

RAISING HELL

Written by

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INT. FARMHOUSE - DINING ROOM - NIGHT

Lightning FLASHES outside.

Heavy rain PITTER-PATTERS a window.

JACK (30) and DAISY THORNE (29) prepare a SEANCE. Jack lights a candle with a Zippo. Daisy sages.

They're a power couple. Like Bonnie and Clyde, but sexier, spookier, and as Southern as sweet tea.

They clasp hands and sit, staring back at their clients, a family. BILL (50s), BARB (40s), and their son JUNIOR (13).

JACK

Spirit. Make thyself known. Are you with us tonight?

The candle flickers. The family GASPS.

BILL

Wha--what does it mean?

JACK

Spirit. Tell us. Why do you torment this family? Why do you--

Jack JERKS back, as if struck by an invisible hand.

DAISY

Baby!

He wipes his lip. BLOOD.

BILL

See! It's the devil! I told you the devil was in this house!

JACK

No. Not in this house.

He stares at Junior. The child fidgets nervously.

JACK (CONT'D)

Bring us to the boy's room.

INT. FARMHOUSE - JUNIOR'S ROOM - MOMENTS LATER

Jack bursts through the door, the rest of the gang in toe.

BILL

Why here?

JACK
The source. It's in this room.

Junior throws himself ahead of Jack.

JUNIOR
Wait. Don't--

DAISY
It's alright, Junior. We're here to help.

Jack closes his eyes. Sensing. He walks to Junior's bed. Reaches under the mattress. And pulls out...

A PLAYBOY!

Barb SCREAMS.

JUNIOR
I don't know what that is! I swear!

BILL
My God.

JACK
Sir, you haven't got a haunted house.
(pause for effect)
You've got a haunted son.

DAISY
There's likely marijuana around, too.

BARB
(gasp)
The devil's lettuce?

BILL
What do we do?

JACK
There's only one thing to do.
Exorcize the demon.

Thunder and lightning CRACK outside, as if on cue.

Daisy pushes Junior onto the bed.

DAISY
It's gonna be okay, Junior.

JUNIOR
There's nothing wrong with me!

Daisy touches his neck, checking his pulse.

JUNIOR (CONT'D)
(demonic voice)
LET ME GO!

Barb weeps. Bill trembles. Jack produces a Bible and a cross.

JACK
I exorcize thee, most vile spirit,
the very embodiment of our enemy,
the entire specter, the whole
legion, in the name of Jesus
Christ, to get out and flee from
this child of God!

Jack pushes the cross to Junior's face.

SMOKE billows from the bed. Barb SCREAMS.

DAISY
You can do it, baby!

JACK
In the name of the father, the son,
and the holy spirit, I command you
to leave this child of God alone!

Junior thrashes and SCREAMS.

JACK (CONT'D)
BEGONE FOUL DEMON!

The lights flicker and POP out.

Silence. Darkness. The thunderstorm calms.

Jack sparks his Zippo.

Illuminating Junior. Barb caresses him as he cries.

BARB
Is it over?

Jack and Daisy embrace. They smile at the worried parents.

It's over.

I/E. FARMHOUSE - FRONT DOOR - DAWN

Bill sobs, crushing the couple in a bear hug.

BILL

Thank you. Thank you so much.

DAISY

We're just glad Junior is alright.

BILL

What do we do now?

Jack smiles. Pats Bill on the shoulder.

JACK

It's Sunday, Bill. Go to Church.

INT. CADILLAC - DRIVING - MOMENTS LATER

Jack and Daisy drive down a gravel road.

Just two happy-go-lucky servants of God.

Until...

JACK

Can you fucking believe that shit!

DAISY

Oh my God! What morons!

JACK

They really thought I was some kind of psychic when I pulled out that porno mag, didn't they? I mean there's a box of tissues and a quart of moisturizer right next to the bed. The fuck you think is going on? Good skincare?

DAISY

You sold it though, baby. Fuck, you were sexy back there.

She violently kisses him.

JACK

You too, baby. You too. What the hell was all that smoke?

DAISY
 Pretty cool, right? I kicked a
 little cherry under the bed right
 after the voice modulator gag.

She touches a small VOICE MODULATOR to her neck.

DAISY (CONT'D)
 (demonic voice)
 THE DEVIL MADE ME DO IT!

JACK
 Absolutely diabolical. How'd we
 make out?

Daisy flashes a wad of cash. Jack SMACKS the steering wheel.

JACK (CONT'D)
 That's what I'm talkin' about! Hey.
 You thinking what I'm thinking?

Daisy flirtatiously twirls her hair.

DAISY
 Let's party, baby.

EXT. WALMART PARKING LOT - NIGHT

Jack pulls alongside a shady Civic. Daisy exchanges cash for
 COKE with a DEALER.

She blows the Dealer a kiss.

DAISY
 Thanks, hun.

INT. CADILLAC - NIGHT

Daisy SNORTS a fingernail of blow.

DAISY
 Holy fuck. Here.

Jack takes the baggie. Snorts and racks his head back.

JACK
 WOOO! Alright. You ready?

She nods. They exit the car into:

EXT. CHAPEL PARKING LOT - CONT.

A white country church with a purple neon cross sits before them. They climb the stairs, clasping hands.

INT. CHAPEL - CONT.

FATHER MORENO (50s) preaches to a packed house. He's a poor man's Colonel Sanders, and maybe the world's worst priest.

MORENO

Do y'all believe in the devil?

CROWD

Yeah!

MORENO

I don't mean the devil that makes you sneak an extra cornbread at the potluck. I mean the real deal. Fire and brimstone. The dark lord himself, now do you believe in him!

CROWD

Yes!

MORENO

Good. Because he believes in you. Just this past week, a member of our own congregation was POSSESSED by the spawn of Satan!

CROWD

No!

MORENO

Mhmm! This demonic presence tried to drag his soul to hell. Through pornography. Drugs! God knows what else. These entities are among us, searching to barter with your soul. But we have a sword of light to fight the darkness. They saved the young Caldwell boy's life, and they can perform the same service for you, *for the right price*. You know 'em, you love 'em, can I get a warm round of applause for Jack and Daisy Thorne!

The CROWD explodes with CHEERS. Jack and Daisy jog and wave their way on stage. Jack takes the mic.

JACK
Are y'all renouncing Satan?

CROWD
Yeah!

JACK
I can't hear you. And if I can't hear you, then they sure as shoot can't down in hell. Now come on, are y'all renouncing Satan or what?!

CROWD
HELL YEAH!

JACK
Come on! One more time!

MORENO (PRE-LAP)
HELLL FUCKING YEEAAAAAH!

INT. CHAPEL - BACK OFFICE - NIGHT

Father Moreno rips a line of coke from his desk.

Jack and Daisy sit across the way, nursing beers, and a pleasant high.

MORENO
That's what I'm talkin' about!
Damn! You two must have made out good. Can I return the favor?

Moreno flips open a BIBLE. Inside hides a hollowed-out cavity brimming with drugs, needles, and more drugs.

JACK
All you.

MORENO
If you say so. Cheers.

They CLINK glasses.

MORENO (CONT'D)
You up for another job?

JACK
Well yeah. Shit yeah. Lay it on us.

Moreno SNAPS. Two altar boys enter.

Scratch that. Altar MEN. We'll call them SCAR (18, linebacker) and BOWL CUT (19, tall, peach fuzz).

They hand Jack an envelope. He flips through. Frowns.

JACK (CONT'D)

A birthday party?

MORENO

Well, sorta. Little Sally McDonnell wants to reconnect with her dearly departed gerbil. And the money ain't so bad.

DAISY

I guess that sounds easy enough.

JACK

No. I can't do another gig with kids. You got anything bigger? Sex cults? Poltergeists?

DAISY

5G?

JACK

Shit. Sure, we'll do 5G. Easy.

MORENO

Things are a little slow. But money is money. Speaking of...

JACK

Oh, yeah. Baby?

Daisy places Moreno's share on the table. Scar counts it. Whispers in Moreno's ear.

MORENO

This is light.

JACK

No. Pretty sure that's the rate we agreed upon.

MORENO

The rate changed. You know how it is. Inflation. Supply chains.

DAISY

The fuck that gotta do with rippin' people off?

JACK
 She's right. Come on, Father. We're barely scraping by here.

MORENO
 Oh, is that so? Then maybe put that money in the stock market instead of shooting it up your nose. Now fork it over.

DAISY
 Or what?

Scar and Bowl step closer, hands on their hips exposing their not-so-subtly hidden GUNS.

JACK
 (to Daisy)
 Give him the money.

DAISY
 It ain't right.

JACK
 I know.

Daisy huffs. Reluctantly forks over more cash.

MORENO
 Atta girl.

Daisy gets up, making the most annoying sound possible with her chair.

DAISY
 If you'll excuse me, I suddenly have to use the little girl's room.
 (not so sotto)
 Fucking prick.

Daisy exits. Moreno chuckles.

MORENO
 Where the hell did you find her?
 And how do I get one?

JACK
 You're pushing it.

MORENO
 Lighten up, son. I'm working out the details on something big for you right now. Life changing money.

JACK
But I need money now.

MORENO
It's coming. I got you covered.
Remember, your success is my
success.

He leans back in his chair, smiling sinisterly.

INT. MOTEL - RECEPTION - NIGHT

A doorbell DINGS.

Jack and Daisy approach an old man, the RECEPTIONIST.

JACK
Evening, sir. I need a room for me
and my beautiful wife.

RECEPTIONIST
Got two rooms. Standard Queen and
the honeymoon suite.

JACK
We'll take the honeymoon suite.

Jack smiles at Daisy.

RECEPTIONIST
That'll be two seventy-five.

The smile drops. Jack counts the cash. Not even close.

JACK
Make that the queen instead.

INT. MOTEL - SHITTY ROOM - NIGHT

A neon "vacancy" sign flickers outside the window.

Daisy lays on the bed in an oversized Lynyrd Skynyrd t-shirt,
counting the cash.

DAISY
Son of a bitch took more than half.

Jack emerges from the bathroom in a robe.

JACK
I know. But I bet I can make it
back at the casino.

DAISY

I hate that creep. How long we gotta work with him? You know I fucking hate priests.

Jack sits on the bed. Daisy rolls onto his lap.

DAISY (CONT'D)

Maybe it's time we move on to some other grift.

JACK

No way. Satan sells. The church has been pulling this shit for hundreds of years. Not to mention the Warrens.

DAISY

But I'm tired of living shitty motel to shitty motel, Jack. I want a home for once in my life.

(beat)

Why don't we try again?

He eyes a gritty c-section SCAR on her stomach.

JACK

Baby. Come on. No.

DAISY

What? You scared it'll go bad again?

JACK

(yes)

No.

DAISY

Then what?

JACK

You really wanna share our hard earned cash with some snot-nosed kid?

DAISY

Jack!

JACK

Kids are sickly, ungrateful, money sucking pains in the ass, and they're totally incompatible with the rock-n-roll, criminal lifestyle we've become accustomed to.

DAISY

Maybe not. Maybe we can be a cute little crime family. Like the Ma Barker gang.

JACK

Or, and hear me out, we don't do that and INSTEAD buy a boat.

DAISY

A boat?

JACK

Baby, I've been reading up on sailing. Nautical laws. That sort of thing. If I get my sailing license, we can sail the whole Goddamn world. From California to the Caspian sea, just you and me.

DAISY

Pretty sure that's nautically impossible. But I don't hate it.

JACK

I even found a good deal on a boat down in Fort Lauderdale.

Daisy's GASPS.

DAISY

FLORIDA?! Okay. Now we're talkin'.

JACK

Damn right! You deserve the most luxurious life imaginable, and I'm gonna give it to you. Not a care in the world, not a worry on your mind. Are you with me?

DAISY

I'm always with you, baby.

She pushes him down. Kissing all over.

