

THE BLIND WITNESS

Written by

Ben (Behnam) Gilani

Address: Address: No. 7, Goudarzi Allee, Pour Ebtehaj St., Bahonar
St., Kashanak, Niavaran, Tehran, Iran
Phone Number: 0098 912 498 3115
EMAIL: Ben@bengilani.com
Website: <https://bengilani.com>

FADE IN:

INT. A HOUSE - DAY

NEWSPAPERS drop on the foyer's parquet floor and pile up on each other in succession after the WHITE LETTER PLATE on the door opens and closes each time. Newspapers contain the following headlines:

MONTAGE - NEWSPAPER HEADLINES

- "Police look for missing woman"
- "Body parts litter the dumpsite"
- "Giant hunt for maniac sex killer"
- "Body of missing woman found"
- "DNA test reveals the missing girl's identity"

I/E. UBER VEHICLE - DAY (MOVING)

Young JIMMY ZIMMERMAN, blind, Hispanic, 9-year-old, quiet type, v-shaped eyebrows, close-set eyes, and pointed nose, is in the back seat.

An Indian young woman, pretty, in her 20s, brown-skinned, and small-built drives the CAR. The RADIO is broadcasting the news.

MALE NEWS ANCHOR (V.O.)

LORETTA GORSAL was last seen walking her dog around the neighborhood 41 days ago. She was reported missing to Beacon Police on the same night, and the major crime unit took over the investigation the next day. Two men were arrested on suspicion of murder after her disappearance but were later released as they had no sufficient evidence that tied the two individuals to any crime. Two weeks later, the police announced they were treating her disappearance as a homicide case.

The car is on a busy street when it gets stuck in traffic. It stops around 20 meters before the RED TRAFFIC LIGHT. Long lines of vehicles on both sides of the road.

The young Indian female driver nags in her native Indian language. She certainly seems unhappy about being stuck in the traffic.

TAXI DRIVER'S P.O.V - AS SEEN THROUGH THE VEHICLE'S WINDSHIELD

A middle-aged chubby woman in the middle of the street. She seems to be in distress, holding a POSTER against her chest. She bustles from one vehicle to the next, shows drivers the poster, and asks them something.

The driver whispers something in her FOREIGN LANGUAGE and blows the air out of her lungs while spinning her head clockwise. She takes a LITTLE BOOK and a ROSARY out of her car's dashboard and holds them against her forehead. She appears to be performing some kind of prayer, probably a ritual related to her religion.

The news continues on the radio.

FEMALE NEWS ANCHOR (V.O.)

(serious and sympathetic)

The Dutchess County Sheriff's Department has reported that the body of a missing young woman has been found in the remote Sargent Avenue. The female, identified as Laurie Paul, a 19-year-old college student was reported missing two days ago.

A structural framework consultant discovered the young woman's body early this morning and called 911 immediately.

The chubby middle-aged woman has now reached the Indian driver's door. She holds the HOME-MADE POSTER against the driver's window.

THE UBER DRIVER'S P.O.V - AS SEEN THROUGH HER CAR'S DUSTY WINDOW

Picture of a blond young woman in her 20s, seated next to a dog, and staring into the lens. "Have you seen her?" Is written above the picture and some contact details below it.

The middle-aged woman says something. The Indian female driver cannot hear the woman. She LOWERS the radio and rolls her window down just a little.

UBER DRIVER
(Funny Indian accent)
Yes madam. How can I help with you?

THE MIDDLE-AGED WOMAN
(hopeless)
Have you seen my daughter? Her name
is Emily.
(points at the picture in
the poster)
This is her?

UBER DRIVER
No madam. I'm Uber. I'm not see any
lady. Maybe later I see. Ok?

The car in the front moves and the Uber driver drives away.

The female Indian Uber driver looks at her rearview mirror.

THE DRIVER'S P.O.V - AS SEEN THROUGH THE REARVIEW MIRROR

The middle-aged woman is still standing in the middle of the street despite cars accelerating forwards. The desperate woman is holding the poster up and shows it to the passing drivers.

INT. POLICE STATION - MOMENTS LATER

A FRONT DESK at the reception area facing the entrance. There are TWO BUSHY PLANTS on each side of it. A thick tempered barrier glass with round speak holes separates visitors from officers attending the front desk.

A nicely framed BLACK VELVET BOARD hangs on the wall behind the front desk, used as the wall of fame with PICTURES of different officers and their achievements under them.

A BULLETIN BOARD on the left side and a BIG LOGO of Beacon police department on the right side wall of the reception.

There is a corridor at each side of the front desk, with doors opening to different department offices. Police officers stumble upon and greet each other, walking in different directions. The REVERBERATING sound of men's CONVERSATION, PHONES RINGING, and the usual cliché OFFICE HUM.

Officer ADAM TOBIAS, grumpy, in his late 50s, with white hair and sleepy red eyes, is at the reception attending to the front desk. Officer Tobias's slow-motion movements make him seem to be waiting for his retirement papers to go through. He is doing some paperwork when he suddenly notices someone standing by the counter, very close to the speak hole, and staring at him.

Officer Tobias is startled. His entire body jolts as soon as he notices Jimmy. He automatically pushes his WHEELED OFFICE CHAIR backward and stands up.

OFFICER TOBIAS

(swallows)

Now what the hell are you doing here, kid? You startled me to death.

(deep breath)

Make your presence known, make a sound or something for God's sake.

JIMMY

I'm sorry, sir. I didn't mean to...

OFFICER TOBIAS (CONT'D)

(blows)

Well you did.

(shakes his head)

What is it that you want here?

Officer Tobias notices Jimmy is not looking at him directly. Something is off about him. He certainly looks faded and despondent.

JIMMY (CONT'D)

I'm sorry. But you may have already noticed. I cannot see. I'm blind.

An awkward silence.

JIMMY (CONT'D)

I'm here to report an accident and also speak to a detective who investigates the serial killer.

Jimmy has officer Tobias's undivided attention. He pulls a big BLUE BOOK forward, opens it, and flips through the pages. He finds the desired page and uncaps his pen to register Jimmy's name and purpose of visit.

OFFICER TOBIAS

And your name is?

JIMMY

Jimmy. Jimmy Zimmerman.

OFFICER TOBIAS
 (noting down)
 Report what kind of accident, son?

JIMMY
 I'm sorry?

OFFICER TOBIAS	JIMMY (CONT'D)
What kind of an accident?	A terrible road accident.
Drowning accident? Cooking accident? Choking accident, Carbon Monoxide poisoning acci...	

OFFICER TOBIAS (CONT'D)
 (Writing down)
 Hmmm. When did this happen? And
 where was it?

JIMMY
 (annoyed)
 It happened very early this
 morning. I'll tell the detective
 everything.

OFFICER TOBIAS
 Well, I'll have someone to take
 your report about the accident.
 The detective in charge of the
 serial killer's case is not in,
 son. Is there anything else that I
 can help you with?

JIMMY
 Maybe... Well... Err..
 (beat)
 What time will that detective come
 to the office?

OFFICER TOBIAS
 I don't know, son. He's very busy
 these days. Many bad things are
 happening that he has to
 investigate.

JIMMY
 I know.
 (ponders)
 Can you call him for me?

Officer Tobias stares at Jimmy for a moment, also pondering.
 He finally decides to help the boy and calls the detective
 for him.

OFFICER TOBIAS

Ok. Sure. But hang on a sec.

Officer Tobias picks up the PHONE and dials a 4-digit number.

OFFICER TOBIAS (CONT'D)

(into the phone)

Hey Jones. I have a kid here at the front desk who wants to report a road accident. Who'll take care of this today? You or...?

(beat)

Oh. Fine then. He'll see you in a bit.

(beat)

Yeah. You too buddy.

Officer Tobias gazes at Jimmy, thinking he was supposed to do something else next. He raises his eyebrows and Remembers.

Officer Tobias dials another number and waits for the call to be answered.

OFFICER TOBIAS (CONT'D)

(hesitant)

Hey Alex. How are you doing?

(beat)

Good. But not yet. Still waiting for the coroner's report.

(beat)

Sure. I will. Hey listen Alex, That's not why I called though. There's a kid here asking for you. He says he want to talk to you.

(beat)

I don't... Err...

(blows)

Just a second.

Officer Tobias holds the phone away and looks at Jimmy.

OFFICER TOBIAS (CONT'D)

(to Jimmy)

What was your name again, son? And He wants to know what is it about.

JIMMY

Jimmy Zimmerman. And I want to tell him about the man who is kidnapping, raping and killing innocent women.

Officer Tobias stares at Jimmy for a moment in disbelief.

Three officers are crossing the front desk towards the exit when they overhear Jimmy. They slow down automatically, peer at him curiously, and then at officer Tobias. They both look astonished and skeptical. They shrug off what they just heard and continue walking.

They shrug off what they just heard and continue walking.

OFFICER TOBIAS

(speechless)

And how do you know that man did all that hideous thing you just said?

JIMMY

I made..

(corrects himself)

I saw him do it.

Officer Tobias is so shocked by what he hears that the phone almost slips from his grasp. He does not know what to think. Discovering the serial killer's identity itself is consequential for the police department. But at the same time, can he take accusations of a blind kid who claims to have witnessed the homicides seriously?

Officer Tobias is staring at Jimmy in disbelief. His brain cannot process the information he's receiving.

DETECTIVE SHEEN (O.S.)

(filtered)

Hello... Adam.

(beat)

Adam. What's going on over there?

Officer Tobias pulls himself together. He's still staring at Jimmy while Jimmy seems to be looking forward.

OFFICER TOBIAS

I'm... Err... Alex... I'm gonna have to call you back.

THE INTERROGATION ROOM - LATER

Absolute silence dominates an ordinary police interrogation room. There is not much furniture in the room. Only a METAL TABLE and TWO WOODEN CHAIRS on each side. There is an extra wooden chair next to the door and a plant next to it. There's a FRAME on the wall which holds a PICTURE of a confession chamber of a church.

Jimmy is seated at a table alone. There's a DIET COKE and some COOKIES on a DISPOSABLE PLATE in front of him.

25-year-old athletic SHEILA JONES, the non-uniformed African American female police officer, enters the room. She has a RED FOLDER in her hand and has a PEN mounted on her collar. Her BADGE is hanging from her neck. Officer Jones's noisy WALKIE TALKIE is attached to her belt. She lowers the volume.

OFFICER JONES

(child friendly)

Hi. My name is Officer Jones. But my friends call me Sheila. You can call me Sheila, too, if you want.

JIMMY

(bitter smile)

Ok.

OFFICER JONES

You know what you are doing is very brave. You are a brave young man?

(smiles)

How are you feeling today?

Jimmy remains quiet, and officer Jones realizes she has just asked Jimmy a stupid question.

How can a blind 9-year-old kid who claims to have witnessed several homicides possibly feel?

Officer Jones takes a seat opposite Jimmy, opens the red folder, and finds a blank page. She lifts the pen from her collar and leans forward.

OFFICER JONES (CONT'D)

Ok. About the man who kills...

JIMMY

Rout 22, opposite the white water reservoir. That's where the accident happened very early this morning. Deep down the wooded ravine. That's where you can find the vehicle.

Officer Jones, who is very eager to hear the information about the serial killer, starts writing the address down quickly.

OFFICER JONES (CONT'D)
Was anybody hurt? Do you know the
victim?

Jimmy lowers his head and bites his lower lip.

JIMMY
(corrects Jones)
Victims. They're the two of them.
(quick pause)
A male and a female. They're both
dead. And yes. I know them. They're
my parents.

Officer Jones stares at Jimmy and stops writing. She leans backward on the chair and folds her arms slowly. She seems to have difficulty understanding and believing what is happening. Why is Jimmy not showing the emotion kids should and would show when losing someone dear, especially their parents? Is Jimmy lying? Is this some kind of a joke? Officer Jones decides to keep her doubts to herself for now.

OFFICER JONES
I'm very sorry, Jimmy. I know it's
difficult. I've lost both my
parents too.

Jimmy looks away from officer Jones. He seems to be handling the situation well.

Officer Jones cannot construct any more sentences. She seriously doubts what the boy is telling her is the truth. She hesitantly grabs the walkie-talkie from her belt, holds it over her mouth, and pushes its button.

OFFICER JONES (CONT'D)
(into walkie talkie)
Traffic unit. Possible 11.83 at
Rout 22, opposite white water
reservoir and wheels bar, down the
wooded ravine.

MALE VOICE (V.O.)
(Filtered)
10-4 will arrive at the location in
about 5. Over.

Officer Jones is not still sure whether the info she's receiving is accurate. But she would prefer to take them seriously, in case they are.

OFFICER JONES
How did the accident happen?

Jimmy is thinking about what to answer when Jones asks him the next question.

OFFICER JONES (CONT'D)
And how do you know this, Jimmy?
Were you there with them? Or you
somehow witnessed...

Officer Jones realizes Jimmy is beginning to feel uncomfortable. Jimmy shakes his head and appears to be trying to avoid the question. Officer Jones stops her line of questioning. She wants to get to the serial killer part faster.

OFFICER JONES (CONT'D)
It's ok Jimmy. You can tell me
later. We have time for that.

There's a moment of silence between Jimmy and officer Jones. Until officer Jones pushes the disposable plate of cookies toward Jimmy.

OFFICER JONES (CONT'D)
Why don't you have some chocolate
cookies? Do you want something
else?

Jimmy shakes his head. No.

OFFICER JONES (CONT'D)
Officer Tobias told me you wanted
to tell us about a very bad person.
Did you speak to any other officer
about that?

JIMMY
No I did not. You are the first
officer who came here in this room.

OFFICER JONES
I know you are a very smart boy and
you already know it. But you will
be helping so many people, Jimmy.
Now tell me everything about that
evil man.

JIMMY
Do you believe in Demons, Sheila?
Do you think demons are real?

Officer Jones is surprised by Jimmy's irrelevant question. She is more impatient to know the serial killer's identity than hearing Jimmy's curiosity about demons.

But she just carries on with the conversation to get to the significant part.

OFFICER JONES

(tries to be patient)

I don't know, Jimmy. I don't think I do. Why? You do?

Another moment of silence.

JIMMY

You'll be arresting your serial killer today. But do you think the kidnapping, the rape and murders would stop?

OFFICER JONES

It may not stop completely. But this serial rapist and murderer's killing spree would. Catching this criminal saves lots of lives and this alone is a huge achievement for us.

(remembers to mention)

And for you, Jimmy. You will be a big part of it. You are the real hero in this investigation.

JIMMY

If you look back over the crimes of the last century, some of the worst examples will have the Demon's name attached to them. The demon gets blamed for a lot. Demon, Satan, some force, some unseen energy made them do it. The serial killer your colleagues will be arresting with my help included. You'll hear him saying it for yourself later. He will claim a demon made him do it, and you know what? I believe...

(corrects himself)

Actually, I know for a fact that it did. I know a demon made him do it even if he did not really want to kill or rape anyone.

Officer Jones is shocked by how matured Jimmy sounds. Jimmy is 9 going on 29 she thinks.

JIMMY (CONT'D)

(leans forward)

The demon has now found another person to do its evil deeds.

(MORE)

JIMMY (CONT'D)

To rape young women and to brutally kill them for weeks, months or even years to come. You should stop that next person if you want to save even more lives. Do you want to save more lives, Sheila?

Officer Jones nods, but she is losing her patience. She can no longer pretend to be interested in Jimmy's demon talk.

OFFICER JONES

Jimmy, time is an important essence here. The sooner we can arrest the...

JIMMY

1224 Jackson St. That's his house. Dead women are buried in shallow graves at the far end of his backyard, under the chairs in the barbecue area. Your serial killer is a 55-year-old, construction foreman, called Chester Ghallager. He works on the only construction site at 1012 Penington road. He drives an old model of ford. It's Blue color.

Officer Jones is frozen. She stares at Jimmy for a second before she starts writing hurriedly. Officer Jones stands up to leave the room quickly.

OFFICER JONES

(thrilled)

I'll be right back.

JIMMY

Ok.

CHIEF MILLER'S OFFICE - CONTINUOUS

Chief Miller's office looks more like a prop room of a film studio than a police chief's office. PICTURES, POSTERS, and APPRECIATION LETTERS are all over the wall like wallpaper. There are different colors and sizes of CHAMPIONSHIP CUPS on the shelves and non-of-them have Chief Miller's name or picture on them. PAPERS AND DOCUMENTS are scattered all over his desk, and EVIDENCE BOXES and murder WEAPONS concealed in EVIDENCE CASES carpet the floor.

60-year-old ABRAHAM MILLER, a bit crouched, fatherly-looking, glasses on his eyes and a band-aid on his left brow, chief of police lays his back on his old SHAKY SEAT in his office, examining his cell phone.

26-year-old FRANK SIMONS, white, slim with silver hair, beard, and mustache, officer NICK YIN, Asian descent, short and healthy, and tall African American JEREMIAH THOMSON with his head shaved bald wearing a salt and pepper goatee are seated at Chief's office discussing the boy's claims, the serial killer and their strategy to catch him.

THE CORRIDOR

Detective ALEX SHEEN, African American, 30, good-looking, serious, and hard-working kind, is racing towards Chief Miller's office when Officer Jones opens the door of the interrogation room and rushes towards the office of the Chief, too.

Officer Jones and Detective Sheen greet each other with a nod. Officer Jones holds up the piece of paper in her hand, indicating to officer Sheen that she might have obtained the correct information about the serial killer. Sheen and Jones both arrive at Chief Miller's door together.

CHIEF MILLER'S OFFICE

CHIEF MILLER

What?

OFFICER JONES

The boy told me everything.

Officer Jones starts reading from the piece of paper aloud. She's reading the last word when detective Sheen gets overexcited. He snatches the paper from Jones's hand and looks at it.

Chief Miller, officers Yin, Simons, and Thomson's ears are pricked. They're all turned towards the door, and officers Sheen and Jones, to find out who they say the serial killer is.

DETECTIVE SHEEN

(shocked)

A blue and old ford. Construction worker. 55.

(louder)

All the info matches the description the profiler at the behavioral analysis unit sent us.

There's an uproar in the Chief's office. Everybody seems to have hope of capturing the serial killer suddenly.

OFFICER JONES

The boy seems to know what he's talking about.

