

# **DARK OF THE MOON**

An Original Screenplay  
By

Josh Becker  
&  
Scott Spiegel

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EXT. LONE LAKE - DAY

Lone Lake is a small body of water. A full moon sits in the daylight sky above the lake. It is surrounded by thick woods, an old residential section, a beach and a clubhouse. It is a pleasant, quiet, atmospheric community.

EXT. CLUBHOUSE – DAY

The clubhouse is a square wooden building with a cement deck. Sitting alone in a big wooden chair is an old man wearing a skipper's cap. He is silhouetted against the water.

EXT. DOWNTOWN LONE LAKE – DAY

The downtown area of Lone Lake is simply a row of stores, a gas station and a school.

EXT. LONE LAKE BARBER SHOP – DAY

The barber pole swirls. Through the front window we can see two bored barbers reading the newspaper with the TV on.

EXT. IGA GROCERY STORE – DAY

IGA Grocery is a small store. A stockboy carries an old woman's groceries to her car.

EXT. ED DOWNING'S DRUG STORE – DAY

A large mortar and pestle sit in the window of the drug store collecting dust.

EXT. VILLAGE SNACK SHOP – DAY

Many kid's bicycles block the entrance. A mailman with an ice cream cone has difficulty getting out.

EXT. LONE LAKE ELEMENTARY SCHOOL – DAY

Lone Lake Elementary School is an old brick building with many trees shading it. The school bell rings and children come streaming out the doors. They carry lunch boxes and school books.

At the crosswalk in front of the school a crossing guard holding a stop sign halts traffic. The children cross the street.

EXT. IGA GROCERY STORE – DAY

A little girl, followed by two little boys break away from the group. She is JESSICA STRAND, a pretty, five and a half year old with long dark hair that forms a widow's peak at her hairline. She carries a Barbie lunchbox.

The boys are JIMMY and STEVIE. They are both six years old. Jimmy has black hair and Stevie is fat. They both have baseball mitts. They are teasing Jessica.

JIMMY  
Your mother's crazy!

JESSICA  
(Defiantly)  
No she's not.

STEVIE  
Yeah she is. She's a looneytune.

JESSICA  
Leave me alone.

Jessica tries to walk away but they follow her.

Standing nearby is BRIAN CUMMINGS, a lanky, six year old with blond hair. He carries a "Six Million Dollar Man" lunchbox. He has a baseball and a mitt. Brian sees Jimmy and Stevie teasing Jessica. He takes the baseball out of the mitt and throws it at them.

BRIAN  
(Hollering)  
Catch!

Jimmy and Stevie are caught off guard. They turn too late, miss the ball and have to run for it. Brian runs up to Jessica.

BRIAN

Hi, Jessica.

Jessica smiles.

JESSICA

Hi, Brian. Wanna come over and play?

Jimmy and Stevie return with the ball and toss it to Brian.

JIMMY

Come on, lets go play catch.

Brian looks at Jessica, then back to Jimmy and Stevie.

BRIAN

Maybe later.

Jimmy and Stevie start to leave.

STEVIE

Fag!

JIMMY

Pussy!

As they walk away they chant.

JIMMY & STEVIE

Brian and Jessica/ sitting in a tree/  
K-I-S-S-I-N-G/ First comes love/  
Then comes marriage/ Then comes  
Brian with a baby carriage...

Jessica goes over to the gumball machines in front of the store. She has pennies in her hand.

JESSICA

Wanna a piece of gum?

Brian follows her.

BRIAN

Sure.

Jessica gets them both gumballs. They put them in their mouths and chew. Brian points at the quarter machine with the neat toys inside.

BRIAN

I've put in a million quarters trying to get that lighter. Which one do you want?

JESSICA

The super ball.

Brian takes a quarter out of his pocket.

He puts in the quarter and turns the knob. Brian looks at Jessica in suspense. He opens the door and the plastic capsule drops into his hand. It is the super ball. Jessica's eyes light up. Brian smiles and hands her the capsule.

BRIAN

Here.

Jessica is really happy.

JESSICA

Thanks. I'll call it... I know, Alexander Graham Ball.

Brian laughs. Jessica smiles.

JESSICA

Wanna see my secret hiding place?

Brian looks down at his baseball and mitt, then up to Jessica and smiles.

BRIAN

Uh... Sure.

Jessica grins and they leave.

EXT. LONE LAKE – DAY

Jessica and Brian walks past the glimmering lake. Seagulls circle above the water, cawing and swooping down.

EXT. TREE LINED STREET – DAY

Jessica and Brian walk up a tree-lined street. Jessica bounces the superball and it flies high into the air. Brian catches it.

EXT. BUTTRAM'S HOUSE – DAY

They pass a house that only has half of the cedar siding up. A man is out in front watering his lawn. He is RANDY BUTTRAM.

BRIAN

Hey, Mr. Buttram! When are you gonna finish putting up your siding?

RANDY

Mind your own business.

Jessica and Brian both giggle. They keep walking.

EXT. CUMMINGS' HOUSE – DAY

They walk past Brian's house. His mother, MRS. CUMMINGS, a thin, blonde woman, works in her garden. She looks up as the kids pass.

MRS. CUMMINGS

Brian, make sure you're in by five o'clock for dinner.

BRIAN

Yes, mom.

MRS. CUMMINGS

Hello, Jessica.

JESSICA

Hi, Mrs. Cummings.

EXT. STRAND HOUSE – DAY

Next door to the Cummings' house is Jessica's house. It is an old red Tudor house with large bay windows and three stories. Beyond the Strand house is woods. The street ends right there in a cul-de-sac.

The curtains in the front window are pulled aside. A face appears in the window looking at the two kids.

Jessica and Brian cut across the lawn toward the backyard.

EXT. BACK YARD – DAY

Separating the houses is a thick line of hedges. Behind the house is a tall wooden fence. The two kids go to where the hedges meet the fence. Jessica gets down on her hands and knees.

JESSICA

This is it. Come on.

Jessica crawls under the hedges. Brian follows her.

INT. HIDING PLACE – DAY

The two kids crawl through a pathway under the hedges. They arrive at an open area under the hedges that's like the inside of an igloo. Sunlight streams through the foliage in thin little beams. Brian looks around. Jessica has a little house set up. A box is set as a table. It has a table cloth and plastic cups and dishes on it. Several dolls lie around.

BRIAN

Cool. I live right next door and I never knew this place was here.

JESSICA

I found it a long time ago when I was just a kid. Nobody knows about this place...but you.

Jessica bends over and kisses Brian on the cheek. Brian recoils and wipes his cheek.

BRIAN

What's wrong with you?

JESSICA

I like you.

BRIAN

Big Deal!

(Excitedly)

Ya know what, there's gonna be a 'clipse tonight.

JESSICA

(Interested)  
Wow! What's a 'clipse?

BRIAN  
It's when the moon goes away.

JESSICA  
Where does it go?

BRIAN  
I don't know, it just goes away. But I'm gonna watch it with my binoculars.

JESSICA  
(Disappointed)  
I don't have any binoculars.  
(Brightening)  
I have a magnifying glass.

Brian rolls his eyes.

BRIAN  
That's no good, that's just for burning bugs. You've gotta have binoculars or a telescope...

Suddenly they hear Jessica's mother's voice. She yells in a strident, desperate tone.

JESSICA'S MOTHER (O.S.)  
Jessica! Where are you? Get in this house now!

Jessica looks sadly at Brian.

JESSICA  
I gotta go in now. Thanks for Alexander Graham Ball.

Brian smiles.

BRIAN  
That's okay.

JESSICA  
Wanna come here tomorrow?

Brian touches his cheek where she kissed him.

BRIAN  
Okay... 'Bye, Jessica.

Jessica leaves and goes into the house.

INT. STRAND HOUSE – KITCHEN – DAY

Jessica enters through the back door. She looks around the kitchen but her Mother is nowhere to be seen.

JESSICA  
I'm home, mom.

Jessica puts her lunchbox on the counter and goes to the cookie jar. She takes out three Oreos. Jessica opens the refrigerator, takes out a bottle of milk, shuts the door—and there stands her Mother, MELANIE. She is a slim, attractive brunette with dark circles under her eyes. Jessica is startled.

Melanie takes the milk out of Jessica's hand and puts it back in the refrigerator.

MELANIE  
I thought I told you that I didn't want  
you talking to that wicked boy!

She slams the refrigerator door shut. Melanie snatches the cookies from Jessica's hand.

MELANIE  
How many times must I tell you the  
same thing?

Melanie puts the cookies back in the jar.

MELANIE  
Now go to your room!

Jessica solemnly does as she's told.

INT. JESSICA'S BEDROOM – DAY

Her room is filled with blue child size furniture, Dr. Seuss books on the shelf and a collection of wind-up toys on the dresser: Felix The Cat, Mickey Mouse and



Donald Duck. She also has a Barbie's doll house with all the accessories. On the headboard of her bed sits a Raggedy Andy doll.

Jessica goes to the window and looks out. Brian is playing catch with Jimmy and Stevie in his yard next door.

Brian looks up and sees Jessica at the window. He smiles and waves. Jessica waves back. Brian goes back to playing catch.

Jessica sits down on her bed, her hands folded in her lap. Tears stream down her cheeks as she sits all by herself.

The voices of the playing children grows distant and indistinct.

Jessica's lifeless toys sit all around her and seem to be staring at her.

DISSOLVE TO:

INT. JESSICA'S BEDROOM – DUSK

Jessica's bedroom door opens and there stands her Father, JONATHAN STRAND. He is a tall, muscular, dark-haired man of thirty-five. He smokes an old wooden pipe and smiles at his daughter.

JONATHAN

What's new, pussycat?

Jessica jumps up with joy and runs to her Father. She sings the next verse of the song, "What's New, Pussycat?"

JESSICA

(Singing)

Woh-oh-oh-oh-oh...

They hug and kiss. Jonathan picks her up and sits down on the bed.

JONATHAN

How come you're in your room?

Jessica looks down at the floor.

JESSICA

Mommy sent me here.

JONATHAN

Why?

JESSICA  
'Cause she saw me talking to Brian.

Jonathan doesn't understand.

JONATHAN  
What's wrong with that?

JESSICA  
She said I can't talk to him. She said  
he's wicked.

Jonathan shakes his head and frowns. He holds Jessica closer.

JONATHAN  
There is nothing wrong with you talking  
to Brian. And he's certainly not wicked.  
You just don't let your Mother see.

Jessica looks worried.

JESSICA  
Daddy, what's wrong with Mommy? Did  
I do something wrong?

Jonathan shakes his head and shrugs.

JONATHAN  
Of course not, pussycat. Your mother's  
just tired lately. She'll get over it.

Jessica reaches into her pocket and takes out the super ball.

JESSICA  
Look what Brian gave me.

Jonathan takes the super ball and looks at it.

JONATHAN  
It's beautiful.

He gives it a bounce and catches it.

JONATHAN  
And it works, too.

He hands it back to Jessica. She puts it in her pocket. Jonathan takes Jessica's hand.

JONATHAN

Come on, pumpkin, let's go have dinner.

INT. KITCHEN – NIGHT

A serving spoon dumps peas onto a plate. Then another spoonful, then another...

Jonathan and Jessica sit at the kitchen table. They watch in silence as Melanie literally fills Jessica's plate with peas.

Melanie looks suspiciously at her husband and daughter, then sits down at the table.

Now they all sit in silence. There is only the sound of silverware on the plates and chewing. Jessica picks at her food.

Suddenly Melanie drops the dish of peas on the floor where it shatters. Jonathan and Jessica jump. They look at Melanie in bewilderment.

Melanie looks at them both and smiles.

EXT. STRAND HOUSE - NIGHT

The full moon shines brightly in the sky. It casts sharp shadows of the trees against the front of the house.

INT. JESSICA'S BEDROOM – NIGHT

Jessica tosses and turns in her bed. She is having a nightmare. Her covers are in a pile on the floor beside the bed.

Suddenly her mattress gives way like a trap door and she is plummeted into a black void. Our view follows her into the void...

INT. CELLAR - NIGHT

...Our view pulls out of the black void which is Jessica's open mouth. Jessica lays on a large marble slab. Many tall, dark, hooded figures crowd around her. They chant an unholy tune.

