



The Sacrifice
by
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FOURTH REVISION

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MONTAGE under OPENING CREDITS:

Several shots of a small, coastal New Hampshire town. The buildings are very old, but well-maintained and charming, and fishermen are busy unloading their trawlers on the dock. This is the town of Dunkirk, NH. Throughout the town and in the hills beyond, trees are displaying brightly-colored Fall foliage.

1. EXT. HIGH SCHOOL - DAY.

LONG SHOT of Dunkirk Regional High School. The CAMERA PANS DOWNWARD to the road in front of the High School, as a car pulls up and stops.

2a. INT. LAURA'S CAR - DAY.

JONATHAN KELLY, a sixteen-year-old boy, is in the passenger seat, looking grim. He is dressed completely in black, except for chrome earrings and the image of a tombstone on his t-shirt. Even his hair has been dyed black. His mother, LAURA KELLY, is sitting behind the wheel. By contrast to her son, Laura dresses cheerfully, and looks almost too young to be the mother of a sixteen-year-old.

LAURA

Why don't you go inside, Jonathan?

I'll park the car and meet you there.

2b. EXT. HIGH SCHOOL - DAY.

Jonathan reluctantly collects his book bag and gets out of the car. His mother pulls away, as he walks by a newspaper vending machine which displays the headline "Henniker Boy Still Missing," then up to the front entrance of the school.

3. INT. HIGH SCHOOL - ENTRY HALL - DAY.

Jonathan stands uncertainly in the hallway, not knowing where he's supposed to go. A COUPLE STUDENTS walk out of the main office. They are very clean-cut and conservatively dressed. When they see Jonathan, they stare openly at him for a moment, as if they'd never seen the like, then one whispers something to the other and they both laugh.

They walk away and Jonathan enters the office, his expression even darker than before.

4. INT. HIGH SCHOOL - MAIN OFFICE - DAY.

A RECEPTIONIST looks up from the desk as he enters.

RECEPTIONIST

Can I help you?

JONATHAN

(hesitantly)

I guess I need to register? I
just transferred here.

5. INT. HIGH SCHOOL - SAM'S OFFICE - DAY.

CLOSEUP of a nameplate on a desk, reading 'Sam Whitehead, Guidance Councilor.' The camera begins panning away as SAM speaks. He is a middle-aged man, convinced he understands young people, but he comes off mildly condescending.

SAM

(V.O.)

I'm curious, Jonathan. Did you
dress like this, when your father
was alive?

The camera stops on Jonathan, sitting opposite the desk, looking annoyed.

JONATHAN

Like what?

LAURA

No, he didn't dress like this back
then.

JONATHAN

That was three years ago, Mom.
I'm not going to dress the same
as I did when I was thirteen.

LAURA

I was just answering the question.

JONATHAN

You bought me this shirt.

LAURA

Well...it is a cool shirt...

JONATHAN

And the earrings.

Laura hesitates, then notices that Sam is watching her. She smiles helplessly at him and he decides to change the topic.

SAM

All your tests indicate you're a very smart boy, Jonathan, but I've been looking over your transcripts from Portsmouth, and it seems your grades have been declining since your father passed away.

Laura sighs.

LAURA

Mr. Blackhead -

SAM

Whitehead.

LAURA

After Paul died, we were both in pretty bad shape -

JONATHAN

(interjecting)

She was a wreck.

LAURA

Thank you. (to Sam) Frankly, I would have been more concerned if Jonathan's grades hadn't suffered.

SAM

I understand. My concern is that Jonathan's...appearance...seems to indicate that he might be...

JONATHAN

Suicidal?

Sam hesitates.

SAM

Depressed.

JONATHAN

No. I'm fine.

LAURA

We're both fine. We just needed a change. That's why we moved here.

There is an awkward pause. Then the school BELL rings.

SAM

That's the bell for fourth period.
(to Jonathan) Why don't you head to class, while I talk to your Mom.

Sam consults Jonathan's schedule, while Jonathan collects his backpack and heads for the door.

SAM

You've got American History right now. That's just down the hall. Room 27. Mr. Allen already knows to expect you.

LAURA

Have a nice day, hon. I'll see you at home.

JONATHAN

Okay.

SAM

(to Laura)

I understand you're the new assistant at the town library?

LAURA

That's right.

SAM

I think you'll like working with Mrs. Henniker. She's been running that place since I was in high school.

6. INT. HIGH SCHOOL - HALLWAY - DAY.

The conversation fades into the background as Jonathan enters the noisy hallway. High school students are hurrying to their next classes, or taking a few minutes to chat with friends or get things out of their lockers.

Like before, many of the students are staring at him openly, and whispering amongst themselves as he walks by.

Jonathan is used to this treatment and ignores them. But at the door to the classroom, he is rudely pushed aside by a couple jocks, HANK and JOE.

HANK

What the fuck? Is it Halloween already?

Joe laughs and follows Hank inside.

7. INT. HISTORY CLASSROOM - DAY.

The teacher, MR. ALLEN, is droning on about American colonial history, pacing about the room as he speaks. Jonathan is seated in the back. He's gotten bored with the lecture, so he is working on a poem, instead.

DAVID, a tall and handsome, fair-haired boy, is sitting next to him.

MR. ALLEN

At that time, New England was just as heavily involved in the slave trade as the Southern states. Many of the more prosperous families in Dunkirk, in fact, gained much of their wealth from the transport of slaves up and down the Eastern coastline. But we mustn't judge them too harshly - this was considered to be a respectable enterprise, in those days.

As he passes Jonathan's desk, his eye falls upon the poem and he suddenly stops. The boy is so engrossed in what he's writing that he fails to notice the pause.

MR. ALLEN

(reading aloud)

"Set's Lament."

Jonathan looks up, startled.

MR. ALLEN

May I?

He doesn't wait for Jonathan to respond, but takes the paper from him and reads it to the class.

MR. ALLEN

"How beautiful you were, Osiris,
My brother, My king,
How I adored you,
My lover, My king,
Had I not killed you,
You could never have tasted Death,
Had I not rended you,
You could never have been reborn,
Had I not sacrificed you,
You could never have become what you are,
Can you not see how much I loved you?"

The class is snickering as Mr. Allen finishes.

MR. ALLEN

An interesting re-interpretation
of mythology, Mr. Kelly. But I'm
not sure if the ancient Egyptians
would have approved of Set calling
Osiris his "lover."

There is more snickering. Jonathan is quiet, but his expression is smoldering.

JOE

(under his breath)

Fag.

He and Hank both laugh, but David gives them a menacing look.

DAVID

I liked it.

The entire class instantly goes quiet. Oddly intimidated, the jocks turn away, feigning interest in their textbooks. Jonathan looks over at David in surprise. Mr. Allen hesitates, also seemingly intimidated, then places the paper back on Jonathan's desk without further comment.

MR. ALLEN

Well, where were we? Slaves were of course not the only commodity traded along the seacoast. Sugar, Salt and other cooking spices were difficult for the colonists to come by and fetched a fair price. Somewhat later, coffee became a major import from Cuba.

David meets Jonathan's gaze and Jonathan quickly glances away.

8. INT. HIGH SCHOOL - HALLWAY - DAY

As Jonathan files out into the hall after class, he hears somebody shouting to him.

DAVID

Jonathan!

Jonathan stops, anticipating a fight, but when he turns, David is looking at him with nothing more than mild curiosity.

DAVID

Did I get your name right?

JONATHAN

Yes.

DAVID

Allen likes to bully anyone who isn't hanging on his every word. But it was a good poem.

JONATHAN

(uncomfortably)

Thanks. It wasn't finished yet...

DAVID

My name's David.

David has moved very close to Jonathan, and the smaller boy discovers he's backed up against a trash barrel.

JONATHAN

Hi.

David notices that Jonathan is wearing a necklace, but the pendant is hidden beneath his shirt. He reaches out and slides his finger under the chain, pulling it upwards to reveal a pentacle. There is something sensual about the way he slides his finger along the boy's neck, and Jonathan is at first too startled to react. Then he covers the pentacle with his hand and tucks it back into his shirt.

JONATHAN
(defensively)

No, I am not a Satanist. It's -

DAVID
I know what it is.

He leans in even closer.

DAVID
There's a coffeeshop downtown.
Meet me there after school today.

He turns and walks away, leaving Jonathan to stare after him in puzzlement.

9. INT. COFFEESHOP - DAY

The coffeeshop is small, and doesn't serve much besides different types of coffee and maybe some pastries or bagels. At this time of day, it's fairly busy, with most of the tables occupied by teenagers.

Jonathan walks in carrying his book-bag and hesitates, seeing the suspicious glances he gets from several of the kids there. But the door behind him opens and David breezes in. He claps the boy on the shoulder.

DAVID
Hey! Go get us a table in the back.
I'll get us some coffee. You like
cream and sugar?

JONATHAN
No. Thanks. Just black.

They split up and Jonathan finds his way to an empty table. He notices that someone nearby is reading the newspaper with the missing kid headline. He sits there for a minute,

still conscious of the looks he's getting, until David joins him.

DAVID
(handing him a cup)
Hope you like dark roast.

JONATHAN
That's fine. Thanks.

David glances around quickly, then focuses intently on Jonathan.

DAVID
So...you're a witch. Right?

Jonathan hesitates.

DAVID
Or are you just wearing that pentacle because you think it's cool?

JONATHAN
(contemptuously)
I don't do anything just to be "cool."

David grins at his reaction, then reaches down to pull some books out of his bag. They are ancient and leather-bound. Despite himself, Jonathan reaches out to touch the embossed sigil on one.

DAVID
Know what it is?

Jonathan looks at him as if he's an idiot.

JONATHAN
'The Grimoire of Armadel.' It says so, right on the cover.

DAVID
(good-naturedly)
No shit. I mean, do you know anything about it?

JONATHAN
I know it's crap. There were a ton of

fake grimoires popping up all over Europe, during the witch craze. Most of this is ripped off from older works.

David nods, pleased, and Jonathan realizes he's being tested.

JONATHAN

You knew that.

DAVID

Sure. But until today, I was the only one in this pissant town who knew it.

Jonathan opens the cover and looks at the frontispiece.

JONATHAN

This is a first printing of the Mathers translation. It must be worth a fortune!

DAVID

A couple hundred dollars, at least. It's not mine, though. There's an antiques dealer in town who has a few of these kicking around. He lets me borrow one or two at a time.

JONATHAN

Why?

DAVID

He knows me. He knows I'll take care of them.

JONATHAN

No, I mean, 'Why are you reading these things?'

DAVID

Why are you reading them?

Jonathan hesitates, then tries another tack.

JONATHAN

You aren't actually trying to
summon a demon, are you?

David smiles and leans back casually.

DAVID

Well...I did try. The incense gave
me a fuckin' headache, but that's
about it. (pause) What about you?

JONATHAN

(hesitates)

I wasn't trying to summon demons...

David leans forward and fixes him in his gaze.

DAVID

You can do magick, though, can't
you.

Jonathan looks away, uncomfortable.

JONATHAN

Some. Nothing much.

DAVID

Like what?

JONATHAN

I cast some spells - to pass a
test, or find something I've
lost. Stuff like that.

DAVID

And they work?

JONATHAN

I guess so.

DAVID

How can you tell? Even if you
get what you want, how do you
know it's not just a coincidence?

JONATHAN

Well...there's something else.
Sometimes, I can sort of put
thoughts into people's heads -

make them do something, right at that moment, that they wouldn't have done normally. That doesn't seem like coincidence.

DAVID

Can you put a thought into my head?

Jonathan can't help smiling slightly, and David rolls his eyes.

DAVID

Yeah, yeah. Whatever.

JONATHAN

It doesn't work if you're expecting me to do it.

He glances around for a moment, then nods his head to indicate a GIRL sitting nearby. She's facing away from them, reading.

JONATHAN

(quietly)

Watch that girl over there.

David does so. Jonathan stares intently at the girl. After a moment, she flicks her hand at the back of her head, as if trying to brush something away. A second later, she does it again, then turns to look behind her with an irritated expression on her face.

DAVID

Oh, come on! You expect me to believe you made her do that?

Jonathan feels challenged now.

JONATHAN

All right. You pick one.

David looks around for a second, then nods towards the front counter. There's a BOY standing at the cash register, with a cup of coffee in his hand.

DAVID

Let's see you make that guy drop his coffee.

JONATHAN

What did he do to you?

DAVID

Trust me, he's a dick.

Jonathan decides to accept the challenge. He concentrates on the boy and a moment later, the boy turns from the register. He fumbles, and his coffee cup goes flying.

David laughs and looks at Jonathan with new-found respect. Then he leans forward, his expression becoming serious.

DAVID

I want you to teach me.

10. EXT. COUNTRY ROAD - DAY

David is walking with Jonathan along the country road that leads to the house Jonathan's mother is renting. It is a quaint old house, with two floors and a large back yard. Jonathan's room is on the second floor, with a window opening over the roof of the porch.

JONATHAN

"Come and see what the mirror of fate will show you."

DAVID

'Vampire Circus.' 1972.

JONATHAN

(disgusted)

Fuckin' A!

DAVID

All right. I've got one. "Good and evil are so close, they are chained together in the soul."

Jonathan doesn't reply.

DAVID

Come on.

Jonathan shakes his head.

JONATHAN

I don't know that one.

DAVID
That's because you only watch
vampire movies.

JONATHAN
(defensively)
I watch mummy movies, too.

DAVID
You gotta broaden your horizons.