OFFICER SIMONS

(excited)

The car is a match.

OFFICER THOMSON

It's him. We caught him. I wanna have one more look at the boy.

OFFICER SIMONS

Yeah Me too.

Officer Thomson stands up and walks out of chief Miller's office. Everyone follows him.

THE INTERROGATION ROOM

Jimmy looks like a statue. Motionless. He's staring at the opposite side without making any movements. He takes a sip of his coke and then returns to his original position.

THE OBSERVATION ROOM

The observation room is situated on the other side of the interrogation room. The room's walls are acoustic. There are four chairs with leather covers, a one-sided mirror to observe the suspect, two plants, and a few hearing devices. The room is attached to a small washroom, which is barely used.

Officers Yin, Simons, Sheen, Thomson, Chief Miller, and Officer Jones are all staring at Jimmy through the observation window.

OFFICER YIN

He doesn't look like a bullshitter.
I mean why will he...

OFFICER JONES

Yeah. I agree. He didn't sound or act like he was pulling a prank.

Detective Sheen gets closer to the observation window. Jimmy cannot see him, of course.

DETECTIVE SHEEN

(to Jimmy)

I just hope you told the truth.

Detective Sheen turns towards his colleagues.

<p>DETECTIVE SHEEN (CONT'D) (to Chief) I'm leaving. (pissed) I'm going to arrest the bastard personally. I just need a warr...</p>	<p>CHIEF MILLER (completes the word) Warrant. I know. Get outa here. I'll get your warrant and bring it along personally. I'm sending you back-up now.</p>
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Detective Sheen places his palm on his forehead and looks at the officers present in the observation room. His eyes stop on officer Yin and officer Simons.

DETECTIVE SHEEN (CONT'D)

Yin, Simons, you guys go to his workplace and wait for my instructions. Do not raise suspicion and scare him off. No arrest until I tell you. Tale him wherever he goes, guys.
 (to Thomson)
 You, come with me.

Chief miller looks at the officers in the observation room. Everybody is in disbelief. Chief Miller's eyes jump from one officer to another. He looks at them in disbelief. His mouth is open, and his head is shaking. He opens his hands wide.

CHIEF MILLER

Now goddamnit, people. What the hell are you waiting for? Get your ass out there and do as you were told.

Everybody rushes outside the observation room. Officer Jones is now walking back toward the interrogation room when Chief Miller stops her.

CHIEF MILLER (CONT'D)

You! I don't know how old he is, but a woman should interview a kid. Use all you've learnt to find out where the hell did he get all these info.

OFFICER JONES

But we already have what we need.

Officer Jones seems to be trying to wriggle out of the responsibility.

CHIEF MILLER

What's wrong? Don't you want to be
the one to interview him?

OFFICER JONES

Its fine. It's just... I
don't feel comfortable around
him. There's something off. I
can't put my...

CHIEF MILLER (CONT'D)

No excuses. Get your pretty
butt in there and finish the
damn interview.

Chief Miller glances at his wrist watch.

CHIEF MILLER (CONT'D)

I need to go obtain the warrant and
deliver it to Sheen.

(squints)

Why do I have a feeling this crime
is gonna be solved by a blind kid?

OFFICER JONES

(ponders)

Yeah. Me, too.

THE CORRIDOR

Chief Miller and Officer Jones exit the observation room and
walk into the corridor. Officer Jones's cell phone RINGS.
Chief Miller heads towards his room, and officer Jones takes
the phone call.

EXT. THE STREET - SAME TIME

A BLACK SUV with a single roof-mounted emergency FLASHING
LIGHT, two unmarked black police vehicles with interior-
mounted flashing lights are moving on the street fast. The
warning sound of SIRENS can be heard.

I/E. STREET - CONTINUOUS

Detective Sheen is excited and encouraged to solve the serial
rapist/killer's horrific case. He looks serious. He is
focused and is driving a black SUV on the street.

INT. POLICE STATION - CONTINUOUS

THE CORRIDOR

Officer Jones finishes her telephone conversation. She puts
her cell phone back into her pocket and heads toward the
interrogation room. She opens the door and enters.

THE INTERROGATION ROOM

Absolute silence. Jimmy is still staring forward when Officer Jones enters.

JIMMY

(very curious)

Are they arresting him right now? I think some officers should go to his workplace and make an arrest while others go to his house with a forensic team.

OFFICER JONES

I'm not sure if they've even reached there, Jimmy. My colleagues would definitely arrest him for what he did. No matter where he is and what he's doing.

Officer Jones is not yet sure whether what Jimmy told her about his parents' accident and the serial killer was the truth or if he was making things up for attention or any other childish reasons. But she does not want to give Jimmy the feeling that they have not taken him and his words seriously or that he is being doubted. That would probably make Jimmy uncomfortable, and this is not what officer Jones wants.

JIMMY

He gets off work around 6 PM. They must arrest him before he abducts and kills another victim

(beat)

He always does it after work and is very good at not leaving or destroying evidence. He knows how to clean up his murder scene.

Jimmy has a mild and barely noticeable smile when talking about the serial killer. This clearly makes officer Jones all the more suspicious.

OFFICER JONES

Yeah. They know Jimmy. Don't worry. They have computers in their cars and can find out all his information from the system.

JIMMY

(stretches)

Oh. Cool.

Jimmy's knowledge of police work, police-related phrases, terms he uses, and sentences he constructs with them are not what every young boy his age would usually be familiar with. But at the same time, Jimmy claims he had witnessed those crimes being committed, despite being blind. That's why doubt creeps into Officer Jones's heart, thinking about whether to believe Jimmy's claims. Besides, wouldn't that be a nightmarish petrifying event for a young boy to witness.

Officer Jones stands up and walks towards the door again.

OFFICER JONES

I'll be right back. Do you need to use the washroom?

JIMMY

No. I'm fine.

Officer Jones exits the room.

THE OBSERVATION ROOM - CONTINUOUS

Officer Jones enters the room, closes the door behind her, and steps towards the washroom at the corner end of the observation room.

She glances at Jimmy while crossing the observation window. Jimmy yawns.

OFFICER JONES'S P.O.V ON JIMMY

Jimmy yawns, and his mouth opens terrifyingly wide, much wider than normal.

She gets so scared that she steps backward. Her entire body shakes. As if she's electrocuted. She's taking short breaths. Horrified, officer Jones plucks up her courage and steps closer to the window to see Jimmy's facial expressions clearer as she can not see him clearly. Because she can see her own reflection in the window as well.

Officer Jones ponders for a moment. She shrugs it off as Jimmy being blind and unusual in general. Then goes towards the washroom, switches the light on, and glances at Jimmy once again before stepping inside. But she sees someone with the boy this time. She thinks she sees an adult standing next to Jimmy. Officer Jones closes her eyes for a second, squints at Jimmy, and gets closer to the glass. But she does not see the adult she thought she saw anymore. She figures she is probably seeing things because of the waves in the window's glass or is experiencing a case of pareidolia.

Officer Jones turns her head towards Jimmy and the interrogation room one last time. She turns the washroom's light on and off a few times to see whether she would experience the same phenomenon. The washroom's light might have also been the reason for her to see what she thought she saw. But there's no sign of the extra man she saw the first time. She shrugs it off again and enters the washroom.

EXT. 1224 JACKSON STREET - DAY

Detective Sheen's SUV arrives at the address and approaches the house.

Detective Sheen's backups, the two unmarked police vehicles, stop behind his car, but the officers remains in their vehicles. They're not paying much attention to the house as instructed. So to not raise any suspicion in case the suspect is at home.

Detective Sheen glances at officer Thomson.

DETECTIVE SHEEN
Contact Yin and Simons and see
where they are at.

Officer Thomson is about to pick up the WALKIE TALKIE to contact his colleagues.

But the walkie-talkie makes a few BROKEN STATIC SOUNDS right then.

OFFICER SIMONS (V.O.)
(filtered)
Sheen. Come in Sheen.

Detective Sheen glances at Officer Thomson and smiles. He picks up the walkie-talkie himself and responds.

DETECTIVE SHEEN
(into walkie talkie)
Sheen her.

OFFICER SIMONS (V.O.)
(filtered)
We've arrived at the location.
Over.

DETECTIVE SHEEN
Good. Wait for my signal. Over.

OFFICER SIMONS (V.O.)
(filtered)
Yup. Will wait. Over.

Detective Sheen picks up his cell phone and dials someone.

EXT. POLICE STATION - CONTINUOUS

Chief Miller tramps towards his car outside the police station, carrying A LAPTOP CASE, A LEATHER BAG, and A BLACK FOLDER. He has A STICK OF CIGARETTE between fingers of his when his phone rings. Chief has difficulty taking his phone out of his pocket.

Chief miller approaches his vehicle and drops the leather bag and the laptop case in the trunk.

He answers his phone.

CHIEF MILLER
(annoyed)
Sheen?

INTERCUT with Detective Sheen

OFFICER SHEEN
(into phone)
How you doin, Chief. We're here at his address. Just spoke to Yin and Simons. They're at the construction site, where he works. About the warrant, ...

CHIEF MILLER (CONT'D)
(into phone)
Just go ahead and enter. The judge has issued the warrant. I'm on my way to collect it. I'll get it to you myself if you still need it.

DETECTIVE SHEEN
That's great, boss. See you then.

CHIEF MILLER
Yup. You will.
(beat)
Be careful all of you. Especially you. I don't wanna lose my chief investigator.

DETECTIVE SHEEN
(smiles)
Sure. Don't worry, sir.

EXT. 1224 JACKSON STREET - CONTINUOUS

Officer Thomson begins loading their guns and preparing for a risky search.

Detective Sheen reaches for his walkie-talkie, again and holds it over his mouth.

DETECTIVE SHEEN

Simons.

I/E. UNMARKED POLICE VEHICLE - SAME TIME

Officers Simons and Officer Yin are having some donuts while Yin impersonates some actors and comedians. They're laughing and joking while waiting on the street across from the construction site. The area is dusty and dirty like any other construction site.

The walkie-talkie makes a static sound and detective Sheen's voice is heard.

DETECTIVE SHEEN (V.O.)

(filtered)

Come in Simons.

Officer Simons and Yin stop fooling around. They keep quiet. Officer Simons makes a facial expression, gets serious, and answers the call.

OFFICER SIMONS

Simons here Sheen. Over.

INTERCUT - Detective Sheen and Officer Simons

DETECTIVE SHEEN

Ok guys. We have the warrant. Thomson and I are approaching the house. You will still wait until we confirm whether he's at home.

OFFICER SIMONS

Would you like us to find out whether he's at work while you search the house?

DETECTIVE SHEEN

Actually you know what? Lets all initiate the operation, Get in, find and arrest him.

OFFICER SIMONS

(yells)

Yeah. Now thats what I'm talking about.

DETECTIVE SHEEN

Be careful and good luck.

OFFICER SIMONS

To you too. Over.

DETECTIVE SHEEN
Over and out.

EXT. 1224 JACKSON STREET - CONTINUOUS

Detective Sheen takes a deep breath, glances at officer Simons, nods, and holds the walkie-talkie against his mouth.

DETECTIVE SHEEN
(Excited)
Lets Go. Lets Go. Lets go.

Everyone rushes out of their vehicles at the same time and heads toward the suspect's house.

EXT. UNMARKED POLICE VEHICLE - SAME TIME

Officers Simons and Yin exit the vehicle and head toward the other side of the street.

EXT. 1012 PANINGTON ROAD - SAME TIME

Officers Simons and Yin approach the construction site.

THE INTERROGATION ROOM - MOMENTS LATER

Jimmy has his head laid on the table, staring at the door.

Officer Jones enters the room while drying her hands with a paper TOWEL.

JIMMY
I know I have to tell you
everything. I know you all really
want to hear how I know all that
I've told Detective Sheen and the
other officers.

OFFICER JONES
(sits)
Of course we do.
(friendly)
You are a very smart boy, Jimmy.
It is very important for us to know
what happened. Our job is to
investigate and find out the truth.
(MORE)

OFFICER JONES (CONT'D)

With you telling us what exactly happened and how you know all that, you'll be saving us lots of time and effort. You will be helping the police.

Jimmy remains quiet for a moment and seems to be preparing himself mentally to reveal the mystery.

Officer Jones lets Jimmy get himself ready for a moment.

JIMMY

What if you don't believe me? What if you all think I'm crazy and trying to mess with your heads?
(pauses)
I don't want that.

OFFICER JONES

Jimmy, we have seen craziest stuff you cannot even imagine they actually happened. We are the law enforcement buddy. We are very much used to weird stuff. Don't worry about it.

For a moment, Officer Jones doubts whether the incidents Jimmy talked about were facts or...

OFFICER JONES (CONT'D)

Let me ask you this! Did what you said happened, really happened? Did you tell the truth about the accident and the serial killer's identity?

JIMMY

Of course I did. I told the truth. You can ask Detective Sheen. I never lie. Not even white tiny lies.

OFFICER JONES

Then I promise I will believe you and will never say you are crazy.
(leans forward)
Do you trust me?

JIMMY

I guess! Can you give me a second, please?

Still a bit scared and influenced by Jimmy's strange scary yawning she witnessed in the washroom, Officer Jones forces herself to smile and nod.

EXT. HIGHLAND ROAD - DAY CONTINUOUS

31-year-old chubby male police officer RAY COLLINS and 26-year-old sexy female officer MARIA SABA are standing by the road looking at what the search and rescue team does. AMBULANCES, FIRE DEPARTMENT TRUCKS, POLICE VEHICLES, and many people from the forensic team and traffic police are busy at the scene.

Two CORPSES in BODY BAGS are being retrieved from the wooded ravine while a CRANE pulls the SCRAPPED CAR up to load it on a FLATBED TRAILER that is waiting by the side of the road.

Officers are taking pictures. Insurance agents are taking notes, and a few civilians have also stopped to record the event on their CELL PHONES AND CAMERAS.

INT. POLICE STATION - CONTINUOUS

THE INTERROGATION ROOM

Officer Jones is seated right opposite Jimmy and is waiting for him to start talking.

JIMMY

Ok. I'm going to tell you...

A commotion outside in the corridor interrupts Jimmy.

THE CORRIDOR - CONTINUOUS

Officer Jones opens the door slightly and peeps out. Jimmy can be seen in her background peeping at the corridor from an opening between the door frame and officer Jones.

OFFICER JONES'S P.O.V ON THE CORRIDOR

In handcuffs, CHESTER GHALLAGER is being escorted to the temporary detention by detective sheen, officers simons, yin, thomson and chief miller.

CHESTER GHALLAGER is a 55-year-old innocent-looking, single, a construction site foreman with a big body and receding hair.

Chester is angry and mumbles inaudible words. As Chester is escorted forward, and as soon as he crosses officer jones and the interrogation room, his voice gets louder and louder. He keeps on yelling in a very creepy way.

CHESTER GHALLAGER

The demon made me do it. It was the Demon. Catch The demon. The demon made me do it.

DETECTIVE SHEEN

(shouts)

Shut the hell up you crazy fuck.

Chief Miller and Detective Sheen are each at one side of Gallagher, escorting him to the temporary detention unit.

DETECTIVE SHEEN (CONT'D)

(to officer jones)

He confessed to everything, to all of it on the way.

CHIEF MILLER

(to officer jones)

The boy was telling the truth. Ray and Maria found the wrecked vehicle.

(whispers)

No survivors.

OFFICER JONES

(shakes her head)

Congratulations Chief.

CHIEF MILLER

Say thanks to the boy.

(to Sheen)

Congratulate Sheen. I was just an extra.

Officer Jones closes the door as everyone passes by the interrogation room.

THE INTERROGATION ROOM - CONTINUOUS

Officer Jones moves her head in and closes the door. She turns her head and sees Jimmy standing at the far end of the room and his back to the wall, giggling.

Officer Jones approaches Jimmy.

OFFICER JONES

Hey, hey, hey. Jimmy. There's nothing to be afraid of anymore. They caught him.

JIMMY

Yes they did.

OFFICER JONES

I just saw him myself. They have him in custody.

(beat)

Why are you standing here? Is there something that makes you nervous?

JIMMY

I just laugh when I'm nervous. I'm fine now.

Officer Jones holds Jimmy's hand and guides him back to his seat. Jimmy is quiet. For a moment, silence dominates the interrogation room. Jimmy takes a sip of his coke.

JIMMY (CONT'D)

I'm now going to tell you a story. Story of a demon doing bad things to good people. Just because they're good. They are kind and believe in God. I don't care whether you believe me or not. But everything I say really happened.

OFFICER JONES

Ok, Jimmy. I'm all ears.

Looking serious, Jimmy lays back on the chair, scowls, raises his index finger, and starts talking, just like a mature adult.

JIMMY

Reckless Conduct Endangering Life

(sighs)

Street race is something the majority of youngsters want to take part in. Specially in small towns. That's because there isn't much else to do. Lets face it. Small town people can not enjoy the kind of fun that people of major cities do.

9-year-old Jimmy talks as if he had memorized what he wanted to tell the police.

His words sound as if they've been thought of and practiced for this particular purpose well in advance. Officer Jones is quiet, listening to Jimmy carefully.

JIMMY (PRE-LAP)

Alan used to win all races in Beacon City. Everybody called him lucky. But in reality, he was very good at racing. He was a good driver. His European car, his BMW, never failed him. He became more unflinching and reckless, more fearless and more audacious with each win. The more he won, the less he cared about dangers he was putting people in. Until one night he crashed his car into a residence, seriously injuring a four-year-old girl and her mother. He also injured himself of course. His fractured his vertebra. That's when he knew it was over for him. He totaled his BMW and he was going to be prosecuted. Alan escaped the accident scene. He had no place to go and nowhere to hide. He had injured a young mother and her kid and now he wanted to run from facing the consequences.

SERIES OF FLASHBACKS -- EXT. THE CITY - NIGHT

AN URBAN STREET

Jimmy's DIALOG continues over the flashbacks

- Girls and boys, 17-25, drinking and smoking, all gathered around a Mini roundabout in an urban area. It's late in the night, and the street is less traveled. Different makes of SPORTS CARS are parked next to each other, all around the roundabout. Some cars have their hoods raised. The car's headlights are the light source of the gathering. LOUD MUSIC. The smoke of CIGARETTES and CANS of BEER. Sports cars with modified engines RAVE and ROAR.