Two of the hooded figures step apart revealing a large black statue of a winged creature with a fly's head. It turns its head and looks at her.

Jessica's mouth is open but no scream comes out.

A hand moves down toward her face and the thumb is red—blood red.

Then a red velvet robe moves close to her face. Something gold on a chain swings near her eyes, back and forth.

Jessica's hand is taken in a larger hand. One of the hooded figures moves down to her and it has Raggedy Andy's face. It takes a curved silver dagger, puts it against Jessica's palm and cuts her.

INT. JESSICA'S BEDROOM – NIGHT

Jessica gasps and opens her eyes. She is in her bedroom and everything is all right. Just then Raggedy Andy falls onto her face from the headboard above. Jessica flings it to the floor and bursts into tears.

INT. PARENT'S BEDROOM – NIGHT

The room is dark. Jessica's parents lie in bed. Jonathan sits up in bed and can hear Jessica whimpering. He looks over at Melanie who is sleeping, then he gets out of bed. He puts on his robe and slippers and leaves the room.

Melanie's eyes open. She watches Jonathan leave the room.

INT. UPSTAIRS HALLWAY – NIGHT

Jonathan walks up the hallway. He opens Jessica's bedroom door and looks in.

INT. JESSICA'S BEDROOM – NIGHT

Jonathan enters the bedroom, sees the Raggedy Andy on the floor and picks it up. He steps over to the bed, picks up the sheet and blanket and covers his daughter.

JONATHAN

(Soothingly)

Shhhh, it's all right, baby, Daddy's here.  
It was just a nightmare.

Jonathan holds out the Raggedy Andy to Jessica.

JONATHAN

Your doll was on the floor.

Jessica pushes it away.

JESSICA  
I don't like that doll.

Jonathan looks at Raggedy Andy and frowns.

JONATHAN  
I don't like him, either.

Jonathan gives the doll a mighty punch in the face sending it sailing across the room. Jessica smiles.

JESSICA  
I love you, Daddy. I love you more  
than anyone in the whole world.

JONATHAN  
I love you more than anyone in the  
whole world, too, pussycat. Now go  
back to sleep.

He tucks her in and gives her a kiss, then leaves. Jessica closes her eyes.

INT. UPSTAIRS HALLWAY – NIGHT

Jonathan leaves Jessica's bedroom door open a crack, then goes down the stairs.

INT. LIVING ROOM – NIGHT

Jonathan crosses the darkened living room and goes into the kitchen.

INT. KITCHEN – NIGHT

As Jonathan enters the kitchen he takes a key from his robe pocket and unlocks the cellar door. He goes in and locks the door behind him.

INT. UPSTAIRS HALLWAY – NIGHT

Melanie steps out of her bedroom fully dressed. She is wearing an overcoat. In her hand is a small coat and a suitcase. She walks quietly up the hall to Jessica's room. She sets the suitcase down and enters.

INT. JESSICA'S BEDROOM – NIGHT

Melanie goes to Jessica and wakes her.

MELANIE  
(Whispering)  
Get up, Jessica, we're getting out  
of here.

Jessica answers in a loud, sleepy voice.

JESSICA  
Where are we going?

MELANIE  
(Whispering)  
Shhh. Put this on.

Melanie puts Jessica's coat on her, picks her up and takes her out of the room. She leaves the suitcase sitting in the hall.

INT. LIVING ROOM – NIGHT

Melanie comes down the steps holding Jessica.

JESSICA  
Is daddy coming?

MELANIE  
(Desperately)  
Be quiet!

She looks into the kitchen to the closed cellar door. She turns and comes face to face with Jonathan.

JONATHAN  
Where are you going?

MELANIE  
(Frightened)  
I'm leaving you and taking Jessica.

JONATHAN  
No you're not.

MELANIE  
We're never coming back to this place.

JONATHAN

You want to leave, then leave. But you're not taking my daughter.

MELANIE

Go to hell!

Jessica begins squirming in Melanie's arms.

JESSICA

I don't want to go anywhere!

Melanie puts Jessica down. Jonathan steps over to her.

JONATHAN

Come on, baby, let's go back to bed.

Jonathan puts his arm around Jessica and leads her toward the stairs. Suddenly Melanie appears behind him wielding a blunt heavy candlestick. She clubs Jonathan over the head as hard as she can. Once. Twice. Three times. Jessica screams bloody murder.

Jonathan drops to the floor. Blood gushing from his head.

Melanie drops the bloody candlestick. She steps over Jonathan's convulsing body and grabs Jessica.

Jessica is kicking and screaming as Melanie drags her to the front door.

EXT. STRAND HOUSE - NIGHT

Jessica is screaming as loud as she can as Melanie pulls her out the front door. The full moon is beginning to eclipse in the sky above.

JESSICA

You killed Daddy!

MELANIE

I hope I did! It's for your own good.

Melanie puts Jessica into the car and drives away quickly.

EXT. CUMMINGS' HOUSE – NIGHT

In an upstairs window Brian can be seen with a pair of binoculars. He watches the car drive quickly up the block.

INT. AUTOMOBILE – NIGHT

Melanie drives the car very fast with a frantic look in her eyes. Jessica sits in the passenger seat shrieking.

JESSICA

*You killed him! I hate you! I hate you!!*

Melanie hauls off and smacks Jessica face hard. Melanie screams as loud as she can.

MELANIE

*SHUT UP!!!!*

EXT. HIGHWAY - DAWN

As the car speeds up the highway the sun begins to rise.

EXT. CLARKSTON CATHOLIC CHURCH - MORNING

It is a very ornate Catholic church. Many cars are parked in the lot. Sunday morning mass is in session.

Melanie's car pulls into the parking lot and screeches to a stop. She gets out of the car hauling Jessica behind her. They go into the church.

INT. CHURCH – DAY

About one hundred people sit in the pews. An old lady begins to play the organ and they all rise to their feet. Sunlight streams through the colorful stained glass windows.

Melanie, dragging Jessica behind her, walks up the center aisle between the pews. Outside the sound of police sirens can be heard.

The doors to the church burst open and there stands Jonathan. Dried blood coats his head and face. He is accompanied by two UNIFORMED POLICEMAN.

The organ abruptly stops. Everybody in the church turns and looks at Jonathan and the two policemen. They walk slowly up the aisle toward Melanie and Jessica.

POLICEMAN #1

(Calmly)

Please, Mrs. Strand, just let go of the



child and come with us.

JONATHAN

(Reasonable)

Do as he says, Melanie, and everything  
will be all right.

Melanie's eyes go wide with terror as Jonathan steps over to Jessica.

The two policemen step up to either side of Melanie and take hold of her arms.

POLICEMAN #2

Come along, Mrs. Strand.

Melanie watches as Jonathan nears Jessica, then looks down at the gun in the policeman's holster. She grabs it and aims it at Jonathan.

The policeman sees what she's doing.

POLICEMAN #2

*Hey!*

Jonathan turns. Melanie shoots him five times in the chest.

Everyone in the church hits the ground.

Jessica is splattered with blood. Jonathan dies in a heap beside her.

Melanie turns and sees the other policeman with his gun aimed at her. She raises the smoking pistol.

POLICEMAN #1

*Stop!*

The policeman shoots her three times.

The bullets go directly through Melanie, shattering the stained glass window behind her.

Melanie goes flying backward into all of the holy relics and candles. She dies on the floor at the foot of the giant gold crucifix.

The Priest runs over to Melanie's body and performs the last rites.

Jessica looks from her dead Mother, to her dead Father. She looks up at the broken stained glass window. Her eyes are glazed. She is in a state of shock.

Large pieces of colored glass drop to the ground and shatter into a million pieces.

DISSOLVE TO:

EXT. MULLIGAN'S FUNERAL HOME - DAY

A hearse and several black Cadillacs sit in the circular driveway of Mulligan's Funeral Home.

INT. FUNERAL HOME – DAY

There are about fifteen mourners dressed in black scattered around the large room.

Two open caskets repose in the front of the room.

Jessica wears a black dress and approaches the two caskets. In the casket to her right is her dead Father. His face is pasty white with strange, unnatural make-up.

To her left is her dead Mother. Jessica feels compelled to reach out and touch her Mother's face. She hesitantly moves her hand nearer. Just as her fingertip is about to touch her Mother's cheek *Melanie's eyes open!*

Melanie's corpse becomes reanimated, opens its mouth and brutally bites Jessica's hand. Jessica screams as her Mother's teeth sink deep into her skin.

Jessica tries to pull her hand away and blood begins gushing out of the wound. Jessica finally yanks free. Melanie, with blood coating her face, sits up in her casket. She grabs hold of Jessica's hair and pulls her into the casket with her.

The Priest steps up from behind and slams the casket's lid shut. Jessica's horrified face goes black.

INT. DORM ROOM - NIGHT

*Jessica bolts awake and she is now eighteen years old!* She is very attractive with long brown hair that comes to a widow's peak in front.

Jessica gasps and breathes heavily.

A female voice comes from the bunk above.

MARCY (O.S.)

Jessica?

JESSICA

Marcy, did I wake you up?

MARCY (O.S.)

Just once I'd like to sleep through one of your nightmares. What did she do to you tonight?

JESSICA

She bit my hand and pulled me into her coffin.

MARCY, a cute seventeen year old wearing a tee shirt and bikini underwear, hops off the top bunk and sits on Jessica's bed.

MARCY

And I used to think that going to school in my pajamas was a nightmare.

Jessica laughs.

JESSICA

Gotta cig?

Marcy reaches between her mattress and box springs. She retrieves an empty pack of Newports and squishes it.

MARCY

(Shaking her head)

All gone.

Jessica's eyes light up.

JESSICA

Let's go get some.

MARCY

Now? We'll get caught.

JESSICA

No we won't. Come on.

Jessica and Marcy both put on jeans and tennis shoes. They open the window and climb out.

EXT. FIRE ESCAPE - NIGHT

Marcy and Jessica come through the window onto the fire escape. Marcy closes the window behind them loudly.

JESSICA

Shhh...

Jessica starts down the steps. Marcy follows.

One floor down is a lighted window. Inside is MRS. STEVENS, a slim middle-aged woman wearing half glasses, sitting at her desk working.

JESSICA

(Whispering)

Oh, shit! Mrs. Stevens is up.

MARCY

(Whispering)

I don't think this is a good idea, Jess.

Jessica is watching Mrs. Stevens intently.

JESSICA

(Whispering)

Okay... Now.

Jessica darts past the window. Marcy panics for a second, then quickly follows.

EXT. CLARKSTON FOSTER CARE CENTER – NIGHT

The square three story building is illuminated by moonlight. A sign in front says, "Clarkston Foster Care Center."

Jessica and Marcy sneak around the side of the building. They are acting like escaped convicts. Jessica scopes out the rooftop.

JESSICA

(Whispering)

The coast is clear. If the Nazis catch you, eat your cyanide pill.

Marcy rolls her eyes and smiles.

MARCY

Yes, Colonel Hogan.

JESSICA

Now!

Jessica makes a mad dash across the lawn. Marcy follows close behind.

EXT. JOE'S PARTY STORE – NIGHT

Jessica and Marcy arrive at an all night liquor store. They are out of breath. They go inside.

INT. JOE'S PARTY STORE – NIGHT

They go up to the counter. No one is around except the store CLERK, a tall, stern-looking man reading Penthouse. He looks at the girls and reluctantly closes the magazine.

MARCY

I'll have a pack of Newports in the box.

Jessica eyes the liquor.

JESSICA

And a pint of El Toro Tequila.

Marcy is surprised. The Clerk reaches for the Tequila and sets it on the counter. Jessica takes money out of her pocket. He looks more closely at Jessica.

CLERK

(Flatly)

I.D.

Jessica hands the Clerk her I.D. He scrutinizes it for a long, tense moment. He hands it back.

CLERK

(Smiling)

Happy Birthday.

He rings it up. He puts the Tequila in a bag and hands it to her. Marcy turns and hugs Jessica.

MARCY

Happy birthday, Jess.

Jessica holds up the bottle.

JESSICA

Let's celebrate.

