

The Eyes of Luz de Aguirre

written by

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Our story takes place in the fictional KINGSPORT COUNTY which consists of two small towns: R'LYEH HOLLOW (Note: Most people pronounce it "Rile," but many of the town's inhabitants still can't agree on the proper pronunciation) and INNS CREEK. They're separated by WOODS with a main road on each side connecting the towns.

OVER BLACK: Police sirens WAIL. The cars can be heard tearing into a dirt lot. Car doors swing open as the SHERIFF BARKS commands at the others.

CUT TO:

INT. SAWMILL - DAY

The sawmill sits on one of the main roads, near the WOODS and between the two towns, right on the border.

TWO DEPUTIES enter the mill from the front, guns drawn. A few others can be seen splitting off to go around the building.

DEPUTY  
Got a visual on something.

DEPUTY #2  
I see em'..  
(beat, into radio)  
We've got a body.

A BODY hanging from above comes into view. The two deputies stop in front of it. The man has been GUTTED.

One deputy turns away at the sight, his eyes landing on the big log splitter saw. Another BODY. This one has been CHOPPED UP. He has an even stronger reaction this time.

DEPUTY  
Jesus..

DEPUTY #2  
(into radio)  
Make that two.

DEPUTY #3 (O.S.)  
(shouts from the other side)  
We got two more over here!

DEPUTY #4 (O.S.)  
Wait! I think I--he's running into the woods!!

The two deputies hurry to catch up with the others.

EXT. WOODS - DAY

Six deputies run through the woods trying not to lose their man.

The man, the KILLER, is ED GUISE (pron. Gice). His blood-drenched overalls stick to his burly figure. His steel toe boots pulverize twigs as he runs away.

BANG! BANG! Shots ring past Ed. BANG! BANG! Then two more. One hits him in the back of his shoulder, but he continues.

The deputies are running hard, but still fall behind, continuing to fire off shots in his direction.

Another bullet hits Ed, this time in the leg. He pushes onward, now running with a limp.

At the center of the woods sits an OLD CABIN.

EXT. OLD CABIN

As he reaches the end of another set of trees, Ed takes two more bullets in the back. He still continues towards the house. Another shot hits his good leg, this time succeeding in bringing him down.

Ed hits the ground like a fridge falling over. The deputies are nearing now as he crawls towards the house.

An OLD WOMAN comes out to meet him, SHOTGUN in hand.

Ed looks up at the woman as she hurries down the steps.

ED  
(weak)  
Ma..ma..

CUT TO BLACK.

OVER BLACK:

TITLE CARD: THE EYES OF LUZ DE AGUIRRE

TITLE CARD: 15 years later..

TITLE CARD: R'LYEH HOLLOW

MUSIC CUE: "You Are Bewitched" by Candlemass

LUZ (V.O.)

*Scream!*

CUT TO:

INT. JAMIE'S PLACE - INT. BEDROOM - DAY

Big brown eyes stare through long dyed-black hair messily covering the face of one LUZ DE AGUIRRE, a 16 year old Mexican-American girl. Luz, wearing a Black Sabbath t-shirt and dark ripped up jeans, lays on a bed holding up an old horror comic in front of her face.

LUZ

(reads)

*"Tales from the Grave."*

She sifts through the comic pages as her boyfriend watches from the opposite corner of the bed, back against the wall. The lanky JAMIE HILL (18), similarly dressed in a band shirt and dark pants, rocks along to the music with his electric guitar. A joint hangs from his mouth, the room filling with weed smoke.

The bedroom walls are covered with metal band posters. Some clothes on the floor keep it in a perpetual state of messy.

As if they can read each other's minds, the two join together to sing the next line of the song, pointing at each other.

BOTH

*You are be-witched now!!*

They share a laugh. Jamie passes the joint to Luz.

JAMIE

So you coming tomorrow night or not?

LUZ

My mom's not gonna let me go.

JAMIE

Well don't tell her, genius.

LUZ

How am I even getting in? How're you? You're not twenty one either, smart guy.

JAMIE

Yeah, but I'm in the band.

(beat)

(MORE)

JAMIE (CONT'D)  
I can definitely sneak you in  
through the back.

LUZ  
She'll be so mad.

JAMIE  
Your mom's always mad at you about  
something. At least this time it'll  
be worth it.