Jack tries to grab her ass, but can't move. He looks back. His hands are tied to the headboard with the towel.

JACK

What's this?

DAISY

Practicing my knots.

She smiles. Kissing down his chest. Jack's eyes go wide.

CUT TO:

Whiskey SPLASHING into a tumbler. We are:

INT. CASINO - NIGHT

Jack downs a glass of the good stuff. Taps for more.

He pulls a POLAROID of Daisy from his wallet and kisses it. Eyes transfixed on a TV above the bar.

JACK
(sotto)
Come on lucky number seven.

ON SCREEN: We see DOGS preparing for a race. The gun FIRES. The dogs take off.

JACK (CONT'D)
That's it! Go! Go!

NUMBER 7, Jack's dog, catches a close lead.

JACK (CONT'D)
Come on baby!

NUMBER 7 pushes ahead. He's gonna win! Jack drums the table. About to finish, but the dog slows.

JACK (CONT'D)
What the--

NUMBER 7 JUMPS THE FENCE, dashes towards the inner field, and dives headfirst into an Onlooker's nachos.

ANNOUNCER (O.S)
Man-o-man, I'd hate to be the chump
that bet on that mutt!

Jack sighs. He fans out his cash. Only about thirteen bucks left. He SLAMS his fist on the table.

BARTENDER
'Nother?

JACK
Yeah.
(sees him reaching for the
good stuff)
Uh--just the well is fine.

The Bartender tops him off. Jack sips like it's his last.

TED (O.S.)
Excuse me, sir.

Jack looks over to see TED SULLIVAN (45), a bespectacled goody-goody. Ted's sweet. Too sweet. Ned Flanders IRL.

TED (CONT'D)
May I?

JACK
Free country.

Ted sits. Jack sips.

TED
You're Jack Thorne, right?

JACK
Hey, that lady was j-walking--

TED
What? No. Father Moreno sent me.
Said I might find you here. I'm
Ted. Ted Sullivan.
(beat)
I'm afraid I need your help.

JACK
Oh. Well, what seems to be the
problem, Ted?

TED
Our little girl, Scout. She died a
few months back.

JACK
I'm sorry to hear that.

TED
But that's just it. She's not gone.
We can sense her spirit around the
house, and we need your help to
communicate with her.

JACK
Sorry, Ted. I don't think I'm your
man.

TED
But...why? Isn't this what you do?

JACK

I don't know anymore. My wife says it doesn't pay like it used to, and maybe she's right. You married? You ever look in the mirror and I think "why on earth did she say yes to this?"

(beat)

Sorry, few too many I guess. Say, you got any idea what a Bitcoin is? Like, can you steal it?

TED

I just figured you'd be more curious. It's one of the most haunted houses in America after all.

JACK

Come again?

TED

Yeah, it's built on top of an old battlefield. Greypoint Manor, you may have heard of it.

JACK

Greypoint. As in the ammunition?

TED

Yup. That's my wife. She's the heiress.

JACK

(beat)

You know what Ted, color me curious. What is it you need?

Jack smiles. Dollar signs practically beaming from his eyes.

I/E. CADILLAC / CHAPEL - DAY

Jack and Daisy drive down a long winding road canopied by trees. Jack talks on the phone, Moreno on the other end.

JACK

We're driving up now.

MORENO

Good. See, I told ya I'd find something, Jacky. And these two are richer than a double-fried Twinkie.

JACK
Thank ya, Father.

MORENO
Now you get in there and you
squeeze 'em for everything they've
got. And Jack, if it doesn't work
out, you call me. And we'll get
that money, you understand me?

JACK
Yeah, I hear ya.

DAISY
Baby look!

JACK
I'll call ya later.

He hangs up. Outside the window, Jack spots **Greypoint Manor**.
No neighbors. Manicured hedges. Mercedes in the driveway.

It's Jack's dream.

JACK (CONT'D)
Wow.

Jack parks, and together they get out.

EXT. DRIVEWAY - CONT.

JACK
This is gonna be us. The high life.
You ready to make some serious
cash?

DAISY
Let's get that boat money, baby.

JACK
Amen.

The couple strut to the front door and KNOCK. Ted answers.

TED
Welcome. Come on in!

INT. MANOR - FOYER - CONT.

Jack and Daisy enter the home.

It's European in an Epcot sort of way.

Shelves adorned with cute dolls and stuffed animals.

A Disney Adult's dream. A normal adult's nightmare.

JACK

What a...charming home.

TED

Right, we thought putting out all our Scout's favorite things might help us communicate with her better.

JACK

You've done your research.

An old GOLDEN RETRIEVER barrels into the room.

DAISY

Awww! Hey there, buddy!

Daisy pets the dog, noticing a discolored hunk of fur. It almost looks glued on...

TED

That's Lucky.

DAISY

You're Lucky, huh? How'd you get that name, bud?

TED

He's a rescue from the army. Lost half his platoon from IED, poor guy.

DAISY

(sotto)
Oh shit.

JACK

(saluting)
Thank you for your service.

ABIGAIL SULLIVAN (43) enters. She's the ideal wife of a bygone era. Dead-eyed and psychotically smiley.

ABIGAIL

Hi! I'm Abigail. Thank you so much for coming.

JACK

Of course. Happy to help.

ABIGAIL

I made us some tea. Shall we?

She ushers them towards the living room.

INT. MANOR - LIVING ROOM - CONT.

Jack and Daisy enter the room, then slow.

JACK

Are you getting that, baby?

DAISY

Oh yeah.

TED

What? What is it?

JACK

There's a presence in this house.

ABIGAIL

Is it our Scout?

JACK

It could be. But it also could be something else...

Jack zeros in on a cross, conspicuously flipped *upside down*.

JACK (CONT'D)

Did you do this?

TED

No.

Jack inspects. While they're distracted, Daisy secures fishing line to a photo on the mantle.

As Jack flips the cross right-side-up, Daisy YANKS the line. The photo flies across the room, SMASHING into a wall.

ABIGAIL

Heavens!

JACK

Just as I feared. There's a dark presence in this house. Something evil.

TED

You don't mean...

JACK
 Oh yes, I'm afraid I do.
 (pause for effect)
 The devil.

Ted and Abigail GASP.

Daisy snatches up the photo, hiding the fishing line. She inspects the picture.

It's of the family, but the daughter looks Photoshopped in.

DAISY
 Is this your little girl? Scout?

TED
 Yes. ABIGAIL
 No.

They look at each other, confused.

ABIGAIL (CONT'D)
 Sorry. Yes, of course.

DAISY
 And how did she die?

ABIGAIL
 It was--it was in our pool.

Abigail hides a sob. Ted holds her.

TED
 She drowned.

Daisy grabs Jack's hand, heartbroken.

DAISY
 That's horrible.

JACK
 Well whatever darkness is going on in this house, it's connected to her somehow. Her spirit may be in peril.

TED
 Wha--what can we do?

JACK
 Baby?

Jack eyes Daisy, still caught up in the sadness of it all. She snaps out of it. Reaches into her purse.

DAISY

Right. Here's a comprehensive
breakdown of our services.

She hands over a pamphlet. It looks like Criss Angel did the
graphic design, and reads: **THE THORNES: SPIRIT WARRIORS**

Ted and Abigail flip through. Seemingly impressed.

JACK

I'd recommend a seance to start,
and then we can go from there.

TED

This is all moving a little fast.
Would you mind if we step out for a
moment, just to talk things
through?

JACK

Please. Take your time.

Ted and Abigail leave. Jack makes sure they're gone.

JACK (CONT'D)

Ho-baby this is gonna be fun. These
two loons are weirder than Tim
Burton's wet dreams.

DAISY

They're sweet, Jack. Fuck, I don't
know, should we be doing this?
We've never faked a little dead
girl before.

JACK

So we're pushing the bounds a bit.
That's called ambition last time I
checked.

DAISY

They're just so nice and sweet!
Even their dog has a fucking purple
heart.

Jack looks. Holy shit, the dog does have a purple heart.

JACK

They give those things out like
candy.

DAISY

Their kid drowned, baby. Drowned.
Top five worst ways to die.

(MORE)

DAISY (CONT'D)

I Googled it. It's like number two behind falling into a volcano.

JACK

We gotta get you off that phone.

DAISY

Jack.

JACK

What do I gotta do to make this work for you, baby? Because this is for you. All this money. This is gonna change everything for us.

DAISY

I don't know...

Ted and Abigail re-enter.

TED

Sorry, we can't find checks. Does fifty thousand in cash to start work for you?

Abigail holds up CASH, the most either of them has ever seen.

DAISY

It sure does!

TED

Great. That's just great.

JACK

Alrighty then. Let's get started--

I/E. CADILLAC TRUNK - DAY

Daisy pops the trunk.

JACK (V.O.)

First, we'll bring in our high-tech equipment.

She packs a suitcase with fishing line, a small fog machine, and smoke bombs.

JACK (V.O.)

Pricing for expendables is on the back of the pamphlet, by the way.

She slams the trunk shut. Darkness.

INT. MANOR - CLOSET - DAY

Jack opens a closet in a bedroom.

JACK (V.O.)

Then we like to spread out. Kind of
get a lay of the land.

He goes "W0o0o0o0" like a hacky ghost into a vent.

Then looks down a hall.

Daisy has her ear to another vent. She gives a thumbs up.

INT. MANOR - KITCHEN - DAY

Jack waltzes into the kitchen. Looks around. Anyone here?

JACK (V.O.)

And we're gonna be pretty thorough.
So just be prepared.

He slyly opens the fridge, finds a carton of chocolate milk.

JACK

Ho-mama.

Jack starts chugging, lost in chocolatey heaven.

GHOSTLY VOICE (O.S.)

Help!

Jack nearly spit-takes. What the fuck was that?

GHOSTLY VOICE (O.S.) (CONT'D)

Help me!

Abigail enters. He quickly puts the milk back.

ABIGAIL

You hear that?

JACK

Uhhh. Yeah, I did.

ABIGAIL

It's coming from the basement.

She points to a basement door.

JACK
I see.
(calling out)
Daisy? Baby?

Daisy comes thumping down the stairs into the room.

DAISY
What's up?

JACK
Looks like we've got something
here.

GHOSTLY VOICE (O.S.)
Help!

Ted enters from the living room.

TED
Yep. That's it alright. We've had a
lot of problems down there.

Ted opens the door. A dark, scary stairway looms before them.
The kind that screams FUCK THAT!

TED (CONT'D)
Well. Go ahead.

JACK
(beat)
Come on, baby.

They head down.

INT. MANOR - BASEMENT - CONT.

Jack and Daisy descend into darkness.

Ted and Abigail watch menacingly from the kitchen above.

JACK
Baby, are you trying out a new
ghostly wail? Because it is good.

DAISY
It's not me. I thought this was
you?

They reach the bottom. Jack hits a light switch.

Fluorescent tubes CLINK on.

It's a basement workshop filled with stone slabs, all carved with strange and disturbing runes.

JACK

Uh. Hey Ted. What exactly is it you do down here?

Ted walks down.

TED

Oh, I'm a bit of an amateur historian. I like to translate ancient texts.

Jack finds a big tattered book on a pedestal.

He opens it and flips through pages of strange runes, demonic creatures, and bizarre geometric patterns.

JACK

Huh. Okay. This like Chinese or somethin'?

DAISY

Looks like the Necronomicon.

TED

Impressive! You're familiar with the Necronomicon?

DAISY

...I'm familiar with Evil Dead.

GHOSTLY VOICE (O.S.)

Help me!

Daisy jumps. Jack hones in on the source. An industrial METAL DOOR in the back of the basement.

JACK

(to Daisy)
Help me, would ya?

DAISY

(whispering)
I don't like this.

They heave the door open. Total darkness beyond.

DAISY (CONT'D)

(whispering)
I really don't like this.