EXT. FIRE ESCAPE – NIGHT

Jessica hands the half empty bottle to Marcy. On the railing beside them is a long line of stubbed-out butts. Jessica adds another.

JESSICA

I am an adult. I am no longer a child.  
I used to want a boy, now I want a man.  
I can vote and I can drink...

She takes a drink and dribbles on herself.

MARCY

Not very well.

JESSICA

I want everything I've ever seen on TV.  
I want to be rich, and I want a big house...  
On a lake. And a boy...

MARCY

Wait a minute, I thought you wanted a man.

JESSICA

I haven't had a boy yet, I can't be picky.  
I want, I want, I want... I want my dad  
back. I want to smell the pipe he always  
smoked, the way it got into his clothes. I  
want the life I had in Lone Lake.

MARCY

It's nice to want. I just want us to stay  
friends forever.

JESSICA

We will. Always. And when you get out  
we'll move in together. And we'll be the  
Sparkle Sisters and have our own television  
show.

The look at each other and begin to hum the opening bars of "The Patty Duke Show."

JESSICA

(Singing)

Marcy adores a minute, the Ballet Russe,  
and Crepe Suzettes...

MARCY

(Singing)

...But Jessie loves to rock & roll, a hot  
dog makes her lose control, what a wild  
duet...

JESSICA & MARCY

(Singing together)

...'Cause they're the Sparkle Sisters, they're  
two of a kind...

Marcy looks all around in concern.

MARCY

We gotta be quiet.

JESSICA

The heck with Mrs. Stevens. I'm eighteen  
years old. I'm outta here. I'm an adult...

INT. MRS. STEVENS OFFICE - DAY

Mrs. Stevens speaks to Jessica who is seated across from her.

MRS. STEVENS

...And because you're an adult you will  
be leaving my care. Just exactly what  
are your plans, Jessica?

JESSICA

Well, I'm not exactly sure. I was thinking  
of a couple of different things.

Mrs. Stevens picks up a manila envelope.

MRS. STEVENS

I've known you for a long time, Jessica,

and I know you'll do just fine. A lawyer came by yesterday and dropped this off. You might want to read it before making any definite plans.

Jessica takes the envelope and opens it. She turns it over and a key drops into her hand. Also in the envelope is an old yellowed document.

JESSICA

What's this?

Mrs. Stevens takes the document, puts on her half-glasses and inspects it.

MRS. STEVENS

It's a deed.

Mrs. Stevens quickly scans the letter attached.

MRS. STEVENS

It seems that you own a house. Your family's house. In Lone Lake.

Jessica lights up.

JESSICA

Oh my God! You're kidding me.

MRS. STEVENS

No. You own a house.

JESSICA

I can't believe this. This is the greatest thing that ever happened!

MRS. STEVENS

I'm happy for you, Jessica, and I wish you the very best of luck.

INT. DORM ROOM - DAY

Jessica is in her room packing. She has her backpack on the bed and is going through a drawer. Items either get tossed in the backpack or into the trash can. She finds an old cracked super ball in the drawer. She looks at it for a moment, smiles and puts it in her pocket.

EXT. BUS STOP - DAY



Jessica and Marcy stand at a bus stop.

MARCY

And don't forget to write.

JESSICA

I won't, and I'll call you, too.

The bus pulls in. Jessica and Marcy hug and kiss.

MARCY

I'm going to miss you, Jess. Here, this is for you.

Marcy hands Jessica a small package.

JESSICA

Oh, you didn't have to.

Jessica opens the package and finds four candy bars.

MARCY

I thought you might get hungry on the bus.

JESSICA

I'll treasure them. And I'll always have the extra weight to remind me of you. Goodbye, Marcy.

MARCY

Goodbye.

Jessica gets on the bus.

Marcy waves as the bus pulls away.

INT. GREYHOUND BUS - DAY

Jessica sits in an aisle seat. Across the aisle sits an exceptionally cute little Japanese BOY and his middle aged JAPANESE FATHER. The bus driver's voice comes through the speakers.

BUS DRIVER (O.S.)

Lone Lake. Next stop, Lone Lake.

The Japanese Father turns to Jessica.

JAPANESE FATHER

Are you going to Lone Lake.

JESSICA

Yes, I am.

JAPANESE FATHER

You know that Lone Lake is the deepest lake in all of America?

JESSICA

No, I didn't.

JAPANESE FATHER

Yeah. Very deep. No Bottom.

JESSICA

Really? That's fascinating.

Jessica is more interested in the little boy.

JESSICA

How old are you?

The little boy smiles at her and his father answers.

JAPANESE FATHER

He does not speak English.

The Father translates the question into Japanese for the little boy. The little boy holds up five fingers.

Jessica smiles and looks out the window. She sees a sign that says, "Welcome To Lone Lake."

EXT. MAIN STREET OF LONE LAKE – DAY

The bus pulls up in front of the row of stores. It stops in front of the Ed Downing's Drug Store. Jessica, the Japanese Father and his little boy, all get off of the bus. The bus drives away.

A blue Ford Taurus with a General Rent-A-Car sticker on the bumper is waiting in the parking lot. Four oriental men get out of the car and greet them in Japanese.

JAPANESE FATHER  
1Would you like a ride someplace?

JESSICA  
No, thanks. I'll walk. Nice meeting you.

Jessica waves goodbye to the little boy and he waves back.

Jessica wanders through the small downtown area of Lone Lake, her backpack on her back. There is a warm glow in her face as she passes:

EXT. LONE LAKE BARBER SHOP – DAY

The barbers are reading the newspaper and watching TV. There are still no customers.

EXT. THE IGA GROCERY STORE – DAY

As Jessica passes the grocery store she sees a stock boy pushing a long line of shopping carts. When the carts pass they reveal the gum ball machines. Jessica stops and looks at the quarter machine with all of the toys in it. There's the super ball. She puts in a quarter, turns the handle and opens the little door. It's the lighter. She takes it out of the capsule and puts it in her pocket.

Jessica keeps walking.

EXT. THE VILLAGE SNACK SHOP – DAY

She sees a Mailman going into the snack shop.

EXT. LONE LAKE ELEMENTARY SCHOOL – DAY

Jessica passes Lone Lake Elementary School and sees that it is closed and boarded up. There are overgrown weeds on the lawn. A sign says, "For lease. Call Frank Malone at Lakefront Realty 991-0775." She continues on her way.

EXT. LONE LAKE – DAY

The sun shimmers on the calm surface of the lake. A few people lie on the beach catching some rays. Beside the clubhouse the silhouetted figure of an old man sits in a wooden chair.

EXT. TREE-LINED STREET – DAY

Jessica sees the Buttram's house. Cars are in the drive and the cedar shingle siding is still not finished.

EXT. THE CUMMINGS' HOUSE – DAY

Jessica sees a purple 1972 Dodge Charger with mag wheels in the driveway. She then sees Mrs. Cummings down on her hands and knees in the garden. A smile of recognition lights up her face.

JESSICA

Mrs. Cummings?

Mrs. Cummings looks up, then smiles.

MRS. CUMMINGS

Jessica Strand. My, my, but haven't you grown up pretty. What brings you back? Are you visiting?

JESSICA

No. I've inherited the house. I'm moving in.

MRS. CUMMINGS

Isn't that wonderful. It's nice to have you back. Won't Brian be surprised to hear this.

JESSICA

Is Brian here?

MRS. CUMMINGS

No, but he can't be far. That monstrosity is still in the driveway.

She points at the purple Charger.

MRS. CUMMINGS

I'm telling you, Brian is the most obstinate person I've ever known. We can't seem to agree on anything, but... There I go, running on and on again. The minute I see Brian I'll certainly tell him you're here.

JESSICA

Thanks, Mrs. Cummings. Nice seeing you again.

MRS. CUMMINGS

And you, dear. And please, call me Rita.

Jessica walks away. Separated by hedges, the next house over is hers. She stops in front of her house.

EXT. THE STRAND HOUSE – DAY

It is an old Tudor structure with large bay windows and three stories. The lawn is a jungle of overgrown vines and weeds. She takes the key from her pocket and puts it in the rusty old lock. Jessica opens the door and enters the house.

INT. STRAND HOUSE – DAY

The interior of the house is old and musty. Everything is exactly as it was left thirteen years ago. Her Mother's suitcase sits in the middle of the floor, covered with dust.

As she walks around the house she opens the shades and curtains and slides open the windows. Dust floats in the sunlight. She hits the light switch, but the lights don't work.

One of the living room windows is shattered. At the center of the window is a dead bird with its head caught in the broken glass.

There is a spider web in the corner with many brown hairy spiders crawling around it. Jessica shudders.

On the coffee table is a crystal candy dish. Jessica lifts the lid and finds one giant blob of melted candy. She winces and replaces the top.

On an end table is a black rotary telephone. She lifts the receiver and listens. The line is dead. She hangs up the phone.

INT. KITCHEN – DAY

Jessica enters the kitchen and looks around. She attempts to open the cellar door but it is locked.

Opening the cupboards she finds a large variety of old products. Many cans sit crookedly with the bottoms and tops puffed out. There is a five pound bag of sugar coated with ants. She quickly closes the cupboard.

INT. LIVING ROOM – DAY

Jessica goes back into the living room and comes face to face with a large, bald headed man named FRANK MALONE. Jessica and Frank are both startled and gasp.

MALONE

I didn't know anyone was in here.

JESSICA

Neither did I.

MALONE

Sorry if I frightened you. You must be Jessica Strand.

JESSICA

Who are you?

MALONE

Frank Malone, Lakefront Realty. Helluva nice house, huh?

JESSICA

It's beautiful. I've always loved this house.

MALONE

It's one of the biggest in town. What I could do with a place like this.

JESSICA

Do you think it would cost a lot to fix this place up?

MALONE

Not if you do it yourself.

Frank takes a Milky Way Bar from his pocket and holds it out to Jessica.

MALONE

Want some?

JESSICA

No thank you. I've got plenty of my own.

Frank Malone shrugs, unwraps and eats his candy bar.

MALONE

By the way, I wouldn't go down in that cellar if I were you, it got destroyed in a flood and there's no stairs. If you'll just sign here I can probably get the power and water on by later tonight or tomorrow.

He holds out a clipboard with papers on it. Jessica signs the paper.

MALONE

If you need any help fixing the place up I know a fella that's pretty good. George Darbian, he just lives up the street. Give me a call if you need anything.

Frank Malone hands her his card and leaves.

EXT. BACKYARD - DAY

Jessica comes out the back door. She wanders through the overgrown grass and weeds up to the high wooden fence at the back of the yard. She looks through the slats of the fence and sees a cemetery.

EXT. CEMETERY – DAY

There are rows and rows of tombstones of all sizes and shapes. Everything is quiet and no one is about.

EXT. BACKYARD – DAY

Jessica looks to her right to the hedges separating the yards. She goes over to the hedges and looks down at the entrance to her old secret hiding place. She smiles, gets down on her hands and knees and crawls under the hedges.

EXT. HEDGES – DAY

Jessica crawls under the hedges. A look of childish delight on her face.

INT. HIDING PLACE – DAY

Jessica comes into the secret hiding place and *finds Brian sitting there!* He is nineteen years old, muscular and handsome. He is smoking a cigarette. Both Jessica and Brian are astounded. Speechless. There are so many questions that neither one knows where to begin. Instead they burst out laughing.

JESSICA

Oh my God, Brian!

BRIAN  
Jessica? No way...

JESSICA  
I don't believe this. What are you doing here?

He holds up the cigarette.

BRIAN  
Hiding. My mom won't let me smoke in the house. Pretty silly for nineteen, huh?

JESSICA  
Yeah...

They both shake their heads in amazement.

BRIAN  
I guess I've pretty much taken this place over since you left.

Jessica looks around at tons of cigarette butts, empty beer cans and bottles. It's a mess.

JESSICA  
You've taken nice care of it.

Brian shrugs and smiles.

BRIAN  
Are you back for good?

JESSICA  
Yeah, I am.

BRIAN  
Wow.

The two smile for a moment in silence. Jessica remembers something.

JESSICA  
Here, I've got something for you.

BRIAN



(Amazed)  
Really? What?