- Two sports cars with modified engines, a WHITE M3 BMW followed by a RED DODGE CHARGER, push their way into the mini roundabout and the crowd. The BMW driver receives lots of cheering and whistling from people, and we figure he is the winner.

- Good-looking, normal-built 23-year-old ALAN REYMOND steps out of his vehicle.

He takes his racing mask off and slides his fingers through his brown hair while proudly smiling and nodding at the people circling him.

- As the winner, Alan seems to be establishing an ego. He's happy, excitedly laughing while the crowd gathers around him and his vehicle, pat him on the shoulder and complements him.

A DIFFERENT URBAN STREET

- A sexy, pretty, blond 18-year-old girl, in her TWO-PIECE SWIMWEAR, waves a flag as everyone else CHEERS and APPLAUDS in the background. The sexy girl and the flag are in focus only.

- A WHITE M3 BMW and a BLACK CORVETTE start the race. They are on a different empty urban street now.

- Alan drives recklessly and fast. Nothing else except winning matters to him.

- Alan over speeds. The BMW is going very fast when it slips a bit, Alan loses control, and the car crashes into a townhouse. The crash site is far from the crowd expecting the winning vehicle to show up first.

- Alan's head is laying on the steering wheel. He's regaining consciousness little by little. Alan opens his eyes:

- From a safe distance, the Corvette's driver is looking at the accident scene while seated in his vehicle. The driver takes off without even trying to or offering to help Alan or other victims in the house.

- Alan raises his head and only then realizes what he has done. He gets out of his car after struggling to get his door open. He's dizzy and limping. Alan places both his hands on his head and bursts into tears. He sees neighbors who are appearing on their front porches. He decides to escape the scene. He is hurt. Alan runs to a nearby alley with a limp.

- POLICE VEHICLES and their FLASHING RED & BLUE WARNING LIGHTS outside a PARTLY DEMOLISHED TOWNHOUSE. Alan's white BMW looks like a white piece of crumpled paper now. People are standing on their porches, by the side of the street in front of their houses. They want to see what is happening. Fire trucks, Police vehicles, ambulances, and news vans are outside the crashed house and totaled BMW in the street. Firefighters and police officers run in and out of the house. Reporters are reporting and recording the accident scene.

- Two STRETCHERS are being carried towards AMBULANCES parked outside the partly demolished townhouse. One is with an

injured little girl and the other one with an injured woman on it.

- The father, covered in a RESCUE BLANKET is trying to get to the stretchers and reach for his wife and little girl. But a rescue team member and a cop are stopping him. The father is out of control. He's frantic.

THE FATHER

(wailing)

Let me see my wife and daughter for a second.

(yells)

Irene. Melody. Let me see them.

- Scared, sweating, anxious, and in tears, Alan is fleeing the accident scene. He moves within different alleys and streets while constantly looking over his shoulder.

- Alan is spotted by a police helicopter. He gets arrested by two police officers and is kept in custody.

END OF FLASHBACK.

BACK TO:

THE INTERROGATION ROOM

JIMMY

The crash left the toddler fighting for her life with head injuries. Alan was arrested, hospitalized, prosecuted and sentenced to 24 months in prison, another 18 months probation and 24 months off the road. His parole was accepted two weeks ago due to good behavior. He was going to be released after serving 18 months of his sentence. Alan's sister who was present at the hearing, played a significant role in judges decision on his early release.

Officer Jones is paying undistracted attention to the story Jimmy tells.

Jimmy pauses for a moment. He keeps on pausing for some reason. Jimmy blinks a few times and looks up.

JIMMY (CONT'D)

I think you should be reminded of the fact I told you about the demons before you hear the rest of this story. I'm sure you, as a police officer, have seen the devil in criminals you or your colleagues have come across.

OFFICER JONES

(not again)

Yeah Jimmy. I guess.

JIMMY

Good. Now that we're on the same page, I can tell you the rest.

EXT. A WOODED ROAD - DAY (ESTABLISHING)

Dense and bushy trees dominate the grassland below. Here and there, individual tree canopies overlap, interlink and, shade the foliage to varying degrees. A TWO-LANE ROAD cuts the Woodlands in the middle.

The color of a RED VOLVO SEDAN scooting on the road below complements all shades of green. No other cars can be seen.

A soft and matching instrumental music.

We descend as we glide over the red vehicle tailing it until we synchronously reach the ground level with the RED sedan Volvo stopping at the Fishkill Correctional Facility's parking lot.

EXT. FISHKILL CORRECTIONAL FACILITY - CONTINUOUS

KATHY REYMOND, 30, petit and elegant, brunette and pretty, white matching high-heels and purse, eyes guarded by stylish SUNGLASSES and a REDDISH-PURPLE DRESS that gives a feminine touch to her lower half.

Kathy steps out of the vehicle.

She pulls an ELECTRONIC CIGARETTE out of her PURSE and begins vaping as she peeps at her WATCH every now and then. Kathy scrutinizes the facility's exit door. She's certainly waiting for someone to be released.

Fishkill correctional facility is a huge, grey, and brown building surrounded by stainless steel SECURITY WELDED FENCES, BARBED WIRES, WATCH TOWERS, and ON-FOOT GUARDS.

Fishkill is situated in the middle of a huge lot, and the lot is surrounded by woods.

An L-SHAPED ROOFLESS FENCED CORRIDOR starts from the building itself, all the way to the last checkpoint and the parking lot.

Bored of waiting, Kathy begins marching by the fences, going from right to left and vice versa. Insects CHIRR, birds CHIRP and, the occasional HOWL of the wind.

The prison's door BUZZES.

A guard's indiscernible HOWLER and then the sound of a BIG METAL GATE that slides open with a foreboding CREAKING sound.

Kathy stops marching. She stands facing the sound and waits. She sees him.

Alan swaggers out the door towards Kathy. Kathy Waves at him and Alan does the same.

Alan is in JEANS, DARK BROWN COWBOY BOOTS, and a DARK BROWN LEATHER JACKET. He's carrying a BEIGE BACKPACK on his shoulder and a NEWSPAPER in his hand. Stylish Alan looks like anything but a guy just being released from prison.

The last prison guard checks Alan's RELEASE DOCUMENTS and allows him to go. Kathy races towards him as soon as he steps out of the fenced corridor.

KATHY
(tears of joy)
You are out.

ALAN
(gulps)
Hello, sis.

Alan and Kathy give each other a long passionate hug. They're both quite emotional and excited.

ALAN (CONT'D)
(hands around Kathy)
Thanks for coming, sis.

KATHY
(hands around Alan)
Of course. You're my only brother.
(beat)
You're the only family I've got left.

Kathy and Alan look at each other for a moment.

They sit in the car and drive away.

I/E. KATHY'S CAR - MOMENTS LATER (MOVING)

Kathy wants to say something. But notices Alan's eyes welling up. She decides to remain quiet and let Alan get reacquainted with the environment, the freedom he has been denied for a while.

A PRICKLING QUIESCENCE has dominated the car. Alan is looking to his right and away from Kathy. He's staring at the roadside woods, contemplating. Alan seems oppressed. His facial expressions and body language make him seem like an innocent victim who had been subjected to many harsh and authoritarian treatments.

Kathy peeps at Alan every now and then while driving. She turns the radio on and lowers the volume.

KATHY

(clears her throat)

Is it okay to have the radio on?

ALAN

(smiles at Kathy)

Of course. Its fine.

(beat)

I'm sorry, sis, I'm just.

Alan keeps quiet again and looks at the road ahead. Kathy is waiting for Alan to start talking. She looks at him twice, waiting for him to initiate a conversation. But Alan's mind seems to be elsewhere.

KATHY

I know. You are okay, though. How do you feel right now? How's your back?

ALAN

Yeah, I'm... Err... fine. I don't know.

(doubtful)

I feel confused... Err... or afraid. I feel guilty, ashamed, and of course, most of all worried.

KATHY

Guilty and ashamed, I understand. But afraid? Worried for what? Afraid of what?

ALAN

I don't wanna go back to that shit hole, sis. Maybe I'm worried I might be sent back to prison.

Kathy pulls over and stops the car. She turns her body towards Alan and holds his hand.

KATHY

Alan, you're not going back in there. You are on parole. Conditional parole. You'll obey your parole conditions. You'll behave and nobody can send you back.

ALAN

(sighs)

Yeah. Its probably going to take me longer to get used to freedom than I thought.

KATHY

I understand. You are going to be just fine.

ALAN

Yeah. I guess. How are the children? Do they know they'll see their uncle today?

KATHY

They're good. Yeah they are very excited to see you.

ALAN

How's it with Tony? How is he? Are the children in a good...

KATHY (CONT'D)

Oh. They just love him. Seriously.

Kathy's cell phone rings. Kathy glances at it.

SHOT ON KATHY'S PHONE SCREEN: TONY IS CALLING

KATHY (CONT'D)

(laughs)

Oh, my God speaking of the devil. He's calling.

Alan laughs, too. His ice seems to be melting already.

KATHY (CONT'D)

(into phone)

Hey baby! I'm good, love.

(beat)

Of course. He's sitting right beside me.

(laughs)

No problems hun. I guess we'll be there in like 25-30 minutes.

(beat)

That's my hero. Thanks a million baby.

(beat)

No babe. You talk to him when we reach home.

(changes her voice)

I want to talk to my bro now.

(beat)

Ok babe. I will. Love you too.

Kathy disconnects the line and places her phone back on the dashboard.

KATHY (CONT'D)

(sighs)

He's just such a loving boyfriend you know. He just wanted to welcome and congratulate you. But I told him I wanted you all to myself now.

(sighs)

Oh Alan, I really missed you.

Alan smiles.

KATHY (CONT'D)

Yeah. Tony adores our kids. They really like him, too.

(excited)

Ah, Baby Liam babbled papa for the first time the other day. You should have seen Tony's face when that happened. He was about to cry. Angie is still getting used to having a father figure around though. She likes Tony. But she's still not hundred percent sure he'll be with us permanently. I guess that's why she is not committing emotionally just yet.

ALAN
As long as Tony likes her as
much as...

KATHY (CONT'D)
Oh Tony loves her like she's
his own. I've never felt Tony
giving any more attention to
Liam just because Liam his
biological son.
Tony does not really care
that Angie is from a previous
marriage.

ALAN (CONT'D)
That's great to know, sis. I'm
really happy for you guys. You
deserve such happiness.
(pauses)
By the way, why did you move out of
your house? Wasn't it cheaper to
stay there?

KATHY
Well, it was. But we had to move
out eventually and needed some
other place to stay when we did.

Kathy stops talking. She ponders for a moment. She seems
she's deciding whether to tell Alan what she wants to say.

ALAN
What? Sis! What is it?

KATHY
The real reason we moved was that
activities increased in the house.
(rephrases)
Lets put it this way. You see, Tony
is a very good man. But he has his
own beliefs and mentality towards
different things. He's a bit
superstitious. After we all
experienced the paranormal activity
in the previous house, Tony began
insisting to move in with him to
his place. He kept on having a
dream that me and the kids were
targets of an evil entity. He
insisted that staying at that house
was going bring us nothing but
tragedy, sorrow and bad luck. He
often said he felt a demonic entity
lurking at every corner he turned
his head. I mean that's what he
thought. Lets face it, Alan. The
damn house was really haunted.

(MORE)

KATHY (CONT'D)

I even remember the spooky shit
began happening the very early days
we moved there

Alan's facial expressions indicate that he is a skeptic,
debunks Anna's claims of the paranormal, and acts as if all
that happened to them had a logical or scientific
explanation.

ALAN

I don't know.

KATHY

All the footsteps, scratching,
whisperings, giggling.
(stops arguing)
Anyways, Tony had his own place and
he insisted on us moving. I agreed
and we moved. We never ever
experienced any paranormal
phenomenon after that.

ALAN

So, you guys still think your
previous house was haunted? With
what? Ghosts?

(disbelief)

Please Kathy. Don't tell me you
still believe in this bullshit.
There are no ghosts. A demonic
entity?

(sneers)

Oh my God I can't believe you guys
are falling for this shit. I guess
its too much tv.

KATHY

(laughs)

Oh God. I just hope you experience
what we experienced those few last
days, you asshole.

ALAN

Please don't tell these to my
parole officer. He'll think we're
crazy and will kick me right back
into the prison you crazy ass.

Kathy and Alan laugh loudly. Anna pumps up the music volume,
and they don't talk about the haunted house anymore.

Anna's red Volvo sedan stops at a petrol station.

EXT. PETROL STATION - MOMENTS LATER

Kathy stops by a petrol pump. She and Alan exit the vehicle.

Alan strolls towards the convenience store on the side of the station while Kathy fills up the tank.

KATHY

Hey Alan.

Alan stops and turns his head.

ALAN

Yeah? What?

Kathy calls Alan to herself with her hand.

ALAN (CONT'D)

What is it?

KATHY

Where are you going?

ALAN

I need to buy some stuff.

KATHY

Do you have any money?

ALAN

I...

(ponders)

Err... I Guess I...

Kathy grabs her purse from the car, opens it, and takes a 50 DOLLAR bill out. She hands it over to Alan.

ALAN (CONT'D)

(shy)

I've got money...

KATHY

Don't worry about it. You'll pay me later.

Alan takes the money hesitantly and marches back towards the convenience store.

Kathy finishes filling up the tank. She pays for the petrol, sits in the car, and waits for Alan.

Alan exits the store holding a pack of CIGARETTES and a big tall can of BEER.

I/E. KATHY'S CAR - CONTINUOUS (MOVING)

Alan sits in the car and Kathy drives away. She squints at the beer in Alan's hands.

ALAN
 (opening the pack)
 Please tell me you let me smoke in
 your car.

KATHY
 (shakes her head)
 Oh my God. Ok. You can smoke in the
 car. Just this one time.
 (disappointed)
 Alan, you are not out of the prison
 for more than an hour and you are
 already ignoring your parole
 conditions. Come on, bro.

ALAN
 What?

Alan follows kathy's eyes direction.

ALAN (CONT'D)
 What...! The beer? Are you kidding
 me?

KATHY
 (serious)
 Alan!

Kathy pulls over. She reaches for her document suitcase on the back seat, opens it, and takes a piece of paper out. Kathy starts reading the content.

KATHY (CONT'D)
 Here it is. Alan Raymond, 23, white
 male, blah blah
 (reads fast)
 Once out on parole, you can enjoys
 the privilege of relative freedom
 in return for abiding by certain
 conditions. Maintain employment and
 a residence. Avoid criminal
 activity and contact with any
 victim or victims. Yup. It's right
 here. Refrain from drug and alcohol
 use. You cannot drive for the next
 24 months.

(MORE)

KATHY (CONT'D)

Attend drug or alcohol recovery meetings, and Do not leave the specified geographic area without permission from the parole officer. You are assigned a parole officer, and must meet with him periodically.

Kathy holds the paper in front of Alan's face and keeps it there for a few seconds. But Alan looks away. He does not like what's happening.

Alan proceeds to throw the can of beer on the back seat while he growls and swears at the police, court, and judge.

Kathy puts the paper back in the suitcase. Puts the case back on the back seat and drives.

KATHY (CONT'D)

It is not only you who'll face a problem this time, Alan. Remember, I've guaranteed your ass, signed documents and wrote letters so you can go on parole. Please obey their rules until you are absolutely clear. Please don't get me in trouble.

ALAN

It's just a beer, sis.
(rolls his eyes)
Fuck it. It's ok. Lets go.

KATHY

Alan, you've never cared for rules. Even when we were kids you never obeyed dad, or mom. You hated and ignored their rules and look where it got you. You always had problem at school. I mean...

(shakes her head)

Don't you think it's time to make a major change in your life? You cannot do whatever you feel like, whenever you feel like, wherever and to whoever you feel like, Alan. You just can't. You should consider others and your action's affect on people around you. The accident that resulted in your imprisonment for example.

(MORE)

KATHY (CONT'D)

You maintained your innocent even in the prison whereas you know it yourself that your lack of consideration for others resulted in that accident.

ALAN

It was a fuckin' accident.

KATHY

(serious)

Yeah it was. But you were the cause. You knew you were racing in a residential area. You knew pedestrians would have appeared in front of you any moment. But still, you drove faster and faster, insisting to be the winner. And then when you crashed into a residence you ran away? You didn't even bother to call 911? Neighbors did.

(calmer)

Look, you are my brother, Alan, and I love you. But you are not a kid anymore. You know what were mom's last words. Tell Alan I love him. Tell Alan I'll be watching over him. But he needs to be more responsible. What she meant to say was: Tell Alan to grow the fuck up. Do you realize how lucky you are? You think you were going to be given a parole if the kid and her mom were killed in that accident? That's how the universe gives you another chance and tells you to change.

Alan is looking away while Kathy confronts him. He does not defend himself in any way. Alan looks as if he knows very well himself that what his sister says is the truth.

Alan tries to get himself busy with the contents of the dashboard's compartment, finding it hard to say what he wants to say.

ALAN

You're probably right, sis. The beer was a stupid move. I should've known better. It won't happen again.

Both Kathy and Alan remain quiet for a minute.

ALAN (CONT'D)

I really must take control of my life. I've been thinking about what to do after I got paroled. I'll find a job and get my life together.

(beat)

Thank you for giving a damn. I love you sis.

KATHY

Of course I give a damn. You're my little brother and the only family I've got left. I don't want to see my brother through a half an inch glass. Not being able to hold your hand or sit next to you. I want to see my brother free, happy, safe with a family. A home, children. The whole nine yards.

(hesitant)

I wanted Tony to tell you this himself. But I feel this is the right time for you to know this. Tony works for a security appliances and installation firm. I don't know whether you knew it or not.

ALAN

(ponders)

Yeah I guess you mentioned it in one of your visits. Ok? So?

KATHY

Yeah anyways. He spoke to his partner and they both agreed you start working there with them. He's going to give you all the details.

A new song starts playing on the radio. Kathy and Alan stop talking. They look at each other and seem very excited.

Alan increases the volume immediately and the singer begins singing the song.

Alan and Kathy sing along with the singer loudly. They are certainly influenced by reminiscence bump.