Jack pulls out his Zippo. Lights. It doesn't do shit. Daisy rolls her eyes. Taps on her phone flashlight.

And they see it--

A LITTLE GIRL CHAINED TO A ROCK!!!

DAISY (CONT'D)

AHHH!

JACK

Oh fuck.

They turn to run. Ted and Abigail are right there.

Stunned silence.

LITTLE GIRL

You gonna help me, or what!?

JACK

Hang on. So...your daughter isn't dead?

DAISY

It ain't their girl, Jack. A better question would be what the actual FUCK is going on here?

JACK

Now baby. I'm sure there's a reasonable explanation for all this?

Ted and Abigail lift RIFLES. Pointed right at them.

TED

See that tape over there? Tape your hands up.

DAISY

You done trying to talk our way outta this?

JACK

Yeah. I think this is all you, babe.

Abigail cocks the gun. Gulp.

DAISY

Okay. Think fast.

Daisy throws down a SMOKE BOMB.

KA-BOOM!

The room fills with particulate. Jack and Daisy bolt past Ted and Abigail as they COUGH.

They run up the stairs. Ted and Abigail follow.

INT. MANOR - KITCHEN / FOYER - CONT.

Daisy and Jack take a tight turn around a corner, into the foyer and out the front door.

Ted and Abigail follow. Ted WHISTLES.

TED
Lucky! Sick-em!

Lucky charges.

EXT. DRIVEWAY - CONT.

Jack and Daisy sprint to the car. Jack looks back.

Lucky is closing. The once friendly golden foams at the mouth.

JACK
The fucking dog!

It's about to maul Jack when he leaps into the Cadillac.

INT. CADILLAC - CONT.

BOOM!

The dog slams into the door. Jack and Daisy jerk back.

It slams again. And again. Denting the door inward.

JACK
What kind of dog is that?

DAISY
Start the car, Jack!

He does. But the engine SPUTTERS and MOANS.

JACK
Shit. Can we fix it from in here?

Lucky pops a tire, jolting the car down. Then another.

DAISY

Nope.

Lucky gnaws mirrors. Taillights. The car shakes violently.

DAISY (CONT'D)

Baby? What's the plan here?

Jack looks at this phone.

JACK

I got one bar!

DAISY

Oh, thank God! Call 911.

JACK

Right, right...

He mulls it over.

JACK (CONT'D)

I think we should call Moreno.

DAISY

Jack--

JACK

Think, baby! Cops are never gonna get here in time. And what about the money?

DAISY

There's a little girl chained up in there, Jack. Fuck, we should have helped her! What kind of people are we?

JACK

I didn't even think of that. That literally did not even cross my mind.

The dog SLAMS into the window, cracking it.

DAISY

911! NOW!

JACK

Okay, okay!

Jack dials.

JACK (CONT'D)
Hello? Yes, we need help--

BANG!

A gunshot shatters the window. Glass sprays everywhere.

The dog jumps through. Tackling Jack against the dash. Its bear-trap jaws ripping into his shoulder.

Jack SCREAMS.

Daisy grabs the car keys and stabs the dog.

DAISY
FUCK!
(stab)
YOU!
(stab)

On the final stab, Lucky's patchy fur rips off.

Revealing festering flesh. Exposed bone.

And in the rib cage, the dog's HEART. Pulsing. With a strange RUNE carved into it.

DAISY (CONT'D)
What the fuck?

Lucky descends on Jack's neck. Ready to kill.

He closes his eyes, bracing for death.

When there's WHISTLE.

Lucky stops. Dripping foam and blood onto Jack's face.

The car door opens, and Jack and Daisy are dragged out.

EXT. DRIVEWAY - CONT.

They slam onto the pavement.

Ted and Abigail smile down at them.

At the same time, they raise their guns and STRIKE.

CUT TO BLACK:

INT. CHURCH OF THE DEVIL - NIGHT

Jack lays unconscious. A pebble pelts him, bonking him awake.

He's in a chapel carved into a cave.

Stalactites and stalagmites everywhere.

Upside down crosses bolted into every inch of the walls.

At the far end of the cave sits a DEMONIC ALTAR.

Another pebble pelts him. He looks for the source.

It's the Little Girl.

She has a mop of hair, angry eyes, and an Alabama drawl, all packed inside an oversized 'Stone Cold' Steve Austin t-shirt.

LITTLE GIRL

Hey! Get up. Come on, let's get outta here.

Jack tries. Realizes his hands are bound with DUCT TAPE.

JACK

Shit.

LITTLE GIRL

Come here. I can bite it off.

He stands ungracefully. Holds up his binds. The Little Girl rips at the tape with her teeth, freeing him.

JACK

Thanks. You see what they did with Daisy?

LITTLE GIRL

Who's that?

JACK

The lady. The one I was with.

LITTLE GIRL

Oh. No.

JACK

Damn.

She jangles her chains.

LITTLE GIRL
Hurry up and get these things off
me!

JACK
(beat)
Look kid, I don't really wanna get
involved in all this...

LITTLE GIRL
Really?

JACK
I'm just gonna...

Jack turns to leave.

LITTLE GIRL
If you leave me, I'll SCREAM.

He keeps walking. She SCREAMS. He turns on a dime.

JACK
(whispering)
Hey! Shh! You're gonna get us both
killed!

LITTLE GIRL
No. YOU killed. All they've done is
tie me up and feed me real good.
But who knows what they want with
you. Probably weird sex stuff. Or
maybe they're cannibals! Maybe
they've been feeding me people this
whole time, and you're next. One
scream and you're my fucking lunch.

JACK
Jesus.

LITTLE GIRL
I know. I hope not. You don't look
like you taste so good. So get
these off! NOW!

JACK
Alright. Alright. You drive a hard
bargain, kid.

The Little Girl smiles. Until Jack DUCT TAPES her mouth shut.
Jack walks off, happy with himself.

The small victory shattered by REALLY REALLY LOUD JANGLING.
Jack turns to see the Girl shaking her chains like crazy.

JACK (CONT'D)
Hey. Shh. Come on!

TED (O.S.)
Now where the heck do you think
you're going?

Jack turns. Ted is at the entrance, gun on him. Jack sighs.
Ted waves Jack over, and together they exit.

The Little Girl chews off the tape and spits it back out.

LITTLE GIRL
(calling out)
See ya at supper!

INT. MANOR - LITTLE GIRL'S ROOM - NIGHT

Daisy snaps awake. Looks around.

She's in a cozy room with pink walls. Dolls and stuffed
animals everywhere. An ornate dollhouse.

She struggles. Finds she's tied tight to a chair.

Abigail enters.

ABIGAIL
Oh, you're up. Good. I was hoping
we could chat.

DAISY
What happened? Where the fuck am I?

ABIGAIL
Just relax, honey. You're okay.

DAISY
Fuck you, lady!

Abigail sits at a small vanity mirror. Starts doing makeup.

ABIGAIL
Daisy. You know we couldn't let you
leave. Would you let us leave after
what you saw?

DAISY
Gee, I don't really know. I've
never had a fucking kid chained up
in my basement!

ABIGAIL

You wouldn't. You're a smart girl.
I feel like we could be friends!

DAISY

Where's Jack?

ABIGAIL

He's with Teddy. You two are going
to be such a big help for us now.

DAISY

I swear, if you hurt Jack, I'm
gonna go full fucking Florida on
your ass. Your husband too. I'm
fierce enough to kill and cute
enough to get away with it.

Abigail faces Daisy.

ABIGAIL

I lost my child, dear. There isn't
a thing in this world you could do
to top that.

Abigail turns back to the mirror. Brushing her hair.

DAISY

...I lost one, too. It almost
killed me.

Her brushing slows.

DAISY (CONT'D)

But you get through it. 'Cause you
can't bring 'em back.

ABIGAIL

Sure you can, dear. It worked with
the dog, after all.

Lucky enters. Foaming. His hot breath steams Daisy's face.

EXT. POOL DECK - NIGHT

Ted leads Jack into the backyard.

JACK

What do you want with us?

TED

For starters, you're gonna help me
get my little girl.

Together they walk to the pool.

TED (CONT'D)

We never had the heart to pull her out. So I'm gonna need you to go in there and get her for us.

JACK

How about we--

Ted SWINGS the gun right between Jack's eyes.

JACK (CONT'D)

Alright! Okay! Jesus. Regular Dick Chaney with that thing.

TED

Push that button.

Ted waves to a button near the pool. Jack pushes it.

The retractable cover WHIRS, pulling back.

Revealing the water, an almost solid sludge or green gunk.

INT. MANOR - LITTLE GIRL'S ROOM - NIGHT

Abigail applies eyeliner. An ALARM blares from her phone.

ABIGAIL

Oh! That's the laundry! Be right back.

She leaves Daisy alone with this big scary snarling dog.

Daisy looks around. Thinking.

Then she remembers. The keys! She shifts around in her seat. Stretching. Trying.

Lucky GROWLS, sensing a scheme. Its exposed heart pumps faster. Louder.

Daisy finally finds the keys and pushes the alarm button.

A CAR ALARM BOOMS outside. Lucky rushes to the window, BARKING.

Now's her chance. Daisy lifts herself and sprints backward as fast as she can into the wall.

THE CHAIR EXPLODES.

Daisy stands, covered in black goo like Carrie on Prom Night. She grabs a pillow and SCREAMS as loud as she can into it. Okay. It's out. She puts the pillow down. Then hears something. Someone's coming back up the stairs. Time to get back to work.

EXT. POOL - NIGHT

Jack is chest-deep in the gunky pool.

TED
Oh. Almost forgot. Take this.

Ted tosses him a Piggly Wiggly tote.

JACK
(fuck you)
Thanks.

TED
And keep your head on a swivel down there.

JACK
(sotto)
Whatever the fuck that means.

Jack takes a deep breath, and plunges:

UNDERWATER

Jack swims through a sea of green yuck.

Can't see your nose yuck.

He swims down towards the deep end and spots something.

Small. Skeletal. Resting on the bottom of the pool.

IT'S THE CORPSE OF A SMALL GIRL.

Shriveled like beef jerky.

Jack scoops the corpse into the Piggly Wiggly bag and pushes off the bottom to ascend.

But he doesn't move.

He looks down. There's something around his ankle.

AN INKY BLACK HAND!

Oozing through the tiles.

He pulls at it, but it drags him down like quicksand.

Voices call out, as if from inside Jack's head.

HAUNTING VOICE 1
He's taking her.

HAUNTING VOICE 2
He's bringing her back!

HAUNTING VOICE 3
Take us too!

Three more arms burp from the inky bottom. Grabbing Jack. They pull him down. Now dozens of arms.

Faces too. Terrified, muddy faces.

Sucking him into the inky sludge. His whole leg goes in.

HAUNTING VOICE 1
We want to live!

HAUNTING VOICE 2
We want to live again!

HAUNTING VOICE 3
Please! Take us!

His whole waist goes under. Bubbles escape his mouth. He chokes back water. Out of breath. Out of time.

When he sees something above. A pool net.

He grabs it. And it yanks him from the sludge.

Up and up. Back to:

THE SURFACE

Jack GASPS for air. Clinging to the side of the pool.

Ted hoists him out.

TED
Come on now.

Jack splats on the pool deck. Ted looks in the bag, pleased.

TED (CONT'D)

Nice work. Nothing like a cold swim
on a hot summer night to get the
blood pumping, huh?

(beat)

Hey, I told ya this place was
haunted.

Jack spits out water. Eyes wide.

What the fuck just happened?

INT. CHURCH OF THE DEVIL - NIGHT

Ted chains Jack to a rock next to the Little Girl.

JACK

What the hell was that? Some kinda
trick?

TED

No, no, my friend. This house was
built atop a wellspring of pure
evil...