Jessica reaches into her pocket and hands him the plastic capsule with the lighter in it. Brian takes it and grins happily.

BRIAN  
I always wanted one of these. Thanks.

JESSICA  
I remember you got me a super ball.

BRIAN  
Right... You named it something, didn't you?

Jessica nods, embarrassed.

JESSICA  
...Alexander Graham Ball. I still have it.

Jessica takes the super ball out of her pocket and shows it to him; cracked and dried up.

BRIAN  
They don't age very well... But you have.

JESSICA  
(Smiling)  
Thanks. You look pretty good yourself.  
I've thought about you over the years...

She suddenly feels like she's put her foot in her mouth.

JESSICA  
(Embarrassed)  
Not a 'lot. I mean...

BRIAN  
I've thought about you, too... A lot.

JESSICA  
Really?

Brian nods.

BRIAN

Really.

They stare at each other enjoying the look of each other's face. Suddenly the moment is broken by the sound of Mrs. Cummings' voice.

MRS. CUMMINGS (O.S.)

Brian! Where are you? Dinner's getting cold!

Brian shakes his head.

BRIAN

Some things never change. Maybe we'll get together later or something. We've got a lot of catching up to do.

JESSICA

Yeah.

Brian looks at her and smiles. He quickly crawls out of the hiding place. Jessica grins happily.

DISSOLVE TO:

INT. STAIRWAY - DUSK

As Jessica walks up the steps she looks down and sees a blood stain on the carpeting the size of a softball.

JESSICA'S BEDROOM - DUSK

The last waning rays of sunlight bath her old bedroom in an ethereal orange hue. Jessica walks slowly around the room and looks at the child size furniture and the collection of wind-up toys on the desk. Raggedy Andy still lies in a pile on the floor. Jessica gives the doll a kick. It flies into the closet.

Jessica lies down on the bed. It is much too small and her legs hang over. She stands and leaves the room.

INT. HALLWAY – DUSK

Her Mother's suitcase sits in the hall, just where she left it. It is covered with dust. Jessica picks it up.

INT. PARENT'S BEDROOM – DUSK

Jessica pushes open the door to her parent's bedroom. She sees herself at age five lying on the big double bed drawing in a small book with crayons.

MELANIE (O.S.)

Jessica! What are you doing?

Five year old Jessica looks up to find her Mother standing in the doorway.

Melanie rushes into the room and takes away the book that Jessica has been drawing in.

MELANIE

(Angry)

Don't ever touch this again!

Melanie grabs Jessica's arm and roughly stands her up. She gives her a hard slap across the face and sends her out of the room.

Five year old Jessica looks back from the doorway crying. She sees her Mother flip through the pages of the book, sadly shake her head and put the book away in the night stand drawer.

Eighteen year old Jessica opens the drawer and takes out the book. On the cover is written, "My Diary."

Jessica sits down on the bed, opens the diary. The first page is signed, "Melanie Houghten-Strand." All over these two pages are various colored crayon drawings and the name "Jessica" written in four different colors. Jessica shakes her head.

JESSICA

How embarrassing.

She opens her Mother's diary and begins to read.

MELANIE (V.O.)

March 12, 1968. I met a man today named Jonathan Strand. We ended up talking for a long time. He is very handsome and is an author of historical books. He said that he wants to see me again. This is incredible. Maybe my luck has changed.

EXT. PARK – CLARKSTON, MICHIGAN (1968) - DAY

Melanie, who is twenty-six years old, sits on a park bench eating a sandwich from a brown paper sack. Jonathan Strand, a very handsome young man of twenty-nine, sits down beside her. He is smoking a pipe. Automobiles of the early to mid 1960's go past in the background.

MELANIE (V.O.)

April 5, 1968. Things are happening so fast. Jonathan and I see each other everyday. I'm the happiest girl in the world.

May 21, 1968. Jonathan asked me to marry him and I almost fell over. Mrs. Jonathan Strand. I like the sound of it.

INT. AUTOMOBILE - NIGHT

Jonathan gives Melanie a small box which contains a wedding ring. She grins happily, throws her arms around him and kisses him

MELANIE (V.O.)

May 28, 1968. We're going to be married June first. I'll be a June bride. I suggested the Catholic church but he wants to do it at the courthouse with the Justice Of The Peace. He says that he's an Atheist. Who cares! He's God in my eyes. I love him more than anything on Earth.

INT. COURTHOUSE - DAY

The wedding ceremony is being performed by a Justice of the Peace wearing a dark suit. Melanie is wearing a white wedding dress. Jonathan is wearing a tuxedo.

A photographer hits them with a flash.

INT. PARENT'S BEDROOM - DUSK

In Jessica's hand is the wedding photograph. She uses it as a bookmark and shuts the book. She takes a candy bar from the package Marcy gave her and eats it. She opens the diary and keeps reading.

MELANIE (V.O.)

June 4, 1968. Jonathan and I spent our honeymoon in Niagara Falls and it was

wonderful. Jonathan asked me what else I wanted in life and I said a baby. He loved the idea. We'll be parents.

EXT. NIAGRA FALLS - NIGHT

Melanie and Jonathan stand in front of the falls. They are lit with a spectrum of colored lights. They kiss passionately.

MELANIE (V.O.)

June 5, 1968. We live in the biggest house in Lone Lake. It's beyond beautiful. I wish the cemetery wasn't right behind us. I guess they won't move it for me, though. Ha-ha.

EXT. STRAND HOUSE - DAY

The house looks very nice and the yard is well cared for. Jonathan and Melanie pull into the driveway in a 1964 Ford Galaxy.

MELANIE (V.O.)

June 10, 1968. I was very sick this morning, I just know that I'm pregnant. We haven't wasted any time.

INT. KITCHEN - EVENING

Melanie is in the kitchen cooking dinner and tries to open the cellar door. It is locked.

MELANIE (V.O.)

June 29, 1969. I haven't written in my diary in months. Last week I gave birth to a baby girl. We have named her Jessica. Jonathan is overjoyed and is every bit the proud papa. I'm ecstatic. I'm a mother. I'm the happiest person in the world!

And that's it. All the rest of the pages are blank. Jessica closes the diary and sets it aside, a puzzled look on her face.

JESSICA

(Confused)

The happiest person in the world?

Jessica picks up her Mother's dusty suitcase and lies it on the bed. The tag on the zipper says, "Melanie Strand." She unzips it, throws the top of the suitcase open and on top of everything are *fourteen crucifixes!* They are of every shape and size. There are also several Bibles.

Jessica is frightened.

Below the crucifixes is a torn-out page from a book. Jessica takes the page out and reads it.

JESSICA

(Reading)

"It is said that Satanic cults use human sacrifices for their rituals. The sacrifice of five year old children, possibly related to the five-sided pentagram, is most common. They believe that a child's blood contains the most power ...

...Satanists also believe that evil forces are at their zenith during lunar eclipses. Particularly during the phase when the moon is completely dark."

Jessica puts down the torn page. She picks up a newspaper article in the suitcase. It is the weather report for June 1, 1974. The headline reads, "Lunar Eclipse Tonight."

It has gotten quite dark. She sits for a moment in contemplative silence. She looks back down at all of the crucifixes in the suitcase.

Suddenly all of the lights in the house go on. A radio beside her blares music in her ear.

Jessica jumps.

JESSICA

Shit!

She gropes for the radio, turns it off and breathes a sigh of relief. From the living room she can hear that the TV is on.

JESSICA

This house has sure gone crazy.

She shakes her head and leaves the bedroom.

INT. LIVING ROOM – NIGHT

All of the lights are on and the TV set is blasting. Jessica enters switching off lights and is just about to turn off the TV when she hears...

NEWSCASTER (On TV)

...This will be the best chance that scientists will have in nearly thirteen years for studying the Lunar eclipse. Bob, back to you...

She switches off the TV, a strange look on her face.

She hears water running in the kitchen.

INT. KITCHEN - NIGHT

Jessica enters the kitchen and finds the sink pouring black rusty water. Jessica shuts off the tap, then shuts off the light. She then sees light coming from underneath the cellar door, tries to open it and finds it locked.

She thinks for a second, then opens the third kitchen drawer from the end . In it is a key ring with three keys on it. She takes it and tries the keys in the cellar door lock. None of them fit. Jessica gives up and exits.

DISSOLVE TO:

INT. PARENT'S BEDROOM - NIGHT

Jessica is in her nightgown. She turns off the light and climbs into bed. The room is illuminated by a streak of light from the Cummings' yard lamp.

Jessica hears a door slam somewhere outside the window. Jessica listens, hearing the voices of a man and a woman. After a moment she recognizes the voices of Mrs. Cummings and Brian.

MRS. CUMMINGS (O.S.)

...You think that the whole world revolves around you, but that's not how it works. You've got responsibilities.

BRIAN (O.S.)

Get off my back, for Chissakes!

MRS. CUMMINGS (O.S.)

You watch your mouth, young man, or

you'll get yourself in deep trouble.

BRIAN (O.S.)

Threats and more threats. Well, maybe I will find someplace else to live.

MRS. CUMMINGS (O.S.)

You're not going anywhere!

BRIAN (O.S.)

Try and stop me!

There is another door slam, followed by silence. The yard light goes out. Jessica's room goes dark.

Jessica closes her eyes...

The phone rings.

Jessica opens her eyes and sits up in bed. The phone keeps ringing. Jessica gets out of bed and follows the ringing, which is coming from downstairs.

INT. LIVING ROOM – NIGHT

Jessica comes down the stairs in her nightgown. The phone on the end table keeps ringing.

Jessica answers the phone. She hears a rasping female voice.

JESSICA

Hello?

VOICE

Jessica... You've got to get out of that house...

Jessica recognizes the voice.

JESSICA

(Horrified)

Mother?... But you're...

VOICE

...You've got to listen to me. Please, Jessica...



Jessica looks down and sees that the phone cord *is not plugged into the wall!*

VOICE

...Please...

Her Mother's voice diminishes in static, then the line goes dead. Jessica drops the receiver to the floor.

She hears something, looks up and sees the dead bird caught in the broken window is now alive and flapping its wings. It dislodges its head from the glass and flies away. Feathers float to the floor.

Then she hears a dripping sound coming from the kitchen. Jessica follows the sound.

INT. KITCHEN – NIGHT

Jessica goes into the kitchen. She sees rusty water dripping into the kitchen sink which is full of black water.

Jessica hits the drain switch and the black water begins to bubble. It slowly swirls down the drain.

Jessica looks out the kitchen window. She sees the clouds blow past the full moon. When it appears from behind the clouds it is a huge bloodshot eyeball! Jessica looks back down at the sink. As the black water drains out it reveals a crucifix at the bottom of the sink.

There is a booming in Jessica's ears as she reaches for it. As she takes hold of it a dead rotting hand bursts out of the black water and grabs her wrist!

INT. PARENT'S BEDROOM - NIGHT

...Jessica bolts awake in bed. The pounding from her nightmare hasn't stopped.

BOOM! BOOM! BOOM! She looks all around in confusion, perspiration covering her forehead.

JESSICA

Where am I?

She gets a bearing and focus on the room.

JESSICA

(Sighs)

I'm home.

She looks down and sees the crucifix in her hand. Right below her hand, on the floor, is the suitcase full of crucifixes.

The pounding continues. She realizes that it is coming from downstairs. She grabs her robe and leaves the room.

INT. STAIRWAY – NIGHT

Jessica comes down the stairs and realizes the pounding is coming from the front door.

INT. LIVING ROOM – NIGHT

A frightened look crosses her face. She calls out.

JESSICA  
Who is it?

MALE VOICE (O.S.)  
It's me.

JESSICA  
Whose me?

MALE VOICE (O.S.)  
It's Brian.

Jessica breathes a sigh a relief. She opens the front door. There stands Brian looking sheepish.

JESSICA  
Brian. What are you doing here?

BRIAN  
I said I might come over later.

JESSICA  
(Confused)  
What time is it?

BRIAN  
It's only eleven-thirty... I guess I woke,  
you, huh?

JESSICA

Actually, no.

BRIAN  
You wanna go out?

JESSICA  
(Smiling)  
Sure.