INT. KATHY'S HOUSE - NIGHT

THE KITCHEN

A home that is undoubtedly made by a woman. APPLIANCES, their arrangements, FURNITURE color and Design, CURTAIN pattern, COOKING, AND DINING UTENSILS, APRON AND TOWELS, and their hues, kitchen's overall feel, and the house's overall smell. A woman's touch is written all over the place.

35-year-old Italian-dissent TONY MAKKANO, a tall, dark, and handsome man wearing a girlish apron that makes him look funny for his height and build.

On the kitchen counter, right next to Tony, lays a Baby boy LIAM MAKKANO, in a BABY CARRY BASKET. Baby LIAM is a chubby cute baby boy with dark hair and blue eyes.

The sound of MUSIC can be heard. It is coming from a music video playing on the TV.

The infant is holding a little toy with his small cute hands while making baby sounds.

TONY
 (talks like babies)
 What? Yes? Hungry? I know. I know
 buddy. Tony loves baby Liam.

Tony begins preparing baby food.

THE LIVING ROOM - SAME TIME

Bright-eyed, smart-looking cute 8-year-old blond ANGELLA MAKKANO (ANGIE) is seated in the living room in front of the TV. She's eating CHEEPS and watching the music video of the same song Alan and Kathy were singing along to.

Tony is crouched over the baby basket when the door opens. Alan and Kathy enter the house.

KATHY
 (to Tony)
 Hey baby.
 (points at Alan)
 Here's my brother, Alan.

Tony smiles. He throws the towel he's holding on the counter and approaches Alan and Kathy.

ALAN
 (smiling)
 Hey Tony. Very nice to meet you.

Alan steps forward to shake Tony's hand. But Tony hugs him instead.

Alan senses something is grabbing at his trouser leg. He looks down and sees TIGER. The LIGHT-BROWN SCOTTISH FOLD.

KATHY

(to Alan)

And here's your cat. He has been a very nice guest. Look at him. He really misses you.

Alan lifts Tiger.

Tony kisses and hugs Kathy.

Tiger jumps off Alan's hands.

TONY

(to Alan)

Welcome to our house. I can imagine how happy you are right now. Freedom huh?

Alan opens his arms and takes a deep breath.

ALAN

(scoffs)

Yeah freedom. Finally.

JUMP CUT TO:

THE KITCHEN - MOMENTS LATER

The dining table is covered with dishes. Kathy is laying the dirty dishes into the dishwasher one by one.

Alan and Tony can be seen in the background, still seared at the dining table talking.

THE DINING ROOM - CONTINUOUS

Alan and Tony's conversation fades in, becoming more audible as Kathy approaches the dining table.

TONNY

(to Alan)

...and You will basically be in charge of managing the orders and scheduling installations. You think you can do that?

KATHY

(to Tony)

Of course he can. It's not rocket science.

Tony has a twisted smile on his lips and still waits for Alan's response.

ALAN

(confident)

Yeah. I can do that. I'll see you there at your office like when? Tomorrow?

TONY

No. No. No. We want you to relax for a few days. You can start... mmm... lets say next Monday?

ALAN

(Excited)

You got it. I'll be there earlier than others.

Kathy is now back in the kitchen, cleaning the table.

ALAN (CONT'D)

(stands)

Ok guys. I'm very tired. I guess I'll just head home.

Tony stands up as well. He goes to another room.

THE FOYER - CONTINUOUS

Alan is taking his leather jacket from the hanger.

KATHY

(to Alan)

You can stay here if you want.

ALAN

No thanks. I need to wake up early in the morning, clean the house and...

KATHY (CONT'D)

I had it cleaned yesterday in the afternoon. Oh! I almost forgot to tell you. I've filled the fridge with.. Err.. Groceries basically. You know! Milk, eggs, bread etc.

ALAN (CONT'D)

Oh thanks , sis. You shouldn't have. You are an angel.

(MORE)

ALAN (CONT'D)

Still though. I have clothes I still need to wash. Hell, I don't even know what I've got left and what mom threw away. I just need to get reacquainted to the house.

Tony has his jacket on at this point. He steps out of the room, picks up his keys from the bowl in the foyer, lifts Tiger, and waits for Alan.

TONY

(To Kathy)

I'll drop him. I need to withdraw some cash, too. I mean for tomorrow.

Alan kisses the kids goodbye, hugs Kathy, thanks her and leaves the house with Tony.

I/E. TONY'S CAR - MOMENTS LATER (MOVING)

Tony seems to be waiting for the right moment to tell Alan what revolves around his head.

TONY

Man! It was great to meet you. I'm sure we will have many good days. Please tell me if you need anything. Anything at all. I want you to know you can count on me.

ALAN

I have no doubts, man. Thank you.
(pats Tony on shoulder)
You can cook for sure. It was a lovely dinner. My first dinner out of the prison. You are a great cook. And you have a lovely home. The size, the decoration and everything is well thought of. Unlike my mom's house. Huge and too difficult to maintain.

TONY

(jokes)

Good it's haunted.

Alan looks at Tony and raises his eyebrows in disbelief.

ALAN

Oh dear God. You too? Don't tell me you believe in this crap.

TONY
(serious)
I believe what I see.

ALAN
And you saw a demonic entity! In
your previous house?

TONY
(reassures confidently)
Yes I did. With my own eyes.

ALAN
What did you see, man? A shadow?

TONY
No Alan. It doesn't matter what I
saw. You'll brush off whatever I
tell you I saw. Because you are
evidently one of those hard-headed
skeptics.

ALAN
Do you ever think what you saw was
the case of Pareidolia?

TONY
No it was not pareidolia, Alan.
Security cameras won't lie.
Anyways, forget about it.
(changes the subject)
I had several motion detecting
security cams installed all over
your house also. Inside and
outside. I got a good deal from our
office and I took it. Your house
needed security. I thought it was
good for your situation. I mean
with your parole officer etc. You
never know.

(banters Alan)
Also, I want you to call me
whenever you are scared or you want
to get rid of an entity. Call me if
you feel threatened, you're afraid
or need help in any ways. I have
good friends who are professional
paranormal investigators.

Alan and Tony burst into laughter.

Alan raises his eyebrows, rolls his eyes, looks away, and
shakes his head smiling.

ALAN

Yeah. You bet.

TONY

There's the security cam application already installed on your laptop. You can download it on your phone and monitor the activity in the house.

EXT. ALAN'S HOUSE - NIGHT

Alan steps off Tony's vehicle, carrying his backpack and Tiger.

The car drives away. Alan remains in the middle of the empty and quiet street.

He looks around and the reminiscences of his early days in the neighborhood.

A street lined with OLD AND MATURED PLANE TREES. LAMP POLE'S probing lights transpire within the twigs and branches of the trees, trying to reveal its curiously dark and iridescent spots. Leaves are highlighted, dancing with the song of a breeze.

Two long rows of STREET LIGHTS illuminate beautiful houses on both sides of the street, manicured yards separated by driveways and tall shrubs.

Well, this is neither a wealthy nor a poor neighborhood. People who live around here seem to be doing well.

Alan takes a step or two towards his house. A stately off-white colonial building. Two whitewashed chimneys, jack pine, and an apple tree out front. With exterior walls partially covered with LIANAS, BROWN WOODEN WINDOW FRAMES, and ENTRANCE DOOR. A WHITE LETTER PLATE on the middle left side of the door is easily noticeable.

Alan is pacing towards his porch when he notices a few posters taped to the trees. He approaches one in front of his house.

CLOSE SHOT ON THE POSTER

A young missing woman, blond long hair, beautiful and slim in a crouched position next to a dog.

This is the same poster we saw a woman showing the Indian driver on the street earlier.

Alan puts the key in the door lock.

INT. ALAN'S HOUSE - CONTINUOUS

THE FOYER

Newspapers and envelopes piled up by the door (the location we saw in a MONTAGE, newspapers piling up earlier). The old pine floor is preserved under a long PERSIAN CORRIDOR CARPET. A FRAMED MIRROR on the wall above a WOODEN DARK-BROWN FOYER TABLE. TWO VASES on the table and a TURQUOISE BOWL positioned between vases.

The door opens after we hear a CLICK sound unlocking it.

Tiger jumps off Alan's arms as soon as the door opens. The cat seems hesitant to enter the house for some reason.

There are respectively a small and then a vast living room, the library/reading room and the conservatory on the left, the kitchen, the dining room and a fair-size maid's room and finally the conservatory on the right as we enter the house and stand on the foyer. The conservatory and a door to the backyard are at the far end of the ground floor, connecting left side of the house to the right side.

There's the staircase between the dining room and the bigger living room. The beautiful wrought iron and dark wood mixed staircase railing had certainly enhanced the home interior design.

The Garage and laundry room have a single door to the back of the foyer. Another master bedroom with a bathroom and a closet are used as an alternative guest room sometimes. The storage room and a long old wine shelf are in the basement.

Alan's bedroom, his mother's room, and several other furnished rooms are on the upper floor.

Only the outline of the furniture in the living room and appliances in the kitchen can be seen in the darkness. The only light that HARDLY illuminates the house is the staircase light.

Alan covers his nose with his shirt's elbow as soon as he enters. The house stinks. Alan switches the light on while bolting back outside. He takes a few deep breaths, gets inside quickly, pulls the small and the bigger living rooms, the kitchen and the dining room's curtains to the side and opens all the windows. Alan dashes back outside to take air and waits for a while for the smell to go away.

THE PORCH

Tiger stands next to Alan, staring at the house.

Decoration of the house, especially the pattern of its curtains, furniture, decoration, and overall arrangement, evidently, indicates a woman's involvement. This certainly looks like once a big-family house.

ALAN

(to Tiger)

What is this fuckin smell. Yak.

TIGER

Meow.

Alan covers his nose and steps inside the house once again.

THE LIVING ROOM

Alan closes all windows but leaves the curtains open on both sides of the house. He picks up the pile of newspapers.

Tiger enters the house reluctantly.

THE KITCHEN

Alan leaves the newspapers on the breakfast table. He opens the FRIDGE and takes a BOTTLE OF APPLE JUICE. There they are. Fruits of Kathy's thoughtfulness. EGGS, BREAD, MILK, JUICES, SODAS, MEAT, and many other edibles.

Alan lays his back on the kitchen counter and reminiscences the past. Relics of his late mother in every direction he looks. From the color of her favorite SWEDISH DISHCLOTH to her beloved CLASSIC KITCHEN TOWELS. From her POT HOLDER and OVEN MITT to her colorful ORNAMENTS and FRIDGE MAGNETS. Mom's house is written all over the place.

THE FOYER

Alan returns to the foyer and throws his keychain inside the turquoise bowl on the foyer table. He sees a cell phone box in the bowl with a piece of paper stuck on it. He reads it.

SHOT ON THE PIECE OF PAPER

A handwritten text on the paper reads: This is a welcome back gift from Tony and me. I hope you like it. Download and install the security camera app on your new phone. Welcome home. Sis.

Alan is delighted. He treks up the stairs and pauses midway, staring at a FRAME on the staircase wall, containing his late mother's PICTURE. Alan touches the picture and gets emotional. Tears are about to roll down his cheeks.

He proceeds going up after an emotional moment.

Alan disappears up the stairs and the staircase light goes off automatically.

ALAN'S BEDROOM

The outline of Alan standing in the way of the staircase light appears on the bedroom's door frame. He enters his bedroom. The room is lit by one of the two BEDSIDE TABLE LAMPS.

A MUSIC-INSPIRED BOY'S BEDROOM with RUSTIC AND VINTAGE DÉCOR details. POSTERS of music bands and movies. A DISK_SHAPE WALL CLOCK. Weird traffic signs. The closet door is almost covered with all kinds of THROWING KNIVES. A BASEBALL BAT, A BASEBALL, an ELECTRONIC GUITAR, and the works. A private space Alan took refuge in whenever he wanted to be alone.

Alan places the cell phone box on the side table, takes his clothes off, steps into the bathroom, washes up, and brushes his teeth.

Alan gets to bed and slides under the BLANKET. he opens the cell phone's box and examines it for a while.

ALAN

(yawns)

Security cam application

(beat)

Downloaded.

(mumbles)

Install.

ALAN'S BEDROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

The scene transforms from default footage into night vision footage as we see the room through the CCTV camera lens.

This suggests that Alan was successful in downloading and installing the security camera's application on his phone.

THE FOYER - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Tiger is in the foyer below the stairs, trying to stand on his two legs. Tiger keeps on throwing his paws at something invisible. As if he sees and wants to catch something we don't see.

ALAN'S BEDROOM - NORMAL FOOTAGE - CONTINUOUS

Alan looks happy about achieving success in installing the security Cam's application.

ALAN
(mild smile)
Cool.

Yawning and yawning, Alan can no longer keep his eyelids open. So, he places the cell phone, the box, and its contents on the side table.

ALAN'S BEDROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Alan switches the TABLE LAMP off.

The footage changes to night vision automatically as soon as the light source is gone.

There's a TINY RED LED NIGHT LIGHT somewhere below Alan's bed that brightens the bedroom shadowless, just enough for Alan to find his way around in case he wants to use the bathroom in the middle of the night. This red light is on all the time.

Alan is laying flat on his back. He stares at the ceiling for a moment before he falls asleep.

THE LIVING ROOM - NORMAL FOOTAGE - CONTINUOUS

Tiger is calmly laid below the staircase in the foyer when he suddenly raises his head and stands up, peering at the living room.

Tiger gets up slowly and creeps towards the living room stealthily. He acts both scared and curious at the same time.

THE LIVING ROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Tiger jumps on the couch in front of the TV and gawks at an area near the TV.

THE KITCHEN - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Nothing is happening. If it was not for the MICROWAVE OVEN clock's colon sign blinking, showing 02:14 AM, and the FRIDGE and the RADIO's little flashing LED LIGHTS, we would be looking at a black and white still photograph. Nothing else moves.

UPPER FLOOR LANDING - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Closed doors, two PLANTS, the CHANDELIER on the ceiling and Alan's bedroom door which is ajar. There's a message on another bedroom door, Alan's late mother room, the last door on the long corridor.

SHOT ON THE MESSAGE:

The message reads: In the name of our Lord Jesus Christ all evil stat away.

GUESTS BEDROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

A nicely decorated guest room, despite seeing it in black and white and through the CCTV night vision camera. A KING SIZE BED, TWO CHAIRS, a COFFEE-TABLE by the window, SOFA SET and the TV, bathroom, and a small built-in closet.

There are TWO CLASSIC PAINTINGS on the walls. Nothing is in motion in any way.

EXT. ALAN'S HOUSE - CONTINUOUS

THE PORCH - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

There are no moving vehicle or people.

A BIRD-EYE SHOT - ALAN'S HOUSE AND THE NEIGHBORING HOUSES.
THE STREET IS EERILY QUIET.

The trees, the street, and TWO CARS are parked on each side of it. The only movement is the tree leaves being moved by occasional breezes.

INT. ALAN'S HOUSE - CONTINUOUS

ALAN'S BEDROOM - CCTV FOOTAGE NIGHT VISION

Silence. Nothing moves. Alan begins snoring. Suddenly a blood-curdling SCREAM of a woman not from a very far distance.

THE WOMAN (V.O.)
(screaming on the top of
her lungs)
Somebody help me. Help me.

The sound of the scream seems to have no effect on Alan, though. He's in a deeper sleep to be awoken by such sounds.

Alan keeps on SNORING.

The footage DISTORTS momentarily and goes back to normal.

Does that indicate a paranormal presence?

ALAN'S BEDROOM - NORMAL FOOTAGE - CONTINUOUS

Alan's snoring sound gets louder as we DOLLY IN. He stops snoring and takes a few WHEEZING breaths instead. His breath, the misty cloud, becomes progressively visible when he exhales.

Now, this definitely is a sign of having a paranormal entity's presence.

THE KITCHEN - CCTV FOOTAGE NIGHT VISION - SAME TIME

The microwave oven's clock dissolves from 02:15 to 03:00.

Three ORBS of lights move around.

UPPER LEVEL LANDING - CC TV FOOTAGE NIGHT VISION - CONTINUOUS

The lowest CRYSTAL ORNAMENT hanging from the chandelier starts moving by itself slightly.

THE STAIRCASE - CC TV FOOTAGE NIGHT VISION - CONTINUOUS

The CLOCK on the wall is showing 03:00. Tiger is still staring at a spot near the TV. The TV screen goes on and off quickly. The TV screen lights the entire room for a split second and then back to darkness.

Tiger growls, hisses, and spits. Out of the blue, an unseen force kicks him off the couch. Tiger lands a few meters away near the kitchen. He escapes and hides under the staircase.

ALAN'S BEDROOM - CC TV FOOTAGE NIGHT VISION - CONTINUOUS

Everything is the same. No movement. No sound. Until we hear the sound of water that begins to run in the bathroom.

Someone or something just turned the shower on.

THE KITCHEN - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

The microwave oven's clock gets distorted. The numbers on it keep on changing.

The water of the sink turns on all by itself. All cabinet doors open, all together at the same time.

SHOT ON THE KITCHEN'S WINDOW - SOME LIGHT THAT LOOKS LIKE A FLASHLIGHT APPEARS AND DISAPPEARS IN THE NEIGHBORING HOUSE'S BACKYARD FOR LESS THAN A SECOND.

THE LIVING ROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

The wall clock shows 03:01 AM. The same outline of the couch and other furniture.

A very creepy terrifying low and sinister slurring voice of an invisible entity.

THE CREEPY VOICE (O.S.)
 (practices how to
 pronounce)
 Murr... derrrrr.
 Murr..der..edddd. Murd-dered.
 (Hissing)
 Rrrrraaaap... pe. R... rrrap p p e
 (giggling)
 Murdered. Raped. MurduRaped...

ALAN'S BEDROOM - CC TV FOOTAGE NIGHT VISION - CONTINUOUS

Alan's sleeping position has changed. He's facing the window now. The white curtain of the window closer to Alan's gets lifted. The bottom of the curtain is pulled up until the camera level before it is released.

SHOT ON THE CELL PHONE BOX NEXT TO ALAN'S BED

An invisible fingernail keeps on tapping it without us seeing any finger.

THE LIVING ROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

All the lights in the whole house go on and off, making a quick flashing, at the same time.