Luz accidentally ashes on the bed, missing the ashtray in the middle of them. It burns a little hole into Jamie's comforter. Luz drops the comic away from her then quickly swipes away the ash, putting it out.

JAMIE (CONT'D)  
Fuck, man.

LUZ  
What? It matches the other holes.

JAMIE  
That you also put there.

LUZ  
No, not all of them.  
(points)  
That one was me. Oh, that one too..  
but the rest are all yo--oh wait I  
also did that one.

JAMIE  
Luz..

LUZ  
I'll steal you a new one from my  
house.

JAMIE  
Not that.

Luz takes another drag of the joint, ashes then passes.

JAMIE (CONT'D)  
You gotta stop cutting class.

Luz gives him a funny look.

LUZ  
What do you care?

JAMIE

I know you think I got it all  
figured out.. but I don't. I never  
had someone looking out for me. Not  
like your mom.

LUZ

.. There's nothing for me there.

JAMIE

You don't wanna be like these  
groupies I see hanging around. Dumb  
as fucking rocks.

LUZ

You calling me a groupie?

JAMIE

Just listen to me.

(beat)

I command you.

Luz makes an "oh really?" face. The chorus of the song hits  
and Jamie sings along while pointing at Luz again.

JAMIE (CONT'D)

*You are bee-wi-itched!*

Luz stretches to reach for a pillow then chucks it at Jamie,  
making him drop the joint and almost his guitar.

JAMIE (CONT'D)

Luz!!

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - NIGHT

Luz sits on the floor, back against her bed, playing with a  
little keyboard on her lap. Metal music blasts from the  
boombox on her dresser near the bedroom door. Like Jamie's,  
her walls are covered with band posters. From metal to post-  
punk to more gothic. A peek inside her closet shows an all  
black wardrobe.

KNOCK KNOCK KNOCK!

VERA (O.S.)

Luz!

LUZ

(yelling over music)

What?!

VERA (O.S.)  
Luz de Aguirre! Turn it down!

LUZ  
What?!

VERA (O.S.)  
OPEN THIS DOOR!

LUZ  
Grrrrrr!

Luz pushes her mini keyboard aside and gets up to unlock the door. She opens it to reveal her mother, VERA (mid 30s), waiting with crossed arms, still dressed in her hospital scrubs. A single mother just doing her best.

LUZ (CONT'D)  
What?

Vera steps in, enough to reach over and shut off the music.

VERA  
"What. What. What." The only word I  
ever hear out of your mouth.

LUZ  
(pause)  
What?

Vera stares back disapprovingly.

VERA  
What's this about wearing makeup to  
school?

LUZ  
All the girls wear makeup.

VERA  
Don't be a smartass.

LUZ  
It's still less than any of those  
slut cheerleaders wear.

VERA  
(shakes head)  
Next they're gonna be kicking you  
out of class. If you're not already  
skipping.

Luz makes a face that almost gives herself up. Vera notices.

VERA (CONT'D)  
You're not skipping class, right?  
Right?!

LUZ  
No, Mom, give me a break!

VERA  
Give you a.. Yeah, maybe after I  
get one. Just keep the music down,  
dinner will be ready in 10.

Vera grabs the door to shut it then stops as she remembers something else.

VERA (CONT'D)  
Oh.. Your father called.

A sudden gleam in Luz's eyes.

VERA (CONT'D)  
.. He's not going to be able to  
pick you up this weekend.

The gleam fades..

LUZ  
.. Oh..

Luz radiates disappointment. That hits Vera where it hurts.

VERA  
I'm sorry, mija.

LUZ  
He always does this.

VERA  
I know.. I'll make it up to you.  
(beat)  
Hey, how about I take you to that  
music shop you like over in Inns  
Creek?

LUZ  
The Beyond..

VERA  
Yeah, there. How about Saturday? I  
won't be on call.

Luz nods silently.



VERA (CONT'D)  
 (soft)  
 Dinner in ten.

Vera shuts the door.

Luz sighs then throws herself onto her bed. She reaches over and grabs her portable cassette player/recorder off the nightstand then puts on her cheap headphones.

Luz stares up at the ceiling as a new track starts. She's trapped in her thoughts.

