back and walks through.

12 **EXT. CONDO BUILDING - CONTINUOUS**

12

A VALET DRIVER pulls a new LEXUS right up to the walk way. He leaps out of the drivers seat and holds the door for Savannah.

She tips him as she gets into the car and SPEEDS off.

13 **INT. SAVANNAH'S CAR - MOMENTS LATER**

13

Generic morning show MUSIC plays through the speakers. It builds into a crescendo as it leads right into an INTERVIEW with a male host. Savannah drives and listens.

CHRIS ISAAC (V.O.)

Welcome to Get High in the Morning
with Chris Isaac.

KELLY RAE (V.O.)

And Kelly Rae.

CHRIS ISAAC (V.O.)

Thank you for listening. Today we have a special treat. Last night, Kelly and I had the privilege of sitting down with a young author that has taken the world by storm with her debut bestselling book, All Light Will End. Obviously, I'm talking about Savannah Martin -- on the show -- Here we go! Kick back, relax and get ready for some ear porn.

Savannah rolls her eyes.

CHRIS ISAAC (V.O.) (CONT'D)

Thanks for being here Savannah.

SAVANNAH (V.O.)

Thanks for having me Chris.

(CONTINUED)

CHRIS ISAAC (V.O.)

First of all, I absolutely loved your book. And frankly, it scared the hell out of me.

They laugh.

KELLY RAE (V.O.)

God, me too. I couldn't sleep for three days after I read it.

Another polite laugh.

SAVANNAH (V.O.)

Thank you.

CHRIS ISAAC (V.O.)

Maybe tell us a little bit about what inspired you to write the book?

SAVANNAH (V.O.)

Sure. Well as a little girl I struggled with really vivid night terrors and as I got older it was just a story that I wanted to voice. I guess to come to terms with it and move on.

KELLY RAE (V.O.)

I thought it was absolutely GENIUS that you wrote it from the mothers perspective.

CHRIS ISAAC (V.O.)

I did too. What made you approach it from that angle?

SAVANNAH (V.O.)

Well...

Savannah shuts off the interview and drives in silence.

Savannah parallel parks and steps out of the car.

It's a sunny Kentucky day. Commuters speed by. Savannah walks briskly toward the intersection. The traffic signal changes to "Don't Walk". Just then, Savannah receives a text.

INSERT TEXT: LEELAND GRADUATES THIS WEEKEND. WOULD BE GOOD FOR HIM IF YOU CAME. -- DAD

Clearly thrown off by the text and paying no attention to the "Don't Walk" signal, she steps off the curb -- a courier on a bike nearly plows over her. She quickly jumps back to the curb.

COURIER

Watch it pom-pom bitch!

She shrugs off his wrongly misplaced stereotype.

Then, Savannah notices a PINK BUNNY by her feet. She looks up to see a MAN (30's) and a LITTLE GIRL (6) in the distance. The little girl is looking back at her bunny, the man isn't paying attention.

Savannah picks up the bunny.

SAVANNAH

Excuse me?

The MAN looks back. He notices the bunny and waves apologetically. He encourages the little girl to go get her bunny. She's hesitant, but finally walks over.

Savannah kneels down.

SAVANNAH

Is this yours?

The little girl nods.

SAVANNAH (CONT'D)

What's your name?

LITTLE GIRL

Kaylee.

SAVANNAH

That's a pretty name. It's nice to meet you Kaylee. My name is Savannah.

Kaylee warms. Savannah hands her the bunny.

KAYLEE

Did it hurt?

SAVANNAH
 (taken aback)
 Did what hurt?

Kaylee points to Savannah's tatoos.

SAVANNAH
 My sleeve? A little.

KAYLEE
 Were you scared?

SAVANNAH
 At first, but I got over it.

Kaylee smiles.

KAYLEE
 Okay thanks. Bye.

She runs back to her daddy.

SAVANNAH
 (softly)
 Bye.

KAYLEE
 (in the distance)
 Can I get a sleeve daddy?

MAN (O.S.)
 A what?

Savannah smiles nostalgically as the little girl takes her daddy's hand and they fade into the distance.

A basic office with dated wood paneled walls and some floral décor shoved into crevices.

PSYCHIATRIST (O.S.)
 It's been a while since we last spoke.

Savannah sits in a LEATHER LOUNGER. The PSYCHIATRIST, 70's, sits across from her, We PUSH IN slowly throughout the conversation.

SAVANNAH
 Yeah.

PSYCHIATRIST

How are things?

SAVANNAH

Good.

Savannah seems squirmy.

PSYCHIATRIST

Are you still seeing... Jack?

SAVANNAH

Yeah, I am.

PSYCHIATRIST

That's good. Is it getting serious?

SAVANNAH

Maybe. I'm not sure.

PSYCHIATRIST

Do you want it to be serious?

SAVANNAH

Yeah. Maybe. I don't know.

PSYCHIATRIST

Your career seems to be going quite well.

Savannah looks at her feet.

SAVANNAH

I suppose.

Long beat.

PSYCHIATRIST

Are you still taking your medications?

SAVANNAH

Yes. I'm not crazy or anything.

Beat.

PSYCHIATRIST

How are you sleeping?

SAVANNAH

Fine.

(beat)

Most nights.

PSYCHIATRIST

Have you noticed any recurring thoughts, images, things you can't get out of your head?

SAVANNAH (CONT'D)

I have this nightmare sometimes, that I'm trapped...

PSYCHIATRIST

Trapped where?

Beat.

SAVANNAH

A psychiatric ward.

Long beat.

PSYCHIATRIST

So you've been experiencing more night terrors?

Beat.

PSYCHIATRIST (CONT'D)

The medication I prescribed can help with that over time. Although, an unfortunate side effect can sometimes make them worse. We use it for individuals with P.T.S.D., like yourself, and have had some success. But it's imperative that you share with me in that regard.

SAVANNAH

What happens to them?

PSYCHIATRIST

There have been cases in which patients can't decide where the dreams end and reality begins. Or, they experience what is called a fugue state in which they Dissociate, and with your particular case...

(beat)

(MORE)

(CONTINUED)

PSYCHIATRIST (CONT'D)

Did you experience this dream recently?

SAVANNAH

(yes)

No.

Beat.

PSYCHIATRIST

Good.

Another Beat.

SAVANNAH

That happens to me, or, I mean it used too.

PSYCHIATRIST

What happens?

SAVANNAH

Skewed reality. Not dissociation, but occasionally the dreams got blurry.

(beat)

Sometimes it would feel like I brought the dream back with me when I woke up. Even now, when I'm with other people, friends... I can still see what's in the dark corners staring back at me.

(beat)

They never notice, but I notice.

PSYCHIATRIST

What's staring back at you?

SAVANNAH

The thing that's waiting for me when I go to sleep.

Beat.

PSYCHIATRIST

What do you think that represents?

Long Beat.

SAVANNAH

You're the psych. You tell me.

(CONTINUED)

PSYCHIATRIST

It can mean a number of different things. Have you had any feelings of guilt, persecution... things like that?

Beat.

SAVANNAH

I feel guilty that I can't remember that night. I try, but it's just a blur.

(beat)

I think what haunts me the most is that I don't know why she did it. I mean, what was so bad about her life?

PSYCHIATRIST

We all have inner demons. Some have more than others. I think what's important is that you know your mother's death was not your fault. She took her own life. Sometimes... the inner demons win. It had nothing to do with you.

She nods.

Beat.

SAVANNAH

I got a text from my father today.

PSYCHIATRIST (O.S.)

That's great.

Savannah shrugs.

SAVANNAH

Just said my younger brother graduates this weekend. Said I should come.

PSYCHIATRIST (O.S.)

Are you?

SAVANNAH

I haven't made up my mind.

PSYCHIATRIST

I think it would be a good opportunity for you.

(CONTINUED)

SAVANNAH

An opportunity?

PSYCHIATRIST

To reconcile with your father, I mean.

SAVANNAH

He doesn't wanna reconcile with me.

PSYCHIATRIST

I think he might. Sometimes fathers just have a difficult time expressing themselves.

SAVANNAH

Yeah, maybe. But I don't think so.

PSYCHIATRIST

What makes you feel that way?

Long beat.

SAVANNAH

Cause' he's the only one who knows the truth.

Beat.

PSYCHIATRIST

I see...

By now, we're in a CLOSE UP, then we --

CUT TO:

EXT. NATCHEZ POLICE STATION - AFTERNOON

SUPER: FRIDAY, 2:45 PM

An American flag flutters in the wind. High on a flagpole.

We are outside the NATCHEZ POLICE STATION. It's quaint. As in, really quaint. If the sign out front didn't read POLICE, you'd probably mistake it for a gift shop.

INT. NATCHEZ INTERROGATION ROOM - AFTERNOON

SUPER: FRIDAY

We're TIGHT on the CHIEF.

DAVID

We can do this the hard way or the
easy way. Makes no difference to
me.

REVERSE ANGLE to reveal two blonde teenaged boys around
17. Twins. Both full of mischief and unimpressed with the
Chief's threats. These are the LINEMAN BROTHERS, BILLY
and BO.

BILLY

I already told you we didn't kill
anybody.

DAVID

That's what you said, but...

BO

Why the hell would I do a stupid
ass thing like that? I got plenty
of better things to do with my
time.

DAVID

Like what?

They both sit there without an answer.

DAVID (CONT'D)

Okay. The hard way it is.
(into walkie)
Adam, go get my taser.

BILLY

A Taser? Hell no!

BO

(overlapping)
I swear it I didn't kill anybody.
Swear it.

ADAM (O.S.)

(confused)
I'm, not... sure where that is.

A KNOCK at the door.

DAVID

Yeah?

(CONTINUED)

CONTINUED:

Stache steps in.

STACHE
Hey Chief, got a second.

18 **INT. NATCHEZ POLICE LOBBY - MOMENTS LATER**

18

David steps into the lobby and closes the door.

DAVID
What is it?

STACHE
I just got off the phone with
Janice Peterson.

David pulls a FLASK from his jacket and takes a swig.

DAVID
And?

STACHE
Apparently, they also found a hand
on their farm.

David lets that sink in.

DAVID
Okay, tell Mrs. Peterson we'll be
by as soon as we can.

David turns back toward the interrogation room.

STACHE
Chief, one more thing.

DAVID
What?

Beat.