SPOOKY FADE TO:

EXT. WOODS - NIGHT - FLASHBACK

By torchlight, seven CULTISTS chant around a deep dark well.

One pulls a HEART from a corpse. Pulsing.

TED (V.O.)

Two hundred and fifty years ago,
the first Necromancers--

BACK TO PRESENT:

JACK

I'm gonna stop you right there,
Ted. I really don't give a shit
about the lore. I just wanna leave
with my wife. And we won't say
nothing, no sir, our lips are
zipped. Not a word about this cave.
The little girl.

LITTLE GIRL

Hey!

TED
Sorry. No can do.

JACK
Why? You'll never hear from us
again.

TED
Look, to bring our daughter back,
we need a vessel...

Ted points to The Little Girl.

TED (CONT'D)
And pure souls. Only souls full of
goodness and godliness can open and
close our gateway to the beyond.

Ted points out the super fucking metal DEMONIC ALTAR. AKA the
gateway to the beyond.

TED (CONT'D)
I asked Father Moreno for his best,
and he sent me to you. You're my
secret sauce!

JACK
Well, you've been duped, my friend,
because I ain't that guy. Shit, I
left this kid to die only just five
minutes ago.

LITTLE GIRL
He did.

JACK
We came here to do one thing, and
one thing only. Rip. You. OFF!

TED
I think you're selling yourself
short, friend. You're a good soul.
I got a knack for picking up on
these things.

ABIGAIL (O.S.)
(from upstairs)
Ted! Get up here! NOW!

TED
Better go check that out. Happy
wife, happy life!

JACK
 No wait. Is Daisy alright? Please.
 PLEASE!

Ted slides the metal industrial door shut. Locking them in.
 Jack looks over. It's just him. And the kid. Alone.
 His nightmare.

INT. MANOR - LITTLE GIRL'S ROOM - NIGHT

Ted finds Abigail crying over the shriveled dog.

TED
 Aw shoots and ladders, honey. What
 happened?

ABIGAIL
 We were having such a nice talk.
 How could she do this? That white
 trash bitch!

TED
 No need to use blue language. We'll
 find her.

He looks around. And we move into:

THE SMASHED UP CLOSET

Where Daisy hides behind a mountain of DOLLS.

Ted moves closer. Investigating the broken closet door.

TED (O.S.) (CONT'D)
 Gonna have to replace this, too.

Daisy looks around. Spots the vent she scoped out earlier.

Ted opens the closet, clothes blocking his view of Daisy. He
 reaches to part them.

Daisy grabs a PULL STRING DOLL and a PILLOW.

She holds the doll to the vent, with the pillow to block the
 sound. She hopes. She prays. She pulls the string.

Far off, we hear--

DOLL (O.S.)
You're my best friend!

TED (O.S.)
You hear that?

Ted backs off. Daisy listens. She hears Ted and Abigail leave, closing the door behind them.

She creeps out into:

THE LITTLE GIRL'S ROOM

Coast is clear. Something out the window catches her eye.

It's a car approaching the mansion. The cops. Finally.

She hears someone coming back. Where to hide?

Ted walks back into the room, but there's no Daisy.

He spots the car coming and huffs. Another problem. Then he notices the window slightly open. Weird.

Ted investigates. No one there. He closes it.

But we linger and move:

OUTSIDE THE WINDOW

Where Daisy hangs onto a gutter for dear life!

INT. CHURCH OF THE DEVIL - NIGHT

Jack stews. The Little Girl stews. Everyone's stewing.

JACK
Hey, thanks a lot! You know if it
wasn't for you, me and my girl
would be outta here by now!

LITTLE GIRL
You're the grown-ass man that left
a sweet little girl to die! Pussy.

JACK
Oh don't be so dramatic, kid. I'm
sure your parents are out there
looking for you right now.

LITTLE GIRL
Ain't got no parents.

JACK
(sarcastic)
No? Gee, I wonder why?

LITTLE GIRL

Least my wife ain't getting turned into a shish kabob right now.

JACK

Hey, we've established they're Satanists, not cannibals, alright.
(beat)
And that was actually pretty mean.

She looks over. Feels kinda bad. Jack sighs.

JACK (CONT'D)

Look, whether you like it or not, we're both stuck down here. So, what do you say we work together?

She ignores him.

JACK (CONT'D)

Come on. I've got a pretty good plan.

LITTLE GIRL

Yeah? Go on then.

JACK

Okay. You scream and holler again so they come back. Then I'm gonna choke one of 'em out.

Jack chokes an invisible foe.

LITTLE GIRL

You couldn't do that.

JACK

What--yes I could! I'm stronger than I look. Lean muscle. Strongest kind.

LITTLE GIRL

What you got in your pockets?

Jack adjusts his chains. Roots around.

JACK

I got a Zippo. My wallet, and some Dubble Bubble. Why?

LITTLE GIRL

I got a yo-yo. Four hot Cheetos and one real old rubber band.

(MORE)

LITTLE GIRL (CONT'D)

(thinking)

Toss me that gum.

JACK

How come?

LITTLE GIRL

There's a box of nails over by that pile of crosses.

JACK

I see it.

LITTLE GIRL

Gum goes on yo-yo. Yo-yo goes to nails. Nails pick the lock.

JACK

Alright. Gum coming through.

Jack tosses the GUM.

The Little Girl catches it. Pops in her mouth. Chews.

She spits it on the yo-yo and twirls.

Out it goes. And a miss.

JACK (CONT'D)

You want me to--

LITTLE GIRL

I got it!

She reels it in and tries again. A little closer.

JACK

That was closer.

LITTLE GIRL

Yeah. Close ain't gonna cut it.

JACK

One more time. I'm feelin' lucky.

The Little Girl nods. Twirls the yo-yo and tosses again.

BULLSEYE!

JACK (CONT'D)

Hell yeah! Now reel 'er in nice and slow.

She reels the box in and plucks out a nail.

JACK (CONT'D)
Wish my Daisy was here. She can
pick cuffs faster than a--

CLANG.

The Little Girl's cuffs clatter to the floor.

JACK (CONT'D)
Wow. Fast. Where'd you learn how to
do that?

LITTLE GIRL
YouTube. You can learn most
anything on YouTube. I also know
how to kill a man in one punch,
just so you're aware...

JACK
Noted.

She walks over and unlocks Jack's chains. Same speed.

JACK (CONT'D)
I'm Jack by the way. What's your
name?

LITTLE GIRL
Most people call me Moonshine.

JACK
Your people make moonshine or
something?

MOONSHINE
No. They made meth.

JACK
Huh.
(beat)
Well, it's nice to meet you
Moonshine.

MOONSHINE
Likewise.

They shake.

JACK
What do you say we make like a tree
and get the fuck outta here.

MOONSHINE

No keyhole on this side, either.
Why don't you try shimmying it with
a credit card? Like in the movies.

JACK

Yeah!

Jack pulls out his wallet. Looks through it. Frowns.

MOONSHINE

You don't have a credit card, do
you?

JACK

Must be in my other wallet.

MOONSHINE

(not buying it)
Sure.

JACK

Well, do you have one?

MOONSHINE

No. I'm ten.
(beat)
What about that?

She points to the folded up Polaroid of Daisy.

JACK

Hell no. This is my good luck
charm. Call me superstitious all
you want, but--

Moonshine nabs the photo.

JACK (CONT'D)

Hey!

She slides it through the crack in the door. There's an
internal CLICK.

Then the lights shut off with a CHUNK. Total darkness.

MOONSHINE

...Sorry.

Jack sparks his Zippo. Rips the Polaroid away from her.

JACK

Nice going.

The two of them slide down the metal door, defeated.

MOONSHINE
So that lady. She's your wife?

JACK
Sure is.

MOONSHINE
She's pretty. How'd you meet?

JACK
We met at an orphanage.

MOONSHINE
Why were you at an orphanage?

JACK
(seriously?)
...We were orphans.

MOONSHINE
Oh. Got any kids?

JACK
No.

MOONSHINE
How come?

JACK
Because kids are a pain in the ass!

Moonshine shuts up. She gets the picture. The FLAME of the Zippo flickers.

MOONSHINE
You see that?

It flickers again.

MOONSHINE (CONT'D)
There it goes again.

JACK
What?

MOONSHINE
When a flame flickers like that, it means there's airflow.

JACK
So?

MOONSHINE

So! It means there's a way outta
the cave!

JACK

Well, why didn't you just say that!
Let's go!

They get up and head deeper into the cave.

INT. DEEPER WITHIN THE CAVE - CONT.

Jack leads Moonshine through the slender pathway.

JACK

I think I see some light up ahead.

The cave floor rumbles and shakes under their feet.

MOONSHINE

Woah. What was--

The ground CAVES IN! They plummet down and land HARD.

Dust everywhere. They COUGH, waving dust away.

JACK

You alright?

MOONSHINE

Yeah. I'm...oh.

Jack spins around, splashing light on the walls.

They're in a MASS GRAVE. Dozens of corpses surround them. All
in tattered Civil War era fatigues.

JACK

Shit.

MOONSHINE

What is this place?

JACK

There was a battle fought here.
Civil War. This must be a grave or
something.

Moonshine inspects a body. Finds a Confederate patch.

MOONSHINE

They were Rebels.

JACK

Yep. Bunch of dead racists. Only good kind, I guess.

MOONSHINE

My foster dad says the Civil War was really about state's rights.

JACK

Is your foster dad a real piece of shit?

MOONSHINE

Yeah.

JACK

Yeah, well. Now you know why. Come on--

MOONSHINE

(scared)

Jack.

Moonshine points to the cave wall, where Jack spots a RATTLESNAKE crawling from a skull. It slithers before them.

JACK

Don't move. Just stay calm.

MOONSHINE

What do we do?

She grabs Jack's hand. Tight. Her big eyes looking up at him for parental guidance.

JACK

Uh...what do other adults usually tell you when you're scared?

MOONSHINE

(she is scared)

I'm not scared.

JACK

Shit. Right. Meth parents.

More snakes crawl from skulls. Six of them. They surround Jack and Moonshine. RATTLING.

JACK (CONT'D)

Listen, they can sense that you're scared. You gotta calm down.

But she doesn't. Her breathing quickens. She's terrified.

JACK (CONT'D)

You know what I do when I'm scared?
 (closes eyes)
 I close my eyes. Take a deep
 breath, and picture something that
 calms me. Makes me happy.

MOONSHINE

But--

JACK

Shhhh. Just close em tight. Think
 of that thing, whatever it is, and
 it'll all be okay.

Moonshine closes her eyes. Her breathing slows.

And the snakes slither away back into their holes.

She opens her eyes, exhales a sigh of relief.

JACK (CONT'D)

See. Told ya it works.

MOONSHINE

Yeah.

(beat)

Wanna know what I thought about?

JACK

No, not really.

MOONSHINE

I was thinkin' about Grave Digger
 smashin' a bunch of cars like a tin
 can. You ever been to Monster Jam?
 It's the most glorious thing on
 earth...

Moonshine glows, conjuring the image of a GIANT MONSTER TRUCK
 crushing helpless sedans. The ROAR of the engine.

She blinks, snapping us back to reality.

MOONSHINE (CONT'D)

What did you think about?

JACK

You don't tell people that. It's a
 personal, private thing.

MOONSHINE

You were thinking about doing sex I
 bet. You sick freak.

JACK

What? No.

MOONSHINE

You were thinking about peeing in a girl's butt, gettin' her pregnant.

JACK

Holy shit. That's not how it works.

MOONSHINE

How's it work then?

JACK

(sotto)

I'm gonna fucking kill myself.

MOONSHINE

You were thinkin' about big ol' boobies, and peeing in butts, and I'm gonna tell your wife on you for being a perv!

JACK

Jesus Christ. I was thinking about money, alright!

MOONSHINE

Money?

JACK

Yeah. Money. And me, with a lot of it.