She turns to the wall next to her, looking over the photos she has pinned up. Pictures of her with Jamie. Younger, with both her parents. Of her and mom, her and dad, separate. She focuses on the one of her parents together.

Another picture, one that's fallen from its place on the wall, catches her eye. She picks it up from the edge of her bed and raises it to her face. It's of her and her friend SALLY, from the year before. She studies it another beat before placing it back up on the wall.

INT. HIGH SCHOOL - INT. CLASSROOM - DAY

The only high school in town.

Luz sits at the back of the class, doodling in her notebook, hair in her face. Her teacher, MR. FAWCETT, does roll call.

MR. FAWCETT  
 Luz.

LUZ  
 Here..  
 (low)  
 .. against my will..

MR. FAWCETT  
 Nice of you to join us today--

He stops when she looks up at him, revealing her makeup. She's painted her face in gothic fashion (like Brandon Lee in The Crow): white face, black lips and black surrounding and bleeding from the eyes.

MR. FAWCETT (CONT'D)  
 If it's not one thing..  
 (sighs)  
 This is World History, not a Kiss  
 concert, miss Aguirre.  
 (MORE)

MR. FAWCETT (CONT'D)

(beat)

You know where to go.

Luz, annoyed, packs up her things.

CLASSMATE

Oooh..

MR. FAWCETT

(snaps)

You're on thin ice, mister Selick!

Luz bumps her chair over carelessly as she stands up, throwing her backpack over her shoulder. She storms out with her stompers.

INT. HIGH SCHOOL - HALLWAY - DAY

The school bell rings and kids leave their current classrooms for their next class.

SALLY (16), Luz's friend from the picture, exits as Luz is leaving the principle's office. She recognizes Luz right away, even through the makeup (or probably because of it).

SALLY

Hey.

Luz avoids eye contact at first, shyly grabbing at her arm.

LUZ

Hey.. Happy birthday, Sally.

SALLY

Thanks. Haven't seen you around much.

LUZ

Yeah.. just been hanging with Jamie.

SALLY

(knowing)

Oh, yeah..

LUZ

.. I don't wanna make you late for class.

SALLY

Yeah..

(pause)

(MORE)

SALLY (CONT'D)

Hey, we're hanging out tonight at my place.. Nothing fancy. I thought maybe.. you'd like to come?

LUZ

Oh, I don't.. Jamie's playing tonight at Rowdy's.

SALLY

(disappointed)

That's cool.. Alright, well it was nice seeing you.

LUZ

(blurts out)

I can probably stop by.. for a little. Before the show.

SALLY

(smiles)

Okay, yeah. You know where to find me.

LUZ

Cool if Jamie comes with?

SALLY

Yeah, sure. By the way, black is definitely your color. See you later.

Luz smiles back. Sally walks off towards her next class. Luz stands in the middle of the hall as it empties out.

INT. JAMIE'S CAR - MOVING - NIGHT

Jamie drives his hunk of junk while Luz sits in the passenger seat, playing with the window, rolling it up and down. The two are dressed in suits with fake bloody gunshot wounds on their upper backs and on the front of their lower necks. Their button up shirts are soaked in fake blood.

JAMIE

How many times do I gotta--You're gonna get it fucking stuck again.

LUZ

And then you'll get it unstuck.

JAMIE

Luz!

LUZ  
Okay, okay!

JAMIE  
Man this is like going to sit at  
the kids' table.

LUZ  
Why do you act like you're such an  
old man?

JAMIE  
(jokes)  
Cause I'm the responsible one.

LUZ  
Is that what you call it?

Jamie tosses his cigarette out his window.

Luz looks down at the gift wrapped vinyl record sitting on  
her lap.

LUZ (CONT'D)  
You know, Sally has a pretty kick  
ass record collection.

JAMIE  
Oh yeah? Probably her mom's.  
Fucking Billy Joel or Elvis or  
something.

LUZ  
There's no rock and roll without  
Elvis.

JAMIE  
You mean Chuck Berry.

LUZ  
Whatever.. you crazy cranky  
curmudgeon.

JAMIE  
You cosmically crabby charlatan.

LUZ  
You sickeningly sanctimonious son  
of a sperm swallowing shithead.

JAMIE  
Jesus.. Good one.

Luz messes with the passenger window some more.

JAMIE (CONT'D)

Quit it!