BRIAN  
Great. You go put on your clothes and  
I'll get the car.

EXT. CUMMINGS' HOUSE - NIGHT

Brian reaches in through the open window and puts the Charger in neutral. He pushes the car and it begins rolling down the driveway. He jumps in the car as it rolls out into the street.

Jessica comes running up wearing jeans and a red shirt. She gets in the car and Brian starts it up.

JESSICA  
Hi. Nice car.

BRIAN  
(Macho)  
Four hundred four-barrel, baby. Zero  
to a thousand in ten seconds.

Jessica is grinning with delight.

JESSICA  
Show me.

Brian changes his tone.

BRIAN  
As soon as we get out of the neighborhood,  
I don't want to wake my mom.

JESSICA  
Tough guy.

The car creeps quietly up the street. A moment later there is a loud engine rev, then the squeal of tires.

EXT. HIGHWAY - NIGHT

Brian's Charger tears up the highway.

INT. AUTOMOBILE – NIGHT

Tunes blast from the radio. Jessica and Brian are having fun.

JESSICA

Where are we going?

BRIAN

Someplace you'll never forget. An enchanted world of beauty and excitement.

EXT. RED BALLOON SALOON - NIGHT

It is a drab little cinder block building. It says "World Headquarters" on the front. Five semi trucks are parked in the lot. Brian's Charger pulls in and parks. They get out of the car.

JESSICA

World headquarters of what?

BRIAN

Fun.

JESSICA

I've never been to a bar before.

BRIAN

Then you're in for a treat.

Brian extends his arm and Jessica takes it. They go inside.

INT. RED BALLON SALOON – NIGHT

It is a dingy, dark little bar. There is a painting of Rita Hayworth with her breasts bared above the bar. Several of the men wear cowboy hats. Country-western music plays on the juke box. Brian and Jessica sit down at the bar.

BRIAN

What do you want? A beer?

JESSICA

I'll have a shot of tequila.

Brian is impressed. He turns to the bartender.

BRIAN  
Two shots of tequila.

The bartender brings them the drinks. Brian whips out a five. He raises his glass to Jessica.

BRIAN  
(Sincerely)  
Here's to you.

Jessica touches her glass to his and looks into his eyes.

JESSICA  
Here's to you.

BRIAN  
Here's to both of us.

They both down their shots. They both wince and Brian starts to cough.

BRIAN  
Smooth.

JESSICA  
This is great. This is really great.

BRIAN  
Wanna dance?

Jessica giggles.

JESSICA  
Yeah.

Patsy Cline's "Walkin' After Midnight" is playing. Brian and Jessica walk out to the center of the empty dance floor. Brian takes Jessica in his arms and they begin to slow dance.

In a moment a trucker and his girlfriend join them on the dance floor. Then two other couples follow suit.

Brian and Jessica sway gently to the music. Jessica contentedly rests her head on Brian's shoulder. Brian smiles. He looks up and sees Randy Buttram, their neighbor, come in the door.

BRIAN

Oh, shit.

Brian pulls away from Jessica and stops dancing. Jessica looks at him in confusion.

JESSICA

What's wrong?

BRIAN

We've got to go.

He begins walking off the dance floor toward the back door. Jessica follows.

JESSICA

Why?

BRIAN

A friend of my Mom's just walked in.  
I don't want her to find out about this.

JESSICA

Oh. Okay.

They leave the bar.

DISSOLVE TO:

EXT. STRAND HOUSE - NIGHT

Brian and Jessica pull up in front of her house. Brian is quiet and looks worried.

JESSICA

You wanna come in?

BRIAN

Uh... I better not. I should get home,  
my Mom's gonna be pissed.

JESSICA

Did you ever think of getting your own  
place?

BRIAN

I'll be going away to college in the fall.  
I'll just have to wait it out.

JESSICA

Thanks for showing me a great time.

BRIAN

And if my mom asks where I was, you  
don't know.

JESSICA

My lips are sealed. See you tomorrow.

BRIAN

Goodnight, Jessica.

JESSICA

Goodnight, Brian.

Jessica gets out of the car. Brian drives away. The full moon shines above the house. Jessica walks across the yard and goes in the front door.

DISSOLVE TO:

EXT. STRAND HOUSE - MORNING

The sun shines brightly on the house. It's a beautiful day. Blue sky, white puffy clouds and a nice breeze.

INT. LIVING ROOM – DAY

Jessica comes bounding down the steps. She is wearing shorts and a Bruce Springsteen T-shirt. She is holding a rolled-up towel and a pair of sunglasses. As she passes the broken window she sees that the dead bird is gone. All that remains are a few feathers on the floor.

A bewildered look crosses Jessica's face.

She goes to the telephone and sees that it is plugged in. She picks up the receiver and the line is dead.

Jessica looks over to the bookshelf against the wall. There is her Father's pipe rack and a pouch of tobacco.

Jessica steps over to the bookshelf and picks up the pouch of tobacco. She opens the pouch and sniffs it. A look of recognition crosses her face. She puts down the tobacco and glances at the books on the shelf.

She looks closely at the book bindings and reads: "The Black Arts," By Jonathan Strand, "Witchcraft And Demonology," By Jonathan Strand, "All Them Witches," By Jonathan Strand, "Life Amongst Death," By Jonathan Strand and "The Occult Handbook," By Jonathan Strand.

She sees that there is a bookmark in "Witchcraft And Demonology." She takes out the book and opens it to the marked place. She sees the torn edges where a page has been ripped out.

On the last page of the book is a photograph of her Father holding a pipe. It says, "About the author--Jonathan Strand is the foremost authority on witchcraft and the occult..."

Jessica turns to the first page and reads, "This book is dedicated to my darling daughter, Jessica."

Jessica has a frightened look on her face. She shuts the book and puts it back on the shelf.

Jessica hears something coming from the backyard. She goes to investigate.

EXT. BACKYARD – DAY

Jessica steps out into the backyard and finds a man raking the lawn. He is GEORGE DARBIAN. He looks up and smiles.

DARBIAN

'Morning, Miss Strand. How're you today?

JESSICA

(Puzzled)

Fine. Who're you?

DARBIAN

Fine, thank you.

Jessica shakes her head.

JESSICA

Not how are you? Who are you?

DARBIAN



George Darbian's the name.

He holds out his hand and Jessica shakes it.

JESSICA  
What are you doing here?

DARBIAN  
Frank Malone told me you might need  
a hand cleaning up the place.

JESSICA  
Whose paying for this?

DARBIAN  
It's on the house. If you like my work  
outside, you can hire me to do the  
inside.

JESSICA  
(Appreciative)  
Thanks.

Goerge Darbian goes back to his work.

Jessica crosses the backyard and goes up to the high wooden fence of the cemetery. She looks through the slats of the fence into the cemetery.

EXT. CEMETERY – DAY

The cemetery is quiet. Two people are putting flowers on a grave in the distance. Jessica sees that the two tombstones nearest to the fence are marked, "Melanie Christine Strand" and "Jonathan Theodore Strand." There are dead wilted flowers on Jonathan's grave.

Suddenly a huge Doberman Pinscher appears from nowhere and pounces against the fence. It barks furiously at her.

EXT. BACKYARD – DAY

Jessica jumps back.

JESSICA  
Nice doggy.

Goerge Darbian starts to laugh.

DARBIAN

Goddamn dog scared the shit outta  
me this morning.

Jessica takes a breath and smiles, then walks over to the Cummings' house.

EXT. CUMMINGS' HOUSE – DAY

Jessica goes to the Cummings' front door and knocks. Mrs. Cummings answers.  
Behind her two other women can be seen in the kitchen.

MRS. CUMMINGS

Good morning, Jessica, how are you on  
this beautiful day?

JESSICA

Fine, Mrs. Cummings, how are you?

MRS. CUMMINGS

Bright and chipper. And call me Rita, dear,  
we're neighbors. Come on in.

Jessica goes inside.

INT. CUMMINGS' HOUSE – DAY

Jessica follows Mrs. Cummings into the living room.

MRS. CUMMINGS

Did you and Brian get together last  
night?

JESSICA

No.

MRS. CUMMINGS

Oh? You certainly look tired this morning.

JESSICA

I had a nightmare last night.

MRS. CUMMINGS

(Interested)

Oh, really? What was it about?

JESSICA

Well... My Mother called and told me to get out of the house.

MRS. CUMMINGS

Oh, really? I once dreamt that I was being chased by some horrible creature. I ran and ran and when I woke up in the morning my feet hurt. Dreams can seem very real.

JESSICA

Were you friends with my Mother?

A thin, middle-aged woman, EUNICE EBERHARDT, steps out of the kitchen.

EUNICE

Rita, where's the allspice?

MRS. CUMMINGS

It's in the cupboard. Come out here, I want you to meet someone.

Eunice and another middle-aged woman, BEVERLY BOYER, step out of the kitchen.

MRS. CUMMINGS

Jessica, these are my good friends Eunice Eberhardt and Beverly Boyer.

Beverly takes Jessica's hand in hers, which is covered with flour.

BEVERLY

'Scuse me, I've been baking. Nice to meet you.

Then Eunice shakes her hand.

EUNICE

I used to baby-sit you when you were little.

JESSICA

Were you friends with my mother?

The women look uncomfortable.

EUNICE

She was new to Lone Lake. We never got to know her very well.

JESSICA

But she lived here for five years.

BEVERLY

That's not very long for around here. Besides, we never saw her very much, she kept to herself.

JESSICA

Do you think she was crazy?

EUNICE

Oh, I don't know...

BEVERLY

It's hard to tell...

MRS. CUMMINGS

(Cutting in)

I'm not one to talk, but many people thought so. There's no point, however, in digging up the past.

JESSICA

Did you know that my Father wrote books on witchcraft and the occult?

MRS. CUMMINGS

Of course. He was the most famous person to ever come out of Lone Lake.

JESSICA

Huh.

MRS. CUMMINGS

Can I get you a glass of lemonade?

JESSICA

No thank you. Would it be okay if I used your telephone? I've got to call home.

MRS. CUMMINGS You are home, dear.

Jessica is baffled for a second.

JESSICA  
No, I mean Clarkston.

MRS. CUMMINGS  
Oh, of course. The phone's on the front table.

Jessica goes to the phone. She picks it up and dials. Mrs. Stevens answers.

MRS. STEVENS (O.S.)  
Clarkston Foster Care.

JESSICA  
Mrs. Stevens?

MRS. STEVENS (O.S.)  
Yes.

JESSICA  
This is Jessica.

MRS. STEVENS (O.S.)  
(Happy)  
Jessica. How are you? How's everything going?

JESSICA  
Fine. Great, actually.

MRS. STEVENS (O.S.)  
I'm so happy for you. What can I do for you?

JESSICA  
Can I talk to Marcy?

MRS. STEVENS (O.S.)  
I'll see if she's here, Jessica. Hold on.

Jessica is put on hold.

Mrs. Cummings can be seen in the open doorway in the background.

INT. MRS. STEVENS OFFICE – DAY

Mrs. Stevens comes back on the line.

MRS. STEVENS  
I'm sorry, Marcy's not here.

JESSICA (O.S.)  
(Puzzled)  
That's funny, she said that she'd be there  
this morning.

MRS. STEVENS  
Well, she isn't, but I'll be sure to give her  
your message the minute I see her. Is there  
a number where she can reach you?

JESSICA (O.S.)  
Yes.

INT. CUMMINGS' HOUSE – DAY

Jessica looks down at the telephone and reads the number.

JESSICA  
1-872-3142. That's my neighbor's house.  
The Cummings.

INT. MRS. STEVEN'S OFFICE – DAY

Mrs. Stevens writes the number down.

MRS. STEVENS  
1-872-3142. The Cummings. Is there  
anything else?

JESSICA (O.S.)  
Nope, that's it.

MRS. STEVENS  
It was very nice talking to you, Jessica.

JESSICA (O.S.)  
You, too, Mrs. Stevens. Bye-bye.

Mrs. Stevens hangs up. At that moment Marcy comes walking into her office.

MARCY

Excuse me, Mrs. Stevens, did Jessica call for me?

Mrs. Stevens looks through a pile of papers and shakes her head.