JONATHAN
Well, what the fuck is the movie?

DAVID
'Dr. Jekyll and Mr. Hyde.' 1941.

11. EXT. KELLY HOUSE - DAY

Jonathan's mother has heard voices and opens the front door
as they reach the front walkway.

LAURA
Jonathan? Who's your friend?

Jonathan is embarrassed.

JONATHAN
His name's David, uh...

DAVID
Ross.

LAURA
Hi, David!

DAVID
(amused)
Hi, Mrs. Kelly.

LAURA
Would you like to come in? I
think we have some cake left.

DAVID

No, thanks. I have to get home. (to Jonathan) I'll see you at school tomorrow.

JONATHAN

Sure.

David heads back to town and Jonathan goes past his mother into the house.

LAURA

You see? The first day, and already you're making friends!

12. INT. GYM - DAY

Jonathan goes flying, as HANK elbows him out of the way on the basketball court. COACH WARREN blows the whistle, bringing the game to a halt as Jonathan climbs painfully to his feet. He is wearing a grungy red tank-top over his T-shirt. Hank and Joe are wearing blue tank-tops.

COACH WARREN

Hank! I'm not gonna warn you again about elbowing people!

HANK

The little runt was in my way, Coach!

COACH WARREN

That's enough! (to Jonathan)
You okay, Johnny?

Jonathan doesn't feel okay, but he's not going to give Hank and the other jocks the satisfaction of taking him out of the game.

JONATHAN

I'm fine.

COACH WARREN

Good boy!

He claps Jonathan on the shoulder, then turns to the rest of the players.

COACH WARREN

Blue Team foul! Red Team gets
a penalty throw. Why don't you
take it, Johnny?

Jonathan takes the ball reluctantly and goes to stand in front of the basket. The other kids line up in two rows in front of him. While Hank and Joe are make faces at each other and snicker, Jonathan makes an attempt at the basket, but the ball bounces off the backboard. Someone makes a grab for it and the game is on again.

JOE

(under his breath)

What a dork!

13. INT. HIGH SCHOOL - HALLWAY - DAY

Jonathan is leaving the locker room when hears David call to him.

DAVID

Hey! Jonathan!

Jonathan waits for him to catch up.

JONATHAN

Where's the nearest bathroom?

DAVID

Isn't there one in the locker room?

Jonathan begins walking and David tags along.

JONATHAN

I mean, one with doors on the
stalls.

DAVID

(incredulously)

They don't have doors?

Jonathan frowns at him.

JONATHAN

How long have you gone to this
school?

DAVID

I've never been in there.

JONATHAN

Haven't you ever been to gym?

DAVID

Nope. Never.

Jonathan stops walking.

JONATHAN

How did you wrangle that?

DAVID

I have a bad heart.

JONATHAN

Really?

DAVID

So my doctor says. I was born with it. No sports or heavy exertion allowed.

After pondering this a moment, Jonathan begins walking again.

JONATHAN

Wish I had a bad heart.

14. INT. HISTORY CLASSROOM - DAY

Mr. Allen is droning on again, meandering through the classroom as he speaks.

MR. ALLEN

In 1784, a ship called the Mariposa arrived in Dunkirk Harbor. It was transporting goods from Africa, which included about 75 African slaves. Unfortunately, one of the sailors on board had - it's been surmised - contracted smallpox in their last port. It spread rapidly throughout the crew while the ship was at sea. Nearly four months later, on a chill, foggy September morning, the Mariposa drifted into

Dunkirk Harbor, where like the Demeter in Bram Stoker's novel, Dracula, it crashed into the dock with no one at the helm. Some local men went aboard and found only a few of the crew still alive, too weak to move. No one had been below decks for weeks.

STUDENT #1 raises her hand. Mr. Allen notices her and raises an eyebrow.

STUDENT #1
Were all the slaves dead?

MR. ALLEN
Most were. But some were still alive - barely - still manacled to the corpses of their companions. (pause) They had kept themselves alive by...by resorting to cannibalism.

He pauses for effect. The students are listening to his story with genuine interest now.

MR. ALLEN
But the story doesn't end there. The men who climbed aboard the Mariposa had now been exposed to the disease. It spread through the town like wildfire. By the end of the winter, between smallpox and other diseases, over fifty of the town-folk were dead, their bodies literally piled in the unheated town meeting house, because the ground was too frozen to bury them. The building was kept locked, of course. Some of our founding fathers were among the dead, including August Pierce, Josiah Corwin and Nathan Sawyer. In Spring, the North end of the town cemetery was dug up and all of the bodies were interred in one mass grave with a single stone marker.

Hank interrupts without bothering to raise his hand.

HANK

I've been through that cemetery a thousand times. Everyone knows there's supposed to be a mass grave, but...there's nothing there.

MR. ALLEN

(irritated)

Within a few years, the bodies had rotted away underground, as could be expected. The grave dropped by several feet and was covered over again. The stone is still there, Mr. Sherman, but under several feet of earth. Nobody ever put up a new one.

STUDENT #2 raises his hand.

STUDENT #2

Mr. Allen?

MR. ALLEN

Yes, Mr. Russell?

STUDENT #2

What happened to the slaves? The ones who were still alive?

MR. ALLEN

In a vain attempt to prevent the disease from coming ashore, the cargo hold was locked, and the ship was taken out to sea. There, it was set aflame.

The student looks incredulous.

STUDENT #2

With them still alive?

MR. ALLEN

(deliberately)

With them still alive.

15. EXT. COUNTRY ROAD - DAY

David is walking Jonathan home again. They are both carrying book-bags.

DAVID

So, how are you with ghosts?

JONATHAN

What do you mean, 'how am I?'

DAVID

You know. Can you see them,
or talk to them?

Jonathan looks uncomfortable and hesitates.

JONATHAN

I tried. I didn't have much luck.
(pause) You're thinking of going
to that cemetery, aren't you.

DAVID

Sure. Why not?

JONATHAN

For one thing, half the kids
in class will probably be up
there right now, looking for
sunken gravestones.

David laughs.

DAVID

I didn't mean right now. Tonight,
after dark.

JONATHAN

I don't know...I'm pretty bushed.
I had this really whacked nightmare
last night...

Before he can describe the nightmare, David is already moving ahead.

DAVID

You can sleep in tomorrow. It's
a weekend.

JONATHAN

Mr. Allen didn't say anything about there being ghosts there.

DAVID

Come on! It was the worst tragedy in the history of Dunkirk! There's gotta be some ghosts up there.

JONATHAN

You've lived here, what - your whole life?

DAVID

More or less.

JONATHAN

Has anyone ever seen a ghost in that cemetery?

DAVID

I don't know. But look, we won't just wander in and hope one decides to appear. We could do a spell, or something, to try to contact one.

16a. EXT. KELLY HOUSE - DAY

They've arrived at Jonathan's house and Jonathan stops, his hand on the gate.

JONATHAN

(reluctantly)

Well...I still have a Ouija board.

DAVID

Perfect! We'll use that.

He points to where the road ahead of them disappears around a hillside.

DAVID

The cemetery's just down the road from here. You're practically living next to it. Midnight tonight, go down around that hill and walk about

a quarter of a mile. I'll be
waiting at the gate.

JONATHAN
To jump out and scare the shit
out of me.

DAVID
(laughing)
Don't be a wimp.

He starts backing away from Jonathan, heading back towards
town.

DAVID
This will be great!

He turns and walks away. Jonathan looks less than thrilled
about the idea.

He goes up the walkway and enters the house.

16b.

His mother is in the kitchen and hears him come in.

LAURA
(O.S.)
Jonathan? How was school?

JONATHAN
Fine.

LAURA
(O.S.)
I'm planning dinner for five.

JONATHAN
Okay.

He takes his shoes off and heads up stairs.

17. INT. KELLY HOUSE - JONATHAN'S BEDROOM - DAY

In his bedroom, he tosses his book-bag on the bed, then goes to the closet. He has to stand on a chair, in order to reach the top shelf, but after rummaging around for a minute, he finally manages to extract an old Ouija board.

He looks at it for a long moment, deep in thought.

18a. EXT. CEMETERY - NIGHT

The two boys are sitting on the grass, hunched over the Ouija board with their hands on the planchette. On the ground beside them is a small, battery-powered lantern, casting an eerie light across the board and under-lighting their faces.

They are both lightly touching the planchette, sliding it around the board in random circles.

JONATHAN

(in a commanding tone)

Spirits of those who lie buried
beneath us, can you hear us?

(pause) Is there anybody who
wishes to speak to us?

DAVID

They're old. Maybe they're hard
of hearing.

They both laugh, a bit nervously, but Jonathan shushes him.

JONATHAN

Shh! (a little louder) We're
trying to reach the spirits of
those who died of smallpox in
the year 1784. Is there anyone
here who would like to talk to
us?

The planchette slides to 'Yes.'

DAVID

(triumphantly)

'Yes!'

JONATHAN

You pushed it there.

DAVID

No, I didn't! I swear.

JONATHAN

If you're jerking me around -

DAVID

I'm not! Just ask him something else.

JONATHAN

Is this one of those who died of smallpox?

The planchette slides to 'No.'

DAVID

'No!'

They look at each other in puzzlement.

JONATHAN

How did you die?

There is no response, so Jonathan tries another tack.

JONATHAN

What is your name?

The planchette begins to spell out something, as David calls out the letters.

DAVID

'I'...'K'...Ike? (pause) 'N'...

'O'...'W'...I know! (pause)

'Y'...'O'...'U'...

The planchette suddenly goes still, and there is a long silence.

JONATHAN

'I know you?' What's that supposed to mean?

DAVID

(in a hushed voice)

Be quiet! Someone's coming!

He grabs the light and switches it off. The sound of something moving through the forest off to Jonathan's left is growing louder. They hurriedly scoop up the Ouija board and scurry for cover behind some bushes.

18b.

Three cloaked and hooded figures emerge from the forest. The one in the lead is carrying a small box of some kind, and the other two have shovels. From one of the men with shovels, the distinct sound of JANGLING KEYS can be heard.

After checking to see if the coast is clear, the three move stealthily to one of the graves at the edge of the North clearing, no more than twenty yards from where the boys are hiding. The man with the box stops at the foot of the grave and raises the box up over his head.

MAN

Salve, magne domine Lucifer,
te salutamus! Nos adiuuare
atque nostros investigationem
succurrere et finem subvenire
te rogamus.

He then lowers the box and nods to his companions. They begin digging.

18c.

Jonathan and David watch from their hiding place, not daring to make a sound.

19a. EXT. CEMETERY - NIGHT - SEVERAL HOURS LATER

Jonathan has drifted to sleep. He begins to snore quietly and David quickly clamps a hand over his mouth and nose. Jonathan wakes instantly, slightly panicked, but David keeps him still.

19b.

The man holding the box turns towards them, as if he's heard something, but at that moment, a sound comes from the direction of the grave - the sound of a shovel striking wood. The man turns eagerly back to the diggers.

MAN
 (hissing)
 Careful! I don't want it damaged!

19c.

David takes his hand off Jonathan's mouth, now that his friend is alert once more. They can't see what's going on in the grave, but after a little more digging, they hear the sound of rotten wood breaking.

19d.

One of the diggers stands and holds his hands up toward the man with the box. He is holding a decayed human head.

MAN
 Beautiful...

The man opens the box and lowers it, so that the digger can place the head inside. Then the man straightens and closes the box. He raises it once more over his head.

MAN
 Salve, antiquissime, te
 salutamus!

He lowers the box again.

MAN
 Fill it back in.

He turns and disappears back into the forest with his morbid prize, while the diggers climb out of the grave and begin the tedious task of replacing the soil they dug out.

20a. EXT. CEMETERY - DAWN

The sky is beginning to lighten in the East as the diggers finally replace the top layer of sod and pack it into place. Jonathan and David watch them retreat into the forest.

DAVID
 Jesus! They took so long, I
 thought I was going to wet
 myself!

He leaps to his feet and moves off camera. Jonathan slowly gets to his feet, as we hear David relieving himself off-screen.

20b.

The CAMERA FOLLOWS JONATHAN as he approaches the grave and kneels in front of it.

CLOSE UP of the ancient tombstone. The grave belongs to someone named Tobias Corwin, who died in 1849. There are symbols on the stone, some Masonic, but one in particular that is unique - an intricate pattern involving a seven-pointed star.

CUT BACK TO JONATHAN, trying to decipher the symbols.

David approaches, carrying the Ouija board and light.

DAVID

I am so fucking cold.

JONATHAN

Have you ever heard of Tobias Corwin?

DAVID

No. But Corwin is a big name around town. The family's been here forever.

Jonathan points to the strange symbols on the stone.

JONATHAN

What about these symbols?

DAVID

Isn't that the Masons?

JONATHAN

No. (pointing) I mean, yes, those are, but not this one. I've never seen anything like that before.

21. EXT. COUNTRY ROAD - DAWN

Jonathan and David are approaching Jonathan's house. The light of dawn is beginning to show behind the trees. Jonathan has the Ouija board tucked under his arm.

JONATHAN

I couldn't catch much of what that guy was saying. I'm not that good with Latin, anyway. But I'm sure I heard him say 'Lucifer' at some point.

David laughs.

DAVID

'Lucifer?' You mean 'Satan?'

JONATHAN

More or less.

DAVID

You're shitting me!

JONATHAN

No.

DAVID

'Satan?' As in a Satanic cult? In Dunkirk?

JONATHAN

Maybe.

DAVID

I don't even believe in Satan.