EXT. SALLY'S HOUSE - ENTRANCE - NIGHT

Sally's house is adorned with Halloween decorations (as are many of the neighboring houses). A couple of carved pumpkins are lit up on the porch.

Sally answers the door to find Luz and Jamie waiting.

SALLY

Hey, you came!

Sally is quick to hug Luz. They both hold on a little longer than meaning to.

LUZ

Sally, this is Jamie.

SALLY

Hi, nice to finally meet you.

JAMIE

Hey, how's it goin. Thanks for the invite.

SALLY

Yeah! And cuute, matching costumes?  
(studies them)  
What are you guys supposed to be?

LUZ

We're the Dead Kennedys.

SALLY

(beat, laughs)  
Morbid. Come in.

INT. SALLY'S HOUSE - LIVING ROOM - NIGHT

The inside of the house is lightly decorated. Fake spider-webs with giant spiders, a standing skeleton. Near the door a filled up coat rack.

LUZ

Where's everyone at?

SALLY

Out back. Henry's telling campfire stories.

Jamie exhales, Luz smacks his arm.

Sally leads them through the living room, past the stairs and through the kitchen. Pizza boxes and other snacks and drinks cover the table and counters.

SALLY (CONT'D)  
Pizza, drinks.

JAMIE  
(snarky)  
What kind of juice you serving?

Luz smacks his arm again.

SALLY  
There's beer in the fridge.

JAMIE  
.. Right on.

They exit out the sliding door.

EXT. SALLY'S HOUSE - BACKYARD

FOUR 15/16 year old TEENAGERS sit in a circle around the lit bonfire. Two girls, two guys. A mix of store-bought and half-assed costumes. At the center is HENRY (the fifth teen), Sally's boyfriend. He's dressed like a "nerd" complete with lens-free glasses that are taped around the bridge.

SALLY  
Hey, everybody, it's Luz.

Some of the teens say hi, Luz waves back shyly.

HENRY  
Oh, hey. Didn't think you'd show.

LUZ  
This is Jamie.

JAMIE  
What up.

HENRY  
You guys are just in time.

JAMIE  
(not impressed)  
Oh yeah?

HENRY

Was about to tell *the* story. Well  
it's kind of the only story around  
here. The story of Ed Guise: the  
Kings County Killer, the Specter of  
Inns Creek, the Phantom of R'lyeh  
Hollow.

Luz turns to Jamie just in time to see his face drop, each  
word hitting him like a slap to the face. Luz reaches out to  
ease him, but he's quick to pull away.

SALLY

It's Ril-yeh Hollow.

HENRY

Who cares?

JAMIE

(despondent)

I'm gonna grab a beer.

Jamie hurries back inside, not quite causing a scene, but  
grabbing the attention of the group nonetheless.

HENRY

Everything cool?

LUZ

Uhm.. Jamie's dad.. He was one of  
the people killed in the massacre.  
He worked at the mill.

A few *ohs* and *whoas* from the galley.

HENRY

No fucking shit.

SALLY

Great first impression.

HENRY

How was I supposed to know?

LUZ

It's okay. I'll just go check on  
him. Be right back.

Luz goes back inside.

SALLY

Do you really have to do this now?  
Every kid in Kings County knows  
that story.

HENRY  
(shrugs)  
It's tradition.

INT. SALLY'S HOUSE - KITCHEN

Luz finds Jamie standing behind the kitchen counter, chugging a beer.

LUZ  
Hey.

Jamie turns to her.

JAMIE  
Some party.

LUZ  
Eh, Sally isn't the "party" type.

Sally comes back in.

SALLY  
Sorry about that.

JAMIE  
No sweat.

LUZ  
Oh, hey! This is for you.

Luz presents the gift to Sally. Sally takes it, excitedly ripping away the wrapping to reveal it's vinyl record of "Disintegration" by The Cure.

SALLY  
Ooooh.

LUZ  
You don't have that one already, do you?

SALLY  
I don't!  
(smiles)  
Thank you.

Sally hugs Luz unexpectedly.

LUZ  
I was actually telling Jamie about your record collection.



SALLY

Oh yeah? I mean.. it's looking good, but you're gonna have to be the judges of that. If you're down to check it out?

JAMIE

Lead the way.