MOONSHINE

That's fucking weird. Why money?

Jack sighs. Hangs his head. This kid ain't gonna quit.

JACK

It just calms me down, alright? It fixes life's little problems. Say ya get drunk, and slam your car into a blue-ribbon butter sculpture, or ya accidentally burn down a male strip club. Money can fix all that up real quick.

MOONSHINE

Those are really specific examples.

JACK

You'll see. When you don't have it, that's when you think about it most. When people you love get hurt, and you can't afford to help 'em, that's a fear you don't wanna know.

MOONSHINE

How would money fix this whole snake situation?

JACK

Shit, don't know. Just stick to your monster thing if you want. I mean it worked, didn't it?

MOONSHINE

Yeah. It did.

(beat)

Thanks, Jack.

Moonshine smiles at him. Jack can't help but smile back.

Until he realizes they're still holding hands.

JACK

(uncomfortable)

Don't mention it. Now let's get a move on before they decide to come back.

They continue onward.

I/E. BOTTOM OF THE WELL - CONT.

Moonlight casts down a dry well. At the base sits a corpse with an EYEPATCH. Jack bends down to inspect it.

Its hand grasps a ROPE to the top. About thirty feet up.

JACK

Must be an old well or something. Alright, jump on my back, and I'll climb us outta this thing.

MOONSHINE

You belong to a gym or anything like that?

JACK

Hell no! Gyms are a scam. What kind of moron pays money to pick shit up and put it back down?

MOONSHINE

I'm just saying, I'm not so sure you can lift me.

JACK

Sure I can. Watch this.

Jack tries. He strains. He quits.

JACK (CONT'D)

I'm just a little low on electrolytes.

FOOTSTEPS above. Jack and Moonshine hug the wall.

At the circular mouth of the well, two HOODED FIGURES approach. Ted and Abigail. They chant--

TED AND ABIGAIL (O.S.)

(in Latin)

Abominations! Demons! Rise from the void. The ink. We summon your corporeal forms. We are the master, and you the servant. Be our monstrosities, and we will grant you peace. RISE!

They drop something. It floats down. Slowly. Landing where Jack and Moonshine can see.

THE FLAMING PAGE OF A BOOK.

Wind floats the embers deep into the cave.

Jack looks up. The hooded figures are gone. Coast is clear.

Then there's a CRACKING sound far off. Like dozens of knuckles popping at once.

The EMBERS settle into holes in the cave. Wait, not holes--

THEY'RE EYES!

The eyes of corpses cracking from the rock wall.

Hearts exposed. Eyes burning red.

MOONSHINE

Are those...

JACK
 Yep. Racist zombies.

Moonshine SCREAMS.

MOONSHINE
 Jack?!

Jack looks down. The EYEPATCH CORPSE has a boney hand around Moonshine's ankle! Jack stomps it, snapping it like a twig.

JACK
 Climb!

Jack boosts Moonshine up and follows behind her. They get about ten feet up and look down.

The zombies climb the rock wall, gaining on them.

MOONSHINE
 They're too fast!

Jack looks. She's right.

JACK
 Quit yapping and-

He jerks down. Looks at the rope.

JACK (CONT'D)
 Oh shit.

IT SNAPS!

Jack plummets. Fifteen feet down.

FFFFWHACK!

He slams into the stone bottom of the well.

Dazed. He comes to. Looks up. All the ZOMBIES look down at him. They start to descend. Slowly. Like spiders.

BACK WITH MOONSHINE.

She looks down at Jack. Assessing. He. Is. Fucked.

She looks up. She still has rope. She still has a chance.

BACK WITH JACK.

He tries to get up, but EYEPATCH pins him down.

Jack holds its bear trap jaw at bay, WHEN--

EYEPATCH EXPLODES INTO BLOOD, BONES AND BILE.

Jack sits up, stunned to find Moonshine. She dropped and body slammed EYEPATCH to pieces.

JACK (CONT'D)

Holy shit! Are you alright?

Moonshine shrugs, stunned by her choice.

MOONSHINE

I think so?

No time to assess, the zombies are on them. Pushing them against the wall. They're surrounded.

The corpses reach for them, clawing. HISSING. MOANING.

ABIGAIL (O.S.)

What the hell is taking so long?!

The zombies stop millimeters from tearing our heroes to bits and turn around to climb back up the well.

Jack and Moonshine walk over to watch them go.

EXT. WOODED HILL - NIGHT

The red glow of a cigarette splashes Moreno's face as he stares through the scope of his hunting rifle.

Daisy paces next to him, arms crossed.

MORENO

You said they're both packing?

DAISY

Yeah.

MORENO

What are we talking about here?
Like fun guns, or scary guns?

DAISY

What does that mean?

MORENO

You know what I mean. Are they more likely to shoot sporting clays, or storm the capital?

DAISY

I don't think you understand. We need the cops. Fuck, we need the army. Or the Pope or somethin--

MORENO

Don't get hysterical, sweetheart. Let's just see what the boys say. Look, here they come now.

Moreno nods. SCAR and BOWL CUT run up a hill from the house.

MORENO (CONT'D)

How we looking?

BOWL CUT

They're not inside.

DAISY

Did you see Jack?

The two goons shake their heads "no".

MORENO

What about the money?

BOWL CUT

Didn't see anything. But there's a lot of weird shit in there.

MORENO

Elaborate on "weird", son.

BOWL CUT

Dolls. Figurines. A few nutcrackers.

SCAR

Wait till you see the China set they have. It's stunning.
(off everyone's wtf look)
What?

Daisy hears something. A GROWL in the night. Twigs CRUNCHING.

DAISY

You hear that?

MORENO

Yeah.

Moreno clicks on his flashlight and looks around. More RUSTLING. CRUNCHING. Something is approaching.

DAISY

There!

Moreno's light catches a MAN, limping towards them.

MORENO

(calling out)

Sir. Can we help you?

He steps further into the light, illuminating the full spectrum of gory horror that is the MUTANT EYEPATCH ZOMBIE.

MORENO (CONT'D)

Oh shit!

Eyepatch charges. Moreno raises his gun.

DAISY

Do not shoot that thing!

MORENO

Eighty-six that boys. Light the fucker up.

BANG! BANG BANG BANG!

All three FIRE. Bullets tear through flesh. Eyepatch jerks back and forth violently, then falls.

DAISY

Stop! STOP, STOP, STOP!!!!

They do. Eyepatch lays face down, twitching. Smoking.

And then from each bullet hole sprouts an eye. A tentacle. A razor-sharp tooth. In some cases all three at once.

Eyepatch mutates into an orgy of eyes, teeth and flesh.

MORENO

What the fuck?

It waves a fleshy tentacle with eyeballs for suckers, and--

SHOOTS IT right at Bowl Cut.

Wrapping around his leg and sucking him in.

He grabs a tree. Hanging on for dear life.

BOWL CUT

Help! Help me!

MORENO
Wha--what do we do?

DAISY
Shoot it in the heart!

MORENO
The head?
(commanding)
The head!

Scar and Moreno shoot Eyepatch's head.

Bad idea.

Its head cracks open, forming a huge hole of sharp teeth.

The beast starts swallowing Bowl Cut!

His legs flail in the air as he's slurped down.

DAISY
I said the heart! The fucking--just
give me that!

She takes Scar's gun. Aims at Eyepatch's heart and FIRES.

Direct hit! The zombie decays right before their eyes.

Bowl Cut rises from the ashes, pats himself off, and gives a surprisingly unfazed thumbs up.

The rest stand in stunned silence.

MORENO
What the fuck? I mean WHAT THE
FUCK?

DAISY
I TOLD YOU!

MORENO
Christ. What do we do?

DAISY
You tell me! You're the priest!

MORENO
So?

DAISY
So, don't you have like a protocol
for this shit? Some kind of
supernatural training?

MORENO

Oh yeah, let me just call up the Vatican. Get fucking seal team six-six-six out here. NO! Of course there's no fucking protocol!

TED (O.S.)

You could always just give up now!

MORENO

Who the fuck said that?

They look around. Searching. No one in sight.

DAISY

Where are you?

ABIGAIL (O.S.)

We'll make it less painful if you quit now!

DAISY

Where's Jack? We just wanna leave!

She spins and spins, but it's just endless forest.

TED (O.S.)

You can't leave.

Wait. She spots something. The glint of metal. Daisy aims.

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

We need you--

BANG! Daisy fires. The bullet PINGS a tree near Ted.

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

Holy--now what the hey?! That was really close!

ABIGAIL (O.S.)

Teddy? You alright?

TED (O.S.)

Yeah. I'm fine.

(sotto)

Crap. Not again.

ABIGAIL

Did you have another accident?

TED (O.S.)

NO!

ABIGAIL (O.S.)
I just washed those robes, Ted.

TED (O.S.)
Just--just send the rest of them!

Daisy spots movement. Moreno shines his flashlight. An army of ZOMBIES stumble from the depths.

MORENO
Fuck me sideways.

DAISY
RUN!

And Daisy does. She fucking BOOKS IT.

I/E. BOTTOM OF THE WELL - NIGHT

Jack runs his hand along the slimy walls of the well.

JACK
Too wet to climb I think.
(beat)
You shoulda just climbed out when
you could.

MOONSHINE
What do you mean?

JACK
I mean you coulda gotten out. Saved
yourself.

MOONSHINE
But...what about you?

Jack looks at her. Takes this in.

JACK
Yeah. Well. Now we're both stuck.

MOONSHINE
There's still some rope up there.

JACK
I see it.

MOONSHINE
If you give me a boost I could
probably reach it.

JACK

Well. It's about our only option I guess. Alright. Up you go.

Jack bends down. Moonshine stands on his shoulders.

JACK (CONT'D)

Ow! Careful!

MOONSHINE

Sorry.

Moonshine reaches and grabs the rope.

MOONSHINE (CONT'D)

I got it! I'm going up!

Jack gives her an exhausted thumbs up.

EXT. TOP OF THE WELL - CONT.

Moonshine crests the well. She brushes herself off.

EXT. WOODS - BOULDER - NIGHT

Daisy and crew hide behind a BOULDER, in clear sight of the well, and Moonshine.

DAISY

(whispering)

Hide kid, hide.

There's a THUMPING sound, like a galloping horse.

A gaunt zombie walking on all fours creeps into view. We'll call it GOLLUM.

It spots Moonshine and scurries off in her direction.

DAISY (CONT'D)

Shit.

MORENO

Don't. Just don't fucking move.
Don't make a sound. Maybe it'll
just leave her alone.

Daisy watches as Gollum thumps towards its prey.

EXT. TOP OF THE WELL - NIGHT

Moonshine spots the galloping GOLLUM.

MOONSHINE

Jack?

JACK (O.S.)

What? What is it?

Gollum closes. Top speed. The ground tremors.

MOONSHINE

JACK!

Feet from decking Moonshine, Gollum stops. Sniffs her, as if recognizing, and relents. Moonshine stares back, confused.

WHEN A GUNSHOT EXPLODES GOLLUM'S HEAD.

Its limp body collides with the well wall, caving it in. Gollum drops straight down the well. THUMP.

JACK (O.S.)

WHAT THE HELL!

Daisy runs to Moonshine. Moreno, Scar, and Bowl Cut follow.

DAISY

You ok?

She nods "yes", shell shocked.

JACK (O.S.)

I could use some help down here!

Daisy and Moonshine look down at him.

DAISY

Jack? Baby? You alright?

I/E. BOTTOM OF THE WELL - CONT.

Jack watches as GOLLUM sprouts two more BONY ARMS.

It's SPIDER-GOLLUM now. And it's pissed.

JACK

Not really!

Jack tries to climb the wall but just slides back down.

JACK (CONT'D)

HELP!

EXT. TOP OF THE WELL - CONT.

Daisy searches for an answer. Anything to help her doomed husband. Then she spots it. MORE ROPE.