STACHE
This one was female.

DAVID
What?

Stache nods.

DAVID (CONT'D)
You're telling me we have a second
victim?

(CONTINUED)

STACHE

Seems that way.

Long beat.

DAVID

What are the odds that those two
dip shits in there are capable of
doing something like this.

STACHE

Not good.

David looks through the interrogation window at the
Lineman brothers.

EXT. JACK'S HOUSE - EVENING

SUPER: WEDNESDAY

A trendy house nestled in the hills. We hear LAUGHTER OFF
SCREEN.

EXT. JACK'S HOUSE - BACK PORCH - EVENING

Sitting between a pair of open french doors is "the gang"
consisting of SAVANNAH, JACK -- 30's, a tall and handsome
assistant editor at Savannah's publisher --, FAITH --
late 20's, a doe eyed beauty with more depth than she
let's on -- and PAUL -- late 20's, a cute tech guru that
enjoys writing code way too much -- The group throw's
around conversation.

PAUL

That's because you cheat!

JACK

I don't cheat!

PAUL

Faith?

FAITH

You definitely cheat.

JACK

That's bullshit!

(to Savannah)

Babe, tell them I don't cheat.

Savannah isn't paying attention.

JACK (CONT'D)
Babe?

Savannah looks up.

SAVANNAH
What?

JACK
Do I cheat?

A smile creeps over her face as she smirks in agreement with Paul and Faith.

JACK (CONT'D)
You too?

PAUL
See! I rest my case.

JACK
Fine. You know what Paul, If winning at everything because you're awesome is cheating, then yeah I'm a cheater.

FAITH
And humble.

They share a laugh. Beat.

JACK
So are we going this weekend or not?

Paul and Faith exchange a look of agreement.

PAUL
We're down.

They all look at Savannah.

SAVANNAH
Going?

JACK
To your brothers graduation.

SAVANNAH
(taken aback)
You all want to go?

PAUL

Sure.

FAITH

Unless you don't want us too.

SAVANNAH

No, it's just... I hadn't really thought about it.

JACK

I think we should go. We can stay in your mom's old cabin.

She's uncomfortable.

JACK (CONT'D)

Besides, I'm your boyfriend, I have to meet your family at some point.

(beat)

If you're not comfortable with this just say it and we won't go.

She feels the pressure. Everyone's staring. Waiting.

SAVANNAH

Okay.

PAUL

What was that?

She smiles.

SAVANNAH

Okay, let's go.

There's some celebratory "YEAH'S" and some clinking of beer bottles.

FAITH

Do they have any good places to shop?

SAVANNAH

Not really.

FAITH

Oh. Well, it'll probably still be fun.

Beat.

(CONTINUED)

PAUL
(to Savannah)
You're up superstar.

SAVANNAH
(sighs)
Am I? Ugh...

Beat.

SAVANNAH (CONT'D)
Okay, I've got one.

The group settles in and get's quiet.

SAVANNAH (CONT'D)
I can only live where there is
light, but I die if the light
shines on me. What am I?

They all stare at each other for a minute.

Long beat.

FAITH
Jack put your phone down!

JACK
I was texting!

The group collectively BOO'S and throws some chips at him.

JACK (CONT'D)
Fine.

He tosses his phone on the table.

FAITH
Can you repeat it?

SAVANNAH
I can only live where there is
light, but I die if the light
shines on me. What am I?

The group is silent. Wheels are turning. Long beat.

PAUL
A shadow.

The puzzle comes together for everyone at once.

(CONTINUED)

FAITH

My smart man.

She kisses him. There's tongue. It's awkward.

JACK

Jesus, get a room.

Paul pulls away.

PAUL

Speaking of which -- Savannah can we stay here tonight? I'm way to drunk to drive.

JACK

Savannah? It's my house.

FAITH

But not the couch this time. There's no room for... you know.

JACK

Hello?

SAVANNAH

I'll make up the guest bed.

FAITH

You're the best.

Savannah starts to clear the table. Faith and Paul kiss again.

JACK

Well I'm fine with it, but thanks for asking... Hey! But there will be none of the sex. The sex is off limits.

PAUL

You really know how to bring a guy down.

A cloud of hot steam. The soothing rush of warm water running over tanned and naked skin.

21 CONTINUED:

21

Savannah stands underneath the shower, her body relaxing into Jack's chest, his muscular arms encircling her body, his lips buried in her neck and shoulders. Her eyes are shut. Her expression is calm.

JACK

Are you gonna be okay staying in the cabin?

Savannah opens her eyes. She lets this sink in for a long beat.

SAVANNAH

I think so.
(beat)
With everyone there.

JACK

Good.

She closes her eyes once more.

DISSOLVE TO:

DREAM SEQUENCE:

22 INT. HOSPITAL - UNKNOWN ROOM - NIGHT

22

Darkness. Silence. After a long beat, we hear movement, confined.

We then hear the sound of a woman gasp for air. It's Savannah. We're CLOSE UP on her face, although we can barely see her through the darkness.

She looks around the room in a haze and makes confused attempts at words. We hear her movement, but can't see much.

Finally, we see her, lit by a flickering fluorescent. She's lying in a hospital bed.

There's not a soul around, in fact, it looks like its been that way for some time now. Dried blood stains her hair and forehead.

She sits up slowly.

We then hear what sounds like the CLICK of a door opening.

(CONTINUED)

22 CONTINUED:

22

SAVANNAH

Hello?

Nothing.

She carefully puts her bare feet on the floor and looks around. After a moment, she makes her way to the door. She twists the handle and with a loud CREAK, the door pulls open.

She slowly peeks her head out into the hall. It's empty. Just some shattered glass, some flickering lights in the distance, and the remnants of what appears to have been a once thriving medical facility.

23 **INT. HOSPITAL HALL - MOMENTS LATER**

23

She steps into the hall cautiously. The hall is dark, so she keeps her hand against the wall as a guide.

Her bare feet walk timidly across the cold floor. The hospital is eerily quiet, save the humming of the flickering lights.

She makes her way over to the nurses desk and slowly walks around it.

She quietly begins to go through the drawers and cabinets, looking for something, anything, that might be useful.

When she get's to the fourth or fifth cabinet, at last, she finds something that could be of help.

She pulls an old black FLASHLIGHT from the cabinet. She clicks it and nothing happens. She then BANGS it against her hand and the light flickers on.

She immediately does a slow 180, getting a better look at her surroundings. Creepy.

She starts to walk towards the flickering lights. Slowly. Being ever so mindful of what she is imagining lurking in the shadows.

The lights lead her to another empty hallway. She carefully makes her way around the corner as the light from her flashlight shines to what looks like a dark abyss.

She begins to hear UNINTELLIGIBLE SCREAMS that sound like that of a child.

(CONTINUED)

She spins around quickly and shines the light behind her.

In the distance a we catch a glimpse of a WOMAN -- who oddly resembles someone we've seen before -- step inside an unknown room. The door seems to close just as the light from Savannah's flashlight hits it.

SAVANNAH

Mom?

She slowly makes her way down the long narrow hall and towards the door.

As she gets closer, Savannah realizes the floor is littered with COPY PAPER. Each one filled with words.

She leans down and picks one up. She recognizes the writing. She picks up another, then another, until she finds one that reads --

**COVER PAGE: ALL LIGHT WILL END
 By Savannah Martin**

This rattles her. As she's reading, her flashlight goes out.

SAVANNAH

Shit.

She hit's it against her palm a few times. Nothing.

She sighs, then crumples the paper and hesitantly moves towards the door. She takes a DEEP BREATH and pushes the door open.

Cold, dingy, and lit only by flickering lights. The bathroom appears empty.

She quietly steps towards the stalls and looks at them hesitantly. One is closed, and one is barely open. Just a crack.

SAVANNAH

Hello...?

(beat)

Is someone there?

She pushes the first stall open slowly -- nothing. One more stall to go.

24 CONTINUED:

24

She cradles her non-working flashlight in her left arm, and pushes the door to stall two. It's locked.

After a long beat, she decides to slowly drop to her knees.

Just as she's about to look under the stall, the flickering light fails and suddenly it's pitch black.

SAVANNAH
(under her breath)
Oh shit. Shit.

She starts beating her flashlight repeatedly. It sputters and finally shines forward. SOMETHING is staring back at her from underneath the stall. It's not a human face we're looking at.

25 **INT. HOSPITAL HALL - MOMENTS LATER**

25

Savannah bolts down the hall until she comes to an elevator door, barred shut. She rattles the cage to no avail.

A door SLAMS down the hall.

Savannah, gets quiet. She slowly turns her head and we reveal --

The FIGURE from before stands motionless down the long hall.

Suddenly, with inhuman speed, the FIGURE barrels down the hall toward Savannah.

She SCREAMS and darts around the corner and into a nearby room and SLAMS the door shut.

26 **INT. HOSPITAL CLOSET - UNKNOWN ROOM - CONTINUOUS**

26

Darkness. Silence. Savannah slowly backs away from the door, until she feels a slight nudge against her shoulder. She gasps, and turns around to find --

A pair of FEET suspended, a BODY hanging from a noose.

She screams, but it's inaudible. The lights flicker, creating a strobe effect. A CLAW reaches from behind her towards her shoulder. Just as it's about to latch onto her, we --

27

INT. JACK'S BEDROOM - MORNING

27

SUPER: THURSDAY

Savannah is startled awake and groggily looks around the room.

FAITH walks past the open bedroom door carrying an overstuffed suitcase.

FAITH
Good morning beautiful.

SAVANNAH
What time is it?

FAITH
About 10:30.

SAVANNAH
Shit.

FAITH
We're packing up. You should probably get up if you wanna shower before we head out.
(beat)
Also, I made you some coffee downstairs.

SAVANNAH
Life. Saver.

FAITH
I know!

SAVANNAH
Why do you have a suitcase?

FAITH
I brought it in last night after we decided to stay.

SAVANNAH
You already packed for the trip before coming over last night?

FAITH
Of course. Always be prepared.

(CONTINUED)

CONTINUED:

SAVANNAH

(snicker)

Of course.

FAITH

By the way, I borrowed that kinky black skirt of yours you wore to Kristin's bachelorette party last year.

SAVANNAH

It's not kinky.

FAITH

(winks)

It will be.

Savannah snickers once more. They share a smile and Faith continues dragging her overpacked suitcase.