They flicker a few times before all lights go on again and intensify this time.

Too much light.

White screen.

MATCH CUT TO:

EXT. ALAN'S HOUSE - MORNING

A SHOT ON THE SUN.

Too much light.

Below, a U-HAUL TRUCK crosses by Alan's house. The truck parks further across the street, a few houses down the block.

A CONVERTIBLE BLUE MINI COOPER is parked outside the house on the driveway. The car's roof is retracted. The backseat is filled with LUGGAGE and BOXES.

The very NOISY movers and the truck driver are greeted by the couple, JACK AND TERESA ZIMMERMAN, who are standing on their porch. Jack is a slim, medium-height 34-year-old salesman. He's in his BEIGE CARGO SHORTS, SNEAKERS, and a RED COLOR POLO SHIRT. Jack has his SUNGLASSES on his head. Teresa is a 30-year-old well-maintained, Hispanic brunette, and talkative housewife. She has a STRIPED BLACK AND WHITE TROUSERS and a WHITE T-SHIRT on.

INT. ALAN'S HOUSE - CONTINUOUS

ALAN'S BEDROOM

Alan is still asleep. Commotion and noises outside in the street wake him up. The sun beams its light through a gap between the curtain and the wall.

Alan has difficulty keeping his eyes open. But familiar warning BEEPS that ECHOES into his bedroom gets him angry.

Alan lifts his right hand to block the sunlight shining into his eyes. He feels something in his hand, though.

Alan lifts his hand slowly and is hit by confusion and bewilderment when he realizes he is holding a KITCHEN KNIFE in his hand. Sleepy and still dizzy, Alan throws the knife away immediately, jumps off the bed, and sits on the floor, terrified.

He stares at the knife for a moment and tries to remember why he has a knife in his hand. Soaked in his own sweat, he shakes his head in disbelief.

The loud warning beeps agitate him. He frowns at the wall clock, which shows 09:44 AM, and hears the water running in his bathroom.

ALAN
(growls)
Not again. Damn it.

Alan gets off the bed, trudges to the bathroom, and turns the shower off.

The commotion outside pulls him to the window. He pulls the curtains wide open and looks out the window.

The familiar continuous beeping sound is the reverse warning beep of a truck.

ALAN'S POV - A TRUCK CARRYING A BIG ENGINE OF SOME SORT IS GOING TOWARDS THE COUPLE IN REVERSE, CROSSING BY HIS HOUSE.

Movers are at work, carrying boxes from the truck into the house. Jack and Teresa are standing by their car, talking.

The new tenants start transferring their luggage and boxes into their house.

Alan shakes his head and glances at the clock on the wall again. He rushes into the shower.

EXT. THE STREET - CONTINUOUS

The movers are talking loudly, joking, and laughing while doing their jobs. Workers yell as they guide the newly arrived truck's driver to park in the right spot.

Alan's right side neighbor, NELLY GATES, an elderly woman with grey hair and sad-eyes, progs to her porch to find out what's all the hubbub about.

These movers are a bit too loud for such neighborhood.

INT. ALAN'S HOUSE - CONTINUOUS

THE FOYER

Alan descends down the stairs wearing a lemon bathrobe and carrying a LAPTOP. He's in the middle of the stairs when he hears water running in the kitchen sink. Alan glances at the kitchen and sees cabinet doors are all open.

He proceeds downstairs when he notices his keychain and cellphone are on the foyer's carpet. Alan stops. He tries to come up with a reasonable explanation for what he sees. But he can't find one.

Nope. He's baffled.

Alan gets a bit uncomfortable and looks around as he comes down to see whether anything else is amiss.

He heads to the kitchen while looking for Tiger.

ALAN

(Gulps)

Tiger. Come here buddy. Breakfast time.

THE KITCHEN

Alan grabs all the newspapers from the kitchen table and throws everything in the GARBAGE BIN. He places the laptop on the kitchen table and begins making coffee and a sandwich for himself when he hears a MEOW.

He turns his head and sees Tiger behind him hiding below the staircase. Alan opens a CAT FOOD CANN and empties the content into Tiger's CAT BOWL. But Tiger acts strangely and is hesitant to come out of hiding.

ALAN

Come here buddy.

(whistles)

Here's your breakfast. Come on boy.

(louder)

Tiger!

Surprised by Tiger's hesitation, Alan takes a bite of his sandwich, pours himself some coffee, sits at the kitchen table, and goes through CCTV footage to find out about the knife and other strange activities.

SHOT ON ALAN'S LAPTOP SCREEN

The screen changes as Alan clicks on different icons. The video on the laptop fast forwards, played in slow motion, and at a normal speed As alan looks for any movement throughout the house.

Alan feels as if something incites him to turn his head to his left and glance at his neighbor's house every now and then.

Driven by hunger, Alan's cat finally tiptoes towards the kitchen. But he suddenly pauses, stares at an area near Alan, and rushes back under the staircase.

The radio in the kitchen goes on all by itself and startles Alan. His whole body jolts and he spills some coffee on the table. Alan stares at the radio in fear before he stands up.

He takes a step forward and turns the radio off. He examines the radio. Nothing seems to be out of the ordinary. Alan turns the radio back on and decides to leave it on as he hears a nice piece of music playing. He shrugs the incident off.

Alan takes a kitchen towel and cleans the table. He continues working on the laptop.

EXT. NELLY'S DRIVEWAY - CONTINUOUS

Nelly is attending to her garden when a new missing person's poster on a tree, right in front of her house, gets her attention. She ambles towards the poster.

NELLY'S P.O.V

Poster of 19-year-old Laurie Paul, brunette with a mole on her right cheek. There is a 10,000 Dollars rward for information about her disappearance.

INT. ALAN'S HOUSE (THE KITCHEN) - CONTINUOUS

The music on the radio stops. A presenter announces that the latest news will now be broadcasted. A female Radio presenter begins narrating the latest news.

FEMALE NEWS ANCHOR (V.O.)
 (serious and sympathetic)
 The Dutchess County Sheriff's Office has reported that the body of a missing young woman has been found in the remote Sargent Avenue. The female, identified as Laurie Paul, a 19-year-old college student was reported missing two days ago. A worker discovered the young woman's body early this morning and called 911 immediately.

Alan turns his head and sees Tiger, slowly getting out and stalking towards the kitchen. Tiger is fixated on his food in the bowl. Alan nods.

FEMALE NEWS ANCHOR (V.O.)
 Police says the two homicides are connected and they believe a serial killer is at large. CHARLOTTE CHIVAS, a 24-year-old single mother too was reported missing last Saturday. Today, on Facebook, her family have made a plea to the general public for any information on their daughter's whereabouts.

Alan lays his back on the chair. He is drinking his coffee and having breakfast as he looks out the window at his neighbor's house while listening to the radio.

FEMALE NEWS ANCHOR (V.O.)
 She was last seen with a hooded man in an older model of a dark color mustang outside a popular club 38 days ago.

ALAN'S POV ON HIS NEIGHBOR'S HOUSE

A Dark blue 2001 Ford Mustang moves out of the neighbor, Chester's garage and stops on the driveway.

Alan carries his COFFEE MUG to the kitchen window with him. He's looking at his neighbor's dark blue mustang.

ALAN
 (murmurs)
 Mr. Chester.

INTERCUT - ALAN'S KITCHEN / NELLY'S DRIVEWAY / CHESTER'S DRIVEWAY

CHESTER'S DRIVEWAY

CHESTER steps out of his vehicle and rushes back inside leaving his car ignition on. He seems to have forgotten something very important in the house.

ALAN'S KITCHEN

Alan is fixated on Chester's car pondering as we hear the radio.

FEMALE NEWS ANCHOR (V.O.)
Miss Chivas is 5 foot 7 tall with a tan complexion and a slim build. She has dirty blond hair and brown eyes. She was wearing a white lace bodysuit with black jeans and black boots on the night she went missing.

CHESTER'S DRIVEWAY

As we still hear the news anchor, Chester strides outside his house, carrying two big black GARBAGE BAGS.

One of the two garbage bags breaks as he ambles towards his car's trunk and a PAIR OF WOMEN'S BLACK BOOTS wrapped in a HOODY falls out on the ground.

ALAN'S KITCHEN

Alan notices the pair of women's boots and the hoody. He realizes Chester's similarities to the suspect described on the radio by the news anchor.

Alan's eyes are locked on Chester. Chester does not know he's being watched. He does not act normal.

Alan is getting suspicious.

CHESTER'S DRIVEWAY

Chester is nervous and panicky. He looks around while picking up the hoody and the boots and throws them into the trunk hurriedly to make sure no one saw what happened.

ALAN'S HOUSE

Alan hides behind his kitchen curtain. He does not want Chester to see him observing his every move with absorbed attention.

NELLY'S DRIVEWAY

Nelly sees Chester's car and waddles toward him to say hello. But Chester seems in a hurry. Chester wave his hand and jumps into his car.

Realizing she has been avoided, Nelly shakes her head, and goose steps back to her garden. She trudges inside her house after taking another look at the loud movers and shaking her head in agony.

CHESTER'S DRIVEWAY

Chester drives away. Alan is revealed standing behind his window after Chester's car moves away. Alan is staring at Chester's car as it scats. He is in suspicion and shock.

INT. ALAN'S HOUSE - CONTINUOUS

THE KITCHEN

Alan is frozen behind the window.

Tiger is already eating.

The radio transition is distracted for a moment.

THE CREEPY VOICE (V.O.)
(filtered)
Shhhh. Quiet. Quietttt

The radio is back to normal and it goes off by itself the moment the news anchor finishes reading the news.

Alan sits back at the table and glances at Tiger. The cat looks like it has almost finished its meal.

Alan contemplates for a moment. He lifts his shoulders and raises his eyebrows He shrugs off his concerns about his neighbor.

Nothing and no one is more important than himself anyway.

Alan swipes through his old pictures saved on the laptop.

Pictures of alan and WILLIAM TRUMAN together are swiped one after another.

William Truman, or BILL, is a man of the same age and height as Alan. He's an African American studious-looking man, masculine and wearing glasses.

He seems to be Alan's close relative or best friend, as they are often seen together in the picture. They are together in different locations, different positions, and in different moods.

Looking at those pictures forms a smile on Alan's face.

Alan gets excited suddenly. He picks up his cell phone and dials a number.

BILL (V.O.)
(filtered)
Bill Truman here.

ALAN
(changes his voice)
You have a collect call from an inmate at fishkill penitentiary. Do you accept the charges?

BILL (V.O.)
(filtered)
Yes.
(gets over excited)
No way dude.You're Out.

ALAN
(disappointed)
Shit, man. I almost had you.

Bill and Alan laugh loudly and are very happy.

ALAN (CONT'D)
Just to let you know I'm out and I'm at home, Alone.

BILL (V.O.)
(filtered)
Get your ass over here, now. I'm at Wheels bar.

ALAN
Dude, a bar? It's almost 11 AM.

BILL (V.O.)
(filtered)
I know you crazy ass.
(MORE)

BILL (V.O.) (CONT'D)
I'm not drinking man. I am at work.
I'll tell you all about it when you
get here.

ALAN
Ok. I'll See you in an hour or so.

Alan disconnects the line and carries his laptop upstairs
with him.

EXT. ALAN'S HOUSE - DAY

Alan steps out of his house. He fixes his shoelace on his
porch while holding a GREEN APPLE with his teeth.

Alan's head automatically turns towards Chester's house as he
ties his laces. Alan is absorbed by what he has witnessed.

Nothing seems to be out of ordinary.

Alan takes a loud bite of his green apple when his cell phone
rings.

He chews the big chunk of apple quickly so he can swallow it
and answer the phone.

INT. KATHY'S HOUSE - CONTINUOUS

Kathy sits at a GARDEN SOFA on her balcony and proceeds with
smoking her electronic cigarette.

INTERCUT - ALAN'S HOUSE / KATHY'S HOUSE

ALAN
Hey sis. I was just thinking about
you.

KATHY
Hey. How are you doing?

ALAN
Thanks. Thank you for the cell
phone by the way. I really needed
one. Thank Tony for me, too.

KATHY
(puffs on her cigarette)
I hope you like it.

ALAN

You kidding? Of course I do. I always thought of buying a new one as soon as I got paroled.

KATHY

How was your first night of freedom? Wait. Are you outside?

ALAN

So far so good. Yeah. I needed to take some air. I'm headed to see a friend. And my first night of freedom was weird. The house stank of somethings between sulfur, rotten eggs and a dead critter.

KATHY

Oh. Strange huh?
(clears her throat)
Headed to see a friend you said?
Does that friend happen to be Bill by any chance?

ALAN

Yes it does. Any problems there?

KATHY

Look, Alan. I don't want to sound like a sister who wants to tell you what to do. It's none of my business where you go and who you hang out with. I just want you to promise me that you'll remind yourself of your parole conditions. I'm absolutely sure you don't want to go back in there.

ALAN

Yeah. Yeah. Yeah. I know, sis. You don't have to worry. It's just a visit at the middle of the day.

KATHY

Ok. I had my number and Tony's saved in your contacts. In your phone that is. So you can reach any of us in case you need anything.

ALAN

Thanks sis. Love ya.

INT. THE WHEELS BAR - DAY

A charmingly old-fashioned bar. The bar's ceiling is mainly lit by INCANDESCENT PENDANT LIGHTS AND covered with SMALL STAR-LIKE LED LIGHTS. TRACK LIGHTS are arranged along a long line directly above the professionally composed BAR. HUNDREDS OF WHITE AND RED BALLOONS have covered the entire ceiling.

A BIG POSTER behind the band and the empty stage with texts written on it: The text reads: Welcome to 365th night at "THE WHEELS"

RED AND WHITE SEATS in both movable and fixed square seating arrangements. Almost all Walls are covered with CDs and PAINED GRAMOPHONE DISKS, POSTERS, and NEON SIGNS.

In his DARK BLUE SUIT, Bill is supervising a few workers who are changing the sitting arrangement in the bar when Alan enters and looks around in disbelief.

The bar is not opened yet.

ALAN

(murmurs)

This place has changed for sure.

Blue-eyed 23-year-old, tiny but well-stocked, blond, gorgeous, and friendly CRISTAL GREEN stands next to Bill. She's gazing into A PIECE OF DOCUMENT, which is one of the contents of a THICK GREY FOLDER she's holding.

Bill notices Alan at the door and marches towards him.

Alan sees Bill approaching. He's almost distracted by Cristal's beauty. But he pulls himself together, tries to act normal, and steps forward toward him as well. Alan and Bill shake hands and hug.

BILL

(excited)

Good to see you, man. Welcome back.

ALAN

Thanks buddy. Good to be back. What is this? You work here now?

BILL

(laughs)

No. I own the damn place now.

Alan is surprised and happy to hear that.

ALAN

No way. Really?

BILL

(nods)

Yup. We will celebrate our first year tonight.

ALAN

Wow. So, I'm here at the right time.

BILL

You bet you.

Bill guides Alan towards the middle section of the bar, where the workers are making changes to the sitting arrangement now under Cristal's supervision.

BILL (CONT'D)

(to Alan)

This is Cristal. My sister in law and bar manager.

CRISTAL

Not tonight I'm not.

ALAN

(to Cristal)

Hey.

(just realizes)

Wait a minute. What? You got married?

BILL

Yeah man.

ALAN

That's great, dude. When was that?

BILL

It was around a year and a half ago. We have a little boy now, MARCUS.

ALAN

Congratulations, man. Wow. You have become a family man huh?

CRISTAL

(Pan AM Smile)

Nice to meet you.

Alan and Cristal shake hands. This is the first time Alan looks at Cristal from that distance.

It looks like love at first sight.

Alan finds it difficult to look into Cristal's eyes. His heart rate increases, and he cannot construct proper sentences. He feels like he has known Cristal for ages.

Even Bill and Cristal notice the sudden attraction in Alan. Bill mischievously looks at Cristal while Alan is looking away. Cristal scowls. But flourishes at the same time. It seems she doesn't dislike Alan so far.

Cristal's cell phone rings. She apologizes and leaves the bar.

Bill invites Alan to take a seat at a newly arranged table.

Bill and Alan sit across from each other.

BILL

Come on, man. Let's sit. Tell me everything. When did you get out? How's your back by the way?

Alan cannot keep it to himself anymore. He looks around to make sure Cristal is not around.

ALAN

(Waves his head)
Bill, listen. Please tell me she's available. I really genuinely like her bro.

BILL

(laughs loudly)
She is. Go for it. I'll be quite busy tonight because of the anniversary and shit. But you guys can hang out. She has invited a few of her friends for dinner. Hang out with them and give it a try.

ALAN

I will. Just help me in their group and I'll take it from there.

BILL

You won't need my help in that. We have a big table only for friends. Everybody sits there. You included.
(Pats Alan on his shoulder)
So when did you get out?

Bill calls one of his waitresses to the table.

BILL (CONT'D)

(to Alan)

Coffee? Tea? Juice? Beer or harder drinks?

ALAN

(to waitress)

Just coffee please.

(to Bill)

I'm out on parole. Was let go yesterday. There are parole conditions though. But I guess you'd know that.

BILL

Yeah. I guess I do. It's no driving, no alcohol no drugs and the parole officer visits and all that shit. Here's an advise. Do whatever you feel like. Just don't get caught. Don't fight or get physical with anyone. Don't cause trouble. Don't be seen drunk and wear a cologne whenever you're due visiting your parole officer. Been there done that.

ALAN

Exactly, man. I'll start working next Monday. I'll help Kathy's husband in his business.

Cristal comes back inside. Bill raises his hand and calls her to the table.

Cristal joins Bill and takes a seat next to him.

CRISTAL

(sending a text message)

Sorry. It was my mom.

(to Alan)

So, will you come tonight for the anniversary event?

ALAN

I won't miss it for a...

BILL

Of course he will. Just have them arrange an extra seat for my high-school friend.

CRISTAL

(to Alan)

That's great. We are going to have lots of fun.

(to bill)

(MORE)

CRISTAL (CONT'D)

I'm starving. Would you eat now?
Or...

Alan glances at his wristwatch.

ALAN

It's 1 PM. How fast time runs when
you are out of...

Alan realizes suddenly that he was just about to reveal to
Cristal that he was in prison. Bill notices that, too.