She grabs the lifeline and tosses it down.

DAISY

Baby! Catch!

I/E. BOTTOM OF THE WELL - CONT.

SPIDER-GOLLUM rears at Jack, throwing a punch.

Jack dodges. The monster hits rock, shattering it.

MOONSHINE (O.S.)

Heads up!

Moonshine pushes a ROCK from above. It crushes SPIDER-GOLLUM'S ARM, pinning it.

Jack pulls on the rope. Sturdy enough. He starts to climb.

EXT. TOP OF THE WELL - CONT.

Daisy wraps herself in the rope. Hangs on for dear life. But Jack is too heavy. Her feet slide on the wet grass.

She looks at Moreno.

DAISY

You guys gonna fucking help!?

MORENO

A little occupied!

She sees what Moreno means. MORE ZOMBIES. Closing fast. Moreno and crew FIRE, but it's just making things worse.

Daisy continues to slide. Almost falling into the well. She braces herself against the well's rocky wall.

DAISY

(strained)

Come on, baby!

Jack crests the well. Moonshine runs over and helps him out.

He collapses forward onto Daisy. Reunited at last.

JACK

Baby--

Daisy smiles, then spots something horrific behind him.

DAISY

Look out!

He turns, and we see it too.

Moonshine standing near the well. SPIDER-GOLLUM climbing out. Looming over her.

But it doesn't attack. It stops. Sniffs Moonshine. Calming.

JACK

Why--why did it stop?

Daisy doesn't give a damn. She grabs her rifle. Aims.

BANG!

Right into SPIDER-GOLLUM'S heart. It falls back down the well. Dead. For real this time.

But more ZOMBIES keep coming. Eyes fixated on Moonshine.

JACK (CONT'D)

(sotto)

They want the girl.

Jack grabs Moonshine by the hand. He waves Daisy over.

JACK (CONT'D)

I got a plan, but you're gonna have to trust me.

MOONSHINE

What is it?

JACK

Just go with me here. Really ham it up, alright?

Jack grabs the gun from Daisy and points it at Moonshine.

JACK (CONT'D)

Listen up! We got your girl! Call these things off or the buttercup gets it!

DAISY

Jack!

MOONSHINE

(getting it)

You better do what he says! This man is deranged!

JACK

That's right!

MOONSHINE

I saw him drink his own piss.

DAISY

Wait what?

JACK

I didn't--

MOONSHINE

He wasn't even thirsty. I think he just liked it!

Moreno gets it, jumps in.

MORENO

He's a criminal! And a known drug addict!

Not working. The zombies keep coming.

SCAR

I heard he's in ISIS!

Everyone stares at Scar. He shrugs.

JACK

Ah hell--

Jack raises the gun. BANG! Moonshine SCREAMS.

TED (O.S.)

Alright, alright, alright!

Ted and Abigail emerge from the dark forest.

ABIGAIL

Please don't hurt her.

TED

We'll do whatever you want.

Jack smiles. Got 'em.

INT. MANOR, CLOSET - NIGHT

Moonshine opens a closet door and picks up a TENNIS RACKET.

Weighs it. Nah, not quite right.

A SOFTBALL BAT. She gives it a few swings. Not right either.

A GOLF CLUB. She swings that a few times. Smiles.

And closes the door.

INT. MANOR, BASEMENT - CONT.

CLOSE ON the golf club, as Moonshine drags it along the concrete floor.

Jack, Daisy, and Moreno watch, intrigued.

MORENO

What's she doing?

Jack shrugs.

Moonshine keeps going, the club GRINDING against the grit. Ted and Abigail sit duct-taped to two chairs, scared.

She reaches them, raises the club, AND WAILES ON TED.

JACK / DAISY / MORENO

Ooooooooooooooh!

MOONSHINE

(hit)

That's for kidnapping me!

(hit)

That's for tying me up!

(hit)

And that's for making me rip my favorite shirt!

She points out a tiny tear in her 'Stone Cold' Steve Austin t-shirt. The man himself looks sad now. He gives a thumbs down.

She WHACKS Ted one last time. He whimpers in pain.

MORENO

(to Jack)

Is she all there?

JACK
 She's just a little eccentric.
 (to Moonshine)
 Hey, mind if I take a swing?

MOONSHINE
 Be my guest.

She hands over the club. Jack approaches Ted.

JACK
 I know you got money in this house.
 I wanna know how much, and where to
 find it.

Ted looks up, scared. Abigail spits on Jack.

ABIGAIL
 Screw you.

Jack raises the club to strike.

TED
 It's in a safe in the attic!

ABIGAIL
 Ted!

TED
 It's all there. All our money. The
 combination is three-seven-two.
 (to Abigail)
 I'm sorry.

Jack turns, satisfied.

He waves Daisy, Moreno, and Moonshine into a huddle.

MORENO
 So, what are we waiting for?

JACK
 Someone's gotta watch over these
 two.

MOONSHINE
 I'll do it. But I want a gun.

JACK
 Sounds good.

DAISY
 What? No.

JACK
No?

DAISY
Jesus.
(beat)
I'll stay.

MORENO
Alright then, let's get to it.

Moreno, Scar, and Bowl Cut head for the stairs. Jack hesitates, noticing Daisy's displeased look.

JACK
Baby, I'll just be a minute.

DAISY
This is stupid, Jack. Let's get the fuck outta here.

JACK
We're so close. Come on.

He leans in to kiss her, but she dodges him.

JACK (CONT'D)
Baby?

MORENO (O.S.)
You comin', or what?

Jack turns to go.

JACK
(over his shoulder)
I'll be right back.

And with that, he heads off.

INT. MANOR - KITCHEN - CONT.

Jack exits to find Moreno snorting a giant line of coke off the kitchen counter.

He slams his fist on the table. Pops his head back.

MORENO
Fuck me, I needed that. Anybody else want one?

JACK
I'm good.

MORENO
 (to Scar and Bowl Cut)
 What about you two? Got heroin if
 you want a comedown. Local stuff.

Still no.

MORENO (CONT'D)
 What? Y'all are COMPLETELY fine? Ya
 just learned that demons and devils
 are real, and you're not spinning
 out even a little?

Bowl Cut just shrugs.

MORENO (CONT'D)
 Jesus.
 (to Scar)
 And what about you, son?

SCAR
 I've always known they was real.
 I've had very intense, erotic
 experiences with--

MORENO
 Nope, you know what, just shut the
 fuck up. Back to work. Upstairs.
 Move!

They head out. But not Moreno. He hangs back.

When the coast is clear, he props a chair against the door.

Trapping Daisy and Moonshine inside.

INT. MANOR - UPSTAIRS HALLWAY - CONT.

Moreno catches up. Finds Jack, Scar and Bowl Cut stuck at a
 door with a keypad.

MORENO
 What's this?

JACK
 Not sure. The combo he gave us
 doesn't work.

MORENO
 Shit.
 (thinking)
 Try six, six, six.

Jack does. The door swings open, revealing a staircase.

MORENO (CONT'D)

Figures. These fuckers trust Satan,
but not banks. I'm really starting
to think I picked the wrong team.

They head inside.

INT. MANOR - SAFE ROOM - CONT.

The staircase gives way to a triangular attic adorned with paintings of industrious men and women in culty outfits.

At the far end, the SAFE. Jack bends down and inputting the combination.

Moreno inspects the paintings.

MORENO

(to Scar and Bowl Cut)

Keep an eye on these fuckers.

There's an internal CLICK from the safe.

JACK

Bingo. Now let's see what we got.

Jack swings the door open. His face fills with a golden glow. Moreno smiles, pats Jack on the back.

INT. MANOR - BASEMENT - NIGHT

CLOSE ON Moonshine, squinting.

CLOSE ON Ted. Bracing in fear.

MOONSHINE

Any last words?

TED

Please. Don't.

ABIGAIL

You stop this right now young lady.

Moonshine punches Ted right in the face. He YELPS in pain.

MOONSHINE

OWWWWW! Dammit!

(waving hand)

YouTube lied to me.

DAISY (O.S.)
Hey kid! You hungry?

Moonshine turns. Daisy's searching a pantry. She walks over.

MOONSHINE
I could eat a horse.

DAISY
Me too. And look.

Daisy points out some Oreos on the top shelf.

MOONSHINE
Holy hell, double stuffed. Ain't
ever had those. Can you reach it?

DAISY
Yeah, I think so.

Daisy reaches, and when she does she exposes her stomach.
Moonshine notes her scar.

Daisy pulls the Oreos down and rips the bag open.

DAISY (CONT'D)
Dig in.

They do. But Moonshine is clearly lost in thought. Thinking
about the scar. She can't help herself.

MOONSHINE
How'd you get that scar?

DAISY
Don't you know not to ask a lady
something like that?

MOONSHINE
Sorry. It just looks cool. Like you
got bit by a gator.

DAISY
I didn't get bit by a gator. I got
knocked up while I was pulling
stupid shit like I am right now.
Chasing money. And you can't
exactly go to a hospital when
you're on the lam. So that scar is
the best a vet could do. Happy?

MOONSHINE
What's "on the lam"?

Daisy sighs.

DAISY

The hell are we still doing here, anyway? It's always money, money, money with Jack. We get proof of the fucking devil, and he still only has cash on the mind.

MOONSHINE

The man's got issues.

DAISY

He wants to buy a boat. You believe that?

MOONSHINE

Bad investment.

DAISY

All this shit for a boat.

MOONSHINE

He didn't say nothin' about a boat to me.

DAISY

What did he say? Drugs? His "criminal lifestyle". God damn. When did we get so greedy?

MOONSHINE

I think he's mostly scared you're gonna get sick or hurt or somethin' and he'll be too broke to fix it. I don't know.

Daisy takes this in. Thinking. Chewing on an Oreo.

MOONSHINE (CONT'D)

So you married a poor loser who's also a pussy, who cares? There's worse things.

(beat)

Now are you gonna let me hold the gun or what?

DAISY

No. In fact, we better get back to it.

They turn to see Ted and Abigail are GONE. Duct tape cut.

DAISY (CONT'D)

FUCK!

They run over.

DAISY (CONT'D)

Shit, they took the gun, too.

MOONSHINE

(devastated)

NOOOOOOOOOO!

DAISY

How'd they get out?

MOONSHINE

Looks like they cut themselves
loose with that spooky knife.

Moonshine points out a very spooky KNIFE on the ground.

MOONSHINE (CONT'D)

Didn't you pat 'em down, or
somethin'?

DAISY

No! I'm new to this shit. Come on.

They run to the stairs. Climb, and find the door locked.

DAISY (CONT'D)

Shit.

Daisy looks through the keyhole. Spots people outside.

MOONSHINE

HEY!

DAISY

(whispering)

Shhh! It's them.

She peers through the hole, and we move out to:

INT. MANOR - KITCHEN - CONT.

Where Ted and Abigail stand.

Abigail inspects the gun. Ted rummages through the freezer.

ABIGAIL

We haven't got much time, Teddy.
What are you doing?

He pulls out a bag of PEAS. Ices his face.

TED
I'm really hurting here,
sweetheart.

ABIGAIL
My poor sweet pea. Let mommy look.

She inspects his bloodied face.

ABIGAIL (CONT'D)
Want me to kiss it? Make it better?

He nods. She does.

TED
Boy, if we didn't need that little
brat, I swear I could just...

He strangles an imaginary child.

ABIGAIL
I know. Why don't you go get some
toys from the garage, while I set
up. Then we'll get alllllll that
anger out, okay?

He smiles. And we follow him into:

INT. MANOR - GARAGE - CONT.

Ted hits the lights, revealing a normal garage full of tools.

He slides his hand over a bench, settling on a CIRCULAR SAW.

INT. MANOR - SAFE ROOM - NIGHT

Jack zips two duffle bags full of GOLD BARS and hands them to Scar and Bowl Cut. He turns to close the safe.