Savannah sits there for a moment. Alone with her thoughts. She looks over at the walk-in closet across the room.

The closet door is slightly open. Just a crack.

Savannah stares at the closet. Spooked. She knows better, but after that dream, primal fears are taking control.

SAVANNAH

(to herself)

Stupid.

She gets out of bed and tiptoes to the closet, shutting the door.

28

EXT. JACK'S HOUSE - DAY

28

Crisp morning. The GANG is loading their luggage into Jack's SUBARU.

FAITH

How far is the cabin again?

JACK

About two hours.

FAITH

Kill me.

PAUL

Come on baby it's not that bad.

(CONTINUED)

Faith rolls her eyes.

FAITH

Savannah, please tell me the cabin has wi-fi.

SAVANNAH

The cabin does *not* have wi-fi.

FAITH

Shit.

PAUL

Uh oh.

SAVANNAH

No cell service either.

FAITH

Great. How do I Instagram with no service?

SAVANNAH

I guess you don't.

JACK

Yeah, I'm curious Faith, just how will you survive the next few days without posting photo updates of everything you've eaten for the day?

The group shares a laugh. Faith smirks and flips him off. Paul laughs too, until --

Faith glares at him.

PAUL

(smile fades)

I love you. So. Much.

Beat.

FAITH

What are we suppose to do when we get there?

They've finished loading and get into the Subaru.

SAVANNAH

I don't know. Relax. Read. I think there's some board games and a deck of cards.

(CONTINUED)

28 CONTINUED: (2)

28

PAUL

We could play strip poker.

Everyone looks at him.

PAUL (CONT'D)

What?

Awkward silence.

PAUL (CONT'D)

Come on guys. Savannah, help me out here.

SAVANNAH

You're on your own with this one.

Savannah pops in some earbuds and settles in for a nap. Faith slugs Paul in the arm. Jack STARTS the Subaru and backs out of the driveway.

29 **EXT. JACK'S SUBARU - NIGHT**

29

ESTABLISHING.

The Subaru drives in and out of frame. The landscape slowly becoming more rural.

30 **EXT. GAS STATION - NIGHT - LATER**

30

Dated and fairly desolate. Assuming it was built in the 1980's would be generous.

The Subaru glides in and stops next to a pump. Everyone gets out, except Savannah, who we see sleeping with her head against the glass.

We PUSH IN as the doors shut around her.

PAUL (O.S.)

I gotta piss so bad.

JACK (O.S.)

Remember this is a quick stop. In and out.

PAUL (O.S.)

Yeah, yeah.

(CONTINUED)

30 CONTINUED:

30

FAITH (O.S.)

This place is so old. I hope they
sell Fiji.

Their VOICES fade into the distance and cease with the
closing of the store's door.

We're tight on Savannah from outside the glass. Light
from the pump glimmers through the window. After a
moment, she opens her eyes to discover she's alone.

WIDE SHOT as she steps out of the car for a stretch. She
looks around and for the first time we realize the Subaru
is the only car in sight.

She makes her way to the store, opening the door with a
PING.

31 **INT. CONVENIENCE STORE - NIGHT - CONTINUOUS**

31

She steps inside and rubs her arms as a chill makes it's
way through her body.

SAVANNAH

Hello?

We PULL BACK to reveal that no one's in sight.

SAVANNAH (CONT'D)

Jack?

Savannah walks past the aisles, looking down each one.
Not a soul.

She makes her way to the front counter.

SAVANNAH (CONT'D)

Hello?

She rings the service bell. No one comes.

She walks down a tiny hall towards the bathrooms. She
KNOCKS.

SAVANNAH (CONT'D)

Faith? You in there?

No response.

SAVANNAH (CONT'D)

(to herself)

What the hell?

(CONTINUED)

31 CONTINUED:

31

She makes her way through the store and discovers another DOOR. She goes over. KNOCKS.

SAVANNAH (CONT'D)

Paul? Faith? Are you guys in there?

No response. She looks back over her shoulder to once again confirm that there's no one in the store, then --

She opens the door and steps inside.

32 INT. GAS STATION ROOM - NIGHT

32

Total darkness. She steps inside, flicks the light switch, but nothing happens. Then, the door SLAMS behind her!

SAVANNAH (CONT'D)

Shit!

She turns to open the door but there's no handle. Just a wall.

SAVANNAH (CONT'D)

(under her breath)
What the hell guys?

Just then , we hear some SHUFFLING, followed by some faint VOICES in the distance.

She pulls her phone from her pocket and uses it as a flashlight. She PANS around the room and --

33 INT. CABIN - YOUNG SAVANNAH'S ROOM - NIGHT - PAST

33

We reveal we're in her childhood bedroom. Savannah shines the light around the room, confused. Then, her light lands on a LITTLE GIRL, staring at her.

YOUNG SAVANNAH

(finger to lip)
SHH!

Savannah jumps back at the sight of her younger self. Young Savannah walks to the bedroom door and places her ear to the door.

Savannah's attention is then drawn to the VOICES. Both voices sound familiar --

(CONTINUED)

DAVID (O.S.)
Where is she now?

MOTHER (O.S.)
Asleep.

DAVID (O.S.)
You're sure?

MOTHER (O.S.)
Yes.

DAVID (O.S.)
We found another body today.

MOTHER (O.S.)
Who was it?

DAVID (O.S.)
Don't know yet. Unrecognizable.
Like the others.

MOTHER (O.S.)
Any new leads? Suspicions?

DAVID (O.S.)
No. I don't know what it is.
(beat)
Hey, do me a favor, will ya? Could
you just leave the T.V. off for a
few days?

MOTHER (O.S.)
For what purpose?

DAVID (O.S.)
You know good and damn well for
what purpose. I don't like what
you're doing. It's wrong. She's a
little girl.

MOTHER (O.S.)
It's not hurting her, but it's
necessary.

DAVID (O.S.)
Is it Dianna?

There it is, the first we've heard the name. The voices
fade into the distance. YOUNG SAVANNAH cracks open the
door, after a moment the light bleeding through the
cracked door shuts off.

(CONTINUED)

33 CONTINUED: (2)

33

Young Savannah sneaks out of the room. OLDER SAVANNAH lingers a bit longer, then follows young Savannah.

They both make their way through the living room. Young Savannah first, creeping slowly to make sure her parents don't notice. Then, older Savannah, a few steps back.

34 **EXT. CABIN - SHED - NIGHT - CONTIUOUS**

34

We're just outside the cabin. Moonlight dancing through the trees.

Both Savannah's walk through a slightly wooded area. One after another. Older Savannah watches younger Savannah, as she timidly walks through the trees, mindful of the shadows.

Young Savannah makes her way over to a shed. The door's cracked slightly. Then, something strange happens --

Younger Savannah turns and looks directly at older Savannah, and motions for her to come closer. Older Savannah hesitates, but complies.

Older Savannah makes her way over and stands directly behind younger Savannah. Younger Savannah then begins to pull open the CREAKING door.

We REVERSE ANGLE and hide in the darkness, and watch as the door opens to reveal both girls FACES. Then we --

CUT TO:35 **INT. JACK'S SUBARU - NIGHT**

35

JACK (O.S.)

Savannah.

Savannah jolts awake from a peaceful sleep. We PULL BACK. Everyone's back in the car --

JACK (CONT'D)

We're here sleepy head.

Savannah looks around groggily, then through the windshield. We're back at the cabin.

36 **EXT. CABIN - NIGHT - MOMENTS LATER**

36

The Cabin doesn't look much different.

(CONTINUED)

Everyone's grabbing their luggage from the trunk.

FAITH
(to Savannah)
Excited to be back?

Beat.

Savannah smiles politely, then stares at the CABIN. An imposing figure in the darkness, surrounded by forest for miles.

Jack walks up behind Savannah, places his luggage on the drive and wraps his arms around her. They both stare at the cabin.

JACK
You okay?

SAVANNAH
Yeah.

JACK
Memories?

SAVANNAH
A few.

JACK
Hey.

Jack turns her around.

JACK (CONT'D)
It's gonna be a fun weekend.

SAVANNAH
I know.

JACK
I promise.

He gently presses his forehead to hers.

JACK (CONT'D)
You believe me?

SAVANNAH
(smiles)
I believe you.

JACK
There's my girl.

(CONTINUED)

They kiss.

FAITH
 (calling back to
 them)
 Guys, Is the door suppose to be
 open?

Upon closer examination, we see the old paint chipped door is ajar about three inches from it's frame.

SAVANNAH
 No.

INT. CABIN - LIVING ROOM - MOMENTS LATER

The lights are out all over the cabin. Only moonlight illuminates the faded furniture. Savannah creeps forward toward the main room. As we follow her, we see a scrawny humanoid FIGURE sitting on the floor, hunched over, barely lit by a flashing florescent blue light.

Savannah grabs an umbrella from the holder as quietly as she can, readying it for an attack. We're able to see Faith watching from the door looking absolutely mortified.

Savannah silently creeps toward the figure, until the moment she's within striking range. She takes one more step, but the floor boards under her feet cry out with a loud CREAK. The figure immediately turns around.

FIGURE
 Holy Shit!

Savannah recognizing the voice, withholds her attack.

SAVANNAH
 Leeland? What the hell!?

LEELAND
 What do you mean, *what the hell?*
 You're the one trying to murder
 people with an umbrella!

This is LEELAND, Savannah's handsome, younger brother. Savannah embraces him. He returns the sentiment until he realizes that the others are with her. He gently pushes her off.

LEELAND
 Nice to see you too, sis.

JACK

What's with the lights?

LEELAND

The generators a pull crank. Takes two. Besides I've got the basic layout still memorized.

Leeland shines the light from his phone onto his legs.

LEELAND (CONT'D)

See? No bumps on my shins.

Jack breaks out a flashlight from his pack, turns it on, and makes his way towards Leeland.

JACK

(extends hand)

I'm Jack.

LEELAND

(complies)

Leeland.

SAVANNAH

This is Paul.

Paul and Leeland shake hands.

SAVANNAH (CONT'D)

And you know Faith from last summer when you came up.

He moves to Faith and --

LEELAND

Yeah, didn't we?

Faith shakes her head.

FAITH

(they did)

No?

Awkward silence.

JACK

Let's get these lights on, Leeland.

LEELAND

I'm with ya.