BILL

(to Cristal)

Alan was in prison for about two
years on DUI CHARGES. He has never
hurt a soul. He was just not
careful enough in his driving.

(changes the subject)

Alan, You should try our special
burger. You'll be a big fan.

(stands)

I'll have the chef prepare three.

Bill leaves Cristal and Alan alone intentionally. He looks
back at Alan and blinks the moment Alan glances at him.

CRISTAL

It should have been very hard.

ALAN

Sorry?

CRISTAL

The prison I mean. It should have
been like hell.

ALAN

Oh yeah it was. I never imagines I
would even get to see a police
station. Let alone going to prison.
It was exactly a hell for me. Not
like hell. The hell itself.

CRISTAL

So when did you get out?

ALAN

Oh. Just yesterday. I was paroled.
Good behavior I guess. Plus I had
no criminal record and my sister
vouched for me.

CRISTAL

Just forget those bad days and try focusing on a bright future. Prison was a small chapter of your life which was closed yesterday. You learned a lesson. Now close that chapter and another will open.

Alan feels closer and closer to Cristal. The more she talks, the more Alan feels for her.

CRISTAL (CONT'D)

I'm not working tonight. I've invited some of y closest friend for tonight's party.

(beat)

You said you'll come. Yes?

ALAN

Of course. I just need to figure out what to wear. I was lazy to go through my old clothes. I mean clothes that I used to wear before I was sent to prison. I'll just go check after lunch. I'll be here at around...

CRISTAL (CONT'D)

The party starts at 9.

ALAN (CONT'D)

Yeah. I'll see you around 9 then.

CRISTAL

Sounds like we have a date.

Bill returns to the table.

The chef serves Alan, Bill, and Cristal his special burger. They start eating. Alan takes his first bite.

ALAN

(closes his eyes)

Hmmmm. Oh my God this burger is delicious.

BILL

Ha? What did I tell you?

CRISTAL

Mr. William Truman's special recipe.

They are almost at the end of their lunch. Alan feels a bit uneasy because of the pain he has in his back.

<p>ALAN</p> <p>Oh, by the way. Is that shopping mall still open? The one that's two three blocks down the...</p>	<p>CRISTAL (CONT'D)</p> <p>Green Apple Mall is what you are referring to. And yup. It's still open. Why?</p>
--	--

ALAN (CONT'D)

I thought of going to the mall and buying some clothes. All I have is more than three years old. Old fashioned. I'm not sure if I'm up to walking three blocks after the lunch I just had, though.

BILL

Take the ATV. We don't need it for now. You can't much with that crushed back of yours. Even if both your house and the mall are a walking distance away.

ALAN

Yeah But are you sure?

BILL

Hell yeah. Bring it back when you come back in the evening. You don't have to worry. I don't think you will need a driving license driving an ATV. I know I did when I was on parole and nothing happened. Besides, it's not a very long distance of a drive.

Bill reaches for his trousers pocket and takes out a keychain. He separates a single key from a bunch of keys and hands it over to Alan.

ALAN

Thanks buddy. I promise to bring it back in one piece.

BILL

You better.

EXT. THE WHEELS BAR - MOMENTS LATER

A decaying single building on the top and a quiet road with a wooded ravine down the hill. A COLORFULLY PAINTED TRACTOR TIRE is laid standing tall at the parking lot of wheels bar as a piece of decoration to beautify the lot.

The tractor tire stands in the middle of a few beautiful plants and flowers. The tire is taller than a beverage vending machine. Around 185 CM tall.

Alan exits the bar escorted by Cristal. He lights a cigarette. So does Cristal. Alan finds it a good opportunity to spend some more time with Cristal alone.

CRISTAL

So, you live around here?

ALAN

Yeah. About 4 blocks down the road.
(clears his throat)
Tell me please. Are you married?
Boyfriend?

CRISTAL

No and No. I got out of an abusive relationship around seven months ago and decided I wanted to remain single for a while. I wanted to focus on my job for a while. You?

ALAN

Are you kidding? How can I have a relation while incarcerated!

CRISTAL

(embarrassed)
Oh yeah. I forgot. Sorry.

ALAN

I had a girlfriend back when I was still free. But she couldn't wait for my two year sentence to finish. I was 36 days in when she broke up with me.

CRISTAL

I'm sorry to hear that.

BILL (O.S.)

(yells)
Cristal, they need you at the office.

CRISTAL

(to Alan)
I guess I should get in. See you in the evening.

Cristal kisses Alan on his cheek and gets back inside.

Alan looks very happy. He touches his cheek and treks toward the ATV, smiling.

What an achievement.

EXT. ALAN'S HOUSE - DAY

Alan drives to his driveway and parks the ATV. He places the SHOPPING BOXES AND BAGS on the ground. He switches the ATV off and steps onto his porch, carrying as many shopping bags and boxes.

INT. ALAN'S HOUSE - CONTINUOUS

THE FOYER

Alan opens the door and steps in.

He is in a crouched position putting down what he's carrying. He stands straight up and feels drowsy all of a sudden. Alan lays his body on the wall immediately and closes his eyes for a moment. His eyes are half shut when he witnesses something bizarre.

ALAN'S P.O.V AS SEEN THROUGH THE DINING ROOM'S WINDOW

Alan notices the upper part of a young brunette woman who runs out of Chester's house heading towards his backyard. The woman who seems to be gagged and cuffed, is chased by a man who appears to be Chester.

The woman falls and Alan cannot see her anymore. But Alan sees the man who has now caught up and is standing over her. The man lifts his right hand and smashes the woman with something Alan cannot see. As if hitting her hard with an object.

Alan is shocked. He opens his eyes wide in disbelief. He's not sure what he thought he saw really happened.

Alan is looking at the man in fear and disbelief when the grim lurid man makes a sudden turn and looks directly at him contemptuously and mockingly. The man is Chester.

Alan settles on the nearest sofa while he gazes at the grotesque scene. But what comes next, takes Alan absolutely off guard.

A WIDE SHOT ON WINDOWS ON THE RIGHT SIDE OF THE ROOM

ALL CURTAINS, KITCHEN TOWELS, TABLE CLOTHS, and other CLOTHES used in the kitchen and the dining room levitate and fly towards the windows, covering the window of both the kitchen and the dining room, blocking Alan's view of Chester's backyard..

Alan takes his cell phone out of his pocket to take a picture when his phone makes a BATTERY WARNING SOUND and goes off.

Alan faints out of fear. He comes to and thinks everything he saw he saw in a dream. Alan stands up and takes his cell phone out of his pocket to make a phone call. But his phone is off. He attempts to switch it back on.

SHOT ON ALAN'S PHONE - LOW BATTERY

Alan cannot switch his phone on. It actually has no battery. Just like what he thinks he had dreamt. Shaking his head in disbelief and mumbling a prayer, Alan pulls himself together, stands up, and carries his shopping bags and boxes upstairs to his bedroom.

ALAN'S BEDROOM

Alan enters his bedroom, throws the shopping bags on his bed, and connects his cell phone to its charger. He picks up the house phone and dials a number. But he changes his mind and disconnects the line before the phone connects to the number he dials.

Alan is jumpy now. He sits on his bed for a moment trying to make sense of the oddity he thinks he might have witnessed. Alan's hands are shaking.

Tiger crawls into the room without Alan noticing it. The cat gets closer to Alan and swipes its body to his feet. But this scares jumpy Alan so much that he screams loudly and pulls his legs up on the bed. Just like an electrocuted individual, Alan's entire body vibrates.

ALAN

(shouts)

Jesus Christ, Tiger. You scared the fuck out of me.

Tiger is nowhere to be found.

Alan tries to shrug off what he thinks he saw downstairs, despite having no logical explanation for what he saw.

Alan takes a SMALL BOX out of a shopping bag and opens it. It's a BRAND NEW WRISTWATCH. He sits on his bed and lays the watch on the bed while inspecting it. He wears the watch and stares at it.

The ambient sounds FADE OUT gradually and are replaced with Alan's BREATHING SOUND only. INHALING. EXHALING. INHALING. EXHALING. His HEARTBEAT SOUND FADES IN now and mixes with his BREATHING SOUND.

ALAN'S POV ON HIS WRISTWATCH

Alan is staring at his watch. He blinks and his room's color transforms to Sephia.

ALAN'S BEDROOM - SEPHIA - CONTINUOUS

Now all sounds FADE OUT and are replaced with a THREE SCARY FEMALE VOICES.

FEMALE # 1 (V.O.)
Listen. Watch carefully.
Watch out.

FEMALE # 2 (V.O.)
He's watching you. Watch
closely. Listen Alan

FEMALE # 3 (V.O.)
Pay attention. Listen Alan.

ALAN'S P.O.V ON HIS ROOM

A full pan on the room. Three terribly wounded and horrifying-looking, pale-skinned young women. Two of them are seated opposite Alan, and the other one is seated on the left edge of Alan's bed. The Three women are gazing into Alan's eyes.

Alan closes his eyes and screams.

ALAN
(screaming out of his
lungs)
No. Get out. Help.

Alan opens his eyes. He is soaked in sweat and breathing heavily. Alan looks around and finds himself lying on his bed. Alan realizes he passed out again and has been dreaming.

He sits on his bed and looks at the clock. It's showing 05:21 PM. Alan blows the air out of his lungs a few times until he can pull himself together. He stands up and finds out all the lights are off. He tries to switch his room's light on, but there's no power, apparently.

ALAN'S BATHROOM - MOMENTS LATER

Holding one of the shopping bags, Alan enters the bathroom in his underwear. He turns the tub's water on, checks its temperature, and leaves it to fill up.

Alan lays his newly purchased SHOWER GEL and SHAMPOO by the bathtub, and his SHAVING GEL, RAZORS, AFTER SHAVE, a new TOOTHBRUSH, TOOTHPASTE, and MOUTHWASH on the shelf below the mirror, next to the white BLOW DRYER.

He checks the three available TOWELS in the bathroom and realizes they are all washed and clean.

Great. The tub is full of water. Alan tiptoes in the tub and lays down in it.

Alan glances here and there every now and then, especially when he hears any sound, to see whether he can spot any more of the bizarre things he witnessed earlier.

Alan has an eerie feeling. He's anxious and keeps looking out the bathroom door as he has left it partly open so the natural light would brighten the bathroom enough for him to shower. Moments later, he feels safe and secure, enough to shut his eyes and deep himself into the water.

ALAN'S P.O.V - AS SEEN THROUGH WATER WAVES

Alan's head is under the tub's water. A shadowy-like apparition glides over the bathtub and disappears quickly.

STRANGE MOVEMENTS can be seen in the water on the surface.

Alan's sits up and raises his head above the water line to see what causes the strange movement on the surface. He sees the water near his feet is being disturbed.

An invisible hand dabbles, paddles, and splashes the water.

Alan folds his legs immediately, and the abnormal activity stops. He pours some shower gel into his sponge and begins washing quickly. Something tells him he is not safe remaining in the bathroom.

Alan's eyes detect an odd disturbance on the shelf while washing his body briskly. He's not sure whether he saw a movement or imagined it. Until his new toothbrush is tossed at him in the bathtub.

About to cry, intimidated, and lost, Alan's natural response to the event that unfolds is to yell.

His shaving gel is next, which will be thrown at him in the tub.

ALAN
(cries out yelling)
Stop it. Leave me alone. Who the
fuck are you? You mother fu...

But before Alan can finish his sentence, his both legs are grabbed and pulled up by an unseen force. Now Alan's head and shoulders are inside the tub's water, while his two legs are lifted up until the ceiling.

Alan's back problem does not allow him to bend up and bring his head above the water line so he can take in some air. But he has no choice if he wants to survive this.

Yelling and bellowing, Alan can bend only two times because of the extreme pain he's feeling in his back. The entity lets go of Alan's leg.

Alan's lower half hits the tub and the water. His back pain makes him scream loud. It takes him a moment to gain control of his movements again.

Alan tries to stand up before the entity tries doing that again. But he slips a few times.

Alan is holding tight to the shower holder while trying to stand up to get out.

All lights go on. The power is back all of a sudden.

Alan is soaked in water when he notices something.

SHOT ON THE BLOW DRYER. IT IS SHAKING.

Alan knows the entity means to throw the blow dryer inside the tub and finish him off that way.

The blow dryer jolts one last time before it is tossed towards the tub.

ALAN (CONT'D)
(terrified)
No. No no no no no.

Alan uses all he has to throw himself out of the bathtub simultaneously as the blow dryer is launched towards him. Alan hits the bathroom floor. He lands on the bathroom carpet. A scary ELECTROCUTING SOUND is then heard at the same time, followed by the loudest angry and the weirdest scream Alan has ever heard in his entire life.

ALAN'S BEDROOM - CONTINUOUS

Alan runs outside the bathroom and shuts the door behind him. He holds the doorknob tight and hard for a minute or two, to make sure the entity is not following him outside the bathroom. But the apparition seems to be insisting on opening the door for some reason.

Alan bursts into tears. He is genuinely scared and does not seem to be a skeptic any longer.

Door pulling and violently shaking stops. Alan is still holding tight to the doorknob. He decides to let go and call Tony, his brother-in-law, immediately.

Alan lets go of the doorknob and rush toward his cell phone. But there was no power. That is why his cell phone is not yet charged. Alan picks up the house phone and dials a number.

Alan is shuddering. The person on the other end of the line has not picked up the phone. It's still ringing.

ALAN

(trembling)

Pick up. Pick up. Pick up. Pick up.
Please.

TONY (V.O.)

(filtered)

Hey. How are you doin...

ALAN (CONT'D)

(into the phone)

Tony listen. I've been attacked. I need you to bring those paranormal investigators here. Please come as fast as you can.

ALAN'S BEDROOM - NORMAL FOOTAGE - EVENING

CECILIA MENENDEZ, 68, grey hair, crimped neck and wrinkled skin, kind-looking but a remarkably steadfast and persevering woman, is scanning Alan's bedroom with her pessimistic eyes. Cecilia certainly looks distrustful of her surroundings. This is quite obvious from the way she gapes at every corner.

ALAN'S BEDROOM - CCTV FOOTAGE - CONTINUOUS

Cecilia is stepping out of the bedroom when she hears the same terrifying low, sinister, and growling voice of an invisible entity.

THE CREEPY VOICE
 (giggling)
 Keep quiet. Shhh. Don't say
 anything. Quiet. Get out. Shhh.

Cecilia turns her head and looks back at the bedroom.

CECILIA
 (firm and strong)
 Who are you and what do you want
 here?

THE CREEPY VOICE
 (giggles)
 Shhh or die. Quiet. Shut up.

THE FOYER - LATER

Dressed to kill, in a DARK-BLUE SUIT and BLACK LEATHER SHOES,
 but in angst and agony, Alan stands next to Tony in the
 foyer. Tony comforts him by patting him on his back without
 saying anything.

Tony looks like he has rushed to Alan directly from work as
 he has the COMPANY'S SHIRT on that has a LOGO - SECUCO
SECURITY APPLIANCES AND INSTALLATION FIRM

Alan has his head lowered, pondering when he and Tony hear a
 footstep coming down the stairs. Both their heads turn
 towards the staircase. Cecilia descends down the stairs
 holding tight to the railing.

CECILIA
 (to Tony)
 I told you even before. There's
 definitely a dark presence here in
 this house. I was afraid he or she
 might push me down the stairs while
 coming downstairs. That's why I had
 to get down cautiously.

ALAN
 (to cecilia)
 What do we do now?

CECILIA
 For now I will try cleansing the
 house. I'll smudge it.

TONY
 (hopeless)
 Smudging? Will it work? I don't
 think so.

CECILIA

It has worked for some and it has not for some others. But I'll do it anyway. The entity is a strong one. I need to get father Morgan here for an exorcism. I'm just a sensitive and cannot get rid of the entity all by myself. When did you say it started again?

CU OF ALAN REMEMBERING

A QUICK FLASHBACK:

A small part of a young brunet woman's body, gagged and her hands tied, runs out of Chester's house to his backyard. A man chases her and hits her head with a SHINY LONG OBJECT. The woman disappears as she falls to the grass. Alan is looking at the man in fear and disbelief when the grim lurid man makes a sudden turn and looks directly at Alan contemptuously and mockingly. The man is Chester.

END OF FLASHBACK.

Despite realizing all the unnerving events initiated since he witnessed his neighbor's crime, Alan decides to keep this to himself. He is not absolutely certain whether he saw what he saw in a dream or in reality.

Alan glances at the wall clock. It's 09:40 PM.

ALAN

(bored and scared)

I don't know. I.. Er... When do you think you can get this thing out of my house?

CECILIA

I need you to remain out of the house while father Morgan performs the exorcism. Let me have your house key. I'll bring father Morgan here later tonight. I mean very early tomorrow morning.

Alan is eager to leave faster as he knows he will meet Cristal at the bar.

ALAN
 I'll leave the key above the door frame outside and stay at that motel nearby. Please do not postpone that. You have no idea how..

CECILIA (CONT'D)
 I actually do. We've seen lots of similar cases. But I realize the urgency of your case. We normally gather evidence before we can convince father Morgan to perform an exorcism. I have enough evidence now. Even without the team and their equipment. Don't worry, son. We'll get rid of it for you.

EXT. ALAN'S HOUSE - CONTINUOUS

Cecilia and Tony step down the porch and head towards Tony's vehicle. Alan locks the door and waits for Tony and Cecilia to leave before he can drive the ATV and leave for the bar.

Cecilia and Tony Leave. Alan hops on the ATV, turns the ignition on, and drives away.

EXT. THE STREET - NIGHT

Alan is driving the ATV very slowly. He remembers the same scene.

A QUICK FLASHBACK:

INT. ALAN'S HOUSE - DAY

THE FOYER

A small part of a young brunet's woman's body, gagged and her hands tied, runs out chester's house to his backyard. A man chases her. The man hits her on the head with something. The woman disappears as she falls. Alan is looking at the man in fear and disbelief when the grim lurid man makes a sudden turn and looks directly at Alan contemptuously and mockingly. The man is Chester.

END OF FLASHBACK.

ALAN
 (mumbling)
 You psycho ass murdering motherfucker.

We can slowly see a change in Alan. He now cares about other people's well-being.