JONATHAN

Neither do I, really. The medieval Christian church took a minor demon from the Old Testament and fabricated an arch-nemesis out of him. But I know how magick works. Satan has been the focus of black magick for almost two-thousand years. That makes him powerful.

DAVID

Are you saying he's real?

JONATHAN

As a focus, at least. As something that can be tapped into.

DAVID

Okay. Then, so what? Do you really care if some whackos are sneaking around at night digging up old graves?

Jonathan thinks about it for a moment, then shakes his head.

JONATHAN

Not really. (beat) I wonder what they're up to, though...

David shrugs.

DAVID

Probably trying to bring about the earthly manifestation of Satan in the body of a young child, so he can hasten Armageddon and unleash all the minions of Hell.

Jonathan looks at him in surprise.

DAVID

Well, it's what evil cults do.

Jonathan decides to ignore him.

JONATHAN

I need to get a look at old town records.

DAVID

Why?

JONATHAN

There has to be some reason why they chose to dig up Tobias Corwin.

DAVID

The town library has a records room. You have to get special permission from the librarian to get in, though.

Slowly, a smile creeps across Jonathan's face.

22. INT. KELLY HOUSE - FRONT HALL - DAWN

Jonathan tries to let himself in the front door without waking his mother, but she is waiting for him, standing in the hall in her bathrobe, arms crossed and fuming.

LAURA

Where the hell have you been?

Jonathan can't meet her eyes.

JONATHAN

(evasively)

Just down the road.

Her eyes fall on the Ouija board he's carrying under one arm, and she sighs. When she speaks again, her voice has lost some of its edge.

LAURA

I thought you got rid of that thing.

JONATHAN

No. (pause) I just put it away
for a while.

She takes a step towards him.

LAURA

(quietly)

Were you trying to contact your father
again, Jonathan?

He shakes his head, finally looking directly at her.

JONATHAN

Mom...no. I wasn't.

LAURA

Then what were you doing?

He takes a deep breath and decides to come clean, at least in part.

JONATHAN

Mr. Allen was talking in American
History, yesterday, about how all

these early settlers to Dunkirk died in an epidemic. They're buried in an unmarked mass grave, in the cemetery down the road.

LAURA

So...you thought you'd try to contact them.

JONATHAN

Yeah.

LAURA

And did you?

Jonathan just shrugs. Laura mulls this over for a minute.

LAURA

Was David with you?

JONATHAN

Yes.

LAURA

Was this your idea or his?

JONATHAN

(defensively)

He didn't make me do it. It was both our idea.

She contemplates him for a long moment, then turns and heads into the kitchen, calling back to him over her shoulder.

LAURA

You're lucky this isn't a school night. Go on up to bed. I have to get ready for work.

Jonathan suddenly remembers what he was planning. He moves towards her.

JONATHAN

Can I go with you?

She stops and turns back to face him.

LAURA

What for?

JONATHAN

I want to look up some stuff in the town records. David says there's a room at the library.

LAURA

I'm not sure how Mrs. Henniker would feel about that. And aren't you tired?

JONATHAN

I'm fine. I can sleep later. Can't you at least ask Mrs. Henniker if I can use the room? Please?

She mulls it over.

LAURA

All right. But you take a shower and put on some clean clothes, while I finish my coffee. I don't need you meeting my new boss, looking like you slept in a gutter.

23. INT. LIBRARY - CORWIN ROOM - DAY

Jonathan is the only one in the CORWIN ROOM, a small, locked room set up like a study, with comfortable leather chairs and shelves of old, rare books lining the walls. There is a large table in the center of the room and a microfiche reader in one corner.

The boy keeps taking more books on town history down and spreading them on the table, until it is nearly covered. He keeps going back and forth between the books and the microfiche reader, where he can browse newspaper archives.

During all of this, he is busily scribbling in a notebook.

24. EXT. CEMETERY - DAY

Jonathan is intently examining one of the ancient headstones, when David walks up behind him.

DAVID

Thought I'd find you here.

Jonathan glances up, startled.

DAVID

I stopped by your house and you weren't there, so I figured you might have come back here.

Jonathan stands. He has his notebook in hand.

JONATHAN

I was at the library, most of the morning, looking up information about Tobias Corwin.

DAVID

And?

Jonathan consults his notes.

JONATHAN

Not much. He was pretty boring. He was a trader -

DAVID

(teasing)

A traitor?

JONATHAN

A tra-der. You know, someone who deals with imports and exports.

David is smirking, and he realizes he was being teased, but he ignores it.

JONATHAN

Mostly sugar and coffee. Slaves weren't a popular commodity in the North, by this point - during the eighteen hundreds, that is. He was born in 1743 and died from influenza in 1849.

DAVID

1849? The guy was a hundred and six years old!

JONATHAN

His father, Jefferson, lived to be almost a hundred and twenty.

DAVID

So maybe they were vampires.

Jonathan laughs.

JONATHAN

Maybe. I can't find any other reason people would want to dig them up.

DAVID

Only one of them got dug up.

Jonathan points to the grave they're standing near. It's the grave of Jefferson Corwin, who died in 1876. Like that of Tobias Corwin, this headstone has Masonic symbols on it.

David kneels down to examine the earth in front of the headstone. He is able to pry up the corner of a chunk of sod that has clearly been removed recently.

DAVID

(under his breath)

Jesus!

JONATHAN

Jefferson Corwin. Died 1819. Dug up, just like the other one.

DAVID

We should check to see if any more are like this.

JONATHAN

I already have. There's one more. Another Corwin. Tobias's son, Zachariah. He died in 1882, at a hundred and twelve years old.

David stands slowly, a grim expression on his face.

JONATHAN

Three Corwins. All men. All very long-lived, and all with this weird symbol on their headstones.

He holds out his notebook to show David a sketch of the symbol he'd found on Tobias Corwin's headstone.

David examines it closely.

DAVID

Maybe it's a family crest?

Jonathan shakes his head.

JONATHAN

Not all the Corwin's have it. Not even all the men. Only the one's who were dug up, and two more that haven't been disturbed yet.

DAVID

You think those are next?

JONATHAN

Probably, starting with Zachariah's son, Samuel.

David gets an evil grin on his face.

DAVID

Are we doing another midnight stakeout, then?

Jonathan shakes his head wearily.

JONATHAN

I haven't slept in over twenty-four hours. I'm not up for another all-nighter.

DAVID

You know they're gonna be back tonight for this Samuel guy. Just go to bed now, so you can get up later.

JONATHAN

(unhappily)

I can't sleep yet. My mother wants me to meet her downtown, after she gets off work. She wants to take me shopping.

25a. INT. CLOTHING STORE - DAY

Jonathan's mother is pulling men's shirts off the carousel and examining them, while Jonathan stands by, looking on in distaste.

LAURA

This might look good on you.
What do you think?

JONATHAN

(unhappily)

It's kind of bright...

LAURA

It's not black, you mean. You know, it wouldn't kill you to try something different, for a change.

JONATHAN

I like black.

She hands the shirts to him.

LAURA

Well, you can at least try it on.

She sees one of the clerks and motions to her.

LAURA

Excuse me! Do you have a men's dressing room?

The clerk comes over, brandishing a key attached to a large wooden tag with "MEN'S" hand-painted on it.

CLERK

Right this way, please.

She leads them to the changing room and lets Jonathan in.

LAURA

Thanks.

CLERK

You're welcome.

She leaves. Jonathan enters the small dressing room and closes the door. We hear him taking off his shirt and hanging it up, while Laura wanders over to look at a rack of blue jeans.

LAURA

(calling to Jonathan)

So did you find what you were looking for in the Corwin Room this morning?

25b.

Jonathan in the dressing room, shirtless now. He suddenly freezes.

JONATHAN

The Corwin Room?

LAURA

(O.S.)

The room you were doing your research in. Didn't you see the plaque?

JONATHAN

I didn't notice. (beat) It's named after Josiah Corwin?

LAURA

(O.S.)

Who's that?

JONATHAN

One of the town's founding fathers.

25c.

Laura outside the dressing room. She is still looking over the clothing rack, only half paying attention.

LAURA

I guess you have been learning something. No, it's named after some old man in town who donated money to the library.

JONATHAN

(O.S.)

What's his name?

His mother gets a mischievous look on her face.

LAURA

Corwin.

JONATHAN

(O.S. - exasperated)

His first name, Mom.

LAURA

Um...Eli, I think.

JONATHAN

(O.S.)

Is he still alive?

LAURA

Oh, yeah. Mrs. Henniker says he owns an antique store downtown.

Jonathan suddenly opens the door. He is in one of the new shirts, and he was right - it's hideous.

JONATHAN

Where?

His mother looks at the shirt in dismay.

LAURA

Oh, god. That looks terrible on you.

26. INT. ANTIQUE STORE - DAY

The shop has an old-fashioned feel to it, from the country-store-style lettering in the window, reading "Corwin's Antiques" to the dangling bell above the door. It jangles as Jonathan - once more wearing all black - and his mother enter.

The proprietor, ELI CORWIN, comes out from the back to greet them. He is an amiable, grandfatherly old man who looks as quaint and anachronistic as his surroundings.

ELI
Good Afternoon!

LAURA
Good Afternoon.

ELI
Is there anything I can help
you with?

LAURA
(apologetically)
I'm afraid we're just looking.

Eli laughs good-naturedly.

ELI
No harm in that. Look all
you want. The name's Eli,
if you have any questions.

LAURA
Thank you.

Eli starts to turn away, but stops when LAURA continues speaking.

LAURA
I'm Laura Kelly. This is my
son, Jonathan.

Eli looks as if he's trying to remember something.

ELI
Kelly? (pause) Oh, yes! I've
heard about you! You're the new
assistant librarian.

LAURA
That's me.

ELI
I'm pleased to meet you. I hear
you're renting Ned Donnelly's place,
down on Rabbit Hollow Road. Would

you be looking for something to fix the place up? I have a very nice end table that just came in. Clara Bowdin's mother passed away last year, and Clara finally decided to sell off some of the furniture from the house.

LAURA

Oh, no thank you. We're...on a pretty tight budget for a while, until things settle down from the move.

Jonathan has wandered off on his own and is checking out some of the miscellaneous bric-a-brac strewn about the store. Eli glances over at him, as he flips through the pages of an old book.

ELI

If you're interested in old books, young man, there's a whole bunch on the shelves in the back room. Feel free to poke around, if you like.

JONATHAN

Thanks.

ELI

Some are rather delicate, so please be careful.

JONATHAN

I will.

He heads towards the back room, while Eli resumes his discussion with Laura.

ELI

Now, young lady, you just come over here and take a look. Don't worry about how much it costs - Eli Corwin doesn't put people in the poorhouse. It's in need of a little touching up, but I could have it ready in just a few days.

27. INT. ANTIQUE SHOP - BACK ROOM - DAY.

The conversation fades away, as Jonathan enters the back room. There are several rows of bookcases here, filled with rare, hard-cover books. He browses around for a while, until his eye falls on a shelf of occult books. There are some rare ones here - leather-bound grimoires, first editions of books by Crowley and members of the Golden Dawn - along with more common books on Wicca and New Age occultism.

He's been examining these for a few minutes when Eli walks in.

ELI
(chuckling)

I had a feeling I'd find you
in that section. Personally,
those books always give me the
creeps.

JONATHAN
Then why do you have them?

ELI
They sell well enough. That
Budge you're looking at goes for
goes for over a hundred dollars.

He looks as if he finds this a little hard to believe himself.

JONATHAN
There are people in town who
collect occult books?

Eli laughs and shakes his head. While he's speaking, he goes to a cluttered desk and retrieves the ledger he came in for.

ELI
In this town? Well...maybe some
of the kids might be interested -
no offense - but they wouldn't be
able to afford the expensive
ones. No, believe it or not I
actually have a computer, and
I do a pretty good trade online.
There are a handful of collectors

around the world who think
those nasty things are worth
paying a lot of money for.

He shrugs.

ELI

To each his own, I suppose.

Jonathan smiles and puts the book back on the shelf.

28. EXT. SIDEWALK - DAY

Jonathan's mother is beaming as they leave the antique
shop.

LAURA

He is such a sweet old man!
I can't believe how little he
asked for that table.

JONATHAN

Probably because it's cursed,
and kills anyone who owns it.

She cuffs him lightly on the back of the head.

LAURA

No!

JONATHAN

Ow!

LAURA

(patiently)

There is nothing evil about
the end table. He was probably
just being nice, because we're
new in town.

Jonathan yawns and rubs his eyes, and his mother looks at
him with concern.

LAURA

You really should get some sleep,
when we get home.

JONATHAN

Yeah.

LAURA

Did you satisfy your curiosity
about Eli?

Jonathan shrugs.

JONATHAN

I guess I just really wanted
to see what a Corwin who was
still breathing looked like.

29. INT. KELLY HOUSE - JONATHAN'S BEDROOM - DAY

Jonathan is sound asleep in bed, curled up on his side.
There is a quiet knock on the door. After a moment, when
Jonathan doesn't respond, the door opens and David sticks
his head in.

DAVID

(quietly)

Hey! You up yet?

He sees Jonathan still asleep and comes into the room,
closing the door behind him. He sits down on the bed and
reaches out to brush the side of Jonathan's face. Again,
it is an oddly sensual gesture.

Jonathan wakes and looks up at him.

JONATHAN

Hey. What time is it?

DAVID

About ten.

JONATHAN

In the morning?

His friend laughs.

DAVID

Of course, "in the morning."