38

EXT. CABIN FRONT PORCH - NIGHT - LATER

38

The cabin is finally lit. It's light bleeds out through the windows.

Savannah and Leeland lean on the porch railing. We hear Jack and Paul in the distance bantering over how to get a fire started.

Faith walks through the door and onto the porch.

FAITH

Guess we're doing a fire after all.

SAVANNAH

Yeah, the boys wanna get drunk and tell ghost stories.

Faith rolls her eyes.

FAITH

Boys will be boys I guess.

PAUL (O.S.)

Just throw a whole bottle of lighter fluid on it.

FAITH

(shouting to Paul)
You'll be missing an eyebrow if you do.

(to Savannah)

I need to go save him from himself.

They laugh. Faith joins the boys at the fire. We stay with Savannah and Leeland.

LEELAND

How ya been?

SAVANNAH

Good. Mostly.

(beat)

How are things going down here?

LEELAND

Good. Slow, but good. I think we're getting a Subway.

SAVANNAH

That's big.

(CONTINUED)

LEELAND

I know.

SAVANNAH

How's everything else?

LEELAND

Do you mean how's dad?

Beat.

LEELAND (CONT'D)

He's, I don't know. He's dad. He doesn't share much, ya know?

SAVANNAH

Never has.

LEELAND

He's doing okay though I think. He works a lot. Drinks a lot. But he's okay.

SAVANNAH

How are you doing?

LEELAND

I'm good. Ya know.

(beat)

I miss mom.

(beat)

I see her face sometimes. On strangers. I'll look and she's just there. Ever happened to you?

Long beat.

SAVANNAH

You and I see very different faces when we dream.

Leeland tries to interpret her response, but he can't. He opens his mouth to say something, but then a huge flame climbs toward the sky and tosses fiery hues over their faces.

Jack and Paul CELEBRATE off-screen.

JACK (O.S.)

Babe, let's do this thing before it dies out.

(CONTINUED)

38 CONTINUED: (2)

38

PAUL (O.S.)

Yeah, we're out of lighter fluid.

Savannah and Leeland laugh.

LEELAND

That's our cue.

SAVANNAH

(smiles)

Let's not disappoint.

Leeland puts his arm around Savannah and they walk towards the fire.

39 **EXT. CABIN - NIGHT - LATER**

39

Establishing.

Flames from the camp fire cast dancing shadows over the body of the cabin. LAUGHTER and the intense BUZZING of summer insects make for a fitting soundtrack.

40 **EXT. CAMPFIRE - NIGHT - CONTINUOUS**

40

LAUGHTER carries us in. Everyone sits in fold out chairs around the fire.

FAITH

I'm serious! They were deep in the ocean in like an underwater boat --

JACK

(overlapping)

Not a real thing.

FAITH

And it swam right up to the window and looked at him. It was creepy.

(beat)

It had webbed hands and weird eyes.

LEELAND

I thought mermaids wore seashell bikinis.

The group LAUGHS.

(CONTINUED)

FAITH

Okay, laugh it up. But one day we'll find out that mermaids do exist and you'll all remember this night and think -- *hey, Faith has never been wrong about anything.*

A few SNICKERS.

Paul puts his arm around Faith.

PAUL

My girlfriend. The one who believes in mermaids.

He kisses her on the cheek playfully.

JACK

Back to the scary stuff. Come on Savannah, how bout' you tell us one?

SAVANNAH

Why me?

The groups looks at each other, amused.

FAITH

Gee, I don't know Savannah, maybe because you have one of the scariest *best selling* books of all time?

Another laugh.

PAUL

I'm pretty sure there's even a quote on the cover from Stephen King that say's -- *chilled me to my core.*

LEELAND

(to Savannah)

Speaking of which, congrats on all that.

SAVANNAH

Thanks.

LEELAND

I read it. It's great.

(CONTINUED)

SAVANNAH

You didn't read it.

LEELAND

I read the back of it.

JACK

Fine. Leeland, it's on you brother.

LEELAND

I'm not a good story teller.

The GROUP collectively encourages him.

SAVANNAH

I know you have at least one...

Leeland and Savannah share an understood look.

LEELAND

Okay.

The group drunkenly CHEERS him on.

LEELAND (CONT'D)

Okay, okay. Calm it down.

Beat. Everyone settles in.

LEELAND

I remember going fishing with my dad one morning. And if you knew my dad, well, when he's fishing, he doesn't quit until the sun goes down.

(beat)

I was only 7, so my attention didn't stay on one thing very long. I remember being so exhausted, but he just kept fishing and fishing. Eventually, I fell asleep in the boat.

(beat)

Finally, I woke up as he was docking the boat. We grabbed our stuff and started loading up the truck. Our dock was really close to Bill Heard's cornfield. It was really tall and it kind of freaked me out.

(beat)

(MORE)

(CONTINUED)

LEELAND (CONT'D)

Anyway, as we were loading the truck I kept sensing this presence. Like someone or something was watching me.

(beat)

I remember looking over my shoulder at one point and seeing something I'd never seen before. It was just this dark figure.

Jack puts his arm around Savannah, Faith is gripping Paul's hand.

LEELAND (CONT'D)

Motionless. Staring at us. I tried to get my dad's attention, but dad has a really low tolerance for that kind of thing. So, I just stood there, while he was loading the truck, staring at it. And it kept staring back at me. Never moving.

(beat)

Finally, it was time to leave. We got in the truck and fired it up. We started pulling away... but I knew we had to drive right by this creature. And I was terrified. As we got closer I remember screaming, Look Dad! A monster.

(beat)

He stopped the truck. He saw it too. He said, *do you see that?* I nodded my head. He rolled down the window. I begged him not to, but he did it anyway. I just stared at the creature. Now that we were closer, it had to be seven, maybe eight feet tall. Just staring at us like he didn't give a damn that we knew he was there.

(beat)

I could feel my heart in my chest. My dad looked at me, face solemn as ever, and he said, *son... that's a scarecrow.*

FAITH

Are you kidding me?!

Leeland laughs. The group BOO's him.

(CONTINUED)

PAUL

Scared the shit out of me.

FAITH

I'm sweating over here.

JACK

(laughing)

That was awesome.

LEELAND

I did my best.

JACK

I'm next.

Savannah stands.

SAVANNAH

Actually, I think that's it for me.

JACK

What? The nights just getting started. You'll miss my story.

SAVANNAH

I've heard your stories. They're wonderful. But there's a nice hot shower calling my name.

She leans in and kisses him.

JACK

Okay.

A few GOOD NIGHT'S from the group.

SAVANNAH

Good night.

She walks towards the house. Jack watches her go for a minute, then refocuses on the group.

JACK

Okay, get ready to shit your pants.

PAUL

Hold up. I actually have to take a piss.

(CONTINUED)

JACK

Seriously?

PAUL

(to Leeland)

Is there another bathroom other than the one downstairs?

LEELAND

Yeah. There's one in the master bedroom. Just don't touch anything while you're up there. My dad is super O.C.D. about people touching his stuff.

PAUL

Copy that.

Paul heads towards the house.

JACK

No one wants to hear my story.

41

INT. CABIN HALLWAY - NIGHT - MINUTES LATER

41

Paul steps out of the master bathroom and into the bedroom. He walks towards the door, then something catches his eye. He walks over to it --

42

INT. CABIN SHOWER - NIGHT - LATER

42

Savannah stands beneath the warm rush of water, soaking it in.

After a moment, we hear a strange CREAKING sound.

SAVANNAH

Hello?

Another one. Like a FOOTSTEP. Spooked, she turns the shower off.

SAVANNAH (CONT'D)

Jack?

She peeks out from behind the shower curtain to find the DOOR wide open.

(CONTINUED)

SAVANNAH (CONT'D)

What the hell?

(beat)

Guys?

Nothing. Finally, she reaches for her towel, wraps it around her body and steps out of the shower.

She cautiously makes her way to the door and peeks out. Nothing.

She then looks into the mirror to find the word LIAR written in the smog. What the hell?

Feeling spooked, she steps out of the bathroom and runs SMACK into Paul. She nearly jumps out of her skin.

SAVANNAH (CONT'D)

Jesus!

PAUL

Sorry.

SAVANNAH

You scared me.

Paul smiles.

SAVANNAH

Did you open this door?

PAUL

No. I just got down here.

SAVANNAH

Strange.

She notices he's lingering.

SAVANNAH (CONT'D)

Everything okay?

PAUL

I was upstairs and happen to stumble into your parents old room.

(beat)

I know I shouldn't have, but curiosity got the best of me. Anyway, I was about to walk out when something in the shadows caught my attention.

(CONTINUED)

42 CONTINUED: (2)

42

Beat.

PAUL (CONT'D)

And I found something...

43 **EXT. CAMPFIRE - NIGHT - CONTINUOUS**

43

They're more relaxed. The fire is beginning to die.
Leeland pokes at it with a stick.

FAITH

(to Leeland)

I don't understand. Why doesn't
your dad live here?

LEELAND

We actually own some land over by
the bluffs. He stays in an
Airstreamer out there.

FAITH

Why?

LEELAND

Too many memories here I guess.
But he can't bring himself to sell
it either.

Beat.

LEELAND

I haven't told that scarecrow
story in years.

JACK

Cause it makes you sound like a
pussy.

LEELAND

(snickers)

Savannah and I use to tell that
story all the time to mess with
our friends.

FAITH

Has Savannah always liked telling
scary stories?

LEELAND

Actually, funny thing, she hated
scary stories growing up.

(beat)

(MORE)

(CONTINUED)

43

CONTINUED:

43

LEELAND (CONT'D)

I never got to tell the end of that scarecrow story when Savannah was around.

JACK

What do you mean?

LEELAND

Because of the night terrors.

(beat)

There was something else in that cornfield that night other than the scarecrow.

FAITH

What was it?

LEELAND

I don't know.

(beat)

But that's where they found all the bodies of those people that were killed 20 years ago.

Jack and Faith share a glance.

44

EXT. CABIN BACK PORCH - NIGHT - MINUTES LATER

44

Paul steps over to the edge of the back porch, UNZIPS his fly, and starts taking a PISS.

CREATURE POV - Something watches Paul from behind the trees. It slowly, quietly makes it's way towards him.

Paul hear's a RATTLING of leaves and looks into the woods.

An inhuman FIGURE stands in the distance, slightly shrouded by the darkness.