MRS. STEVENS

No, there haven't been any calls for you, Marcy.

Marcy looks confused.

MARCY

Hmmm? But she said she'd call by ten.

MRS. STEVENS

When she calls I'll be sure to tell you.

MARCY

Thank you, Mrs. Stevens.

Marcy leaves. Mrs. Stevens watches her go.

DISSOLVE TO:

EXT. LONE LAKE BEACH – DAY

It is a small beach with a wooden clubhouse. It houses a snack bar and locker rooms. Beside it is a big cement patio with wrought iron tables with umbrellas. There are a lot of people in bathing suits and many children play in the water.

CASEY, a wrinkled old man in his eighties, sits in a large wooden chair. He wears a skipper's cap. He is drinking coffee and is smoking a cigar.

Jessica goes up to the snack bar and is waited on by Brian.

JESSICA

'Morning, Brian.

BRIAN

Good morning, Jessica. You didn't talk to my Mom, did you?

JESSICA

Yeah, but I didn't tell her anything.

BRIAN  
Good. What can I get you?

Jessica looks at the menu on the wall.

JESSICA  
I'll have the breakfast special.

BRIAN  
You don't want that, take my word for it. Powdered eggs and frozen sausage don't cut it no matter what you do to 'em.

JESSICA  
What do you recommend?

BRIAN  
The donuts are good. We don't make 'em.

JESSICA  
Fine. I'll have a donut and a cup of coffee.

BRIAN  
Coming up.

Brian gets Jessica's order. Meanwhile, a number of people have lined up behind Jessica. Brian hands Jessica her order.

JESSICA  
Thanks. I had a really great time last night.

BRIAN  
Me, too.

A MAN behind her is getting impatient.

MAN  
Could I get waited on, please?

BRIAN  
(To Jessica)  
I'll talk to you in a minute.



(To customer)  
May I help you?

MAN  
I'll have the breakfast special.

Brian turns to the cook.

BRIAN  
(Calling out)  
One breakfast special!

Jessica takes her breakfast and leaves.

EXT. DECK BY LAKE – DAY

Jessica chooses the table next to Casey, who's about eighty, and sits down. As she eats her donut she looks around.

On the wall of the clubhouse right near her is a large, very old painting of the town of Lone Lake. At the center of the painting is an area that has been painted over and a house added in. Due to the age of the paint the outline of a church and steeple are visible behind the added-in house. Behind that is the cemetery.

A moment later Brian appears with a pot of coffee. He fills her cup. Jessica points at the added-in house in the painting.

JESSICA  
Isn't that my house?

BRIAN  
Sure is.

JESSICA  
What happened to the church?

BRIAN  
Oh, it burned down about a hundred years ago.

Casey is watching the two young people talk.

CASEY  
Hey, Brian, come over here.

Brian goes over to Casey's table. Casey whispers to him, but not very quietly.

CASEY

Wanna know why I feel so good?

BRIAN

Why?

CASEY

'Cause I jacked off three times today.

Casey laughs loudly. Brian looks at Jessica who is also laughing. He blushes with embarrassment and goes back to work.

CASEY

Liked that, did ya, Jessica?

Jessica stops laughing.

JESSICA

How did you know my name?

CASEY

Everybody knows you're in town. You can't expect that big mouth Rita Cummings to keep anything quiet.

He puts out his hand and Jessica shakes it.

CASEY

My name's Casey. I remember when you were knee high to a toad stool. Oh, and get that yard of yours cleaned up, it's an eyesore.

JESSICA

It's being cleaned up right now.

CASEY

Good for you.

(Looking up)

Look at that sky, will ya. Not a cloud. Perfect weather for watching an eclipse. I'm what you might call a stargazer. I spend so much time sitting out here lookin' at the stars I don't get hemorrhoids, I get asteroids.

Casey thinks that this is really funny and laughs up a storm. Jessica takes this chance to leave.

JESSICA  
Goodbye. Nice meeting you.

EXT. BEACH – DAY

Jessica walks down to the beach. She begins taking off her clothes, revealing a tiny bikini underneath. A group of tanned young men in bathing suits begin to hoot and whistle.

As Jessica gets her pants off she realizes that the catcalls are for her. One of the young men, JIMMY, who is handsome with dark hair, turns to STEVIE, who is blond and a real muscleman.

JIMMY  
Great bod.

Stevie flexes his bicep.

STEVIE  
Thanks.

JIMMY  
Not you. Her.

Jessica lies down on the beach. She rests her face on her arms, and catches some rays. Her hearing perception is distorted and her visual point of view is too low as she floats at the edge of sleep.

The sound of the wind and the waves is mesmerizing; a mother tells her children to be careful, somebody walks by with a radio, little bits and pieces of conversations fade in and out.

She opens her eyes and sees a red beach ball. The wind slowly blows the ball revealing a fat bald man buried up to the neck in sand. He turns and smiles at her. She closes her eyes and hears a woman saying her name.

WOMAN  
Jessica, Jessica...

Jessica opens her eyes and sees a little five-year old girl run past and kick sand in her face.

She wipes off the sand and sees the little girl run up to her Mother and Father. The glare from the sun puts them all in silhouette.

Jessica lays her face back down on her arms and sees the fat bald man in the sand. Just then it seems like someone kicks the man's head and it bounces away like a ball. All that remains is a large mound of sand.

Jessica sits up and sees two silhouetted kids playing with a ball.

She lays back down and closes her eyes.

EXT. BEACH - EVENING

A shadow looms over Jessica's face and she opens her eyes.

It's a cloaked, masked figure reaching down to her just like her dream. She blinks and it is Brian standing over her. No one else is on the beach and the sun is beginning to set.

BRIAN

Sorry to wake you, but it's getting kind of late.

JESSICA

(Groggy)  
What...? Oh, Brian.

BRIAN

You've been sleeping for hours, we thought you might be dead, or in a coma.

Jessica stands up and brushes the sand off of her. She puts her shorts and T-shirt on over her bikini.

JESSICA

I don't usually sleep this good.

Jessica and Brian walk back toward the clubhouse.

A red beach ball is caught in the tide. It washes into shore, then washes back out again.

EXT. CLUBHOUSE - NIGHT

Fifty people have gathered at the clubhouse. They are grilling hot dogs and hamburgers. Tiki torches are lit. Music plays on the radio.

The young men and women are playing volley ball. The older folks are preparing to play bingo.

Casey sits in his wooden chair. He looks through a large telescope at the full moon.

Jessica and Brian walk past all of the people.

JESSICA

What's going on?

BRIAN

It's the Summer Solstice. It doesn't take much to get everyone to throw a party down here. You should've been here for the bash on Flag Day.

(Jessica laughs)

Let's get something to eat.

JESSICA

(Smiling)

Okay.

DISSOLVE TO:

EXT. DECK – EVENING

Jessica and Brian sit at a table on the deck. They have finished eating.

JESSICA

You're so lucky to have grown up here. It's so beautiful. You've got a lake and people are so friendly. There's a sense of togetherness here I've never experienced before.

BRIAN

Get used to it, you live here.

Jessica smiles and looks around.

Many people stand and sit in groups eating their dinner. The Japanese man, his little boy and the four other Japanese men are also there. They all wear dark

suits and ties. Jessica waves at the little boy who smiles and waves back. Jessica holds up five fingers and points at him. He nods vigorously. All of the Japanese men turn and look at Jessica, then turn back and excitedly converse in Japanese.

Rita Cummings appears behind Jessica.

MRS. CUMMINGS

Now, Brian, you've monopolized Jessica all night long. Come along, dear.

Mrs. Cummings begins to lead Jessica away. Jessica looks back to Brian with a helpless expression. Brian can't believe it.

BRIAN

(Annoyed)

We're in the middle of talking.

MRS. CUMMINGS

You two can talk later. Uh, Brian, why don't you go help clean up.

Mrs. Cummings spirits Jessica away, leaving Brian by himself, fuming.

Jessica and Mrs. Cummings walk through the crowd.

MRS. CUMMINGS

You and Brian are getting along pretty well, what were you talking about?

JESSICA

This and that, nothing much.

MRS. CUMMINGS

Just like Brian, he never has anything to say.

They get to a clear area and stop.

MRS. CUMMINGS

I suppose Brian's told you about his girlfriend, Cindy, back in Kalamazoo?

Jessica is stunned.

JESSICA

Uh, no...

MRS. CUMMINGS

I'm sure he wouldn't.

Just then Casey and four men step over to her.

CASEY

Hey, Jessica, I want you to meet a few people. This is Burt Kennedy, Ken Boyer and Randy Buttram.

RANDY

Welcome to Lone Lake.

Jessica points at Randy Buttram.

JESSICA

I remember you, you never finished the siding on your house.

Randy looks embarrassed.

RANDY

Well, that is, I...

All of the men turn and look at him.

CASEY

Yeah. Why don't you finish the damn siding on your house. You've had thirteen years. It's an eyesore.

Now Jessica is embarrassed, too.

Casey takes Jessica's arm and leads her away.

JESSICA

I didn't mean to cause any trouble.

CASEY

It's time someone said something. The guy's a carpenter and has the ugliest house in town.

Casey takes a puff of his cigar. Suddenly Mrs. Cummings appears, takes the cigar from Casey's mouth and flings it on the ground.

MRS. CUMMINGS

You're stinking up the whole place.

CASEY

(Outraged)

Are you crazy? That was a perfectly good seventy-five cent cigar.

MRS. CUMMINGS

It's a filthy habit.

CASEY

Who asked ya?

Mrs. Cummings walks away. Casey goes over, picks up the cigar and puts it back in his mouth.

CASEY

Aw, shit, it's got sand all over it.

Casey wipes the sand from his lips.

Casey leads Jessica over to where Brian is cleaning up.

CASEY

Goddamnit anyway! I'll kick that broad in the teeth!

Casey and Jessica arrive where Brian is cleaning up.

CASEY

You two youngsters talk, I'll clean up.

Brian is surprised.

BRIAN

Sure thing, Casey. Thanks a lot.

CASEY

Not a problem.

Brian turns to Jessica.



BRIAN

Let's go out to the end of the dock.

As Brian and Jessica head toward the beach they hear Casey drop a dish and break it.

CASEY (O.S.)

*Son of a whore!*

EXT. DOCK – EVENING

Brian and Jessica walk up the long wooden dock. They get to the end and sit down. Beside them is a thin peninsula that widens out at the end forming an island where many types of boats are docked.

A lone seagull flies slowly above the lake.

Brian skips a stone across the water causing rings to spread out across the lake.

JESSICA

It's so beautiful.

BRIAN

So are you.

Brian puts his arm around her. Jessica looks back toward shore, then back to Brian.

JESSICA

What about your girlfriend?

Brian is shocked.

BRIAN

Who told you that?

JESSICA

Is it true?

BRIAN

My Mom told you that, didn't she?

(Jessica nods)

I had a girlfriend for a month up at school.  
It's been over for almost a year.

JESSICA

Really?

BRIAN

Yeah, really. I wish my Mom would mind her own damn business.

Brian looks into Jessica's eyes.

BRIAN

I like you, Jessica. I like you a lot.

Jessica smiles and sighs.

JESSICA

I'm so happy to hear you say that. I like you, too, Brian. I always have.

Jessica leans against Brian and they kiss. Along, passionate, beautiful kiss.

EXT. CLUBHOUSE – EVENING

Mrs. Cummings looks through the telescope. She sees Jessica and Brian on the dock kissing. Mrs. Cummings looks up with a concerned expression.

EXT. DOCK – EVENING

Jessica and Brian have just finished kissing. Brian looks back toward the shore and sees the lights of the clubhouse go out.

JESSICA

What's wrong?

BRIAN

We better get going.

They stand and walk down the dock.

EXT. CLUBHOUSE - NIGHT

When they pass the clubhouse everyone is gone. They get to the gate and Brian locks it after them.

EXT. STREET – NIGHT

Jessica and Brian begin walking up the street when they see the little Japanese Boy coming running up. He is very agitated and talks quickly in Japanese.

Brian and Jessica look at each other and shrug.

The little Boy looks behind him, then runs away and hides in the hedges.