Jonathan rolls over onto his back and stretches out a bit.

JONATHAN

I went to bed about six last night. I felt like I'd sleep for days.

DAVID

No such luck. You're mother conspired against you and let me in, when I knocked on your front door.

JONATHAN

The bitch.

They both laugh. Then David leans forward, a mischievous gleam in his eye.

DAVID

I stopped by the cemetery on the way over here. Samuel's grave has been dug up.

JONATHAN

I thought it might be.

He looks thoughtful for a moment.

JONATHAN

That means Christoph is next.

DAVID

So, what do we do now?

JONATHAN

Back to the library, I think. I want to find out more about that family.

DAVID

(contemptuously)

Research! Just what I wanted to spend my weekend doing.

He turns away from Jonathan slightly, causing his shirt to ride up a bit. We see a CLOSE UP of something that looks like a tattoo peeking out from under it.

Without thinking, Jonathan reaches out to touch it.

JONATHAN

Is that a tattoo?

David suddenly jumps up from the bed and pulls his shirt back down. Jonathan is instantly embarrassed for trying to touch him.

JONATHAN

I'm sorry.

David looks away uncomfortably for a second, then makes a visible effort to be lighthearted again.

DAVID

Get your ass out of bed.
(Mocking) I just can't wait
to hit those books!

30. INT. LIBRARY - CORWIN ROOM - DAY

Once more, the table is strewn with books. Jonathan is deeply absorbed in one of the thick tomes, while David sits cross-legged on the table with another book in his lap.

JONATHAN

It looks as if Eli is the last
of his line. He's the only living
Corwin in town.

DAVID

So we should strike now, while
we have him at a disadvantage?

Jonathan gives him a sour look.

JONATHAN

He had a daughter - Elspeth - but
she died in Louisiana, almost
fifteen years ago.

DAVID

Yeah, I think he mentioned that
once.

JONATHAN

Eli's the guy who loaned you those
grimoires, isn't he?

DAVID

Yeah.

JONATHAN

Why didn't you tell me that before?

DAVID

Why? What does he have to do with anything?

JONATHAN

He's a Corwin, isn't he?

DAVID

He's a nice old man who sells used furniture.

JONATHAN

You've watched more horror movies than I have. Antiques dealers are always evil. Just like clowns and friendly neighbors who bring you health drinks.

David rolls his eyes and Jonathan pushes the book away wearily.

JONATHAN

He is only 73, though. It's too soon to tell if he'll live to be as old as the ones with that symbol on their headstones.

DAVID

I'm telling you, they were vampires. The townspeople put magick symbols on their headstones to keep them from crawling out of their graves.

The door opens and MRS. HENNIKER, the head librarian, enters, carrying a book.

JONATHAN

Hi, Mrs. Henniker.

She sees David sitting on the table and purses her lips. He jumps down, self-consciously, and she goes back to her business, shelving the book in her hand, then walking out without a word.

Jonathan and David raise their eyebrows at each other, and David deliberately sits on the table again.

DAVID

I think they missed a headstone.

Jonathan ignores him.

JONATHAN

If the town of Dunkirk was living in constant fear of undead Corwins, nobody thought it worth writing about. They appear to have been universally liked and respected. There are streets and buildings named after them. I can't find a single bad thing anybody had to say about them.

David thrusts the book he was reading in front of Jonathan.

DAVID

Take a look at this.

Jonathan looks at the cover of the book, a look of disapproval on his face.

JONATHAN

"Tales of Ghosts and Witchcraft in Old New England?"

DAVID

It's better than that boring stuff you're reading.

Jonathan leans forward to read the passage David is pointing to.

JONATHAN

"In the year 1784, a young woman by the name of Mary Legget, who had been working as a maidservant in the Corwin household, began spreading a rumor around town that Josiah Corwin had repeatedly raped her and had performed acts of witchcraft upon her. She had recently been dismissed from the Corwin household - purportedly for theft -

so few believed her story. A few months later, she took her own life. It was rumored that she had given birth to a child, in secret, but no trace of a baby was ever found."

He sits back and looks thoughtful.

JONATHAN

That was the same year Josiah died of smallpox.

DAVID

What if she was telling the truth? What if he really did rape her, and do some kind of spells on her?

Jonathan considers this for a second, then stands and rubs his head wearily.

JONATHAN

Who knows? We're just speculating, at this point.

DAVID

Here's something else to speculate about: what if she didn't kill herself?

JONATHAN

You think Josiah killed her to shut her up?

DAVID

It's possible.

Jonathan starts pacing, thinking things through.

JONATHAN

If she died just before the smallpox epidemic, there might not have been time to bury her before Winter set in. By Spring, there would have been too many other bodies to deal with. She may have been thrown in the mass grave with the rest.

He stops pacing, an odd expression on his face.

JONATHAN

Died during the epidemic, but not
from smallpox.

31a. EXT. CEMETERY - DUSK

This time the boys have come better prepared for their all-night vigil. They've brought a blanket to lay on, and they're wearing warmer clothing. They also have a thermos of coffee with them.

Once again, they are attempting to use the Ouija board to contact the spirits trapped here, but this time they have a name.

JONATHAN

Speak to us, spirit! (pause)
We are trying to reach the
spirit who contacted us two
nights ago. Are you there?
(pause) Are you the spirit
of Mary Legget?

DAVID

(wearily)

Jonathan, it's been almost an
hour. I don't think it's
going to work tonight.

JONATHAN

Just a little longer.

He raises his voice slightly, attempting to sound commanding.

JONATHAN

Mary Legget! Can you hear us?
(pause) Mary -

31b.

Suddenly, a stream of horrific images floods into his head, of piles of bodies, screaming and writhing in agony at the bottom of a deep pit.

31c.

He cries out and slumps over, his hands trying to block the images from his eyes.

David grips Jonathan's arms in alarm and tries to pull his hands away from his face.

DAVID
Jonathan! What's happening?

JONATHAN
(shakily)
I'm all right. I just...I saw something.

He looks up at David, intensely aware of how closely the boy is leaning over him. But after a moment, David backs away and Jonathan is able to sit up.

JONATHAN
There are definitely a bunch of bodies buried underneath us.
(beat) And they're not happy.

If David is disturbed by this revelation, he gives no sign.

DAVID
Did you see Mary? Or Josiah?

Jonathan shakes his head.

JONATHAN
There were too many of them. I couldn't tell one from the other.

DAVID
Well, we'd better stop for now, anyway. It's getting dark, and we have no idea when our friendly Satanic cult is going to show up.

Jonathan fumbles with the thermos and pours himself a cup of coffee. Then he sits with his knees pulled up to himself protectively, sipping the hot liquid. He is obviously still shaken.

DAVID
Are you okay?

JONATHAN

Yeah. (pause) I've just never had anything like that happen before.

He takes another sip of coffee.

JONATHAN

After my father died, I used to try to contact him, every night. I was obsessed with it. But nothing ever happened. Except that my mother sent me to a therapist, and he told her to take away my Ouija board.

DAVID

How come you still have it, then?

JONATHAN

She knew if she took it away, I'd just get another one. So we talked about it instead. She asked me to stop using it, and I promised I would.

DAVID

Did you stop?

JONATHAN

Yes. Until now.

32a. EXT. CEMETERY - LATER THAT NIGHT

CLOSE UP of a small wooden chest, held high in the air by the two aged hands of the man who led the grave-robbers two nights before. He is chanting again.

MAN

Salve, antiquissime, te salutamus!

The CAMERA PULLS BACK as he lowers the chest to cradle it in front of him. He turns without a word and walks into the forest. His two companions begin the arduous task of filling the grave back in.

32b.

CUT TO the two boys watching from their hiding place. They begin to creep forward, leaving their belongings behind, except for a flashlight David is carrying. The flashlight is currently off. Skirting the edge of the cemetery, in an attempt to avoid being seen by the diggers, they slip quietly into the woods.

33. EXT. FOREST - NIGHT

The two boys follow the man through the forest, having to stop several times to listen for his footsteps and get their bearings, until they come to an ancient house.

34a. EXT. CORWIN HOUSE - NIGHT

The house was built in the 1700s and used to be a farmhouse, but now the forest has surrounded and nearly enveloped it. The windows are boarded up, but light can be seen seeping out between the boards.

The boys hold back as the man approaches the front door. The door is opened by Mrs. Henniker. She is wearing a robe, as well, but the hood is down, so they can see her face. She smiles and steps aside for the man.

34b.

JONATHAN

(hushed)

That's Mrs. Henniker! My mom's boss!

DAVID

Wow. She's smiling, and her face isn't even falling off.

Jonathan rolls his eyes at him. Mrs. Henniker closes the door and David moves forward.

DAVID

Come on!

34c.

They avoid the front of the house, sneaking around until they can get close to one of the boarded up windows in the back.

They peer inside.

34d.

THE BOY'S P.O.V. - Subjective Camera

There appears to be a party going on inside the house. Nearly everybody is dressed in black robes, except for five in red robes, but they are all standing around with wine glasses in hand, chatting amiably. Mr. Allen is among them, laughing at something one of his companions has just said.

JONATHAN

(O.S.)

That's Mr. Allen! I should have known he'd be part of an evil cult.

David recognizes several of the others, and the CAMERA PANS around the room, as he identifies them.

DAVID

(O.S.)

Coach Warren, too. And - Fuck! Police Chief Lewis. That guy over there is Dr. Marshfield.

34e.

CUT TO Jonathan, looking puzzled.

JONATHAN

Why is he in red?

DAVID

I don't know. A few of them are.

JONATHAN

Do you know their names?

DAVID

Uh...Jake Dunlap. Tom Westcott. Bradley Somerset -

JONATHAN

And John Lowry?

David gives him a quick, puzzled look, before peering back in through the wooden slats.

DAVID
I don't see him. (pause) Oh,
yeah. There he is, over in the
far corner.

He turns to Jonathan, curious.

DAVID
How did you know Lowry would
be here?

But Jonathan has been distracted.

JONATHAN
Wait! There's the guy with
Cristoph's head.

34f.

THE BOY'S P.O.V. - Subjective Camera

Mrs. Henniker enters from the mud room, followed by Eli, dressed in elaborate ceremonial robes. On his chest is embroidered the symbol Jonathan discovered on the Corwin headstones. He is carrying the wooden chest.

He raises it above his head as everybody stops talking and turns to face him. Then they bow to him.

ELI
(solemnly)
Come! Let us welcome our esteemed
guest.

He turns and walks out. The others put down their glasses and file out after him, all signs of joviality now gone.

34g.

CUT TO the boys, pulling away from the window.

JONATHAN
Eli Corwin. He's their leader.

35. EXT. FOREST - NIGHT

The boys are walking through the forest, taking a different route than the one they came in from. David is in the lead with the flashlight now and they aren't being particularly quiet.

DAVID

You still haven't told me how you knew John Lowry would be there.

JONATHAN

Because he's one of the six.

DAVID

Six what?

JONATHAN

Don't you know anything about local politics?

DAVID

I know they're boring.

Jonathan sighs.

JONATHAN

Look. John Lowry, Dr. Marshfield, Mrs. Henniker, Jake Dunlap, Bradley Somerset and Tom Westcott are your town Selectmen.

David mulls this over for a minute.

DAVID

So then this cult is running the town!

JONATHAN

There's something else. In the town records for 1784, those same six names are listed as Selectmen. Over two-hundred years, and all six names are still the same!

DAVID

What are you saying? That they really are vampires?

JONATHAN

Vampires?

DAVID

The immortal undead.

JONATHAN

(groaning)

No! Will you get off this vampire thing! What I'm saying is...do you remember the last time there was a local election here?

DAVID

You mean, for Mayor?

JONATHAN

For anything!

DAVID

Not really.

JONATHAN

I'm not sure there ever has been. What if every position of power in this town has been passed down from one generation to the next, keeping the same families in control?

DAVID

With the Corwins running everything.

JONATHAN

I need to get another look at those town records...

DAVID

(sarcastically)

Oh, yay.

JONATHAN

Who does that house belong to?

DAVID

It's the old Corwin farmhouse. Eli owns it now, but nobody's lived in it since World War II. Christoph was killed when Eli was just a kid, and his mother didn't

like living out there by herself, so they moved into town. I remember something in the paper a few years ago, about the historical society wanting to restore it, but Eli wouldn't let them near it.

Jonathan laughs.

JONATHAN

No shit. I'll bet anything he's got a temple or something set up there.

David stops and Jonathan nearly runs into him.

DAVID

Let me guess. You want to go back during the day and poke around.

JONATHAN

Do you think it would be dangerous?

DAVID

I don't know. They don't really have much reason to stake a guard around the place, do they? As far as they're concerned, nobody knows about them.

Jonathan hesitates, torn between wanting to do it and thinking it's foolhardy. He takes a deep breath.

JONATHAN

Christoph was the last Corwin left in the cemetery who had the seal on his headstone. That means they're nearly ready to do...whatever it is they're planning.

DAVID

If he was the last, how do we know they aren't doing this ritual, or whatever it is, right now?

JONATHAN

He was the last with the seal on his headstone, but he isn't the last Corwin high priest in that cemetery.

David pauses, thinking.

DAVID

Josiah.

Jonathan nods.

JONATHAN

He was the first Corwin to live here, and if Mary Legget wasn't crazy, he was practicing magick. If anyone established the cult here, it was him.

DAVID

But they can't have any idea where he is. I mean, that grave must be... maybe fifteen feet deep and twice that across. There are over thirty-five bodies in it.