Paul focuses his eyes.

PAUL

(to himself)

What the hell?

He accidentally pisses on his shoes.

PAUL (CONT'D)

Shit.

(CONTINUED)

FAITH

I couldn't live this far out from a mall, but I could definitely spend some time out here. Maybe on a vacation with the kids.

SAVANNAH

Kids?

FAITH

Come on. You don't think about kids with Jack?

Long beat.

SAVANNAH

I guess I haven't really. You wanna have kids?

(beat)

With Paul?

FAITH

Maybe. I think he's a good guy. I like him a lot. Don't you?

Savannah finishes a hit and hands it back to Faith.

SAVANNAH

He's really nice.

FAITH

(through smoke)

I mean...*cough* I know he's a dork, but he's fun. Ya know?

Beat.

SAVANNAH

Can I ask you something?

FAITH

Of course.

SAVANNAH

If you had a secret, that would make everyone think you were crazy, but not telling anyone is like a slow descent into insanity itself... would you tell?

Faith looks concerned.

(CONTINUED)

FAITH

Are we talking about someone in particular here or...

SAVANNAH

Just hypothetical.

FAITH

Okay. Weird question... I think I would tell.

SAVANNAH

You would?

FAITH

Fuck what other people think.

Savannah smiles warmly, although there's sadness in her eyes. The smile fades, slowly.

SAVANNAH

You're a good friend.

Faith smiles.

FAITH

I know.

Savannah smiles. Faith takes one last hit, holds, exhales. She then puts it out and flicks it into the grass.

FAITH (CONT'D)

God, let's go to bed.

SAVANNAH

Yes.

INT. CABIN GUEST BEDROOM - NIGHT - LATER

Savannah sleeps peacefully. Jack beside her. Some moonlight bleeds in through the window.

EXT. CABIN - NIGHT - CONTINUOUS

Creature POV - the creature moves slowly through the wooded area and towards the cabin. It walks past the dying fire and slowly, quietly, makes its way to the front door.

SERIES OF SHOTS FROM CREATURE POV:

55.
47 CONTINUED: 47
It opens the door with a CREAK.

48 **INT. CABIN LIVING ROOM - NIGHT - CONTINUOUS** 48
It walks through the living room.
It makes its way up the CREAKING stairs.

49 **INT. CABIN - LEELAND'S ROOM - NIGHT - CONTINUOUS** 49
It opens the door to bedroom one to find Leeland sleeping peacefully.

50 **INT. CABIN - FAITH'S ROOM - NIGHT - CONTINUOUS** 50
It goes to room two to find Faith sleeping peacefully. No Paul next to her.
It moves into the room with a slow, creepy, glide.
It stares at Faith for a moment. Then walks around to the side of the bed.
It stares at Faith for an awkwardly long beat.
Faith stirs in the sheets, revealing her bare legs underneath. She sleeps only in a T-Shirt and panties.
It stares at her for a moment. We can hear it BREATHING.
Then, we catch our first glimpse of it --
A CLAW-LIKE hand reaches into frame slowly and softly touches Faith's leg. It's glides it's fang like claw up Faith's leg until it reaches her inner thigh, then --

51 **INT. CABIN GUEST BEDROOM - NIGHT - CONTINUOUS** 51
SAVANNAH jolts awake.
END OF SHOT SEQUENCE.
Savannah looks up, eyes out of focus, but see's a figure approaching. Morning light spills in through the window. Her eyes focus to find --
Faith. Standing next to her bed, concerned look on her face.

(CONTINUED)

51 CONTINUED:

51

FAITH

Paul didn't come to bed last night. I still can't find him.

52 **EXT. CABIN - MORNING - LATER**

52

SUPER: FRIDAY, 10:30 AM

There's a bleakness about this day. It's not cold, but if you saw it in a photograph, you'd swear it was.

The group is dispersed sporadically around the cabin, searching for Paul. They each YELL his name, sometimes overlapping each other. This goes on for a few moments.

FAITH

(under her breath)

Damn it, Paul, where are you?

A glint catches her eye. Sunlight dances off a small object near the edge of the woods. She approaches it with curiosity.

We stay on Faith's face as she removes the object from the grass. It's Paul's PHONE.

FAITH

Guys! Over here.

The group races over.

FAITH (CONT'D)

(excitedly)

I found his phone.

(suggesting the woods)

He can't be far.

They look into the wooded abyss, trees towering over them like guardians of what lies within.

JACK

Let's pair off to search for him. Savannah, you'll be with--

FAITH

Me.

Beat.

(CONTINUED)

CONTINUED:

JACK

Okay. We meet back here in an hour.

Faith looks worried. Leeland notices.

LEELAND

(to Faith)

Hey, he's probably just messing with us. Don't worry.

She nods.

JACK

(to Savannah)

Be careful.

SAVANNAH

We will. You too.

They kiss.

JACK

Let's go.

The group parts ways and hustles into the mysterious woods like it's an episode of Lost.

53

EXT. JANICE PETERSON'S BARN - DAY

53

SUPER: FRIDAY, 3:19 PM

The CHEVY BLAZER POLICE CAR tears down a country road, leaving a cloud of dust hovering over the road like a bad dream, until eventually coming to a halt on a dirt path that butts up against a pasture.

A RED TRACTOR long past its prime and now boasting a rusted wiring harness and paint chipped running boards, is nestled into a once picturesque meadow, now withering from the ravages of a drought.

MRS. PETERSON, 60's, hardened exterior with a raisined face from a life of long days in the sun, but still exudes a grandmotherly warmth, is standing atop the tractor, waving down the squad with a white dish towel.

David steps out of the Blazer. His aviators hide his eyes, but it can't hide his sober expression; that is, until he takes a swig from his flask and tosses it back into the blazer.

(CONTINUED)

CONTINUED:

Stache and Adam step out of the other side. Stache first. He puts on his Aviator sunglasses, just like the chiefs, and adjusts the lollipop in his mouth. They start walking toward the tractor.

STACHE

Alright rookie, what's the protocol for this situation?

ADAM

First, cordon off the area, then- -

STACHE

Wrong! The protocol is do whatever the chief says.

ADAM

(under his breath)

I feel like that was a pre-emptive response.

The boys make their way over to Mrs. Peterson, who has since climbed down the tractor to greet them.

DAVID

What do you have for us Mrs. Peterson?

MRS. PETERSON

I have a head chief. No body. Just a head.

DAVID

(to Stache)

I thought you said a hand.

STACHE

She talks really fast for an old lady.

MRS. PETERSON

I was on my afternoon walk with Wookie --

ADAM

(overlapping, to Stache)

Wookie?

STACHE

Dog.

(CONTINUED)

CONTINUED: (2)

MRS. PETERSON

And he started acting strange. I followed him over the creek and stumbled across a severed human head chief. Guess he drug it over from somewhere.

(beat)

I won't lie. I vomited in my mouth a little. My husband use to call that having breakfast twice.

She laughs. The chief smiles politely.

Stache looks at his lollipop with a nauseated expression and tosses it.

DAVID

What time was it you found the head Mrs. Peterson?

MRS. PETERSON

It was around 2:30.

CUT TO:

54

EXT. JANICE PETERSON'S FIELD - NEAR RIVER - DAY

54

They step over a large log and duck a few low hanging trees. Eventually, they reach a dried up creek bed and Mrs. Peterson points several yards off to a SEVERED HEAD face down in the dirt.

We don't see much of the head. Just some tangled hair, matted with slow drying blood, and a few buzzing flies.

The chief makes his way over. He reaches over and carefully takes a handful of hair, turning the head over slightly.

ADAM

Do you recognize her?

Beat.

DAVID

No.

MRS. PETERSON

About fainted when I first saw it. Then I figured it must be another Lineman prank.

(MORE)

(CONTINUED)

MRS. PETERSON (CONT'D)

Those ass holes are always trying to screw with people. Last Halloween they kept posting missing signs all over town of folks that weren't even missing. You remember that, chief? Had people thinking there was a serial killer in town. Or, something worse.

She wipes her brow in exasperation.

ADAM

(to Stache)

Worse than a serial killer?

Stache just looks at him.

STACHE

(to Adam)

You have no idea.

MRS. PETERSON

You gotta talk to them boys.

DAVID

I don't think this is the Lineman brothers, Mrs. Peterson.

Beat.

MRS. PETERSON

You mean?

She begins to look flush.

STACHE

You okay Mrs. Peterson?

Stache steadies her.

MRS. PETERSON

I need to sit down.

Stache helps her to a nearby log.

DAVID

Adam, get some water from the car and tend to Mrs. Peterson.

ADAM

Yes, sir.

(CONTINUED)

Adam starts towards the blazer and Stache walks over to the chief.

STACHE

What do you make of this chief.

David looks around.

DAVID

(to Mrs. Peterson)

What kind of dog is Wookie again Mrs. Peterson?

MRS. PETERSON

(catching her breath)

He's... a Yorkie.

DAVID

(to Stache)

A human head weighs what?

STACHE

About 10, 11 pounds. Why?

DAVID

How much does a Yorkie weigh?

Long beat.

STACHE

The rest of the body has to be close.

They peer over into a WOODED area that starts just up a hill behind the pasture.

CUT TO:

SUPER: FRIDAY, 11:32 AM

The trees cast forlorn shadows over narrow paths rudimentarily cut through the gnarled underbrush. The fauna seem to be eerily absent. The forest is still.

Savannah struggles to navigate through the thicket while calling out to Paul. The occasional thistle and thorn digging their way into the girls' garments and skin, adding to the frustration.

(CONTINUED)

SAVANNAH

Paul, you idiot! Where are you!?

Savannah wanders a bit further. Then, there's movement from a nearby bush.

SAVANNAH

Did you hear that?

No response.

SAVANNAH (CONT'D)

Faith?

Savannah turns around. She realizes she's alone.

SAVANNAH (CONT'D)

Faith?!

A rustle from the bush once more. Savannah whips back around and begins inching towards the bush. As she reaches the bush, she leans down for a closer look. She runs her finger over a discolored leaf, only to discover, it's BLOOD.

SAVANNAH (CONT'D)

Oh my god.

Her heart leaps into her throat. Just then, the wind kicks up, whisking leaves about, as though something were moving up the path and directly toward her. Savannah stands to her feet. She can feel it. A presence.