EXT. THE BAR - NIGHT

Skyline of the city with glittering stars of the night sky in the background. Shimmering lights of buildings in a distant and a FAINT ROCK MUSIC, LOUD LAUGHTER, and HUM of the crowd nearby. A RED AND GREEN FLASHING NEON SIGN on the wall above the porch says THE WHEELS BAR.

The music changes. The bar's door opens and closes as new guests arrive and enter. Some of the people standing outside look intoxicated.

Alan looks around the parking lot and does not see a single available parking space. So, he stops the ATV on the left side of the bar's entrance temporarily. He runs his fingers through his brown hair to comb it. He searches for something in his trousers pocket and finds his ZIPPO LIGHTER and searches his jacket's pockets for his pack of CIGARETTES.

Individuals, Couples and other men and women in big and small groups enter the bar. The bar is crowded. Some laugh loudly, some quiet, waggling and tipsy, stand in front of the building waiting for their partners to show up. Few of those who have handled their alcohol better, head back to the bar.

Alan lifts his shoulder off the column, throws his cigarette butt, steps on it and enters the bar.

INT. THE BAR - CONTINUOUS

Dim, smoky, and noisy, yet cheery, festive, and delightful. Formidably jovial, friendly, and Jokey small-town crowd automatically attracts any passer-by.

Alan steps into the bar.

Seated between some friends, mostly female, Cristal is ecstatic and joyful. She's talking, and the rest pay undivided attention to every word she spells.

Alan stops by the door, mesmerized by her beauty and charm. He forgets, for a moment, the chilling events that befell back at his house.

BILL (O.S.)

(smiles)

Go ahead and join her. She was asking about you.

Alan turns his head and sees Bill behind him. They shake hands. Bill welcomes Alan and encourages him to join Cristal at her table. But Cristal notices Alan's presence herself.

She stands up, says something to her friends, and approaches Alan while all of her friends whisper into each other's ears and giggle.

CRISTAL
(kisses Alan)
You made it.

Alan is speechless. He's blinded by Cristal's beauty.

ALAN
I wouldn't miss it for the world.

ALAN FOLLOWS CRISTAL TO HER TABLE.

SERIES OF SHOTS:

- A) Cristal introducing Alan to everyone.
- B) A waitress asking Alan what he wants to drink.
- C) Alan, Cristal and others at the table laughing.
- D) Alan drinking more.
- E) Alan staring at Cristal when she is speaking.
- F) Alan and Cristal dancing and laughing.
- G) Alan and Cristal eating together.
- H) Alan and Cristal doing a slow dance.
- I) Alan kissing Cristal. Cristal kissing Alan back.

Faintly intoxicated but wakeful and civil, Alan stands up and heads toward the men's room. He seems to be having the time of his life so far.

Alan is passing by the kitchen when Bill funnily stops him. Bill seems he has had more than he should as a host.

BILL
(burps)
Hey, dude. Can you change where you parked the ATV. A guy fell on it.
(laughs loud)
Everybody is fucking drunk.

Bill dances away and Alan enters the men's room.

Alan's cell phone makes a TEXT MESSAGE ALERT SOUND while he's peeing. He takes his phone out and glances at it. It's a text from his sister Kathy.

ALAN'S P.O.V ON HIS PHONE SCREEN

The text reads: Tony told me you were invited to a ceremony. Enjoy bro. Remember your parole conditions though. Kathy.

Alan seems annoyed by his sister's continuous reminders about his parole conditions. He ignores the message and puts his phone back in his pocket.

Alan exits the men's room. He is plodding towards Cristal at her table. But he remembers he should change the parking spot of the ATV. He changes his direction towards the entrance.

Alan makes a hand gesture to let Cristal know he'll be back in a bit.

Cristal nods smiles and follows Alan by her eyes until he's out of the bar. She seriously seems she likes Alan back.

EXT. THE BAR - CONTINUOUS

Alan exits the bar. There's not a single soul outside the bar. Nobody at all.

Alan seems to hate leaving Cristal and getting out of the bar just to change the location of an ATV. He sits on the ATV and turns the ignition on. He's about to drive when he receives a second text message. Alan takes his cell phone out and glances at it again. It's his sister, again.

ALAN'S P.O.V ON HIS CELL PHONE'S SCREEN

The text reads: Just remember how difficult taking you out on parole was. I'm sure you will behave like a responsible person.

Alan is angry now. He hits his cell phone's screen instead of tapping it. He pushes it back into his pocket before driving the ATV away.

ALAN

(pissed)

Reminder after reminder. What the fuck! Like I'm at elementary school.

Alan drives the ATV round and round, looking for an empty space to park it. But he cannot find any available spot. This makes Alan even angrier.

Alan makes a sudden turn near the decorative tractor tire and loses control of the ATV. The ATV hits the tire and detaches it from its place.

The tire moves forward a bit, and to Alan's disbelief, it slowly moves forward, further and further. It gains speed before Alan knows it, reaches the steep slope, and begins rolling down the hill towards the road.

ALAN (CONT'D)
 (shocked)
 Oh shit. No No No No. Fuck Fuck
 Fuck Fuck. No.

Alan leaves the ignition on, jumps off the ATV immediately, and runs after the rolling tire as fast as he can.

But the tire is gaining more and more speed. The distance between the ATV and the road is a steep slope.

Alan notices a blue car approaching. The car suddenly appears at a bend nearby.

He raises his right hand as he runs downhill, trying to get the driver's attention. He means to prevent a disastrous crash by making the driver stop his vehicle.

ALAN (CONT'D)
 (yells on the top of his
 lung)
 Stop. Hey. Stop the...

Alan has lost his skin color. The tire gets closer and closer to the road rapidly. Alan remembers the approaching vehicle. It's his new neighbor's convertible blue mini cooper. It's the Zimmermans.

It's too late now and Alan realizes it despondently.

The blue vehicle and the inauspicious fast-moving tire intersect on the road. Alan sees the disaster unfold in slow motion.

I/E. ZIMMERMANS VEHICLE - SAME TIME (MOVING)

Jack, the mini cooper's driver, and Teresa, the woman next to him, are engaged in a heated conversation and do not even notice Alan or the tire in the darkness of the night.

EXT. THE ROAD - SAME TIME

The Zimmermans vehicle is on the road when the big heavy tractor tire hits the driver's side, crashes the car, and shoots it down the wooded ravine, just like a weightless piece of scrap metal. The tire bounces on the road first and then follows the vehicle down the hill.

Alan sits on the ground and holds his head between his hands. He looks around. Nobody or no other vehicles can be seen.

Alan bursts into tears.

ALAN
(yells)
I'm screwed. I'm Fucked. I'm
Fucked.

Alan stands up, looks in every direction again, and sees no one. There are no witnesses. So, Alan decides to escape. So, He starts running back towards the bar. But something stops him on his track. It's his Conscience.

Alan is now facing the biggest dilemma of his life. If he runs, he might not be able to save any of the people in the car. Besides, Alan is now a better man than before and does not want to weasel out. If he tries to help people in the car by calling the police, he'll be in big trouble as he violated his parole conditions. He has been consuming alcohol and has driven some kind of a vehicle.

Alan stands in the darkness of the night thinking.

A QUICK FLASHBACK:

I/E. KATHY'S CAR - DAY

Alan and Kathy are in the car. Kathy is reading the terms and conditions of his parole:

KATHY
Here it is. Alan Raymond, 23, white
male, blah blah
(reads fast)
Once out on parole, you can enjoys
the privilege of relative freedom
in return for abiding by certain
conditions. Maintain employment and
a residence. Avoid criminal
activity and contact with any
victim or victims. Yup. It's right
here. Refrain from drug and alcohol
use.

END OF FLASHBACK.

Alan is struggling to make a decision. His tears roll down his face.

A QUICK FLASHBACK:

EXT. THE STREET - NIGHT

Alan just had an accident. He has lost control of his vehicle and crashed into a townhouse. Sound of crying and screaming of a woman.

Alan escapes the accident scene.

END OF FLASHBACK.

Alan has made up his mind. He runs towards the wooded ravine. He needs to save his victim's lives.

He reaches the road and looks around. Strangely, there's not even a single sign of an accident. He crosses the road and heads down the wooded ravine.

EXT. THE WOODED RAVINE - CONTINUOUS

The moonlight barely illuminates Alan's wooded surroundings. He spots the badly wrecked Blue Mini Cooper.

Alan approaches the vehicle slowly. He marches from side to side of it. Both the man and the woman, Jack and Teresa Zimmerman look dead.

Alan takes Jack's pulse. There's none. His neck is broken in a bone-chilling way. Jack looks scary.

Alan bursts into tears once again.

ALAN

(sobbing)

I'm so sorry. I didn't. I...

(cries louder)

I'm so sorry.

That's when Alan hears a faint moaning sound. He pricks up his ears and realizes a slight movement on Teresa's body.

Alan runs to the other side of the vehicle. A sharp piece of a tree branch has punctured Teresa's chest. Alan is scared to touch her.

Teresa opens one of her eyes and tries looking at Alan.

ALAN (CONT'D)

(sobbing)

I'm so sorry. I didn't mean...

TERESA

(whispering)

I know. I know.

ALAN (CONT'D)
I just. Please. I'll get help.

TERESA
(whispers)
No. No time. Listen.
(coughs)
My son.

Alan stops crying. He gets his ear closer to Teresa's mouth.

TERESA (CONT'D)
My son... is...
(vomits blood)
Alone. He .. Be careful... him.

ALAN
Ok? Your son what?

TERESA
don't...
(hiccups)
My.

Teresa takes her last breath and dies.

ALAN
I'll take care of him. I promise.
Stay with me. I'll call the...

It's too late. Teresa is gone, and Alan realizes it. Alan thinks Teresa wanted him to take care of her son before she died.

Alan leaves the vehicle and climbs up the wooded ravine. He's in grief. He has mixed feelings.

EXT. THE ROAD - CONTINUOUS

In the state of confusion, extreme despondency, and fear, Alan reaches the road and wants to look back at the vehicle one last time. But he's standing almost in the middle of the road. Alan suddenly hears a vehicle's loudest horn. He looks behind him and sees an 18-wheeler truck's very bright and blinding lights. Alan throws himself away from the big truck. He rolls to the side of the road. Alan stands up immediately and takes a deep breath. That was a close call. He takes another deep breath. He was about to get himself killed, too.

The effect of alcohol on Alan is long gone. Alan does not know what to do. He walks towards the bar first. But he changes his mind.

Alan changes his walking direction.

INT. THE WHEELS BAR - SAME TIME

Cristal is laughing with her friends. She suddenly stops laughing and becomes quiet and saddened. The abrupt changes in her facial expressions are so apparent that her friends notice the change in her mood as well.

She has a foreboding feeling.

EXT. THE STREET - CONTINUOUS

Alan is walking hurriedly under the STREET LIGHTS while murmuring something to himself.

ALAN

(distraught)

Oh dear God help me. Just this
once. Oh God, what should I do?

(whisper-shouts)

Fuck. Fuck. Fuck. You stupid fuck,
Alan.

The road is less-traveled at this hour. Alan glances at his wrist. He has forgotten to wear his new watch. He continues walking as he takes his CELL PHONE out of his jacket's pocket.

POV OF ALAN - THE CLOCK ON THE CELL PHONE SCREEN 12:27 AM

Alan clears his throat and dials a number. But he immediately changes his mind and disconnects the line.

ALAN (CONT'D)

(to himself)

What the fuck are you doing?

EXT. ALAN'S HOUSE - MOMENTS LATER

Alan is approaching his house. As he nears his home, he must pass by Chester's house. The closer he gets to his and Chester's house, Alan begins to hear a FAINT ONE-SIDED CONVERSATION.

The sound of conversation is coming from Chester's house, and yes, this is Chester's voice.

CHESTER (V.O.)

(Yells)

I said no. I'll not do it anymore.

I don't want to do this again.

(pause)

I don't care if you destroy my
life. I just don't.

(sobbing)

Ok. This sounds like a phone conversation as we cannot hear the other person's voice. Alan is curious. Something slows him down so he would hear more.

CHESTER

(Shouts)

No more innocent women. No more.

Just kill me and get this over
with.

(pause)

Ok. Destroy my life. Torture me.

(pause)

Do it. You took my wife and kids.
Take everything else away. Do what
the fuck you wanna do. Stop
threatening me and just do it.

From the sound of the conversation, someone is threatening Chester with destroying his life and taking everything he has away from him if he does not obey and do whatever he or she on the other end of the line demands.

Feeling uneasy, distraught and in a hurry, Alan pulls himself together and continues walking without looking at Chester's house.

EXT. ZIMMERMANS HOUSE - NIGHT

Zimmerman's front door is ajar. Alan looks around and pushes the door after he makes sure no one would see him enter the Zimmerman's residence.

INT. ZIMMERMANS HOUSE - CONTINUOUS

Alan tiptoes inside the house. It is dark. Except for a small L.E.D LIGHT at the end in the kitchen. Alan switches the light on. But it seems there's no power for some reason. The outline of the furniture and door frames are only visible because of the L.E.D light in the kitchen on the far end of the corridor.

ALAN
 (spooked)
 Hello!

With a sense of foreboding, Alan moves through the house. But there's no one. Alan sees the basement door. There's something wrong, but Alan cannot pinpoint what.

Alan finds the basement door. There's a doorknob on the outside. Alan opens the door and takes the stairs down. He sees two doors and decides to open the second door for some reason.

Alan sees 9-year-old, jimmy, hiding behind a rusty dirty bed, staring at him. His glowing eyes make the boy NOTABLY discoverable.

Alan cannot believe his eyes.

The basement is dimly lit by a second small L.E.D light. Alan looks around in disbelief. It is a scary basement, like a typical prison cell, but way dirtier and damper. There are markings on the walls, and there's a foul odor.

ALAN (CONT'D)
 I can see your, you know. Your glowing eyes.

JIMMY
 (scared)
 What do you want?

Jimmy is acting scared. Alan has a challenge and that's to convince Jimmy to go with him.

ALAN
 Something terrible happe...

Alan figures it's best if he does not tell Jimmy about the accident now.

ALAN (CONT'D)
 Don't be afraid, kid. My name is Alan and I'm your neighbor. I know your mom and dad. What's your name?

JIMMY
 (hesitant)
 Jimmy. Jimmy Zimmerman.

ALAN
 Hi Jimmy. Now listen. I need you to come with me. I promise I'm not going to hurt you.

(MORE)

ALAN (CONT'D)

I also promise I'll tell you all that happened and why I'm here. Now, can you stand up and come with me?

JIMMY

Where are we going? What's going on?

Good question. Where is Alan going to take Jimmy?

Alan ponders for a moment. He nods.

ALAN

We'll just go to my house across the street for now. Like I said, I'm going to tell you everything.

Jimmy comes out of hiding cautiously and stands up. He raises his hand to reach for a wall and that's when Alan realizes Jimmy is blind.

Alan raises his hand, and Jimmy holds it. They both exit the basement and head upstairs.

Alan notices there's a doorknob on the outside only. There's no knob on the door from the inside. This indicates that the Zimmermans did not want their son to exit the basement for some reason.

ALAN (CONT'D)

For how long have you been here in this basement?

JIMMY

41 days.

ALAN

(shocked)

But I saw your parents move in today in the morning.

JIMMY

Yes. My parents decided to move in today. But my dad bought this house 45 days ago. They brought me here 4 days after that.

ALAN

So you've been in that basement alone? Why basement?

Jimmy does not respond to Alan's question, and Alan decides not to push him.

However, this is stranger than the strangest for Alan. He has much more to worry about than jimmy being kept in the basement.

JIMMY

When are you going to tell me
what's going on?

This time Alan keeps quiet and avoids the question.

EXT. ZIMMERMANS HOUSE - NIGHT

Alan peeps out of the entrance door and looks around. He leads Jimmy out and closes the door behind him.

Alan and Jimmy walk towards the back door of Alan's house.

EXT. ALAN'S HOUSE - NIGHT

ALAN'S BACKYARD - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Alan takes the back-door key from the frame top, opens the back door, and escorts Jimmy inside.

He switches the light on, but he changes his mind and switches it back off.

THE CONSERVATORY - NORMAL FOOTAGE - CONTINUOUS

Alan stops Jimmy in the conservatory. He's confused. Alan is so worried and in so much distress that he has difficulty making up his mind about where to take Jimmy for the time being.

Alan makes up his mind.

ALAN

Let's go to my room first.

Alan and Jimmy are walking toward the staircase. Jimmy's footsteps sound like a woman walking with high-heels.

ALAN (CONT'D)

Can you take your shoes off? They
sound...

JIMMY

(annoyed)

No. I don't want to. Where are we
now? Where are we?

Alan just continues guiding Jimmy without entering into an argument with him.

ALAN

(whispers)

We are at my place. Let's go up in my room and I'll tell you everything.

THE STAIRCASE - CC TV FOOTAGE NIGHT VISION

Alan and Jimmy are taking the stairs up. They're in the middle of the staircase when all the kitchen cabinets open violently, all at once.

Jimmy stops. He has heard the cabinets open.

JIMMY

(smiling weirdly)

Come on. There must be someone else in your house.

Jimmy tries to listen.

JIMMY (CONT'D)

Is there anyone else with us in the house?

ALAN

No. I will tell you about this, too. Let's just go to my room.

ALAN'S BEDROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Alan and jimmy enter the room. The room is moderately lit by the small red light below Alan's bed. Alan Sits Jimmy on the edge of his bed and goes towards the curtains to close them.

ALAN'S BEDROOM - NORMAL FOOTAGE - CONTINUOUS

Alan is at the window, looking outside when he sees something that makes him petrified immediately. Alan gets dizzy.

The dark street is illuminated by street lights. Birds are lined up, all landed, lined up on the power lines in front, on the left and the right side of the house, all staring at Alan. The Zimmermans, bloody and disfigured, are on the right side of his house, holding hands, looking scary terrifying, also staring at him. Neighborhood cats and dogs are staring at Alan. Chester is in his driveway, glaring at Alan.

Alan rushes to the other side of his house and looks out the window.

Alan's sees the dark street through his window. The dark street is lit by street lights. Birds are lined up on the power lines in front, on the left and the right side of the house, all staring at alan. Back Neighbor's cats and dogs are staring at alan.