JONATHAN

That'll slow them down. But if they really know how to use magick, they should be able to divine where he is.

DAVID

Then I guess we don't have any choice. If we want to find out what they're doing, before they do it, we're gonna have to break into that house.

36a. INT. HIGH SCHOOL - HISTORY CLASSROOM - DAY

The CAMERA focuses on Jonathan, who has fallen asleep at his desk, while Mr. Allen drones on indistinctly in the background.

36b.

INSERT brief flashes of an attractive young woman, MARY LEGGET, struggling against two large men, who are holding her down on her bed. A third man is approaching her, holding a cup of something that looks like tea. They are all dressed in 18th-century clothing.

JOSIAH CORWIN, an older man, lifts a baby out of its crib, while Mary screams at him. The sound is oddly muted, as if coming from far away.

MARY

No! Get away from him!

Her SCREAM is interrupted by MR. ALLEN'S VOICE.

36c.

MR. ALLEN

Mr. Kelly!

Jonathan wakes to find Mr. Allen standing over him, an unpleasant expression on his face. Some of the students are snickering.

MR. ALLEN

Am I boring you, Mr. Kelly?
Or perhaps you'd like to go
see the school nurse?

There is more snickering, but David glares at him, and speaks before Jonathan can think of a response.

DAVID

He's fine.

There is another awkward silence between the two, and once again Mr. Allen backs down.

MR. ALLEN

Please try to pay attention,
Mr. Kelly.

He walks away and continues with the lecture.

37. EXT. FOREST - DAY

Once more, David is in the lead as he and Jonathan trudge back through the woods to the Corwin house. There is no path, but David seems to know the way. He is wearing a backpack.

JONATHAN

How do you do that thing with
Mr. Allen?

DAVID

What thing?

JONATHAN

Intimidate him like that.

DAVID

Allen's a prissy little snot.
He probably got picked on
when he was in school, so now
he's taking it out on his
students.

He stops and turns around to face Jonathan.

DAVID

Just stand up to him. I can
make him back down, because he
knows I'm not afraid to kick
his ass.

He resumes walking again.

JONATHAN

I never pictured you as someone
who goes around kicking ass.

DAVID

I used to do a lot of it, when
I was younger. These days, I
don't get into fights very often,
but of course I've got a rep,
now, so people avoid pissing
me off.

While he's talking, he disappears around a stand of
hemlock. Jonathan, scrambling to catch up, hears him
exclaim.

DAVID

Oh, shit! Watch out for the dog.

JONATHAN

What dog -

He comes around the trees and abruptly confronts the
snarling face of a large dog. He jumps, but the dog is not
attacking. It's dead, hanging gutted from an overhead
branch.

JONATHAN

Jesus!

David is standing a few feet in front of him, grimly surveying the landscape.

DAVID

Look.

The forest in front of them looks like a slaughterhouse. Dead animals hang from trees, some skinned, many gutted - dogs, cats, squirrels, raccoons. The air is buzzing with flies and the stench causes Jonathan to put his hand over his nose.

JONATHAN

Oh, my god...

DAVID

Why would they do this?

JONATHAN

(weakly)

Killing things can give you power.

David looks at him, unconvinced.

DAVID

Then the guys who work at slaughterhouses must be really powerful.

JONATHAN

The context makes a difference. It has to be done as a magickal offering.

David shakes his head, surveying the carnage.

DAVID

Come on. This place reeks.

38. EXT. CORWIN HOUSE - DAY

In daylight, the house looks abandoned and a little dilapidated. All of the windows and doors look boarded up, and brush grows right up to the walls of the house.

The boys are hiding behind some bushes, checking for signs of activity.

JONATHAN

What if somebody's in there?

DAVID

We kick their ass.

Jonathan frowns at him.

JONATHAN

Did you bring a weapon, Rambo?

DAVID

I'm not afraid of a bunch of old people.

JONATHAN

Those two with Eli in the cemetery didn't exactly look infirm. They could be Renfields.

David looks at him as if he's insane.

DAVID

Renfields? Guys who eat bugs?

JONATHAN

Henchmen.

DAVID

(exasperated)

Don't be a wuss. Come on.

They approach the house cautiously. Jonathan picks up a large stick he finds on the way, brandishing it like a club.

The door that Mrs. Henniker had opened for Eli the night before is now boarded up. When they speak, it is in hushed tones.

JONATHAN

That door wasn't boarded up last night.

DAVID

These boards don't look new, though...

He pulls on one and discovers that it comes off easily. He pushes it back into place, then pulls it off again and examines the ends in fascination.

DAVID

They're designed to be removable.
It's just for show.

He sets the board aside and quickly removes the others. The door is still held shut with an old padlock, but David reaches calmly into his backpack and pulls out a pair of lock-cutters.

DAVID

I thought we might run into one
or two of these.

JONATHAN

Wait! They'll know someone was
here.

DAVID

They'll know someone was here.
But not who.

He cuts through the lock and opens the door. The mud room beyond is dark and silent. David trades the lock-cutters for a flashlight and enters. Jonathan looks apprehensive, but follows.

39. INT. CORWIN HOUSE - MUD ROOM - DAY

The inside of the house is dark, thanks to the boards on all of the windows. There are two doors leading off to the right and left of the mud room.

The boys open the one on the left first and David's flashlight reveals a small, windowless pantry with empty shelves.

They retreat to the mud room and try the door to the right. This one opens up on a much larger room, which is completely empty.

JONATHAN

This is where they were all gathered last night. (pause) Has Eli been selling off the furniture?

DAVID

I don't know. Maybe.

David uses the flashlight to indicate a staircase leading up to the second floor.

DAVID

You wanna check the upstairs?

JONATHAN

They didn't go upstairs. They went into the mud room.

DAVID

You're the one who thinks evil, Satanic zombies are going to leap out and kill us at any moment. We should at least make sure the place is clear, before we do anything else.

Jonathan doesn't look thrilled by this plan, but nods.

JONATHAN

You first.

DAVID

Fine. It's always the guy in the rear who gets it, anyway.

40. INT. CORWIN HOUSE - PANTRY - DAY

Jonathan and David are back in the pantry, after having been through the rest of the house. David's flashlight beam slides over the empty shelves.

DAVID

I don't know, Jonathan...

JONATHAN

It has to be in here. We've looked everywhere else, and we know they didn't go outside.

DAVID

There's no way all those people
crammed themselves into this little
space. Maybe they stayed out in
the mud room.

Jonathan doesn't answer, but moves into the pantry and
begins stamping on the floor. David looks on
incredulously.

DAVID

Please tell me you aren't looking
for a secret trap door.

In the far corner, the floor responds with a hollow sound,
silencing David's protest.

JONATHAN

Give me the flashlight.

David hands it to him, and he kneels down to examine the
floor.

JONATHAN

These boards slide into the wall.

He puts pressure on one, sliding his hand towards the wall,
and the board slides over, revealing a dark hole. He tries
it on different boards and manages to open a hole about two
and a half feet square. A ladder leads down into darkness.

DAVID

You want me to go first?

Jonathan sets his jaw grimly and lowers himself into the
hole.

41. INT. CORWIN HOUSE - CELLAR - DAY

He finds himself in a damp, earthen cellar, not much bigger
than the pantry above. There are no windows here, either,
and the walls are lined once again with empty, wooden
shelves.

While Jonathan beams the flashlight into the corners, David
climbs down the ladder to join him.

DAVID

Well, this is a big improvement.

JONATHAN

There has to be something more.

DAVID

The floors are dirt, so don't expect to find another trap door.

Jonathan continues sweeping the room with the flashlight beam.

JONATHAN

There are footprints down here, but they're all over the place.

He moves slowly along one wall, examining the shelves. They are wooden, sticking out from the stone wall about ten inches, and attached to wooden partitions. He crouches down a bit and notices something underneath a particular shelf, at about elbow height.

JONATHAN

Here. Hold this.

He hands David the flashlight.

JONATHAN

(pointing)

Shine it here.

David complies and Jonathan examines two metal fasteners on the underside of the shelf, one on each side. He reaches out and grasps one in each hand. There are two faint CLICKS and the entire section of shelves from floor to ceiling jumps back about half an inch.

The boy straightens up and gives the shelves a push. They slide back on a track until they are completely recessed into the wall, then swing to the side, revealing a dark tunnel, sloping downward.

DAVID

Holy shit.

Jonathan takes the flashlight back and heads into the tunnel.

JONATHAN

Come on.

42. INT. CORWIN HOUSE - RITUAL CHAMBER - DAY

The passageway opens into a large, round chamber. The light from the flashlight reveals mysterious patterns painted on the floor and heavy draperies covering the walls. In the center of the room, there is a lectern, in front of what appears to be an altar.

JONATHAN

I think we've found it.

Behind him, he hears the SOUND OF SOMEONE STRIKING A MATCH, and he turns to see David lighting a candle, set in a four-foot, wrought-iron holder. In the increased light, Jonathan can see that there are several candles like this, placed around the outer wall of the chamber.

Jonathan turns back to the center of the room, and can see now that the lectern and altar are in the middle of a large ceremonial circle, with the Corwin seal inscribed within it, painted in white on the stone floor.

He walks into the circle and shines the flashlight on several pedestals, placed at six of the star's seven points and draped with red cloth with the seven-pointed star emblazoned on them. Five of the pedestals are topped with the decaying heads of Corwin ancestors.

JONATHAN

The heads.

His light falls on the one remaining empty pedestals.

JONATHAN

I was right. There's still one missing.

David doesn't respond, but lights another of the candles.

Jonathan walks to the altar and examines it. It is a large block of stone, large enough for a man to lay on, with brownish stains on the top and streaked down the sides. Jonathan blanches at the sight of it, but turns his attention to the lectern.

There is a book there, bound in leather. He opens it and sees that the pages are hand-written in an archaic script on vellum, with elaborate occult illustrations.

JONATHAN

These pages are vellum...

DAVID

(O.S.)

Vellum?

JONATHAN

Cured lambskin. (to himself) At least, I hope it's lambskin.

He starts flipping through the pages, quickly but systematically.

JONATHAN

This stuff is really twisted, even for me.

DAVID

(O.S.)

What do you mean?

JONATHAN

It's all blood sacrifice. Dogs, cats, goats, chickens...

He fades off as he keeps flipping through the pages. Eventually, he gets to the end of the book.

JONATHAN

It's not here.

DAVID

(O.S.)

What's not there?

Dissatisfied, Jonathan goes back through the book, flipping pages at random.

JONATHAN

The ritual. There's nothing in here that involves collecting heads.

DAVID
(O.S.)
No, there wouldn't be.

Puzzled, Jonathan shuts the book and turns around. He is unnerved to see that David has removed his shirt.

JONATHAN
What are you doing?

The CAMERA PANS UP DAVID'S BODY, revealing intricate patterns of scars - occult symbols that have been carved or burned into his flesh.

DAVID
You've come as far as you can, on your own. It's time I told you the truth.

Jonathan is starting to get alarmed.

JONATHAN
What truth?

INSERT BRIEF CLOSE UP of David's scars.

JONATHAN
What happened to you?

David turns slowly to let him see the scars on his back, as well. He raises his arms in a dramatic gesture that includes the entire ritual chamber.

DAVID
They happened to me.

JONATHAN
You already knew about Eli and his coven.

DAVID
Jonathan -

Jonathan is beginning to panic, only half-hearing what David is saying.

JONATHAN

You knew exactly where this chamber was.

He begins to edge closer to the passageway, although David is still blocking his exit. David begins to advance towards him.

DAVID

I needed you to see -

JONATHAN

I don't want to see anything!
Jonathan makes a break for it, bolting past David into the passageway. David calls after him, but doesn't follow.

DAVID

Jonathan!

43. INT. CORWIN HOUSE - CELLAR - DAY

Jonathan runs out of the passageway, still carrying the flashlight, and clambers up the ladder, convinced that David is hot on his heels.

44. EXT. CORWIN HOUSE - DAY

The front door bursts open and Jonathan rushes out. He doesn't stop for a split second to see if he is being followed, but just runs away from the house as fast as he can.

45. EXT. FOREST - DAY

SEVERAL SHOTS of Jonathan running through the trees. Eventually, he runs out of breath and stops, panting.

JONATHAN'S P.O.V. looking around in all directions, as he realizes he doesn't know the way back to town.

JONATHAN

(under his breath)

Oh, shit.

He picks a direction and begins running again, but soon stops.

JONATHAN'S P.O.V. as he looks around more frantically this time. He is completely lost.

He steadies himself with his hands on his knees as he tries to catch his breath.

JONATHAN
This isn't happening.

JONATHAN'S P.O.V. as he moves slowly forward, searching for some hint of a path.

He stops and closes his eyes. The CAMERA begins panning around him as he begins to chant quietly.

JONATHAN
Anubis, guide of the Underworld,
show me the path to safety. Anubis,
guide of the Underworld, show me
the path to safety. Anubis,
guide of the Underworld, show me
the path to safety!

CUT TO:

CLOSE UP of Jonathan's face. He gasps as if startled and opens his eyes.

CUT TO:

CLOSE UP of a small dog, sitting in front of him, looking up at him curiously.

Jonathan stares at the dog in bewilderment.

WOMAN
(O.S.)
Annie!

The dog darts away. Jonathan watches her run to a WOMAN walking along a path he hadn't seen before. The woman looks at him with concern.

WOMAN
Are you all right?

He nods.

JONATHAN
I'm fine. Thanks.