JESSICA  
What was that all about?

A second later the blue Ford Taurus drives up. The window rolls down and it is the Japanese Father. The other Japanese men can be seen in the car.

JAPANESE FATHER  
Have you seen my son?

Brian points at the hedges.

BRIAN  
He's hiding in the hedges.

The Japanese Father gets out of the car. He goes behind the hedges and finds the Boy. The Boy is kicking and screaming as his Father carries him to the car.

JAPANESE FATHER  
Thank you very much.

He and the kid get in the car. The door shuts and it drives away.

Brian turns to Jessica.

BRIAN  
Rambunctious kid.

JESSICA  
I hope he's all right.

INT. STRAND HOUSE – NIGHT

Brian and Jessica enter the living room. Brian and Jessica sit down on the couch. Brian puts his arm around Jessica.

BRIAN  
(Smiling)  
Now, where were we?

He pulls her to him and they kiss. It is a long, passionate kiss. Brian takes Jessica's shirt off over her head. She has her bikini top on underneath.

They kiss again. Jessica leans back on the couch and pulls Brian on top of her. Brian quickly takes off his own shirt. She unties her bikini top and flings it. He caresses her breasts gently and kisses her again. She begins unbuttoning his shorts.

His hand slides down to her waist and he unbuttons her shorts. They are struggling out of their clothes, groping and fondling each other at the same time.

Suddenly Mrs. Cummings appears at the back door window. She has an outraged look on her face. She begins pounding on the door.

Brian and Jessica bolt upright. They turn to the back door and see Mrs. Cummings.

BRIAN  
*Shit! Shit! Shit!*

Jessica is baffled and quickly puts her T-shirt back on. Brian puts his shirt back on, too. He is panicking.

JESSICA  
What's she doing here?

BRIAN  
Fucking up my life.

He stands and zips his pants.

BRIAN  
Wait here.

Brian goes into the kitchen. Jessica stands by the couch and watches.

INT. KITCHEN – NIGHT

Brian goes to the back door and opens it. Mrs. Cummings is royally pissed.

MRS. CUMMINGS  
What kind of behavior is this? Are you  
some kind of wild animal?

BRIAN  
Mom, please...

MRS. CUMMINGS  
Don't give me that! You said you'd drive me

to Aunt Julia's! Instead I find you wrestling  
around with this girl!

Mrs. Cummings points past Brian to Jessica.

MRS. CUMMINGS  
And I'm very ashamed of you, Jessica!

Jessica turns her head in embarrassment.

MRS. CUMMINGS  
I'll be waiting in the car.

Mrs. Cummings leaves in a huff.

Jessica walks up to Brian at the back door. He is shaking his head.

BRIAN  
I'm never going to hear the end of this.  
I gotta go.

Jessica gives Brian a quick kiss and he heads out the door.

JESSICA  
Wait...

Jessica follows him out.

EXT. BACKYARD – NIGHT

Brian walks across the yard and Jessica stays right behind.

JESSICA  
When will I see you again?

Brian stops and looks at Jessica helplessly.

BRIAN  
Soon.

A horn begins honking.

BRIAN  
Oh, shit! I gotta go. 'Bye.

JESSICA

'Bye...

Brian cuts through the hedges and is gone. Jessica stands by herself and lets out a frustrated sigh.

Jessica takes a deep breath of cool night air and walks across the overgrown grass of the backyard.

Her footsteps suddenly become wooden and hollow. She stops and quizzically looks down. Lurking in the weeds is a large rusty steel ring bolted down to a wooden surface.

Jessica clears the grass and weeds from around the steel ring with her hands. She reveals two old wooden doors. Jessica grabs hold of the rusty steel ring and tugs. She pulls harder and opens the doors. A raccoon comes darting out, frightening her.

Jessica looks down into the darkness. It's an empty little fruit cellar. Beams of moonlight coming from the cracks in the back wall illuminate the fruit cellar. She descends into the cellar down the creaky old wooden steps.

INT. FRUIT CELLAR – NIGHT

The room is six feet by eight feet and two of the walls are lined with shelves filled with old jars.

In the back wall is a wooden door with no knob. Behind it a light is on. Jessica looks through a crack in the door. She sees a wooden staircase running up to a closed door.

JESSICA

(To herself)

I thought he said the stairs were washed out?

Jessica turns and looks around the fruit cellar. There is a large display of candles and candelabras. At the center of the candles reposes a black, one foot tall statue of a winged creature with a human body and a fly's head. In front of that sits a strange, ugly mask.

Jessica looks at the jars of hideous concoctions and winces. She sees a stain on the wood of the shelf that runs under the jars and behind them.

Jessica sees that there is a cupboard hidden behind the jars. She removes the jars from the shelf. She takes hold of the handles and pulls the doors of the cupboard open.

Inside the cupboard are five glass jars. In each of the jars is a deformed human fetus floating in formaldehyde. The deformities all resemble the statue with the fly's head. One of the jars is cracked and the fetus within is a skeleton.

Jessica can't believe what she's seeing. She shuts the cupboard doors and shakes her head.

Suddenly the calm of the night is shattered by a high pitched scream. Jessica looks up in alarm. She cautiously goes up the stairs.

EXT. BACKYARD - NIGHT

Jessica comes out of the fruit cellar into the backyard. She looks up into the sky and sees the full moon shining brightly in the sky.

A moment later there is another scream, now muffled and distant. It is followed by a child's whimpering. The sound is coming from the woods beside her house. Very hesitantly, Jessica begins walking toward the woods.

Jessica gets to the tree-line and pauses. She looks like she might turn back. She hears the child's whimpering again. It sounds like it's in Japanese.

Jessica opens her hand and looks down at her five fingers.

JESSICA  
(To herself)  
This many...

Jessica summons her courage and steps into the woods.

EXT. WOODS – NIGHT

Moonlight illuminates the woods in an bluish, eerie hue. Sharp shadows sway back and forth in the breeze. Jessica moves through the brush trying to make as little noise as possible.

There is yet another whimper, but it stops abruptly.

Jessica's hears a strange, low, atonal chant. It is in Latin. Her heart pounds. Jessica moves stealthily toward a flickering fire in the distance.

EXT. CLEARING IN THE WOODS – NIGHT

Jessica arrives at the edge of a clearing in the woods. She is hidden in shrubs and sees five dark cloaked figures wearing hideous masks. They stand in a circle

chanting and swaying. A rope hangs from a tree between them. As the figures move they reveal the little Japanese boy hanging upside down. He is bound and gagged. A bonfire crackles in front of him. Beneath the squirming boy sits a silver urn.

One of the cloaked figures pulls out a curved silver dagger. The little boy's eyes widen in terror. The blade flashes down across the child's throat. A fine mist of blood sprays the fire.

Jessica lets out a terrified shriek.

The cloaked, masked figures all turn toward her. They all begin speaking in Japanese.

Jessica bolts in fear.

EXT. WOODS – NIGHT

Jessica runs through the woods as fast she can.

The cloaked figures give chase. They yell to each other in Japanese.

Jessica races through the woods at a great speed. She quickly out-distances her pursuers.

Jessica's pursuers take off their masks and discard their robes as they're running. It is the four Japanese men. Suddenly one of them stops and yells something in Japanese. They all halt.

Jessica runs fast to the edge of the woods.

EXT. BACKYARD – NIGHT

Jessica dashes across the yard to the back door. She quickly opens the door and goes inside.

INT. KITCHEN – NIGHT

Jessica is gasping for air as she locks the door. Through the window in the door she sees the empty yard.

She grabs a large rusty knife off a rack on the counter. She runs out of the kitchen.

INT. LIVING ROOM – NIGHT



Jessica runs across the living room and bolts the front door. She turns off the lights. Moonlight illuminates the room.

She apprehensively looks out the front window and sees nothing. The street is deserted.

She looks out the side window toward the woods. There is no movement. She also notices that the window is no longer broken. A new pain of glass is in the frame. There are feathers on the sill.

Jessica steps back to the center of the living room. The knife is clutched tightly in her hand.

From where she is standing she can see the front door, the side window and the back door. Everything is quiet. The wind whistles through the trees outside. Figures dart past the front window.

Jessica turns and sees silhouettes at the back door.

The front door knob turns. The door begins to shake.

The back door rattles.

With nowhere left to turn, Jessica dashes up the stairs.

#### INT. PARENTS' BEDROOM – NIGHT

Jessica enters her parents' bedroom. The sound of breaking glass and doors opening can be heard downstairs.

Jessica goes to the window. She opens it, steps out on the balcony and looks down to the metal roof of the breezeway below.

Muffled voices and footsteps can be heard downstairs.

Jessica slides the knife into her back belt loops, then climbs over the edge of the balcony.

#### EXT. SIDE OF STRAND HOUSE – NIGHT

Jessica lets go of the balcony and drops to the metal roof of the breezeway. She slides to the edge of the roof, then jumps down to the ground.

She looks in both directions; the coast is clear. Jessica darts along the hedges. Her heart is pounding in her ears.

EXT. BACKYARD – NIGHT

As she gets to the edge of the house she sees one of the Japanese men in the backyard. He is looking all around.

Jessica holds her breath. Her hands are shaking. The moment he turns away she dashes past him to the entrance of the secret hiding place.

INT. HEDGES – NIGHT

She gets down on her hands and knees and crawls under the hedges. She is desperately trying not to make any noise or breathe too loud.

INT. HIDING PLACE – NIGHT

Jessica enters the hiding place. She listens and hears all of the Japanese men converge in the backyard. They are speaking excitedly in Japanese. She hears the voices get closer, then begin to recede.

Jessica takes a deep breath. She puts her face in her hands and shakes her head. When she takes her hands away there is Brian crawling into the hiding place.

Jessica is startled. Brian puts his finger to his lips.

BRIAN  
(Whispering)  
Shhh... Be quiet. Who are those men?

Jessica is panicked.

JESSICA  
(Whispering)  
It's those Japanese men. I saw them kill that little boy.

Brian is shocked. He takes Jessica in his arms and comforts her.

BRIAN  
(Whispering)  
Quiet. We've gotta get out of here.

JESSICA  
(Whispering)  
Where are we gonna go?

BRIAN  
(Whispering)  
If we just get to my car we'll be okay.

They listen for a moment, but don't hear anything. Everyone seems to be gone.

BRIAN  
(Whispering)  
Come on.

Brian leads the way back under the Hedges. Jessica follows.

EXT. BACKYARD – NIGHT

Brian comes out from under the hedges.

BRIAN  
(Whispering)  
The coast is clear.

He reaches back and takes Jessica's hand.

She gets to her feet and finds the four Japanese men all standing right there. They take hold of her and smile at Brian. Jessica is shocked to the core of her soul.

BRIAN  
I knew you'd be in there.

Jessica shock transforms into rage. She spits in Brian's face.

JESSICA  
(Furious)  
*You fucker!*

Brian smiles and licks the spittle from his lips.

BRIAN  
Take her into the house.

Jessica is taken to the back door of her house.

INT. KITCHEN – NIGHT

As Jessica is brought into the kitchen she finds a large crowd of robed, hooded figures filling the house. Several of them step forward as Jessica enters.

As they look up at her they reveal themselves to be: Casey, Mrs. Stevens, Mrs. Cummings, Frank Malone, Randy Buttram, George Darbian, the Japanese Father and all of the people she met at the clubhouse. There are about twenty-five people in total.

Several of the women are laying out baked goods on a table, other people are hanging decorations of strange horned figures.

Eunice Eberhardt holds up a pumpkin pie.

EUNICE

I hope you like pumpkin pie, dear, I baked it myself.

The crowd parts and Casey steps up.

CASEY

You couldn't ask for a more beautiful night for an eclipse than this. Now just relax, Jessica, this is very important and we don't want to mess it up.

Simultaneously everyone turns to the closed cellar door. Footsteps can be heard coming up the stairs. They hear a key go into the lock and the bolt snap back.

Jessica's breath catches in her throat as the cellar door swings open revealing—*her Father*. He looks exactly the same as he did thirteen years ago. He wears a red velvet tunic and a golden pentagram hangs from a chain around his neck. In his hand is a curved silver dagger with a pentagram on the end of the handle.