Suddenly, the wind dies. The trees grow eerily quiet. The sunlight casts moving shadows among the thicket. Savannah notices that one particular shadow is darker than the others and isn't moving. She swallows hard. Leaves CRACK beneath footsteps. Something is walking towards her. She spins around, but there's nothing there. We hear a SCREAM in the distance.

SAVANNAH (CONT'D)

Faith?

A branch snaps behind Savannah. She looks over her shoulder slowly, just enough to glimpse the outline of a blurry black figure. She GASPS and runs for her life.

Savannah runs deeper and deeper into the forest ducking between trees, under branches, not stopping for anything, GASPING for breath. She doesn't turn to look behind her. She just runs as fast as she can.

(CONTINUED)

55 CONTINUED: (2)

55

Suddenly, a stray branch causes her to lose her footing. She face plants in the dirt, her head striking the side of an OAK, knocking her unconscious.

56 INT. CABIN OFFICE - DAY - FLASHBACK

56

A small desk with a corner lamp. Savannah, sits upright and types away at her computer. Her eyes bloodshot from long hours in front of the screen.

We see a FIGURE leaning against the door frame behind her. We RACK FOCUS to reveal Savannah's mother, Dianna.

Savannah glances over.

SAVANNAH

What?

DIANNA

Do you always have to act so irritated at me any time I come to talk to you?

SAVANNAH

(annoyed)

I wouldn't if you actually talked to me, but you don't, you talk at me.

Beat.

DIANNA

I just came to see how your writing was going.

SAVANNAH

Since when do you care about my writing?

DIANNA

Since it could potentially reflect poorly on me if it isn't any good.

SAVANNAH

Thanks for the vote of confidence, mother.

DIANNA

I'm just saying, I've worked very hard to build my reputation and I just don't want it watered down.

(CONTINUED)

SAVANNAH

What do you want me to do? Change my name?

DIANNA

Actually, a pseudonym did cross my mind.

SAVANNAH

You're unbelievable.

DIANNA

I just think it's something worth considering.

(beat)

And maybe you should also consider coordinating your writing schedule.

SAVANNAH

What is that suppose to mean?

DIANNA

I read some of your draft last night and, well...

SAVANNAH

You went through my stuff?

Beat.

DIANNA

Don't make this a thing.

SAVANNAH

Oh, it's a thing. It's definitely a thing.

DIANNA

You always do this.

SAVANNAH

Do what mother?

(beat)

I'm sorry I can't constantly live up to your goddamn expectations.

DIANNA

Don't speak to me that way.

(beat)

Writing a book takes sacrifice. Commitment. Things I'm not sure you're capable of.

(CONTINUED)

SAVANNAH

Enlighten me, mother. What exactly
are you capable of?

Beat.

Dianna reaches into her pocket and removes a USB drive.

DIANNA

It's all right here.

(beat)

Your father is dropping the
manuscript by my publisher
tomorrow afternoon.

(beat)

This is what it takes to be a real
writer.

Dianna places the USB on the desk in front of Savannah.

CUT TO BLACK:

END FLASHBACK

SUPER: FRIDAY, 12:37 PM

Savannah lifts her head groggily. Dirt smudged across her
face. A cut above her eye. Then she remembers --

She quickly whips around. Nothing.

She wills herself to her feet, still a bit dizzy, and
takes in her surroundings. Trees. All of them look the
same. She can't decide if this is the same forest from
before, or some fucked up twilight zone.

That's when she hears it. SINGING. A familiar voice.
Coming from what seems like every direction.

SINGING VOICE (V.O.)

My breast is cold as the clay;
My breath is earthly strong.
And if you kiss my cold, clay
lips, You're days will not be
long.

(beat)

How oft on yonder grave,
Sweetheart

(MORE)

(CONTINUED)

CONTINUED:

SINGING VOICE (V.O.) (CONT'D)

Where we were wont to walk-
The fairest flower that I e're saw
Has withered to a stalk.

She spins around in circles, trying pinpoint the direction of the voice. It's too much. The voice keeps SINGING.

SINGING VOICE (V.O.) (CONT'D)

When shall we meet again,
sweetheart?
When shall we meet again?
When the oaken leaves that fall
from the trees
Are green and spring up again.

We're SPINNING out of control. We keep seeing glimpses of the CREATURE darting behind trees. Savannah presses her hands over her ears --

SAVANNAH

(screaming)

STOP! Just SHUT UP!!

The voice stops. Savannah falls to her knees and buries her face into her hands, exhausted.

All is quiet for the moment. Savannah looks up. No sign of the creature. No singing voice. Then we hear --

SOBS in the distance. Savanna dizzily stands to her feet and begins to follow the sound of the SOBS.

She crosses a creek bed, ducks under a low hanging branch and finds herself in a clearing. The trees are arranged in such a way that it's an easily identifiable clearing.

Savannah makes her way into the clearing and finds FAITH on her knees. The SOBS belong to her.

SAVANNAH

Faith?

Faith is in between SOBS and shock.

As Savannah approaches, she GASPS. The mutilated BODY of Paul lay just behind a TREE STUMP. An AXE is stuck in the stump, drenched with blood.

Beat.

58

EXT. CLEARING - DAY

58

SUPER: FRIDAY, 3:03 PM

DAVID and STACHE make their way into the clearing. The exact same clearing as before. The stump awaits in the middle, but there's no axe, and there's no Faith or Savannah.

The ground is soft like it just rained, but instead of mud, it's BLOOD.

DAVID

What the ff...

They make their way over to the stump. Behind the stump -- THREE BODIES.

STACHE

FUCK.

They mask their faces with their hands, trying to filter the smell.

DAVID

They tried to burn the bodies.

David reaches over and hovers his hand over a body part.

DAVID (CONT'D)

Still warm. This was only a couple hours ago.

STACHE

God, I'm gonna be sick.

DAVID

We're gonna have to call county in for this.

Stache nods. He removes his WALKIE from his hip.

59

EXT. CLEARING - DAY

59

SUPER: FRIDAY, 1:04 PM

Savannah's still trying to catch her breath.

(CONTINUED)

CONTINUED:

FAITH
 (between labored
 breaths)
 It's all your fault.

SAVANNAH
 What?

FAITH
 It's all your fault.

SAVANNAH
 (stammering)
 What? What's going on?

FAITH
 It's all your fault.

Faith wills her self up and shambles over to the axe. She puts her hand on the axe and frees it from the stump. Her arm hangs limply, but her hand grips the axe tightly.

SAVANNAH
 Faith. What are you doing?

Faith rigidly holds up Paul's phone, which has been in her other hand the whole time.

FAITH
 IT'S ALL YOUR FUCKING FAULT!

Just then, a VOICE MEMO starts playing the following:

SAVANNAH (VOICE MEMO)
 Who else knows?

PAUL (VOICE MEMO)
 No one. And I'm willing to keep it
 that way...

SAVANNAH (VOICE MEMO)
 What do you want?

PAUL (VOICE MEMO)
 What do I want?

Beat.

PAUL (CONT'D)(VOICE MEMO)
 I wanna know what my silence is
 worth to you.

He breathes her in.

(CONTINUED)

CONTINUED: (2)

Faith stops the phone.

FAITH
(gritting teeth)
What did he find Savannah?

Savannah's speechless.

60

INT. CABIN SHOWER - NIGHT - FLASHBACK

60

The same shower setup as before.

PAUL
I found something I don't think I
was suppose to find.

SAVANNAH
What are you talking about, Paul?

We hear LAUGHTER from outside.

PAUL
Let me be more specific. I found
something I don't think you,
specifically, wanted anyone to
find.

Savannah's slowly putting it together.

SAVANNAH
What do you mean?

PAUL
I think you know exactly what I
mean. I'm referring to the dark
little secret eating away at your
soul.

Now she understands. It settles into her expression.

Beat.

SAVANNAH
Who else knows?

PAUL
No one. And I'm willing to keep it
that way...

SAVANNAH
What do you want?

(CONTINUED)

PAUL

(smirks)

What do I want?

He walks behind her and places his hands on her shoulders. He leans in just a breath from her ear.

PAUL (CONT'D)

I wanna know what my silence is worth to you.

He breathes her in. Savannah, lets this sink in. She knows what he wants.

FAITH

What did he find?!

(beat)

What secret were you so afraid of that you murdered my boyfriend to keep him silent?

SAVANNAH

Faith, I didn't murder him.

FAITH

I heard the recording Savannah!

(beat)

Are you gonna try to tell me you didn't fuck him too?

Just then, Leeland comes running into the clearing, witnessing the horror before him.

LEELAND

Whoa! What the hell's going on, Faith?

Faith is fighting sobs.

LEELAND (CON'TD)

Faith, put the axe down.

He notices the blood on the axe.

LEELAND (CON'TD)

Who's blood is that?

FAITH

Ask your sister. The murderer.

61 CONTINUED:

61

LEELAND

What?

Leeland hesitantly walks around Faith and finds Paul's body. He immediately begins to VOMIT.

SAVANNAH

I didn't murder him.

LEELAND

What the fuck!?

Leeland struggles with this for a minute, then finally.

LEELAND

Faith, put the axe down.

Leeland inches closer.

FAITH

Get away from me!

He takes a step back. Faith looks over at Paul and then to Savannah once more.

FAITH (CONT'D)

It's all your fault.

62 **EXT. WOODS BEHIND THE CABIN - NEAR CLEARING - DAY**

62

Jack walks through the woods, still searching for anything that might lead him to Paul.

He notices something strange. A blood trail. He bends over for a closer look, then, we hear a SCREAM in the distance.

JACK (CONT'D)

(to himself)

Savannah?

He charges through the woods, following the blood trail, until he comes to a clearing.

63 **EXT. CLEARING - DAY**

63

Jack stops dead in his tracks once he reaches the clearing. He can't find words --

Leeland is lying on his back with an axe in his chest.

(CONTINUED)

63 CONTINUED:

63

Faith steps back in absolute horror.

Savannah cradles Leeland's head.

His breathing slowly stops.

Faith can't believe what she's done. Tears run down her face.

FAITH

(to Jack)

It was an accident. I didn't mean too.

Jack still stands speechless and mortified.

Savannah's face is buried in Leeland's shirt.

A long beat.

Savannah just sits there, sobbing. Faith approaches and slowly reaches her hand towards Savannah's shoulder.