46. INT. KELLY HOUSE - FRONT HALL - NIGHT

The PHONE RINGS and Jonathan's mother comes out of the living room to answer it.

LAURA

Hello? (pause) Oh, hi, David!

47a. INT. KELLY HOUSE - JONATHAN'S BEDROOM - NIGHT

The lights are off and Jonathan is laying fully clothed on his bed, staring up at the ceiling. He can hear his mother's voice coming from the downstairs hall.

LAURA

(O.S.)

No, I'm sorry. He went to bed early tonight. He wasn't feeling well. (pause) Sure, I'll tell him. (pause) You too. Have a nice night.

Jonathan continues to stare up at the ceiling, looking troubled. The CAMERA pulls up away from him.

47b.

The CAMERA is looking down on the North part of the cemetery. It begins to fall towards the ground, targeting a specific spot. The faint sounds of SCREAMS are heard, growing louder as the CAMERA descends.

Suddenly, we break through the ground between a couple juniper bushes and plummet into the midst of a pile of writhing corpses. The SCREAMING grows unbearably loud.

We hear a LOUD CRACK.

47c.

Jonathan opens his eyes, gasping, and looking terrified.

There is another CRACK, fainter this time, as if someone is throwing a PEBBLE AGAINST THE WINDOW.

48. EXT. KELLY HOUSE - BACKYARD - NIGHT

Jonathan pokes his head out the window to find David standing in the shadows with a handful of pebbles.

JONATHAN
 (keeping his voice down)
 What the fuck do you want?

DAVID
 I want to talk to you.

JONATHAN
 Get the fuck away from here!
 You're going to wake up my mother.

DAVID
 I'm not leaving, 'til you come
 down.

Jonathan glares at him, considering the best course of action. Then he disappears inside.

49. EXT. KELLY HOUSE - BACKYARD - A FEW MINUTES LATER

Jonathan comes out of the back door, wearing his jacket. He looks angry and wary.

JONATHAN
 (curtly)
 Over here.

He leads the way to a fairly secluded spot in the backyard, although it's still within sight of the house.

JONATHAN
 All right. What do you want?

DAVID
 I want you to understand.

JONATHAN
 I understand. You're part of the
 coven, and you were grooming me
 for the next sacrifice.

DAVID
 No! I'm not part of the coven.
 And I would never hurt you,
 Jonathan. I just...I needed
 your help.

JONATHAN

So you lied to me and put me through a lot of trouble to dig up information you already knew.

DAVID

Jonathan, if I had just told you flat out that the sweet, old antique shop owner was running a Satanic coven in town -

He pulls up his shirt to reveal the scars on his stomach.

DAVID

That they were doing this to me...you would have thought I was crazy.

Jonathan doesn't answer.

DAVID

Admit it. You would've thought I was cutting myself up and... coming up with paranoid fantasies to justify it.

Jonathan looks at him for a long time. When he answers, his tone is less harsh.

JONATHAN

It's time you told me exactly what's going on.

50. EXT. KELLY HOUSE - BACKYARD - LATER

The boys are walking while they talk. Jonathan has relaxed and is now listening intently to David's story.

DAVID

My mother was Eli's daughter. Maybe she could have even taken his place one day as grandmaster of the coven - I think he was preparing her for it. But he's a sick fuck. Some of her 'training' involved being tied down during the rituals, so he could rape her.

He pauses and the light suddenly dawns in Jonathan's eyes.

JONATHAN

He's you're father.

David clearly doesn't want to acknowledge this, so he continues with his story.

DAVID

She ran away, down to Louisiana.
I guess she thought he'd never
find her there. After I was born,
she legally changed our name to
Ross. We lived down there for about
three years. (pause) Then he
killed her.

JONATHAN

How?

DAVID

A car accident.

JONATHAN

But you don't think it was an
accident.

David shakes his head, a stubborn set to his jaw.

DAVID

She left me standing in a
supermarket parking lot, next to
a cart full of groceries. Then she
got in the car, pulled out across
three lanes of traffic and went
head first into a semi.

Jonathan doesn't have a response for that.

DAVID

He can make you see things,
Jonathan. Things that aren't
really there.

JONATHAN

How did you end up back here?

DAVID

He showed up the day of the funeral.
I don't know how he did it - I
mean, my name was different from
his, and everything - but somehow
he got custody of me. He brought
me back here and then...

He trails off, but Jonathan presses him.

JONATHAN

What did he do to you, David?

David has a faraway look in his eyes.

DAVID

The same thing he did to his
daughter.

INSERT silent images of a young boy, strapped to the stone
altar in the ceremonial chamber, screaming as Eli cuts
occult symbols into his flesh.

DAVID

And worse.

JONATHAN

Why would he cut and burn you
like that?

DAVID

You said yourself, killing things
can give you power. Well, so can
torturing them.

JONATHAN

And you've been keeping the scars
hidden. That's why you don't go
to gym. So you won't have to take
your clothes off in front of anyone.

DAVID

That was arranged by Dr. Marshfield.

JONATHAN

You think Eli will kill you, if you
try to leave?

DAVID
I know he will.

He stops walking and takes a deep breath.

DAVID
Look, Jonathan, there's something
I haven't told you about yet.

JONATHAN
What?

David reaches into his pocket and pulls out some folded pieces of paper.

DAVID
I knew you wouldn't find the
ritual you were looking for in
the coven's Book of Shadows.
The grandmasters have a special
book, passed down through the
generations. Nobody but a
grandmaster is ever allowed to
read from it.

Jonathan looks at the pages in David's hand.

JONATHAN
But you have.

DAVID
I suspected weeks ago that he was
planning something. Something big.
So I broke into his study. I
found the ritual and copied it.

51. INT. KELLY HOUSE - JONATHAN'S BEDROOM - NIGHT

Jonathan is sitting at his desk, reading the hand-scribbled notes David gave him. David is sitting on the bed, waiting for him.

JONATHAN
He intends to kill you.

DAVID
The first human sacrifice in
Dunkirk in over a century.

Jonathan stands up and begins pacing.

JONATHAN

There are still some things
that don't add up. This isn't
some ancient ritual, handed
down through the generations.
None of the past grandmasters
went around digging up their
predecessors, or they wouldn't
be there for Eli to dig up
now.

DAVID

He wrote the ritual himself.
He's trying to tap into their
power; absorb it.

JONATHAN

And extend his life.

DAVID

By taking mine.

Jonathan sits beside him, wanting to offer comfort, but not really knowing how.

JONATHAN

What are you going to do?

DAVID

You saw for yourself - he only
has five heads. He needs six.

JONATHAN

Why? He made the ritual up.
There's no reason he can't
rewrite it for five heads, if
he wants to.

DAVID

You know how magick works,
Jonathan.

He gets up and goes to the papers on the desk, flipping through them as he's talking.

DAVID

In order for this ritual to work, everything has to line up perfectly. All the symbols have to click into place. If he changes the symbolism, everything will start to unravel.

He holds up one of the pages with the Corwin seal sketched on it.

DAVID

The entire ritual is centered around this.

JONATHAN

The Corwin family seal.

DAVID

It has seven points. (pointing)
There has to be a head at each of these points.

He indicates the bottommost point.

DAVID

Then Eli has to stand here.
It won't work with five heads.

JONATHAN

So you need to stop him from digging up Josiah.

David stretches out on the bed beside him, propping himself up on his elbow. Jonathan notices that his shirt has ridden up, exposing the scars on his stomach. Jonathan's hand is inches away.

DAVID

He's already being stopped.
Even if he digs up that entire mass grave, he won't be able to tell which body is Josiah's.
Do you know why?

JONATHAN

Mary Legget.

DAVID
She's blocking all Corwins from
finding that body. Including
me.

JONATHAN
Because Josiah murdered her.

David shakes his head.

DAVID
No. Because he sacrificed her
child.

INSERT a brief, silent flash of a baby lying on the altar,
followed by a WORM'S EYE shot of Josiah Corwin, raising a
sacrificial knife.

JONATHAN
Then why doesn't Eli have one
of the other members of the coven
find Josiah's body?

David laughs contemptuously.

DAVID
They're just parasites. Not one
of them has any real power.

Almost unconsciously, Jonathan has reached out with his
fingers and begun lightly tracing a line of scar-tissue on
David's stomach. David makes no move to stop him, this
time. They both seem mesmerized by the gesture for a long
moment, until David looks up to meet his gaze.

DAVID
(quietly)
But you do, Jonathan.

Jonathan suddenly pulls back, looking at him warily.

JONATHAN
So you decided to recruit me?
So I could help you dig up your
missing ancestor?

DAVID
(patiently)
It doesn't mean I don't like
you for other reasons. But the

only way to stop the ritual
is to find Josiah's head first,
and destroy it.

Jonathan stands.

JONATHAN

Why not just leave it where
it is, where Eli can't get to it?

DAVID

How long do you think Mary can
hold him off? She had some natural
magickal ability, but no real
training. Her hatred of the Corwins
has made her strong, but he'll find
a way to get past her. It's just
a matter of time.

He stands and moves close to Jonathan, reaching out to grip
him lightly by the upper arms.

DAVID

I need you, Jonathan. I have
to get Josiah before Eli does,
and you're the only one who can
find the body.

Unable to meet his gaze, Jonathan looks at David's hand
resting on his arm for a long moment.

JONATHAN

I already know where it is.

52. EXT. CEMETERY - NIGHT

The boys are walking around the North part of the cemetery,
carrying shovels. Jonathan is leading this time, scanning
the ground with the flashlight.

JONATHAN

It was between a couple juniper
bushes. (pause) There! That's
it.

DAVID

Are you sure?

Jonathan looks around again to be certain.

JONATHAN

Positive.

David raises his shovel to plunge it into the earth, but Jonathan holds up his hand.

JONATHAN

Wait!

David stops and gives him a questioning look.

JONATHAN

Maybe it isn't such a good idea for you to help me with the digging.

DAVID

(smirking)

Afraid Mary might strike me dead? She may have kept me from finding Josiah, but she's not gonna keep me from digging him up.

CLOSE UP of David's shovel as he pushes it into the ground.

53. EXT. CEMETERY - DAWN

They've managed to dig a hole a few feet deep. Both boys are panting and dripping with sweat.

David looks up at the lightening sky.

DAVID

Is your Mom gonna freak out if you're not in your bedroom this morning?

JONATHAN

She leaves for work before I get up. I'm hoping she won't notice I'm gone.

David nods, then stamps his shovel into the ground to lift out another clod of dirt.

DAVID

I wonder if we'll run into that missing grave marker.

JONATHAN

No.

He looks around, searching, then points to a spot about ten feet away.

JONATHAN

I think it's somewhere over in that area.

When he turns back to David, he finds the other boy grinning at him.

JONATHAN

What?

DAVID

You're so weird.

JONATHAN

I'm not the one who's family does human sacrifice.

David laughs and Jonathan goes back to digging.

54. EXT. CEMETERY - LATE AFTERNOON

The boys are laying stretched out on the grass beside the hole, which is now about ten feet deep. They've tied a rope to a nearby tree, in order to climb in and out.

David sits up wearily.

DAVID

Come on. Break time's over.

JONATHAN

You know, the prospect of letting Eli kill you is starting to seem more appealing...

David takes this with his usual good humor.

DAVID

Fuck you.

JONATHAN

I don't have the energy.

David lowers himself down into the hole and picks up his shovel.

DAVID
Get off your ass and help me!

Jonathan rouses himself and approaches the hole. As David wrenches up a large clod of earth with his shovel, it breaks apart, revealing a skeletal hand, still attached to a desiccated arm, jutting up out of the ground.

DAVID
Jonathan!

Jonathan climbs down to examine the hand.

JONATHAN
That's not him. We have to get past a few other bodies first.

55. EXT. CEMETERY - SUNSET

CLOSE-UP of Josiah Corwin's dirt-encrusted skull, resting in David's outstretched hand. The sun is dropping in the sky, illuminating the scene with golden hues and casting long shadows.

DAVID
(O.S.)
So you're the great Josiah Corwin.

CUT TO:

MEDIUM SHOT of the two boys examining their find.

DAVID
I always pictured you taller...

JONATHAN
What are you going to do with it?

David places the skull on a flat rock and smashes it with his shovel. Then he throws the fragments back into the pit.

JONATHAN
Should we fill it back in?

DAVID

I don't have the strength for that. We can do it tomorrow.

JONATHAN

Don't you think we should at least cover the bodies back up?

DAVID

All right, but lets just toss in enough to cover them, for now.

JONATHAN

And then I can figure out how I'm going to explain to Mom where the fuck I've been all day.

56. INT. JONATHAN'S HOUSE - KITCHEN - NIGHT

Jonathan and his mother are eating in the dining room. Jonathan is barely touching the food on his plate, while his mother is eating and reading a book at the same time.

JONATHAN

Can I ride in with you tomorrow?

LAURA

To the library? What about school?

JONATHAN

I can walk to school from there. I just need to check a few things in the Corwin room first.

Laura looks uncomfortable.

LAURA

I've been meaning to talk to you about that. Mrs. Henniker doesn't want you in there for a while.

Jonathan looks as if he's been struck.

JONATHAN

Why not?

LAURA

I don't think it's you,
specifically. She doesn't trust
David. I guess he has kind
of a reputation around town
for...getting into trouble.

JONATHAN

That old bitch!

LAURA

(sternly)

Hey! Did I raise you to talk
like that?

Jonathan toys with his food and doesn't answer, fuming.