Alan gets back to Jimmy. He's so frightened that Jimmy feels the fear vibe in him.

JIMMY

What's happening? What's happened?

ALAN

(trembling)

Nothing. I guess I'm seeing things. It must be the stress. I wanted to close the window curtains but I felt drowsy.

JIMMY

Ok. I'm not talking to you anymore unless you tell me what is going on. Take me back to my house.

Alan sits on the sofa across from the bed, facing Jimmy. He takes a deep breath and bursts into tears.

Jimmy stands up and puts his hand on Alan's shoulder.

ALAN

(sobbing)

It was an accident. I was at ..
Err... parking...
(bawls)
I'm so sorry...

EXT. THE WHEELS BAR - SAME TIME

Cristal steps out of the bar. The hum of the crowd gets louder as she opens the door and exits. Cristal lights a cigarette. She keeps on looking around looking for Alan as she smokes. She's still waiting for Alan to return.

Cristal takes her cell phone out and dials a number.

AUTOMATED FEMALE OPERATOR (V.O.)

(filtered)

The number you've dialed is currently..

Cristal does not let her finish. She disconnects the line, presses her cigarette bud to the ASHTRAY, and returns back inside disappointed.

INT. ALAN'S HOUSE - NIGHT

ALAN'S BEDROOM - NORMAL FOOTAGE

Alan is sobbing. Jimmy is seated on the edge of the bed across from him. Jimmy is in tears, too.

ALAN

(crying)

That's exactly what happened, Jimmy. I'm so very sorry.

JIMMY

Why did you bring me here? To your house?

ALAN

I want the effect of alcohol to disappear from my system before going to the cops. I'll go to the police station in the morning and would tell them everything. I'll just say it was an accident, which it truly was. I'll say I passed out after what happened. That's why I didn't report it earlier. I don't know what I'm exactly going to say. But I'll certainly not admit to what may bring me back to prison for sure. I'll definitely not say what happened while I had alcohol in my system.

(pauses)

Besides, your mom told me to get you. I don't know why she did. But I realized her concerns were valid after seeing you.

Jimmy stands up and approaches Alan. Jimmy wants to comfort him.

JIMMY

Ok. Calm down.

ALAN

(cries louder)

I'm so sorry. I didn't mean to...

JIMMY

I know. I forgive you. It was an accident.

ALAN

Really? You do?

JIMMY

Yes I do. And thank you for listening to my mom and coming to get me.

(pauses)

I will report your neighbor to the police, too, in the morning?

ALAN

I'm not getting myself involved. I'm not sure if I really saw what I think I saw. It will not be a good thing for my parole. They might think I'm on drugs and hallucinating.

JIMMY

(insists)

But I should report him.

ALAN

Jimmy, who will believe a 9-year-old? We have a more important matters to attend to.

Jimmy seems to disagree with Alan. His face turns red and angry when he and Alan hear someone's voice outside Alan's bedroom. Alan stands up to go investigate. It's the same terrifyingly low, sinister, and growling voice of an invisible entity.

THE CREEPY VOICE

Here. Here. Do what I say. Do. O. Do.

UPPER FLOOR CORRIDOR AND LANDING

Alan exits his room and cautiously steps into the corridor. It's dark, and Alan can sense movement. Alan is trying to listen very carefully when a head appears right beside his ear and screams so loud that Alan falls on the floor.

The face is so fearsome and frightening that looking at it stops Alan's heartbeat momentarily.

An invisible hand then grabs Alan's ankle and pulls him up. Like he's nothing and has no weight.

Screaming and yelling, Alan pleads for the entity to leave him alone. The hand throws Alan towards the end of the corridor.

ALAN'S BEDROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Unaware of what's happening outside the room in the corridor, Jimmy keeps on calling Alan's name.

JIMMY

Alan. What's happening?

Jimmy stands up and heads out of the room gropingly. But he falls on the bed softly.

THE STAIRCASE - CC TV FOOTAGE NIGHT VISION - CONTINUOUS

Hurt and in pain, Alan manages to stand up and downstairs. He wants to get out and get help.

ALAN

(yelling)

I'll get help.

Alan is racing towards the main entrance when all the furniture near the foyer is sliding, blocking Alan's way.

Alan is praying while going back upstairs. But he gets interrupted by flashing images of the entity, which makes itself visible and invisible at will.

Alan glimpses into a terrible-looking thing described as everyone's worst nightmare. It genuinely terrifies Alan. He is in the middle of the staircase when the picture frame containing his late mum's image levitates and hits him on the head. Alan is now truly horrified.

The creepy and sinister voice repeats a word every time it attacks Alan.

THE CREEPY VOICE

Pray. Pray. Pray

And the moment Alan opens his mouth to say a small prayer, the entity attacks in a harsher way.

Alan reaches the top of the stairs.

UPPER LEVEL LANDING - CC TV FOOTAGE NIGHT VISION - CONTINUOUS

Alan is praying as loud as he can when he notices Jimmy groping out of the room. Alan moves toward Jimmy so he would hold on to him.

ALAN
(yells)
Hold my hand, Jimmy.

Alan is now by the railing of the upper floor's corridor. The entity lifts Jimmy and throws him towards Alan. Jimmy hits Alan and they both fall down to the ground floor.

Jimmy and Alan are not moving. They can both hear a sinister scream followed by a giggling sound.

Alan is unconscious. So is Jimmy.

AERIAL SHOT ON ALAN AND JIMMY'S MOTIONLESS BODIES ON THE GROUND FLOOR.

Voices of three females begin to FADE IN. VOICES ECHO IN ALAN'S EARS.

FEMALE # 1 (O.S.)
Wake up.

FEMALE # 2 (O.S.)
Open your eyes.

FEMALE # 3 (O.S.)
You're ok.

Alan opens his eyes slowly and sees three young women seated on the floor. Alan tries to look at and examine them carefully. But everything looks foggy, just like a dream. Alan remembers the three young women he thought he had a dream about earlier. With their clothes bloody and filthy.

They even look scarier than the first time he saw them.

The three women are seated on the floor now.

Alan is afraid that the evil entity might show up again and attack. He is also intimidated by the three scary-looking women. Who are they, and what do they want? He sits up and listens to the women's conversation.

FEMALE # 1
He killed us.

FEMALE # 2

It was him.

FEMALE # 3

He made him do it.

Female # 3 is about to say something when they all hear a sound coming from the conservatory. Alan and Jimmy turn their heads towards the sound in fear. They turn their heads back towards the three women. But they've disappeared.

JIMMY

(to Alan)

Who are they?

ALAN

(suspicious)

I thought you couldn't see. What is going on here?

Alan is losing his mind. He has so many unanswered questions. Alan has his head between his hands and shaking.

JIMMY

(convincing)

Alan. Listen. Alan. I forgot to tell you I can see spirits. This is an ability I was given instead of the ability to see. Those women are the victims of the serial killer. I'm talking about Chester. They showed me what happened to them, Alan. I was there when it all happened. They said the believed something made Chester do it.

Alan is so confused that he does not even want to listen to what Jimmy reports. He shows Jimmy the palm of his right hand to stop him from speaking. Alan is about to have a nervous breakdown.

ALAN

What made Chester do it? The devil?

That's when Alan and Jimmy hear a car stop on Alan's driveway. Alan and Jimmy look at each other.

ALAN (CONT'D)

I'll check who is it.

Alan stands up with difficulty. He suddenly remembers something.

ALAN (CONT'D)

Oh my God. Get up Jimmy. We must get out of here. They are coming in. They are paranormal investigators. They're here to do exorcism. Shit. Shit. Shit. I forgot all about them coming tonight.

Alan glances at the wall clock - the clock shows 02:49 AM.

Jimmy reaches his hand towards Alan's. Alan is hurried and does not have enough time to think properly.

THE DINIG ROOM - CCTV FOOTAGE NIGHT VISION - CONTINUOUS

Alan leads Jimmy back towards the conservatory as they both hear the key opening Alan's front door.

JIMMY

(whispers)

I'm not feeling well, Alan. I guess I'm going to get sick any moment.

EXT. ALAN'S HOUSE - CONTINUOUS

ALAN'S BACKYARD - NORMAL FOOTAGE

Alan opens the door to the backyard. Him and Jimmy exit the house. Alan escorts Jimmy towards the back of a thick trunk tree. Jimmy lays his back to the tree. But Alan is curious about what Cecilia does and who she has brought along with her.

Alan walks back towards the house and sticks his head to the conservatory's window glass from outside to peep in and see what's happening.

INT. ALAN'S HOUSE - CONTINUOUS

THE CONSERVATORY - NORMAL FOOTAGE

Cecilia is holding AN EVP DEVICE, leading 65-year-old, clean shaved blond and glass wearing FATHER STEVE SHERMAN, walking through the house while praying in loud voices, performing the initial steps of the exorcism in the dining room. EMILY MARTIN, 23, a beautiful and sexy African American young lady, follows the two, carrying a bag.

Alan stares at the bag and realizes that the bag has a cross engraved on it. It must be the PRIEST'S BAG.

Alan sees Emily place the BAG on the top of the dining table. She empties its content on the table and lays them in order as father Sherman continues praying.

EXT. ALAN'S HOUSE - CONTINUOUS

Alan decides to make his presence known. He walks back to Jimmy, who is now in a seated position next to a tree trunk, still about to puke.

ALAN

Look, Jimmy. I'll have to get in for a moment and let them know I'm here. Because I promised them I was not going to be here when they arrived. I don't want to screw up the entire process whatever it is.

Alan heads towards the backyard's door without waiting for Jimmy's response. Alan tiptoes into the house.

INT. ALAN'S HOUSE - CONTINUOUS

THE CONSERVATORY - NORMAL FOOTAGE

Alan sneaks in and stands by the door quietly, so he would not create any sound and disturb father Sherman's prayers. He waits for Cecilia to get closer to him so he can call her attention. Cecilia walks as she talks into the EVP device.

THE DINING ROOM - CCTV FOOTAGE NIGHT VISION

Cecilia keeps on asking the spirits few questions.

CECILIA

(into EVO Devise)

Who are you? Are you angry that we are here?

There's no response, of course.

CECILIA (CONT'D)

(to father Sherman)

Father. There are human spirits here, too.

FATHER SHERMAN

(confident)

But I can sense the evil presence
somewhere around.

CECILIA

Yes father that too. But there are
more than one human spirits lurking
around here.

Father Sherman stops praying.

Alan glances back at the backyard.

Jimmy is holding his stomach. He tiptoes toward the house.

Father Sherman starts spilling holy water around and praying
now.

FATHER SHERMAN

In the name of Jesus Christ, by the
power of...

That's when all hell breaks loose.

SERIES OF SHOTS:

- A) A strong breeze circles around the house.
- B) The breeze moves all chandeliers and curtains
- C) Dining table's cutlery levitate & stick to the ceiling.
- E) All chairs slide to different directions.
- F) Alan's room :
- G) Throwing knives on the closet door get yanked from the door, levitate and thrown at the corridor outside the bedroom.

Emily, who is now recording the event, suddenly screams.
Cecilia and father Sherman rush towards her. She has been
attacked.

CU OF EMILY'S NECK

Three scratch marks are very much visible on her neck. They
are becoming more and more visible and are becoming bloody.

Alan decides to make his presence known. But Cecilia, angry
at the demonic entity, speaks into her EVP device as soon as
Alan wants to do that. Cecilia is now close enough to Alan.

Alan tries to get Cecilia's attention without alerting the
others.

CECILIA
Who is here with us?

THE CREEPY VOICE
(filtered)
Cecilia. Look... here.

Cecilia listens to the EVP device. She is in absolute shock as she's getting a response.

CECILIA
(to father Sherman)
Did you hear that? This is a human
sprit.

Father Sherman nods.

Alan hears his own voice coming out of the device designed to capture ghosts and dead people's voices.

Alan cannot believe what he hears. He has difficulty breathing. Alan loses his color, breathes heavily, and takes a few steps toward Cecilia. But no one notices him.

ALAN
Hey. Can't you all see me?

THE EVP DEVICE
(filtered)
Hey.
(echoes)
Can't.. all.. See Me?

Alan glances back at the backyard and Jimmy.

ALAN'S POV ON JIMMY - JIMMY STARES AT ALAN IN A SORRY WAY.

Alan realizes he is dead. Very sad

Alan contemplates. Greatly saddened, affected by lethargy, sluggish, and immensely concerned, Alan walks outside.

A SERIES OF QUICK FLASHBACKS:

A) Alan's house

JIMMY
(convincing)
Alan. Listen. Alan. I forgot to
tell you I can see spirits.

B) Zimmermans house - Jimmy staring into Alan's eyes as

soon as he opens the basement's door and enters.

C) Alan's house - Jimmy is talking to the three young ladies. Both Alan and Jimmy see them.

D) The road - Alan is hit by the 18-wheeler on the road. He dies and a portal of light opens for him to cross over. But he thinks the lit portal is the 18-wheeler's light. The 18-wheeler slows down for a quick moment. But he decides to escape the accident scene.

EXT. ALAN'S HOUSE - CONTINUOUS

ALAN'S BACKYARD - NORMAL FOOTAGE

Alan stands behind the back door.

CECILIA (O.S.)

(to father Sherman)

Let us help the human spirits to cross over before we perform the actual exorcism.

FATHER SHERMAN (O.S.)

You are right. Lets do this.

Jimmy sees Alan passing through the glass while coming out of the house, without using his hand to open the door.

Alan is greeted by Jimmy at the door.

JIMMY

I'm sorry, Alan. I found it quite difficult to tell you. I was waiting for the right moment.

Jimmy wants to make Alan sit. But Alan hears Cecilia.

CECILIA (O.S.)

(shouting & excitedly)

Go towards the light. Don't be afraid. People you know are waiting on the other side.

Alan pulls his hand away from Jimmy's.

ALAN

I guess I should go.

JIMMY

But you can stay if you want.

Alan looks at his house one last time.

ALAN'S P.O.V ON HIS HOUSE

The entire house lights up. It gradually gets lighter and lighter from the inside. Just like there is so much light going on one after the other as he hears Cecilia and father Sherman.

CECILIA AND FATHER SHERMAN (O.S.)
(together)
Go towards the light. Don't be
afraid.

Alan takes a last look at Jimmy. Alan has already accepted the bitter fact that he has died.

ALAN
Take care jimmy.

Alan walks towards his glowing house.

INT. POLICE STATION - EVENING

THE INTERROGATION ROOM

Officer Jones has her left elbow on the table and her chin on her left hand. She is absolutely focused on Jimmy. She's quite preoccupied with Jimmy's tale. But she seems not yet convinced about certain matters of the story.

Jimmy stretches his muscles.

JIMMY
Yup. That's what happened.

OFFICER JONES
Hmmm! So, you can see
spirits. Wow.
(nods)
Thank you for telling me all
these. Still. Err.. I cannot
just figure... Err... Who
was...

JIMMY (CONT'D)
You sound confused, Sheila. Why is
that?

Officer Jones is about to answer when chief Miller opens the door and calls officer Jones out. Miller closes the door while taking a strange look at Jimmy.

OFFICER JONES
(to Jimmy)
Just a second, Jimmy. I'll be right
back.

Officer Jones stands up and exits the room.

Chief miller's office

Officer Jones enters Chief Miller's office and sees officer Thomson seated on the chair opposite the chief. She glances at them both.

OFFICER JONES (CONT'D)
Chief? Thomson.

CHIEF MILLER
Let the boy go. We have another
killer we need to find.

Officer Jones looks at chief Miller curiously.

OFFICER JONES
Another killer?

CHIEF MILLER
Yeah. A female buddy was just
found. It's another young woman, an
Indian Uber driver this time. Her
throat was slit. I'm putting
Thomson in charge of this
investigation and I want you to
assist him.

OFFICER JONES
Sure chief. Thank you.

LADIES ROOM - MOMENTS LATER

Officer Jones walks to the empty ladies room. She washes her face and looks at herself in the mirror. She shakes her head.

OFFICER JONES
(deep sad breath)
Another killer.

Officer jones suddenly remembers Jimmy's question:

A QUICK FLASHBACK

JIMMY
You'll be arresting your serial
killer today. But do you think the
kidnapping, the rape and murders
would stop?

THE END OF FLASHBACK

Officer Jones's smile fades away as she incrementally realizes.

SERIES OF FLASHBACKS:

- A) Jimmy asks: Do you believe in Demon?
- B) Jimmy's eyes glowing in the dark.
- C) Jimmy's high-hill footstep sound
- D) A shot on Jimmy's feet. It's a goat feet.
- E) Jimmy says he has been inside the basement for 41 days and the news anchor-First woman reported missing 40 days ago.
- G) Chester sees Jimmy in the interrogation room. That's why he yells he made me do it.
- H) Jimmy yawns strangely.
- I) Jimmy feels sick when father Sherman enters Alan's house and starts praying.
- J) Jimmy: You will believe in Devil by the time I finish telling the story.

K) Teresa tells Alan to be careful with his son but Alan does not hear her properly.

L) Jimmy standing on the far end of the room and his back to the wall, giggling.

M) Alan hears Chester talking to an entity while crossing his house:

CHESTER (V.O.)

(Yells)

I said no. I'll not do it anymore.

I don't want to do this again.

(pause)

I don't care if you destroy my
life. I just don't.

THE INTERROGATION ROOM - CONTINUOUS

Officer Jones opens the interrogation room's door quickly. But she gets disappointed as there's no sign of Jimmy.

She runs towards the entrance.

THE FRONT DESK - CONTINUOUS

Officer Jones reaches the front desk and stops at officer FREDDY LIZZI, the rookie young man attending the front desk now.

OFFICER JONES
(breathing heavily)
Where did he go?

OFFICER LIZZI
(confused)
Where did who go?

OFFICER JONES
The young boy. About 9, Hispanic,
dark hair.

OFFICER LIZZI
Jones, I've been here looking out
this glass for at least the past 3
hours and I hate it. No one left
this building.

OFFICER JONES
You mean...

OFFICER LIZZI (CONT'D)
I mean no one at all

EXT. POLICE STATION - CONTINUOUS

Officer Jones runs outside the station and looks around.
There's no sign of Jimmy.

FADE OUT.