JONATHAN

What's new, pussycat?

Jessica is stunned. She automatically attempts to finish the verse, but stops abruptly.

JESSICA

Wo...

Jonathan comes over and gives Jessica a big hug. Jessica's expression is blank.

JESSICA

(Confused)  
Daddy? But... you're dead.

He chuckles, looks to the others and shakes his head.

JONATHAN

Nope.

JESSICA

But I saw you get shot.

JONATHAN

Yeah. So did a lot of other people. That's why I had to go away for a while.

Jonathan looks out the window at the moon. It is beginning to eclipse. Many people have followed his look.

JONATHAN

There really isn't time to explain everything now, Jessica.

CASEY

Let's get this show on the road.

JESSICA

You drove mother crazy. She was trying to save my life. You were going to sacrifice me.

Jonathan shrugs. He holds up the sacrificial dagger.

JONATHAN

Sometimes sacrifices have to be made...  
Like right now.

He steps toward Jessica with the knife upraised. Jessica opens her mouth to scream just as the dagger swings down in an arc, directly into Brian's chest! Jonathan pulls the knife upward, lifting Brian off his feet.

JONATHAN

You almost ruined everything. That's very sloppy behavior.

Jonathan pulls the knife out of Brian's chest. Brian drops dead to the floor.

Mrs. Cummings turns to Jessica.

MRS. CUMMINGS

He knew not to touch you. He thinks the rules don't apply to him.

JESSICA

(Horrified)

But Mrs. Cummings, he's your son!

MRS. CUMMINGS

He couldn't be trusted. And please, call me Rita.

Jonathan wipes the blood from dagger's blade on the curtain.

Jimmy and Stevie grab Brian's body and drag it into the living room.

Jonathan steps toward Jessica, the dagger in hand.

Jessica takes hold of the knife in her back belt loops.

As Jonathan steps up to her Jessica rams the knife into his stomach up to the hilt. Everyone gasps loudly.

Jonathan steps back, looking down at the knife. He takes hold of the knife with both hands and pulls it out.

JONATHAN

I wish you hadn't of done that. I still have five scars on me from your mother.

He tosses the bloody knife to the floor.

JONATHAN

You don't think about these things when you ask for immortality.

JESSICA

You're immortal?

JONATHAN

That's the deal I made a thousand years ago.

Casey is looking out the window at the moon. It's one-third eclipsed.

CASEY

Come on, Jonathan, let's get to it.

Jonathan nods. He puts his arm around Jessica and leads her into the cellar. Jessica hesitates.

JONATHAN

Come on, pussycat. Don't be difficult.  
This evening has been a thousand years  
in the planning.

They go into the cellar. Everyone follows.

INT. CELLAR STAIRWAY – NIGHT

Jonathan leads Jessica down the stairs. Casey and the rest of the people follow right behind.

JESSICA

You're a thousand years old?

JONATHAN

Yep. When I was young it was called the  
Dark Ages.

CASEY

(Laughing)

Not as dark as what's to come.

INT. CELLAR – NIGHT

Jessica is brought into the cellar. It is decorated like an unholy church with pews, a lectern, candelabra, an altar and where the cross would be is a six foot black statue of the winged fly creature. Strange horned figures dangling from strings. The lights are turned off.

People spread out and light many candles.

Jessica is placed on top of the marble altar and held down.

Several people begin quickly removing Jessica's shirt and bikini top.

The Japanese father steps forward holding a silver urn. He smiles broadly and hands the urn to Jonathan.

Jonathan dips in his thumb and removes it covered with blood.

JONATHAN

A good-hearted little boy.

Everyone chuckles including the Japanese father.

JAPANESE FATHER

Such an honor. Satan bless his soul.

All of the people begin to chant an ancient unholy tune, many punctuating this with declarations of, "Hail Satan!"

Jonathan smears a line of blood down Jessica's forehead across the bridge of her nose.

As Jonathan is leaning over Jessica the red of his tunic, then the swinging of his golden pentagram on the end of the chain is just like her dream as a child.

Jonathan picks up a black book. Jessica sees that on the cover is written, "The Bible." Jonathan reads aloud.

JONATHAN

In the beginning Satan created darkness...

Everyone repeats in unison.

EVERYONE

In the beginning Satan created darkness...

JONATHAN

Then Satan created man in his own image...

EVERYONE

Then Satan created man in his own image...

Everyone looks out the window. A tiny sliver of the moon is all that remains in the sky.

The people remove Jessica's shorts. The rusty metal crucifix drops out of her pocket onto the altar beside her. Jessica sees it and takes hold of it. She lifts it up for all to see.

JESSICA

Stay back!

Everyone stares at the crucifix for a hushed moment.

Jonathan reaches out and takes it.



JONATHAN

This was your Mother's. A lot of good it did her.

Jonathan tosses the crucifix to the floor.

Jessica is totally helpless.

The chanting becomes louder. Jessica is in a total panic.

JESSICA

Wait! This is a mistake...

MRS. CUMMINGS

There's no mistake, honey, you've got the mark. Right there on your palm. We all do.

Everyone begins to show her their L-shaped scars to Jessica. Some have scars on their chins, some are on their arms, some are on the backs of their necks.

JESSICA

(Vehemently)

God damn you all to hell!

Mrs. Stevens leans down to her and speaks confidentially.

MRS. STEVENS

God has no dominion over hell. Only Satan.

CASEY

Hail Satan!

EVERYONE

Hail Satan!

Jonathan steps to the foot of the altar and removes his tunic. On his bare chest are the five bullet scars as well as the fresh cut from the knife.

As he moves forward toward Jessica he steps away from the window revealing that the moon is totally eclipsed, entirely gone from the sky.

Jonathan moves over her on the altar and covers her in shadow. Jessica closes her eyes tightly.

JESSICA

(To herself)  
This is only a nightmare and in a second  
I'll wake up and everything will be fine.

She opens her eyes and Jonathan's face is right in front of hers. He gives her a long, passionate, open-mouthed kiss.

As Jonathan moves his face away from Jessica's, reflected in her pupil is the image of him on top of her.

Jessica freaks out.

JESSICA  
(Screaming)  
*N0000...!!!*

We move into the blackness of her pupil ...

...Everything goes black and silent.

A sliver of the moon reappears in the jet black sky.

LONG SLOW DISSOLVE TO...

EXT. CLARKSTON FOSTER CARE CENTER - DUSK

It is autumn, the trees are bare and leaves litter the ground.

INT. MRS. STEVENS' OFFICE – DUSK

Marcy enters Mrs. Stevens' office.

MRS. STEVENS  
Hello, Marcy. Please sit down.

Marcy sits.

MARCY  
(Anxiously)  
Have you heard from Jessica yet?

Mrs. Stevens looks down at her desk.

MRS. STEVENS  
That's what I want to talk to you about.

MARCY

So then you did hear from her?

Mrs. Stevens pauses, then goes on slowly.

MRS. STEVENS

I'm sorry to have to inform you of this, but...  
Jessica is dead.

Marcy is stunned. Mrs. Stevens goes on.

MRS. STEVENS

She died this morning of a brain tumor.

Marcy bursts into tears. Mrs. Stevens looks like she, too, might cry. She goes to Marcy and puts her arm around her.

MS. STEVENS

I had a close friend of mine die when I  
was not much older than you. I understand  
what you're feeling.

DISSOLVE TO:

EXT. FIRE ESCAPE – NIGHT

Marcy is out on the fire escape smoking a cigarette. Her eyes are red from crying. She looks down at the railing where Jessica's line of cigarette butts still remain.

A phone inside the building begins to ring. It rings once, twice, three times, then an answering machine gets it. It is Mrs. Stevens' voice. Marcy goes down the metal steps to Mrs. Stevens' office window and looks in.

INT. MRS. STEVENS' OFFICE – NIGHT

Marcy sees the answering machine running.

MRS. STEVENS (O.S.)

Thank you for calling the Clarkston Foster  
Care Center. No one is in right now, so  
please leave a message.

There is a pause, then a beep. Casey's voice is heard.

CASEY

Look, if you haven't left already, don't forget to stop at the drugstore and pick up Jessica's prescription, okay?

Casey hangs up.

EXT. FIRE ESCAPE – NIGHT

Marcy looks up in deep shock.

DISSOLVE TO:

EXT. STRAND HOUSE – NIGHT

The house has been painted, the gutter fixed and the yard cleaned up.

Marcy steps up in front of the house and scrutinizes it for a moment. She sees several people's silhouettes moving around in the living room. She then looks from the ground to the metal roof of the breezeway to the bedroom window. She sees Jessica move past the window.

INT. STRAND HOUSE – NIGHT

Jonathan and Casey sit in the living room watching the old TV, which is giving very poor reception.

Also there are Eunice Eberhardt, Joanie Dietrich and Beverly Boyer, all playing Canasta and busily talking amongst themselves.

Casey stands, goes over to the TV and gives it a sharp smack.

CASEY

Piece of shit!

JONATHAN

Don't bang on it, that never helps.

INT. BEDROOM – NIGHT

Jessica sits up in bed looking pale and haggard. Her stomach distended from six months of pregnancy. She wears a white nightgown and is reading a magazine.

Suddenly there is a sound at the window. Jessica turns to see Marcy standing on the balcony tapping on the glass.

Jessica goes to the window and opens it. Marcy climbs in and looks at Jessica.

MARCY

(Shocked)

Oh my God, what have they done to you?

JESSICA

Marcy, what are you doing here?

MARCY

Get dressed, we're getting out of here right now.

JESSICA

What do you mean?

MARCY

You've got to get out of here and you can't have that baby. This may be your last chance before it's too late.

Jessica points at the door.

JESSICA

But what about them?

MARCY

It's okay, I've got it all planned. We'll go out the window. I've got a car waiting outside. Now come on, get dressed.

JESSICA

Okay.

Jessica takes her suitcase from under the bed and goes into the bathroom.

INT. LIVING ROOM – NIGHT

Mrs. Stevens comes walking in the front door.

MRS. STEVENS

Someone left their car running.

Jonathan, Casey and all the women look at each other and shake their heads.

INT. BEDROOM – NIGHT

Marcy steps out on the balcony. She looks down to the metal roof of the breezeway.

MARCY  
(Whispering)  
Hurry up!

Jessica opens the bathroom door and is dressed. She holds a suitcase in her hand.

Jessica steps up to Marcy and hands her the suitcase. Marcy takes the suitcase revealing a knife in Jessica's hand. Jessica raises the knife into the air, let's out a horrifying shriek and plunges the knife into Marcy's throat! The suitcase drops to the floor.

With an expression of terror and astonishment, Marcy gags and falls off the balcony.

EXT. SIDE OF THE STRAND HOUSE – NIGHT

Marcy crashes down on the metal roof of the breezeway with a resounding clang. Her body slides down the corrugated metal roof. The point of the knife sticking out the back of her neck creates sparks as it scrapes along the metal ridges.

Marcy's body drops off the roof of the breezeway. She hits the grass with a thud.

INT. BEDROOM – NIGHT

The door bursts open and Jonathan, Casey and the women rush in. Jessica stares at them with a dazed blank expression.

They look out the window and see Marcy's dead body below. They turn back inside and look at Jessica.

JONATHAN  
Are you all right?

JESSICA  
I'm fine.

They gently help Jessica back into bed.

JONATHAN  
We must be very careful, we can't  
afford another miscarriage.

Jessica puts her hands on her swollen belly and suddenly it begins to shift. The baby is moving within.

Jonathan sits down on the bed and holds Jessica to him.

JONATHAN

(Soothing)

It's okay, pussycat, Daddy's here. You're home where you belong and everything is fine.

JESSICA

No one's going to hurt my baby. My baby will be beautiful.

Jonathan takes his pipe out of his pocket, puts it in his mouth and lights it. Jessica inhales the smoke and smiles, a contented look on her face.

JONATHAN

A thousand years of Darkness!

CASEY

Hail the Mother of Darkness! Hail Satan!

The three women join in.

WOMEN

Hail Satan!

CASEY

A thousand years of darkness!

WOMEN

Hail Satan!

Outside the window the moon shines brightly in the sky.

FADE OUT SLOWLY...