As we PUSH IN on Savannah, she hears FAITH'S VOICE echoing in her head.

FAITH (V.O.)

It's all your fault! It's all your fault! It's all your fault!

SAVANNAH

(under her breath)

It's my fault?

FLASHBACK SERIES OF SHOTS:

A63 INT. PSYCHIATRIST OFFICE - DAY - FLASHBACK

A63

PSYCHIATRIST

We all have inner demons. Some have more than others. I think what's important is that you know your mothers death was not your fault.

B63 EXT. CABIN FRONT PORCH - NIGHT - FLASHBACK

B63

LEELAND

I see her face sometimes. On strangers. I'll look and she's just there. Ever happened to you?

(CONTINUED)

B63 CONTINUED:

B63

SAVANNAH

You and I see very different faces
when we dream.

C63 INT. HOSPITAL BATHROOM - CONTINUOUS

C63

SOMETHING is staring back at Savannah from underneath the
stall. It's not a human face we're looking at.

CUT TO:

A pair of FEET suspended, a BODY hanging from a noose.

D63 INT. CABIN SHOWER - NIGHT - LATER

D63

Paul staring at Savannah.

PAUL

I found something...

END SEQUENCE.

D64 EXT. CLEARING - DAY

D64

Savannah lifts her head as if a thought has abruptly
dawned over her.

Faith recoils her hand.

SAVANNAH

(under her breath)

It's my fault.

Jack and Faith share a concerned glance.

SAVANNAH

It's my fault.

She begins to laugh. Almost like she's relieved.

SAVANNAH

(to herself)

Savannah, Savannah, Savannah...
You tricky little bitch.

FAITH

Savannah?

Savannah stands and turns to face Faith.

(CONTINUED)

SAVANNAH

After everything you've done,
you're gonna sit there and pretend
to be innocent.

Beat.

DIANNA

Everything I did, I did for you.

SAVANNAH

Bullshit. You did it for yourself.

DIANNA

I did it because it needed to be
done. Who do you think pays for
everything around here? It's not
your fathers joke of a salary.

(beat)

My writing has paved the way for
you and your brother. Do you think
any of the publishers would be
considering your book if you
weren't my daughter?

SAVANNAH

And what do you think they'll say
once I tell them the truth?

Dianna places the lotion aside, stands, and walks over to Savannah. She leans in, inches from Savannah's face.

DIANNA

(just above a
whisper)

Don't you understand? This book
changes everything. For me. For
you. For all of us.

SAVANNAH

At what cost?

DIANNA

You're missing the point.

SAVANNAH

That is the point.

Beat.

DIANNA

No one will ever believe you. It's
in your best interest to keep this
to yourself.

SAVANNAH

And if I don't?

DIANNA

Is that a chance your willing to
take?

Beat.

SAVANNAH

(disbelief)
Go fuck yourself.

Savannah storms out, leaving Dianna alone.

SAVANNAH (CONT'D)

Don't you wanna know Savannah's
dark little secret? Isn't that
what you want?

Faith steps back. We hear a sickening NOISE as Savannah
removes the AXE from Leeland's chest and looks back at
Faith.

FAITH

It was an accident, Savannah.

SAVANNAH

There are no accidents.

(beat)

Do you wanna know who I am? Who I
really am?

Faith and Jack are frozen in fear.

Savannah looks at the axe and picks some bloody grass
from the blade.

SAVANNAH (CONT'D)

Because for the longest time I
didn't even know, but... funny
thing... I'm starting to remember.

68

EXT. CABIN - PARENT'S BEDROOM - NIGHT - FLASHBACK

68

It's dark. The bedroom door creaks open. Savannah steps inside.

Dianna is asleep on the bed.

Savannah walks over to her bedside, stares at her for a moment, then straddles her mother.

She reaches over and takes a pillow.

Savannah leans in and kisses her mother on the mouth.

Dianna opens her eyes.

DIANNA

Savannah? What are you doing?

SAVANNAH

Goodbye, mother.

She begins smothering her mother with the pillow. Dianna fights and flails around, but Savannah persists.

69

EXT. CLEARING - DAY

69

SAVANNAH (CONT'D)

I murdered my mother.

Jack and Faith share a look of horror.

SAVANNAH (CONT'D)

I did. And I'm sick and tired of feeling guilty about it.

70

INT. CABIN - PARENT'S BEDROOM - NIGHT - FLASHBACK

70

SERIES OF SHOTS:

Savannah stands at the bedroom door. Her mothers feet dangle in front of the camera and slightly sway back and forth.

SAVANNAH (V.O.)

She fucking tormented me my entire life.

Savannah cracks a smile, hits the light switch and shuts the door.

71

EXT. CABIN FRONT PORCH - DAY - FLASHBACK

71

Savannah sits on the steps, wrapped in a security blanket, gently rocking back and forth, expressionless.

Stache pulls up the drive in a CRUISER, gets out and retrieves something from the back seat.

He walks slowly towards Savannah, sheepishly waves, and sits next to her. He places the package beside him.

STACHE

Hey.

Savannah doesn't acknowledge Stache at all.

STACHE (CONT'D)

Your dad asked me to drop this by.

They both gaze out into the openness.

STACHE (CONT'D)

The doctors did everything they could. But, by the time the paramedics got there she had...

He cuts himself off, struggling to find the right words. For a minute he gets emotional, but he sucks it down and takes a big breath.

STACHE (CONT'D)

Life sucks balls sometimes.

(beat)

Savannah, I'm an idiot and not too good at these things, but I think your mother would want you to know it's not your fault.

Long beat.

STACHE (CONT'D)

Okay.

He places his hand on her shoulder and starts towards the cruiser.

SAVANNAH

Thank you.

She never looks at him. Just a numb expression, staring deep into nothing.

Stache nods and leaves.

(CONTINUED)

71 CONTINUED:

71

After a moment, Savannah looks down at the PACKAGE next to her. She carefully puts it into her lap and begins to open it.

She removes a LARGE BOUND DOCUMENT. Her eyes focus and we reveal:

COVER PAGE: ALL LIGHT WILL END

By Dianna Martin

72 **EXT. CLEARING - DAY**

72

Savannah still inching closer to Faith. Faith still backing up.

SAVANNAH (CONT'D)

She used me. Like a goddamn science experiment!

73 **INT. CABIN - YOUNG SAVANNAH'S BEDROOM - NIGHT - FLASHBACK**

73

Dianna cradles a young Savannah, just the same as our opening scene. But this time, young Savannah see's something new - the fang like CLAW dangling out from underneath her mothers leg. Lifeless.

74 **INT. CABIN - YOUNG SAVANNAH'S BEDROOM - NIGHT - FLASHBACK**

74

The same scene as before, a young Savannah listens to her parents argue from inside her room.

DAVID (O.S.)

You know good and damn well for what purpose. I don't like what you're doing. It's wrong. She's a little girl.

MOTHER (O.S.)

It's not hurting her, but it's necessary.

DAVID (O.S.)

Is it Dianna?

Young Savannah cracks open her door and peeks out.

(CONTINUED)

MOTHER (O.S.)

For my work. Yes.

DAVID (O.S.)

Tormenting our daughter for the sake of a damn book? This has to stop. Now!

MOTHER (O.S.)

One day she'll understand.

A door shuts. The light fades through the crack. Then, Young Savannah starts towards the living room.

EXT. CABIN - SHED - NIGHT - FLASHBACK

We're just outside the cabin. Moonlight dancing through the trees.

Both Savannah's walk through a slightly wooded area. One after another.

Young Savannah makes her way over to a shed. The door's cracked slightly.

Younger Savannah turns and looks directly at older Savannah, and motions for her to come closer. Older Savannah hesitates, but complies.

Older Savannah makes her way over and stands directly behind younger Savannah. Younger Savannah then begins to pull open the CREAKING door.

We REVERSE ANGLE and hide in the darkness, and watch as the door opens to reveal both girls FACES. Then we reveal our MONSTER/CREATURE - inhuman face looking mask and dark cloak, hanging lifeless from a hanger in the shed. Next to it, a BLOODY AXE.

EXT. CLEARING - DAY

Savannah moves closer to Faith, who now backs into a tree. Her face stricken with fear.

SAVANNAH

So I stole the damn book. Every word. All the glory. The money.

77

INT. CABIN OFFICE - FLASHBACK

77

Savannah sits at a her computer with the MANUSCRIPT next to her. She TYPES something, followed by a few CLICKS of the mouse, then walks out of the room. A few moments later, she comes back in with a single sheet of paper. She proceeds to remove the TOP PAGE of the manuscript and replaces it with a NEW ONE that says:

COVER PAGE: ALL LIGHT WILL END

By Savannah Martin

She stares at the manuscript. We INTERCUT between Savannah and the manuscript, PUSHING IN slowly to each. Then, we hear the INTERVIEW from earlier play like a voice over. Only this part, we haven't heard:

KELLY RAE (V.O.)

I thought it was absolutely GENIUS that you wrote it from the mothers perspective.

78

INT. RADIO STATION - DAY - FLASHBACK

78

CHRIS ISAAC

I did too. What made you approach it from that angle?

SAVANNAH

Well...

KELLY RAE

Actually, speaking of mothers, how helpful was it having a successful author like the late Dianna Martin as your mother? I can only imagine!

CHRIS ISAAC

God, yeah. Was she instrumental in helping you complete this book?

Long beat.

SAVANNAH

Definitely.

79 **EXT. CLEARING - DAY**

79

SAVANNAH

And I deserve every good thing
that's happened to me because of
it. And I'm done feeling guilty.

(beat)

And as for your dead boyfriend?

80 **EXT. CABIN BACK PORCH - NIGHT - FLASHBACK**

80

Paul steps over to the edge of the back porch, UNZIPS his
fly, and starts taking a PISS.

CREATURE POV - Something watches Paul from behind the
trees. It slowly, quietly makes it's way towards him.

Paul here's a RATTLING of leaves and looks into the
woods.

A FIGURE stands in the distance, slightly shrouded by the
darkness.

Paul focuses his eyes.

PAUL

(to himself)

What the hell?

He accidentally pisses on his shoes.

PAUL (CONT'D)

Shit.

He struggles to stop the flow for a moment, then re-zips
his pants, and looks back into the woods. The Figure is
gone.

SAVANNAH (V.O.)

He wanted me. He wanted to
blackmail me over the truth just
so he could have me.