LAURA

I know she's not exactly warm
and friendly, but she's been
going through a very rough time
lately. The four-year-old who
disappeared? Did you hear about
that?

JONATHAN

Yeah.

LAURA

Well, he was her grandson. The
kid just vanished from his mother's
back yard, while he was out playing
one day.

Jonathan stops playing with his food, and we can see the
gears starting to turn in his head.

JONATHAN

From his mother's back yard?
Not his parent's back yard?

LAURA

What do you mean?

JONATHAN

Is Bobby Henniker's mother married?

Laura thinks about this for a minute.

LAURA

Well, now that you mention it,
I've never heard anything about
Bobby's father. Everyone talks
as if it was just Bobby and his
mother. I don't really know.
Mrs. Henniker doesn't talk about
it herself - I've just been
hearing gossip from the locals.

Jonathan doesn't respond, lost in thought.

LAURA

(tentatively)

Jonathan...has David been asking
you to do anything that...you
don't feel comfortable with?

JONATHAN

(curtly)

Like give him a blow-job?

In a bizarre way, he has just come out to her. She raises
her eyebrows, understanding, but not feeling the time is
right to discuss it.

LAURA

(slowly)

I assume you can make up your
own mind about sex. I meant,
has he been asking you to do
things that can get you in trouble
with the law?

JONATHAN

No. David already told me he
was in trouble, when he was
younger. That doesn't mean he's
a trouble-maker now.

Laura ponders this.

LAURA

I'm not going to tell you to
stay away from him. But please
be careful.

57. INT. HIGH SCHOOL - HISTORY CLASSROOM - DAY

While Mr. Allen drones on, Jonathan keeps glancing over at David's desk, concerned because it is empty.

58. INT. KELLY HOUSE - JONATHAN'S BEDROOM - DAY

Jonathan is examining David's notes about the ritual when the DOORBELL RINGS downstairs. We hear his mother answering the door.

LAURA

(O.S.)

Oh, hello, Eli! How are you doing?

ELI

(O.S.)

I'm doing well. How are you?

LAURA

(O.S.)

Good! Please, come in.

Jonathan's curiosity gets the better of him and he leaves his bedroom, moving quietly to the top of the stairs.

59. INT. KELLY HOUSE - STAIRWELL - DAY

Jonathan looks down at his mother and Eli, trying to observe without being seen.

Eli is bringing the antique coffee table inside with him.

ELI

Your table is finished, so I thought I'd stop by to deliver it in person. I hope you don't mind.

LAURA

(thrilled)

Oh, no! Not at all! That's very nice of you.

ELI

It was no trouble.

He hesitates, then looks directly up at Jonathan and nods.

ELI

Good afternoon, Jonathan.

Jonathan is too unnerved to answer immediately, but his mother looks up and sees him.

LAURA

Jonathan, why don't you come down and take this from Eli?

60. INT. KELLY HOUSE - FRONT HALL - DAY

Jonathan heads down the stairs, and his mother turns back to the old man.

LAURA

Could I get you some coffee?
Or tea?

ELI

Tea would be nice.

LAURA

I'll be right back. Jonathan,
please show Eli into the living
room.

She disappears into the kitchen, while Jonathan takes the small table from him.

JONATHAN

This way. (awkwardly) Please.

61. INT. KELLY HOUSE - LIVING ROOM - DAY

Jonathan puts the table down in a corner, then notices that the couch is covered with his mother's books. He scoops them up to make a place for Eli.

ELI

Thank you.

He sits down, smiling at the boy.

JONATHAN

I noticed David wasn't in school today.

ELI
(chuckling)

No. He wasn't feeling well this morning. It isn't healthy for young boys to be staying out all hours, getting into mischief.

He laughs.

ELI
But maybe I'm just a stuffy old man, hmm? At your age, everything must seem like an adventure. (pause) Speaking of which...on David's latest little adventure, he seems to have misplaced something. Something which, well...doesn't really belong to him - a family heirloom, of sorts. You don't happen to know where it is, do you?

He looks pointedly at Jonathan, who is beginning to squirm a bit under his gaze.

JONATHAN
No, I don't think so.

ELI
Well, perhaps you could... keep an eye out for it. I would even be willing to offer a small reward for its safe return - say one-hundred dollars?

Jonathan is struggling to keep his face blank.

JONATHAN
I'll keep an eye out for it.

ELI
Please do. I'm probably just getting superstitious, in my old age, but things like this always strike me as bad omens. As if something awful might

happen, if it doesn't turn up
soon.

Suddenly, the boy is bombarded by images of David, tied to
a table, cut and bleeding.

DAVID
(screaming)
Jonathan!

Jonathan's eyes roll back into his head and he collapses.

FADE TO BLACK.

62. INT. KELLY HOUSE - LIVING ROOM - DAY

Jonathan wakes to find the good-natured DR. MARSHFIELD
leaning over him. LAURA is hovering worriedly in the
background.

DR. MARSHFIELD
Hello, Jonathan.

Jonathan moves to sit up and Dr. Marshfield helps him.

DR. MARSHFIELD
You're okay. You just fainted.

Jonathan looks around nervously.

JONATHAN
Where's Eli?

LAURA
He's gone home. He shouted to
me, when you passed out. Luckily,
he knew Dr. Marshfield's number
and the doctor was able to come
over on short notice.

DR. MARSHFIELD
It was no trouble. (to Jonathan)
How are you feeling, Jonathan?
Are you dizzy? Any headache or
nausea?

JONATHAN
I'm just a little tired.

The doctor shines a penlight in each of Jonathan's eyes.

DR. MARSHFIELD

There does seem to be a mild flu going around. Eli's grandson, David, hasn't been feeling well, either.

LAURA

David? I had no idea he was Eli's grandson. Jonathan's been hanging around with him a lot, lately.

DR. MARSHFIELD

That might explain it, then.

She begins gathering up her things.

DR. MARSHFIELD

(to Jonathan)

You should probably stay in bed for the rest of the day. I know it's a cliché, but drink a lot of fluids - it'll help.

She takes out a bottle of medication, plunges a syringe into it and withdraws some of the liquid. Jonathan eyes the syringe warily.

JONATHAN

I don't think I need that.

Dr. Marshfield smiles at him and opens up a sealed alcohol wipe.

DR. MARSHFIELD

There's nothing to be afraid of, Jonathan. This will just help you sleep for a while.

LAURA

He hasn't been sleeping very well, the past few days. That's probably what brought this on...

JONATHAN

I'm fine.

The doctor grabs a hold of his arm, but Jonathan tries to pull free.

LAURA
(surprised)
Jonathan! You've never had a
problem with shots before.

Jonathan looks at her, frustrated that he can't explain, and Dr. Marshfield takes advantage of the distraction to give him the injection. Jonathan flinches.

DR. MARSHFIELD
There. It's all over. Now just
lie back and relax.

She stands up and hands her calling card to LAURA.

DR. MARSHFIELD
I'm sure he'll be fine, but here's
my card, in case you need to
contact me. Don't hesitate to
call, if he starts showing any
other signs of illness.

LAURA
Thanks, Dr. Marshfield.

Their conversation fades into the background as Laura escorts her to the door. Jonathan watches them leave the room.

LAURA
How much do I owe you?

DR. MARSHFIELD
Don't worry about it. The first
one's on the house.

LAURA
That's very nice of you.

Jonathan's gaze drifts from the doorway to a chair across the room from him, the drug starting to make him fuzzy. Suddenly, he freezes.

Eli is sitting there, smiling at him, as if he's just stopped by for tea.

CLOSE-UP of Jonathan's face as he gasps.

CUT back to the chair. It is empty.

His mother comes back into the room and approaches him.

LAURA

How are you feeling now?

JONATHAN

(sleepily)

Okay.

LAURA

Do you think you'll be all right on your own for a few hours? I promised Mrs. Henniker I'd help with inventory tonight. I hate to leave you here like this...

JONATHAN

I'm fine.

She smiles and ruffles his hair.

LAURA

I'll probably be back before you even wake up.

63. EXT. KELLY HOUSE - EVENING

Storm clouds have darkened the sky, and it has begun to rain heavily.

64. INT. KELLY HOUSE - LIVING ROOM - EVENING

Jonathan wakes to a completely dark house. He is still on the living room couch. He sits up, feeling groggy, and calls out.

JONATHAN

Mom?

He stands and we hear the SOUND OF A CAR PULLING INTO THE DRIVEWAY. The flashing blue lights of a police cruiser shine through the window behind him, causing his shadow to flicker against the far wall of the room.

He turns towards the window, an expression of fear on his face.

65. EXT. KELLY HOUSE - EVENING

A large man, dressed as a POLICE OFFICER, walks up the front walk. We can hear the SOUND of his KEYS jingling faintly, as he climbs the front steps and approaches the door.

The door opens before he reaches it, and Jonathan confronts him. The cop is still mostly in shadow.

POLICE OFFICER #1
Are you Jonathan?

JONATHAN
(nervously)
Yes.

POLICE OFFICER #1
I'm sorry, son. You're mother's
been in an accident.

Jonathan is too shocked to think of a coherent response.

JONATHAN
What?

POLICE OFFICER #1
We're here to take you to the
hospital in Everett -

JONATHAN
(interrupting)
She's not dead.

POLICE OFFICER #1
No, but she's hurt pretty bad.
Why don't you get your coat,
and we'll take you over there.

Jonathan retrieves his coat from the hall closet, dazed and still sluggish from the injection. Then he allows the officer to take him by the arm and escort him to the car.

Along the way, Jonathan hears the KEYS JINGLING and glances down at the officer's belt. It's starting to get through to him that the officer might not be telling him the truth.

When they reach the car, Jonathan tries to turn back.

JONATHAN
I forgot to lock the door.

POLICE OFFICER #1
It's fine.

He opens the cruiser door and shoves Jonathan inside, then slams the door behind him.

66. INT. POLICE CRUISER - BACK SEAT - EVENING

Eli is sitting in the back of the car, waiting for him. The driver is separated from them by a Plexiglas partition.

ELI
Good evening, Jonathan.

Jonathan reaches for the door handle, but there isn't one. He struggles not to panic, as the first officer gets into the front seat, and they begin driving.

JONATHAN
(shakily)
It was a lie. My mother hasn't been in an accident.

ELI
(coldly)
Hasn't she?

Their eyes lock for a moment, and a look of terror comes across Jonathan's face.

ELI
I don't play games, Jonathan. Your mother is in the intensive care unit at Everett Memorial. (beat) They don't know if she'll last the night.

JONATHAN
You did it.

ELI
As I'm sure my grandson has told you -

JONATHAN

He's your son.

The two officers up front exchange a glance, then quickly turn their attention back to the road.

ELI

(deliberately)

He's the son of my daughter, which makes him my grandson. (pause) Don't try to go head to head with me, Jonathan. You have no idea what you're up against.

His voice softens a bit.

ELI

Now...you're a very smart boy, and I respect that. I'm also quite certain that David put you up to this. Therefore, I am prepared to give you one final chance.

He checks his pocket watch.

ELI

You have one hour to bring that skull to me at Corwin House. Don't pretend you don't know where it is - I know you've been there. If you do as I say, your mother may recover. If you do not...she will die.

Jonathan is so close to losing it, that he is barely able to speak.

JONATHAN

What about David?

ELI

I will deal with David as I see fit.

He raps on the Plexiglas with his cane and the driver pulls the car over on the side of the road.

ELI

You may go.

The first officer gets out of the car and opens Jonathan's door for him.

67. EXT. STREET - EVENING

The boy gets out in the pouring rain and the car pulls away. They've left him on a side street, near a pay phone.

Jonathan rushes to the phone and frantically searches through the phone book. He finds the number he's looking for and dials.

RECEPTIONIST #1

(on phone)

Everett Memorial Hospital. How may I direct your call?

JONATHAN

I need to know if someone was brought into the emergency room tonight.

RECEPTIONIST #1

Hold please.

There is a brief pause, then RECEPTIONIST #2 comes on the line.

RECEPTIONIST #2

E.R. How can I help you?

JONATHAN

My name's Jonathan Kelly. I'm trying to find out if my mother was brought in there tonight.

RECEPTIONIST #2

I'm really not supposed to give out information without seeing proof of your identity.

JONATHAN

(getting hysterical)

She's my mother! You have to tell me!

RECEPTIONIST #2
Well...what's her first name?

JONATHAN
Laura.

RECEPTIONIST #2
Just a moment. (pause) She's been
taken to surgery, Jonathan.

Jonathan is shaking badly.

JONATHAN
Is she...how bad is it?

68a. EXT. CEMETERY - NIGHT

Jonathan runs into the North part of the cemetery, where the hole he and David dug yesterday still lies uncovered. There are a couple inches of rainwater in it, now.

Jonathan climbs down and searches frantically in the water for the remains of Josiah's skull, but only finds a few fragments. Despairing, he sinks down to a sitting position in the muck, no longer able to think or function.

68b.

Jonathan is still sitting in the same position, but he is in a grassy field, bathed in sunlight. MARY LEGGET, looking young and beautiful, is behind him, holding him tenderly. When she speaks, her voice is ethereal.

MARY
There is a way out, Jonathan.
For both of us.

68c.

Jonathan sitting in the rain. He blinks and looks up.

Something embedded in the dirt wall before him catches his eye. As the water runs down, the dirt erodes away and exposes something white.

He gets up and begins digging at the object with his hands.

It is a human skull, ancient, but in perfect condition.