JACK
Well, that about does it--

Jack hears the door SHUT behind him.

He turns. He's alone. He runs down the stairs. Tries the door. It's locked. He BANGS on it.

JACK (CONT'D)
Hey! What the hell is this?

MORENO (O.S.)
 Sorry Jack, but it had to be done.
 This is gonna be the start of a
 WHOLE new chapter for me, son. I'm
 gonna build a goddamn MEGACHURCH.

JACK
 You fucking kidding me?

MORENO (O.S.)
 Think of it this way, Jacky. You're
 doing God's work!

Moreno HOWLS with laughter. It fades as he walks away.

Jack panics. He climbs the stairs.

Walks to the only window. Opens it up and looks out.

Pretty long way down. Gulp.

INT. MANOR - BASEMENT STAIRS / KITCHEN - NIGHT

Daisy, peering through the keyhole, spots Moreno enter.

DAISY
 Father! Let us outta here!

MORENO
 Sorry, sweetheart. No-can-do.

DAISY
 (realizing)
 You fucking prick! You're gonna
 leave a woman and a child to die?

MORENO
 I'm waaaaaay too high to feel bad
 about that, hun. That's a tomorrow
 me problem.

MOONSHINE
 It's your funeral, is what it is.
 The crazies escaped.

Moreno stops. Suddenly very afraid.

MORENO
 Let's get the hell outta here.

They move out, towards:

INT. MANOR - LIVING ROOM - CONT.

Lights out in the room. A SQUEAK startles them.

SCAR
What was that?

MORENO
Hit the lights, would ya?

Bowl Cut flips a switch, illuminating the room.

All the furniture is covered in towels and shower curtains.

MORENO (CONT'D)
The hell?

Bowl Cut shrugs.

KA-BOOM!

Bowl Cut's gut EXPLODES from a gunshot.

Blood sprays all over Moreno's face.

His ears ring. He's in shock.

Staring at Bowl Cut as he scoops up his guts like that guy in *Saving Private Ryan*. You know the one.

ABIGAIL (O.S.)
Watch the rug, please.

The ringing fades as Moreno snaps out of it. He spots Abigail. Holding her gun and a bottle of Clorox.

ABIGAIL (CONT'D)
I put a towel down. Can you, you
know, do your business over there?

Moreno SCREAMS and raises his gun. But before he can shoot--

He's pushed down. Scar on top of him, SCREAMING.

But we don't see why, until--

Moreno gets out from under him. It's Ted, circular saw in hand, slicing through Scar's sternum!

MORENO
HOLY FUCK!

Moreno runs for his fucking life. Ted slices, smiling.

ABIGAIL
Goddammit, Ted. The rug!

Ted lets up on the saw. Looks at his mess.

TED
Sorry.

INT. MANOR - DOWNSTAIRS HALLWAY - CONT.

Moreno runs into the hallway. But Abigail enters, right in front of the exit. He takes his only other option. A door to:

INT. MANOR - DOWNSTAIRS BATHROOM - CONT.

He closes the door and locks it, hyperventilating.

MORENO
(praying)
Please, sweet baby Jesus in heaven,
get me outta this.

There's a JANGLE on the doorknob.

TED (O.S.)
Hey now. We don't do locked doors
in this house.

MORENO
(whimpering)
Ah Christ. Let me go. I'll do
anything.

TED (O.S.)
You sure?

MORENO
Anything. Name it.

TED
Alrighty. How about you...*sell your
soul to the devil.*

MORENO
What?

TED (O.S.)
Sell your soul to the devil.
Recruiting a priest will win me
some major brownie points with the
big man downstairs.

MORENO

Okay. What--what do I do?

A KNIFE slides under the door. Moreno picks it up, trembling.

TED (O.S.)

Take that, and carve a Pentagram
into your forehead.

MORENO

Ho-Jesus. My forehead?

TED (O.S.)

Yes.

MORENO

Does it have to be a Pentagram?

TED (O.S.)

Why not?

MORENO

It's just sort of a complicated
shape. Hard to execute.

TED (O.S.)

Lordy. How about an upside down
cross? How's that?

MORENO

Okay.

Moreno, hands shaking, raises the knife. He carves into his
own flesh, SCREAMING. Crying. Blood drips down his face.

TED (O.S.)

Did you do it?

Moreno finishes his painstaking work. Drops the knife.

In the mirror, we see the door slowly creak open. Ted stands
there, CIRCULAR SAW in one hand, a key in the other.

TED (CONT'D)

Let me take a--

(starts giggling)

Oh man. Now that's just silly.

MORENO

Is it over?

TED

No. I made all that up. I was just
being a goofball...yeah.

Ted shakes his head, really happy with himself, then--
HE LUNGES WITH THE SAW, CUTTING INTO MORENO.

INT. MANOR - KITCHEN - NIGHT

Daisy and Moonshine break through the basement door. They hear the SCREAMS and hide behind the kitchen island.

TED (O.S.)
Alrighty, that about does it.

Ted and Abigail enter the kitchen, unaware of their presence.

ABIGAIL (O.S.)
Honey. The girls got out.

TED (O.S.)
Shoot. Would you look at that.

Daisy panics. She looks over to see Moonshine holding open a cabinet door inside the kitchen island. She waves Daisy in.

Ted walks over. Just missing the cabinet door shut.

He sighs and moves on.

Moonshine cracks the cabinet. She points to a hanger above the sink. MERCEDES KEYS.

Daisy nods. She creeps out of the cabinet, slowly lifts the keys, and turns back to Moonshine.

DAISY
(whisper)
Let's go find Jack, and get outta here as quiet as possible.

Outside there's a YELP, followed by falling roof shingles, followed by a falling man, Jack.

He lands on a deck umbrella, bounces off and SHATTERS through the kitchen window, right in front of Daisy and Moonshine.

JACK
(pained)
My back.

Stunned silence. They look up. Ted and Abigail are right there, staring at them.

DAISY
Get up! NOW!

They sprint out of the room. Ted and Abigail follow.

EXT. DRIVEWAY - CONT.

They burst from the door.

Daisy hits the key fob, unlocking the MERCEDES. They hop in.

INSIDE THE MERCEDES

She starts the car and floors it. Jack looks back.

Ted and Abigail stand in the doorway. Hands in the air,
CHANTING, summoning some unknown evil.

Suddenly the car BUMPS and slows.

Jack looks out the window.

OUTSIDE THE CAR

A zombified hand has sprouted, holding the tires in place.

The car breaks free, but they aren't safe yet.

More ZOMBIES burst from the ground.

INSIDE THE CAR

Daisy swerves, avoiding zombies popping up like gophers.

There are too many. They keep coming, clawing at the car.

Bumping it. Redirecting the car as they SCREAM, and--

CRASH INTO A TREE.

CUT TO BLACK.

INT. CHURCH OF THE DEVIL - NIGHT

Jack slowly comes to.

He looks around. Getting his bearings.

Realizing he's upside down.

He's strung to a giant UPSIDE DOWN CROSS.

In front of him sits the Satanic altar.

Ted walks over with a BOX OF NAILS and a HAMMER.

TED
 Things really have a way of working
 out, don't they?

He bends down. Hovers a nail over Jack's hand.

JACK
 Don't.

TED
 Hold still.

JACK
 DON'T!

Ted DRIVES the nail through Jack's palm.

INT. MANOR - KITCHEN - NIGHT

Daisy comes to. She's tied to a chair. Again.

Abigail is at the sink. Sawing at something.

She moves away, and Daisy sees it's MORENO.

His lifeless body lays on the kitchen countertop.

Abigail yanks something out. Places it on a cutting board.

IT'S MORENO'S BEATING HEART.

She carves a RUNE into the pulsating flesh. Inspects her
 handy work. Then SQUISHES it back inside his body.

ABIGAIL
 Look at this. What a mess.

She wipes her bloody hand on Moreno's leg.

ABIGAIL (CONT'D)
 (to Moreno)
 First things first, you're gonna
 help me clean this up!

She turns to Daisy.

ABIGAIL (CONT'D)
 It'll be so nice to finally have
 some help around here.

Abigail runs the knife over Daisy's chest. Horny for carnage.
 She swings it back. About to plunge the blade in, when--

TED (O.S.)
Abigail! Sweetheart! I'm just about
all set down here!

ABIGAIL
Okay, Teddy! Be right down!

She strokes her chin. Thinking.

ABIGAIL (CONT'D)
I don't love the idea of you being
up here unsupervised. Again. HMMMMM.
Ah! I know!

Abigail opens a book. Moreno's drug Bible. She pulls out a
SYRINGE and baggie of HEROIN.

ABIGAIL (CONT'D)
This should do the trick.

FUCK. Daisy panics. Struggles against her binds.

Abigail melts the heroin in a spoon over the stove.

She descends on Daisy. Ties her arm off with a rolled-up dish
towel and lowers the syringe.

Daisy grits her teeth.

The needle crashes into a vein.

The sting quickly replaced with horrible ecstasy.

Daisy sinks into a high stupor. Abigail heads downstairs.

Leaving Daisy alone. With just the sound of her thumping
HEARTBEAT to keep her afloat.

Until another sound breaks through. SMASHING from elsewhere
in the kitchen.

She sags her five hundred pound head.

And see Moreno's zombified corpse rise from the dead.

INT. CHURCH OF THE DEVIL - NIGHT

Ted drives a NAIL into Jack's other hand. He YELPS in pain.

Abigail enters the cave.

ABIGAIL
Are we ready?

Ted grabs his wife by the shoulders.

TED

Let's bring our daughter home.

ABIGAIL

Teddy. What if we can't close the gate back up?

They both look at Jack.

ABIGAIL (CONT'D)

He just doesn't seem very...good.

TED

Honey-bunny. I PROMISE it'll work. Okay?

ABIGAIL

Alright.

Abigail smiles and nods. Agreeing.

She walks over to a sleeping Moonshine and picks her up.

Ted picks up the shriveled corpse of their daughter, SCOUT.

And together they lay them atop the Satanic altar. Their bodies curled head to toe, like a ying-yang sign.

Jack tries to get a good look at Moonshine. Is she alive?

Blood drips from his palms, flowing into indented channels carved around the altar. Filling them. Forming a shape.

A PENTAGRAM OF BLOOD.

TED AND ABIGAIL

(in Latin)

Prince of Darkness, hear us. Give us the soul of Scout Sullivan. Bind her in blood and flesh to this sacrificial lamb!

The ground shakes. And the altar cracks apart and sinks. Its depression forms a circular CAVE POOL. Impossibly deep.

Moonshine and Scout splash into the water. It swirls in a vortex, sucking them down.

Ted and Abigail hold each other. Waiting.

Bubbles pop to the surface.

Then a HAND bursts forth. Covered in dark blood.

Moonshine crawls from the pool, crimson red.

Ted and Abigail hesitantly approach her.

TED

Scout? Sweetheart?

Moonshine lurches forward, grabbing Ted and Abigail. They look at each other, concerned.

MOONSHINE

Mommy. Daddy.

ABIGAIL

Oh sweetheart. We missed you so much.

They give in to Moonshine's hug. We'll now call her SCOUT.

TED

We've got all your favorite toys upstairs. And wait till you see the new dresses--

ABIGAIL

Teddy! We're not finished.

TED

Right. Sorry.

SCOUT

I'm hungry, daddy.

TED

I know. Don't worry pumpkin, we have that too.

They all look at Jack like he's dinner. Gulp.

SCOUT

Thanks, daddy.
(demonic)
BUT YOU'LL DO FOR NOW!

Scout pulls Ted's head with immense strength, and--

RIPS HIS WHOLE FUCKING HEAD OFF.

She holds it up, LAUGHING manically. Abigail SCREAMS.

INT. MANOR - KITCHEN - NIGHT

Moreno stands awkwardly, exposed heart pulsating.