After a moment, Paul turns around to find Savannah is
right behind him.

PAUL

(smirks)

I knew you'd come around.

(CONTINUED)

80 CONTINUED:

80

Savannah looks at Paul, expressionless. Then, lightning quick, Savannah plunges a BUTCHER KNIFE into Paul's abdomen.

81 **EXT. WOODS BEHIND THE CABIN - DAWN - FLASHBACK**

81

We see an image of Savannah struggling to drag Paul into the woods by his legs.

FAITH (V.O.)

Savannah, please...

SAVANNAH (V.O.)

Don't worry. I didn't fuck him.

(beat)

But I did kill him.

82 **INT. CABIN - FAITH'S ROOM - NIGHT - FLASHBACK**

82

Faith stirs in the sheets, revealing her bare legs underneath. She sleeps only in a T-Shirt and panties.

It stares at her for a moment. We can hear it BREATHING.

Then, we catch our first glimpse of it --

A BLOODIED HUMAN hand reaches into frame slowly and softly touches Faith's leg. It's glides her fingers up Faith's leg until it reaches her inner thigh, then --

We reveal the human hand belongs to SAVANNAH. She's covered in blood.

83 **EXT. CLEARING - DAY**

83

Savannah's only a couple feet from Faith by this point.

JACK

Savannah, please stop.

Faith cries. Jack considers intervening, but can't muster the courage. He can't believe what he's hearing.

Beat.

SAVANNAH

Say hello to my mother for me.

(CONTINUED)

83 CONTINUED:

83

Then a violent swing and with a disgusting THUD, we cut over to JACK, just in time to see BLOOD splatter his face like ocean spray.

He stumbles to the ground, mortified. He pulls himself back up and starts running towards the cabin.

We're back to Savannah, LOW ANGLE. Blood on her face, hands and shirt, then --

Another HACK.

84 **EXT. JANICE PETERSON'S BARN - DAY**

84

SUPER: FRIDAY, 3:47 PM

David stands at the blazer, taking a sip from his flask. Adam walks over.

ADAM

Ever seen anything like this before, chief?

DAVID

20 years ago.

ADAM

You think it was a kill out of necessity or passion?

Beat.

DAVID

I've seen both.

(beat)

But that?

(beat)

Pure evil.

Stache walks over.

STACHE

There's some interference with the walkie. I'll need to use the CB.

Then, SOMEONE comes over the CB in the blazer.

WALKIE VOICE (O.S.)

Chief?

(CONTINUED)

CONTINUED:

David retrieves the walkie from the blazer.

DAVID
Go ahead Margaret. Over.

MARGARETE (O.S.)
Been trying to get hold of you for
over an hour, Chief. We got a
distress call from a land line out
your way. Over.

DAVID
Shit.
(into walkie)
Where? Over.

MARGARETE
114 Lavender Way. Over.

Fear settles into his eyes. David quickly jumps into the
blazer.

STACHE
Chief?!

Too late. He's tearing down the road.

STACHE (CONT'D)
Shit.

Adam runs towards Mrs. Peterson.

ADAM
We need to borrow your truck.

85 **INT. CABIN - GUEST BEDROOM - DAY - LATER**

85

SUPER: FRIDAY, 2:14 PM

Jack throws his clothes into a duffle back, grabs his
keys and hustles out of the cabin.

86 **EXT. CABIN - DAY - MOMENTS LATER**

86

He throws his bag into the SUBARU and jumps in the
drivers seat. His hands shaking so violently he struggles
to get the key on the ignition. Finally, he does -- twist
-- nothing.

(CONTINUED)

JACK

No, no. Come on!

He turns the key again. Nothing.

JACK (CONT'D)

This isn't happening.

He pops the hood and hustles to look underneath. We REVERSE ANGLE to reveal the BATTERY is missing.

JACK (CONT'D)

You're kidding me.

He SLAMS the hood.

JACK (CONT'D)

DAMN IT!

INT. CABIN - LIVING ROOM - DAY - MOMENTS LATER

He runs back into the cabin, searching. He RUNS up the stairs. We stay downstairs.

JACK (O.S.)

COME ON!

He RUNS back downstairs. Still searching.

He grabs an UMBRELLA from beside the door and swings it like a bat. Too flimsy. He tosses it.

Then he see's an old land line phone hanging on the wall. He runs over, picks it up and DIALS three numbers.

JACK (CONT'D)

Hello?! I need help. There's been murders. I'm at 114 Lavender, I --

The phone line cuts out.

JACK (CONT'D)

Hello? Hello!?

Jack throws the phone against the wall. It shatters and scatters across the floor.

SAVANNAH (O.S.)

Hi Jack.

Jack nearly jumps out of his skin.

(CONTINUED)

JACK

Fuck!

SAVANNAH stands at the door, drenched in BLOOD and looking like a nightmare episode of The Walking Dead.

SAVANNAH

What's wrong?

JACK

What's wrong? You crazy bitch. You killed our friends.

SAVANNAH

Only a little.

JACK

Get the hell away from me.

SAVANNAH

I thought you loved me?

Jack looks for an escape. There isn't one.

Jack has his back pressed against the far wall. There's no where to go. Savannah moves towards him, slowly, maliciously.

JACK

Why are you doing this?

SAVANNAH

I'm working on a new book.

Suddenly, Jack tries to make a run for it and makes it through the front door.

Savannah smirks.

For a moment, it appears he'll get away, then with a sickening THUD! Jack stops dead in his tracks, and falls forward, with an AXE protruding from the back of his skull. Savannah stands expressionless behind him.

SUPER: FRIDAY, 4:17 PM

The CHEVY POLICE BLAZER speeds into frame, kicking up dust.

DAVID
(over walkie)
I'm at the cabin. Over.

STACHE (O.S.)
(through walkie)
Copy that. Closing in. Over.

90

EXT. CABIN - LATE DAY - MOMENTS LATER

90

The Blazer slams to a stop in front of the cabin.

David steps out of the vehicle.

He closes the door to the blazer and slowly makes his way towards the cabin.

DAVID
(to himself)
Christ almighty.

A BLOODSTREAM ripples down the porch and spills into a blood puddle below the steps.

Another DEAD BODY, JACK'S, is lying face first on the deck. His SKULL is cracked open and appears to be responsible for the bloodstream.

David removes his 9MM from its holster and creeps onto the porch with precision footwork, avoiding stepping in the blood.

The front door is cracked, slightly. David pushes it open with a CREAK.

91

INT. CABIN LIVING ROOM - LATE DAY - CONTINUOUS

91

It's dark, but the dying daylight leaks through the windows just enough to see around.

Chief David walks into the kitchen, the floor CREAKING beneath his boots. No victims, no suspects, but certainly a story if walls could talk.

He makes his way up the staircase, gun still drawn, eyes peeled.

(CONTINUED)

91 CONTINUED:

91

He steps into the upstairs hallway and discovers BLOODY FOOTPRINTS leading into the far bedroom.

He slowly makes his way over and with his finger on the trigger, sweat dripping from his brow, heart pulsing, he pushes the door open to reveal --

92 INT. CABIN - PARENT'S BEDROOM - LATE DAY - CONTINUOUS

92

A YOUNG WOMAN, sitting with her back against the wall, just beneath the window, knees pulled to her chest, arms crossed over her knees and face buried into her arms.

David aims the gun, nervously...

DAVID

Natchez Police.

The YOUNG WOMAN slowly lifts her head -- it's SAVANNAH.

Her face, arms and legs are covered in BLOOD. Her shirt is ripped, expressions colorless, save exhaustion.

David instantly recognizes her. Agony burns in his gaze. He slowly lowers his gun.

For a moment, they just stare at each other. David slowly putting the pieces together. Savannah, waiting for something, anything.

Suddenly, Stache comes over the walkie and pierces the silence.

STACHE (O.S.)

(through walkie)

You okay chief? Getting close.
Over.

Long beat.

DAVID

(into walkie)

We're all clear here. Over.

STACHE (O.S.)

What? Chief, you said that --

DAVID

(overlapping)

I said we're all clear. Over.

(CONTINUED)

92 CONTINUED:

92

Long beat.

STACHE (O.S.)

Copy that.

For another moment, David and Savannah remain in silence. Finally, David walks out.

We stay with Savannah. Her expression solemn. We hear David's FOOTSTEPS. Then the door CLOSE. A moment later, his ENGINE firing up and pulling away.

Savannah buries her face back into her arms.

FADE TO BLACK:

93 **INT. CABIN - PARENT'S BEDROOM - NIGHT**

93

Savannah hasn't moved. Face still buried in her arms when we hear a cold, calm, eerie VOICE, just above a whisper--

VOICE (V.O.)

Savannah.

Louder now.

VOICE (V.O.)

Savannah.

Savannah peels her head from the dried blood on her arms. After a moment, she stands.

VOICE (V.O.)

Savannah. Come.

She slowly follows the voice. The cabin is in total darkness, but she doesn't seem to mind.

Once down the stairs, She opens the door into an oblivion-like darkness and then steps outside.

94 **INT. WOODS BEHIND THE CABIN - NIGHT**

94

Blackness. For a moment, it's so silent it's deafening. Then, Savannah steps into a sliver of moonlight, as if a specter entering the afterlife for the first time, she looks around, trying to make sense of her surroundings. BLOOD dried and crusted on her hands.

Her FEET walk through the BLOODSTREAM and down the stairs of the deck.

(CONTINUED)

She walks into the blackness. We follow behind her until as she makes her way into the woods.

We see the AMBER GLOW of candle light, arranged in such a way that a cultist would be remised to be absent.

Savannah begins taking off her clothes and continues to do so until we see her blood covered under garments.

The candles lead up to a coffin in the distance, inside it, we see the MONSTER, lying on it's back in a burial position, CLAW-LIKE HANDS crossed over it's chest.

Savannah walks over slowly. The only thing we can hear is her FOOTSTEPS against the CRACKING leaves. Finally, she's in front of the MONSTER.

She stares at it for a moment, hesitant to touch the beast, but curiosity overtakes her and she slowly reaches towards the MASK and removes it to reveal --

Her mother's lifeless, colorless face beneath.

We REVERSE ANGLE on Savannah. Her face is solemn. Expression cold.

She examines the mask. Looks back at her mother once more, then --

She places the mask over her own face.

THE END.