69. INT. CORWIN HOUSE - MUD ROOM - NIGHT

Mrs. Henniker, dressed in a black robe, opens the door to reveal Jonathan, standing in the storm. He is soaking wet and glaring at her. He has something tucked inside his jacket.

MRS. HENNIKER

(grimly)

He's waiting for you in the ritual chamber. I gather you know the way.

70. INT. CORWIN HOUSE - RITUAL CHAMBER - NIGHT

The CAMERA FOLLOWS JONATHAN out of the passageway into the ritual chamber, which is now brightly lit with torches. The heads have been placed on pedestals at each point of the Corwin seal. One is still empty.

Eli is waiting for him, dressed in his ceremonial robes. The other members of the coven are standing around the circle.

ELI

(jovially)

Ah, Jonathan! So good of you to come! I believe you've already met my apprentice?

He steps aside and the CAMERA ZOOMS PAST HIM to reveal David, dressed in ceremonial robes, smiling calmly.

DAVID

Hello, Jonathan.

Jonathan is too shocked to respond, but he sets his jaw stubbornly and diverts his attention from David back to Eli.

ELI

I believe you have something for me?

He holds his hand out. Jonathan hesitates, glancing involuntarily at David for a second, then draws the skull out from under his jacket and hands it to Eli.

Eli takes it gleefully, but after examining it a moment, his expression grows dark. Jonathan has a moment of panic, thinking his ruse has been discovered.

ELI
I don't believe it! That bitch is
still blocking me!

Eli takes the skull over to David.

ELI
You're the one who dug it up.
Can you identify it?

David pretends to examine it closely. He looks up and locks eyes with Jonathan.

DAVID
This is it.

ELI
(insistently)
You're sure.

DAVID
Yes.

He hands it back to his grandfather, who is practically cackling with glee, now. He holds the skull up, so the members of the coven can see it.

ELI
Salve, antiquissime, te
salutamus!

COVEN MEMBERS
(chanting)
Salve, antiquissime, te
salutamus!

Eli places the skull reverently on the remaining pedestal, while the members of the coven take up their places around the circle.

Eli turns back to Jonathan and smiles.

ELI
Ah, yes. The guest of honor.
David?

David draws a knife from the folds of his robes and approaches Jonathan. Jonathan's eyes grow wide and he tries to back away, but he is seized from behind by the two police officers from the cruiser.

The officers pull his jacket off. They try to pull his shirt off, as well, but David holds up his hand.

DAVID

Wait.

He grips the collar of the boy's T-shirt and slices it, then tears the shirt open in the front. He slides his hand down Jonathan's chest, almost tenderly, but Jonathan just glares at him.

DAVID

I thought you'd like it, if I undressed you, Jonathan.

ELI

(with exaggerated
patience)

David, can we get on with this,
please?

David looks annoyed, but moves more quickly, as he pulls Jonathan's shoes, socks and pants off.

ELI

I've never understood why
he loves toying with things
before he kills them. You
should see his little...gallery
of the macabre out there in the
forest.

David takes Jonathan's hand and kisses it tenderly on the palm. Then suddenly, he slices across it with his knife, causing Jonathan to cry out.

Mrs. Henniker steps forward, holding a bowl. David forces Jonathan's hand over the bowl, allowing some of the boy's blood to drip into it.

The coven members begin CHANTING QUIETLY IN LATIN.

When the bowl is removed, the officers lift Jonathan up and carry him struggling to the stone altar. They lay him down on it and hold him, while David fastens his ankles and wrists to the metal rings with leather straps.

JONATHAN
(to David)

You were never going to be sacrificed, were you?

DAVID

I was.

ELI

Yes. I had intended for it to be David. The ritual needs the blood of someone with power, and David is very powerful. He is also becoming uncontrollable.

David smirks at him, but Eli ignores it.

ELI

But then he found out about it and became difficult. I agreed to spare him, on the condition that he find a suitable replacement.

DAVID

Then you came along, Jonathan. I could sense it the moment I saw you. So much power. Someday, you could be...incredible.

ELI

If you were still alive, that is.

JONATHAN

You've already got my blood! You don't need to kill me!

Eli chuckles in a grandfatherly way.

ELI

Oh, no. We'll need much more than those few drops, before we're through.

He turns to the members of the circle and holds up his staff. Then he begins to chant as Mrs. Henniker and another coven member, carrying a bottle of red wine, come to kneel before him.

ELI

Salve, magne domine Lucifer,
te salutamus! Nos adiuvere atque
nostros investigationem succurrere
et finem subvenire te rogamus.

The coven member with the wine begins pouring it into the bowl.

COVEN MEMBERS

Salve, magne domine Lucifer,
te salutamus!

David begins drawing his knife lightly across Jonathan's bare chest, as if he were caressing him.

JONATHAN

Don't do this, David.

DAVID

Don't be afraid, Jonathan.
Pain focuses power; strengthens
it. Believe me, I know.

Eli approaches the first head and raises his staff before it. Mrs. Henniker follows him with the bowl.

ELI

Salve amplissime Satan! Accipere
hoc sacrificium, consecrare hoc
templum, te quaesumus. Take this
pain and blood in sacrifice!

As Mrs. Henniker pours some on the ground, David uses his knife to cut a pentagram into Jonathan's flesh. Jonathan screams and strains against the leather straps.

DAVID

Hold still! If I cut too deep,
the skin won't stay together.

ELI

Expergiscere, nobilis auctor,

te excitamus! Te salvere iubeo
 imperator huius mundi! Nomini
 Satan qui eum servimus te petimus
 nobiscum vim tuae iterum partior!

Eli stares intently at the skull, then a smile creeps across his face.

ELI
 (quietly)

Yes...

CLOSE UP of the skull, as the face of one of the Corwin ancestors fades in over it. The CHANTING continues in the background.

MONTAGE of Eli performing the invocation in front of four more of the skulls, while the CHANTING grows in strength. Mrs. Henniker continues to pour the libations, while Jonathan keeps screaming, every time David cuts a new pattern into his body.

DISSOLVE to Eli raising his staff before the last skull.

While he performs the invocation, Jonathan is surprised to see David put the knife down on the altar and strip off his robe. He is naked underneath, and there is a machete strapped to his thigh.

As Eli finishes the invocation, his voice raised to a fevered pitch, the face that fades into view over the skull is not one of the Corwin's, but Mary Legget, grinning triumphantly.

Eli gasps and takes a step back. The CHANTING stops instantly. Mary's LAUGHTER can be heard faintly, as if from far away.

ELI
 (angrily)

You!

He swings his staff and smashes the skull. Then he whirls to face the altar.

ELI
 Jonathan!

Instead of Jonathan, he sees David standing naked before him, brandishing the machete. Eli hesitates, a brief flicker of fear passing over his face, before he tries to reestablish control.

ELI

You knew that wasn't Josiah's skull!

DAVID

Of course.

ELI

What happened to the real one, David?

DAVID

I smashed it.

Eli blanches.

ELI

No! You wouldn't have!

DAVID

You're fucked, old man. The pattern's broken, and you're out of time.

ELI

Put down the knife, David.

Ignoring the command, David takes a step towards him.

DAVID

You don't have any power over me, anymore. You're done.

ELI

(to the coven)

Stop him!

The two cops start to move tentatively forward, but freeze when David shouts at them.

DAVID

Stay where you are!

Eli looks at them, horrified by the realization that David has taken control.

ELI
 (angrily)
 You little maggot! I should have
 killed you along with your mother!

David cries out in anger and lunges at the old man, cleaving his collar bone. Eli slumps to his knees, clutching wildly at his bleeding neck. The cult watches in stunned silence as David hacks at him repeatedly, his body getting sprayed with blood.

On the altar, Jonathan struggles with his bonds. The light on him changes subtly, becoming warmer. As he looks up in amazement, Mary's face fades into view above him, smiling.

David, covered in blood, finally succeeds in separating Eli's head from his body. He drops the machete.

Grinning victoriously, he holds Eli's severed head up to the horrified coven.

DAVID
 Well? Aren't you going to welcome
 our illustrious ancestor?

They stare at him in silence.

DAVID
 (shouting)
 Do it!

Hesitantly, they perform the ritual greeting, while David laughs.

COVEN MEMBERS
 (chanting)
 Salve, antiquissime, te
 salutamus!

David places the head on the pedestal and picks up Eli's staff.

Then he turns to discover that Jonathan is now standing on the altar, glaring at him, knife in hand.

JONATHAN
 What now, David? Is it over?

DAVID

Almost.

He swings the staff at Jonathan, knocking his legs out from under him. The knife flies out of Jonathan's hand, as he rolls off the altar onto the floor.

David glances at one of the coven members, who quickly steps forward and takes the knife, then retreats back to the circle.

DAVID

I'm sorry, Jonathan. I really do like you. (pause) More than like you. But there's only one way to complete the ritual.

Jonathan stands up, a little shaky.

JONATHAN

The ritual is over, David!
Eli's dead now.

DAVID

Whoever completes the ritual will have more power than any single Corwin has ever had. How can I just throw that away?

JONATHAN

David, this is insane.

David steps forward, focusing on him intently.

DAVID

(commanding)

Lie down on the altar, Jonathan.

A series of violent images flashes through Jonathan's mind, passing by in a quick MONTAGE. Jonathan staggers back against the altar.

One of the cultists begins CHANTING, and the other's join in.

David advances again, and there is another MONTAGE of images.

DAVID

I said, lie down!

JONATHAN
(furiously)

No!

He catapults himself towards David, knocking him to the ground. The CHANTING stops.

The two grapple for a minute. Jonathan hammers at David repeatedly with his fists, until he sees the machete lying nearby. He grabs it and uses the hilt to smash David a couple times in the temple. David is momentarily subdued, his hands clutching at his head.

Jonathan gets up and steps back, still clutching the machete. The blood on David's body has been smeared all over him.

JONATHAN
It's over, David. Let it go.

David staggers to his feet, glaring at him.

DAVID
Drop the knife, Jonathan!

JONATHAN
Not this time.

David advances slightly.

DAVID
Drop it!

JONATHAN
Don't make me do this.

David starts to move forward again.

CUT TO a CLOSEUP of JONATHAN'S EYES, focusing on him.

CUT TO a CLOSEUP of DAVID'S EYES, widening in surprise.

CUT TO a LONG SHOT of the two, momentarily frozen. Then David falls to his knees.

As Jonathan moves slowly towards David, the cult begins CHANTING again. David looks up at him with an expression of awe.

DAVID

I guess you're more powerful than
I thought.

JONATHAN

You killed Bobby Henniker, didn't
you?

Off to the side, Mrs. Henniker gasps and drops the bowl of ritual wine and blood. The red fluid spreads across the blood-stained floor, touching Jonathan's feet and David's knees.

JONATHAN

Eli knew he couldn't control you
for much longer, so he was grooming
Bobby to replace you.

INSERT CLOSE-UP of Mrs. Henniker's tear-streaked face.

David is now smiling, looking at Jonathan with adoration.

DAVID

You're so beautiful, when you're
homicidal.

Jonathan raises the machete, his face grim.

71. EXT. HIGH SCHOOL - DAY.

A fairly beat-up CAR pulls up in front of the school. Jonathan is in the passenger seat, dressed for the first time in jeans and a nice shirt that isn't black. He is wearing David's jacket.

Laura is driving. The car is making a LOUD RATTLING NOISE.

72. INT. LAURA'S NEW CAR - DAY.

Jonathan grabs his book bag and starts to open the door, while his mother peers anxiously at the dashboard, as if that will give her some clue as to what's making the noise. She has stitches over her left eye, and some minor scratches on the rest of her face.

LAURA

I don't know, Jonathan. I think maybe I should take it back to the dealer.

JONATHAN

Maybe it's just a loose heat shield, or something.

LAURA

I can't believe the insurance company expected me to be able to replace my car for less than two thousand dollars.

Jonathan shrugs.

JONATHAN

I've got to go, Mom.

LAURA

Okay.

As he opens the door, she puts her hand on his arm to stop him.

LAURA

Hey. Don't worry about David. I'm sure he's fine. Maybe they went to visit relatives, and just...forgot to tell people in town.

Jonathan can't look her in the eye.

JONATHAN

I'll see you after school, Mom.

LAURA

Okay, hon.

73. EXT. HIGH SCHOOL - DAY.

Jonathan gets out of the car and closes the door. As the car pulls away, he starts up the walkway, lost in thought. On the way, he passes by a newspaper vending machine. Today's headline is "Local Businessman and Grandson Still Missing."

On the front steps to the school, Hank steps directly into his path, forcing him to stop. Joe is lingering in the background, smirking.

HANK

Your Mom's got a real nice car,
gay boy. Know where I can get one
like that?

Joe laughs, but Jonathan is not intimidated. He fixes Hank with his gaze and glares at him menacingly. Hank senses something not quite right and steps back, looking a little frightened.

COACH WARREN

(O.S.)

Hey, Webber!

Hank looks up, startled, as Coach Warren approaches.

COACH WARREN

You two get out of here.

Hank is only too happy to take off. Joe follows, looking puzzled.

Coach Warren steps close to Jonathan and speaks quietly, his gaze lowered.

COACH WARREN

I'll see that they're taken care
of.

Jonathan nods grimly and brushes past him. The door of the building opens as he approaches it.

74. INT. HIGH SCHOOL - ENTRY HALL - DAY.

He enters the school, barely noticing Mr. Allen, who is holding the door open for him, his eyes lowered like Coach Warren's.

As he walks down the hallway, Jonathan surveys his environment with the air of one who is now in charge.