He knocks the DRUG-BIBLE to the floor, spilling its contents.

Daisy notices. She leans over. Falls. Hits the ground HARD.

And tries to worm herself over to the Bible.

But Moreno Grabs her.

Ripping her from her binds. He lifts her limp, stupidly high body up to meet his zombified gaze and smiles.

MAGGOTS already encrusting his teeth.

Daisy can't struggle. She's got nothin' in the tank.

Moreno throws her like a rag-doll against the wall.

She crumples to the floor. Hope lost.

Until she spots a huge EIGHTBALL OF COKE from the Bible. It's right near her face.

She crawls to it. Heartbeat slowing.

BA-BUMP. BA-BUMP. BA-BUMP.

She tears at the plastic with her teeth.

BA-BUMP. BA-BUMP. BA-BUMP.

Coke spills out. She hovers a nostril over it.

BA-BUMP. BA-BUMP.

Eyes shut. Flatline. She's gone.

But then she SNORTS!

AND LIGHTS UP LIKE A FUCKING CHRISTMAS TREE.

Eyes bulging, she springs to action.

Just in time to dodge a head-crushing fist from Moreno.

She jumps up, ready to fight!

INT. CHURCH OF THE DEVIL - NIGHT

Scout chases Abigail into the workshop basement.

SCOUT

Come back, mommy! I want to play!

Jack tries to move but a BUZZ of pain stops him.

JACK

AHHHHH! FUCK!

He closes his eyes. Clenches his teeth, and--

PULLS HIS OWN HAND THROUGH THE NAIL.

He hangs. Still in shock. Then grabs the other nail.

And pulls. It slowly gives, bumping the sides of the wound. BUZZING with pain, like a game of Operation from hell.

It finally gives. CLATTERING to the floor.

He bends up and unties his feet. Falling to the ground.

Jack looks around. No one in sight. He runs for the exit.

INT. MANOR - BASEMENT - CONT.

Tube lights hang low and broken. Flickering.

Blood oozes from the carved runes in the sandstone tablets.

There's a PATTTERING of small feet. Giggling.

Jack hides. Looks out to see Scout skipping around.

SCOUT

Come out, come out, wherever you
are!

She looks in Jack's direction, when--

Something pulls him back. It's Abigail!

She shushes him, trembling, tears pouring down her face.

She points to the stairs. Jack nods and crawls forward.

He makes it behind a workbench. Waves for Abigail to follow.

But she kicks the bench's leg instead. Stone tablets fall and SHATTER, alerting Scout. Jack glares at Abigail.

JACK
(mouthing)
YOU BITCH!

Abigail tip-toes to the stairs, unseen.

There's a THUMP on the table above. It's Scout.

Jack frantically searches and finds an old, ornate MIRROR.

SCOUT SWINGS HER HEAD DOWN.

But just sees the mirror. We see Jack on the other side.

Scout climbs down like a monkey, inspecting her reflection. In the mirror, she's a decrepit corpse with horrific HORNS.

Jack stays silent. Happy his diversion seems to be working.

UNTIL A FIST PUNCHES THROUGH THE GLASS.

SCOUT
That's a pretty lazy hiding spot.

She stabs a finger through Jack's wound and pulls him out.

Looming over him. Raising a shard of glass for the kill.

Behind, Abigail continues to climb the stairs. She reaches for the doorknob. Almost safe.

WHEN DAISY KICKS MORENO THROUGH THE DOOR.

Moreno's lifeless body careens into Abigail, sending her flying down the stairs. Scout spins her head 180 degrees.

SCOUT (CONT'D)
Hi mommy.

ABIGAIL
No sweetheart! NOOOO!

She pounces, tearing Abigail's skin off like wrapping paper.

Jack rises. Looks to see Daisy beckoning to him.

He slinks around the carnage to make his escape.

INT. MANOR - KITCHEN - CONT.

Jack climbs the stairs and closes the door.

Daisy wraps him in her arms. They kiss. They cry.

JACK
Are you okay?

DAISY
Kinda. Not really. I did a lot of
drugs.

JACK
Let's grab the gold and get the
fuck outta here.

DAISY
What about the girl?

A cacophony of SCREAMS pour from the basement.

JACK
Well...you know, we'll come back.
Shit, all that money, we'll hire
somebody to come back.

DAISY
What the fuck, Jack? She needs our
help.

JACK
Baby, we leave with that gold, and
all our problems go away.

SHE SLAPS THE SHIT OUT OF HIM.

DAISY
You being a greedy piece of shit
never fixed a damn thing. And I got
the scar to prove it.

Daisy storms off. Down the stairs. Alone.

JACK
And you know what I see every time
I look at your scar?

DAISY
Don't!

JACK
I see a kid that almost got you
killed. And I'm reminded, that I
really couldn't fix it. I can't go
through losing you like that again.

DAISY
If we don't start being better
people, then I'm already gone.

He sighs. Thinking.

DAISY (CONT'D)

I know deep down you love me, and you think all that gold will keep me safe, but money never fixed any of our problems. We did. Together. But that girl. She doesn't have a Jack.

JACK

(beat)
Or a Daisy.

She caresses his face. Feeling bad for slapping him.

DAISY

Let's not be pieces of shit for once in our lives.

Jack nods.

JACK

But what do we do?

DAISY

What we do best. Bullshit our way through an exorcism.

QUICK SAM RAIMI STYLE GEARING UP MONTAGE:

- Jack rips a CROSS from a wall and holsters it.
- Daisy pockets her SMOKE BOMBS.
- Jack unearths his POCKET BIBLE.
- Daisy pulls "HOLY WATER" from Moreno's jacket.
- They meet at the stairs, locked and loaded, and head down.

INT. CHURCH OF THE DEVIL - NIGHT

Scout brushes a DOLL'S hair. Then places it in a DOLLHOUSE.

A dollhouse made of FLESH. The disemboweled remains of her parents. Abigail's gaping mouth makes the door.

Scout hears a CREAK nearby. Turns to see nothing.

POP! POP! Smoke fills the room. Scout GROWLS like a dog.

SCOUT

Play fair!

She waves her hands, and the smoke clears, revealing Jack.

JACK

Shit.

Jack raises his cross, but Scout slaps it and throws him across the room.

He slams into a STALAGMITE, shattering it.

Scout grabs the rock's sharp edge and stabs it towards him.

He strains, but she's strong. It starts to dig in, when--

Daisy douses Scout with HOLY WATER from behind.

Daisy smiles, waiting for a reaction, but none comes. Scout grabs Daisy by the throat.

SCOUT

Looks like the priest failed you again!

DAISY

It ain't holy water. It's vodka.

Daisy sparks Jack's Zippo, and--

SCOUT BURSTS INTO FLAMES, SCREAMING.

Phasing between the form of a girl and a demon.

Scout lunges at Daisy, but something stops her. A ROPE knotted around her ankle.

And at the end of the rope stands Jack with his foot on the bag of gold, right on the precipice of the pool.

JACK

That right there is a bowline knot.
Woulda been real helpful on my
boat.

He sighs. Looks down at the bag of gold.

JACK (CONT'D)

Bye, bye boat.

Jack kicks the bag of gold into the water.

It sinks fast, pulling Scout with it. She claws at the cave floor, fingernails scratching the stone.

Jack grabs his cross and unearths his bible.

He looms over Scout, shoving the cross in her face.

JACK (CONT'D)

I exorcize thee, most vile spirit,
the very embodiment of our enemy,
the entire specter, the whole
legion, in the name of Jesus
Christ, to get out and flee from
this child of God!

Scout swipes at Jack, but the rope pulls her closer to the pool's edge.

SCOUT

FUCK YOU!

JACK

In the name of the father, the son,
and the holy spirit, I command you
to leave this child of God alone!

Scout SCREAMS. Her body flickers between the form of a girl and a corpse.

JACK (CONT'D)

Please! Leave this girl alone!

The two bodies separate. Moonshine lays on the ground, out cold, as the corpse of Scout is dragged underwater.

Jack lifts her up. Checks her pulse. She's breathing.

DAISY

Did it work?

Moonshine violently vomits all over Jack. So. Much. Puke. It looks like he's on Slime Time Live.

MOONSHINE

Sorry.

JACK

Probably shoulda seen that comin'.

Daisy smiles. Then spots something rising from the pool.

DAISY

Jack!

It's SCOUT'S CORPSE, rising slowly from the murky water.
 The flesh drips off, revealing the horrific DEMON beneath.
 Horns. Writhing muscles like worms.

It WHIPS its writs, sucking Daisy towards the pool with an invisible force.

Jack grabs her, but he can't match the Demon's strength.
 Moonshine grabs too, helping. She locks eyes with the Demon.

MOONSHINE
 Leave her alone!

DEMON
 A pure soul must be taken. It
 cannot be undone.

Moonshine looks to Jack for an answer, but he has none.

Then she spots A RIFLE discarded in the carnage. YES! Dreams do come true!

She grabs the gun and takes aim.

MOONSHINE
 Hey ugly!

The Demon looks.

MOONSHINE (CONT'D)
 Eat lead.

BANG!

The Demon's shoulder EXPLODES. It SCREAMS, wounded.

Moonshine smiles. Until the Demon's wound sprouts fleshy vines that wrap around her ankle.

Sucking her towards the pool. Jack tries to grab her, but it's too late.

The Demon sinks under the water, dragging her along with it.

He watches her sink. Then looks to the exit. And chooses the exit.

DAISY
 Jack! What the fuck are you doing?!

Jack stops. Turns, and takes a runner's stance.

JACK

Not being a piece of shit for once
in my life.

He sprints towards the pool, jumps and dives:

UNDERWATER

Jack swims down, reaching for Moonshine. Grabbing her hand.

He pulls and pulls, finally ripping her free.

Together they swim for the surface. They reach it, when--

IT ICES OVER.

They slam into the ice, air escaping, pooling above them.

Jack spots Daisy, pounding the ice. Jack looks below.

The Demon's been enveloped by the inky void at the bottom.

It smiles, as thousands of inky hands sprout and reach for
their souls. It's only a matter of time.

Jack looks up at Daisy. And in this moment, she knows what
he's about to do. She SCREAMS-

DAISY

NO!

He pushes off the ice, shooting towards the bottom.

Stopping an inky arm just before it grabs Moonshine's ankle.

All the arms bind and pull him down into the sludge.

He looks back up for one moment at Daisy and Moonshine.
Smiles. And then is sucked into the void.

A BRIGHT LIGHT FLASHES. THE ICE SHATTERS.

The water ejects Moonshine from the pool to:

THE SURFACE

Where Daisy tends to her as she coughs up water.

They watch in awe as the cave pool fills in with stone, the
altar reforming. Healing. Sealing the evil forever.

Daisy holds Moonshine, as they cry on the cold cave floor.

EXT. MARINA DOCK - DUSK

Feet patter down a worn-out dock. We move up to see it's MOONSHINE, holding two grocery bags.

She leaps onto a SAILBOAT. Navigates the ropes and finds DAISY on the bow, reading a book on sailing.

MOONSHINE

You about all set?

Daisy smiles. In the reflection of the water, we see Jack smiling back at them. The three of them together. A family.

DAISY

Yeah. I think we're ready to go.
(off the groceries)
Hey, I don't remember giving you
any money for that?

MOONSHINE

Yeah. About that...

Daisy looks to the shore, where COPS talk to a MARINA GUARD. The Guard points to the boat.

DAISY

Shit. You got a lot to learn, girl.

Daisy springs to action, unmooring the boat.

MOONSHINE

I know I messed up, but I got
Oreos! Double stuffed.

DAISY

I'm not mad you stole. I'm mad you
got caught.

Moonshine meets Daisy's eyes and finds her smiling.

Together they cast off, away from the cops.

Away from everything. And sail off into the sunset.

THE END