Sally leads Luz and Jamie up the stairs and to her bedroom.

INT. SALLY'S BEDROOM

An entire wall is covered in vinyl records.

LUZ

There's like twice as many since the last time I was here.

SALLY

.. Yeah, it's been a while.

Luz catches the bitterness in her voice.

Jamie looks over the wall, his eyes bouncing from record to record. He spots an Elvis record. He smirks.

SALLY (CONT'D)

So, what's the verdict?

JAMIE

(nods)

Not bad. Some nice variety here. I'm with it.

Sally turns to Luz, quieting her voice.

SALLY

I'm glad you came.. I, uh.. I missed you, bitch.

Luz smiles.

EXT. SALLY'S HOUSE - BACKYARD

HENRY

.. but by the time the cops got to the mill, it was too late. Bodies hanging, chopped up and split down the middle. It was a fucking bloodbath. They tracked him down, running back home to his momma.

(MORE)

HENRY (CONT'D)

They say it took ten shots to put  
him down. Ten!

A large figure moves in the darkness behind Henry. One of the girls opposite Henry notices.

HENRY (CONT'D)

Over the last fifteen years strange  
things have been happening around  
Kings County. People go missing,  
never to be heard from again.  
Sometimes they do find them.. in  
pieces. The most common thing  
between victims? The taking of  
their eyesss.

The figure is almost behind Henry now. The other girl takes notice, is spooked, but is sure it's part of the act.

HENRY (CONT'D)

They say every five years, he comes  
back from the grave. To kill. To  
collect.

TEEN BOY

Why does he take the eyes?

HENRY

I dunno, it's for his marble  
collection. Ask him.

The figure is now directly behind Henry. The teens opposite Henry jump in their seats. Henry laughs.

The figure grabs Henry's head, one hand on each side like a vice. Henry freaks, signaling the rest of the teens to as well. Henry screams as his skull is starting to be crushed.

One of the guys is smart enough to run towards the side gate (while ditching his girl). The others watch in horror, still hoping it's a prank.

Henry's head is SQUASHED, the force shooting his eyeballs out of their sockets. They hang out through the broken glasses like silly droopy eye glasses.

The other guy hops the fence to the neighbor's yard. One girl pulls away her friend as she SCREAMS. They try for the sliding door, but Ed is already on them.

INT. SALLY'S HOUSE - INT. SALLY'S BEDROOM

The trio all perk up at the sound of the screams, looking to each other for answers.

EXT. SALLY'S BEDROOM

Jamie leads, keeping the girls at a safe distance behind him, as they sneak down the stairs.

CRACK! Something has smashed into the sliding door with great force.

CRACK! They near the end of the staircase.

Jamie peers around the corner as one of the girls CRASHES through the sliding door. Luz and Sally hurry over, needing to see for themselves.

SALLY

What the fuck is going down here?

Sally stops when she sees the girl on her kitchen floor. The other girl SCREAMS, her legs broken, keeping her trapped inside the bonfire. She BURNS ALIVE.

Sally SCREAMS! Luz freezes.

ED aka the Phantom of R'lyeh Hollow suddenly comes into view, stomping into the kitchen from outside, the shattered sliding door slicing into him as he does. Jamie realizes who he is as he stares back at the killer's DEATH MASK (welded together with metal and fabric). There are no eyes to stare into. Ed's tattered clothes are sticky with grime and blood.

Sally pulls Luz up the stairs with her.

LUZ

Wait!!

JAMIE

The fuck are you guys doing? Go for the door!!

It's too late for that. Ed marches towards them.

Jamie has the slightest chance to run for it, but doesn't take it, knowing he'd be leaving the girls to their deaths. He looks around him for anything he can use as a weapon, pulling out one of the umbrellas from the bucket beside the stairs.

JAMIE (CONT'D)  
Fuck it, go! Out the window!

LUZ  
What are you crazy??

SALLY  
Come on!!

Sally pulls Luz into her bedroom as Jamie walks backward up the steps, ready to swing the umbrella.

Ed follows, grabbing the hanging fake skeleton in his way and throwing it against the wall. It breaks into pieces.

He starts up the stairs. Jamie swings and hits Ed twice, but he keeps coming.

Just as Jamie reaches the bedroom, he shuts the door on himself.

LUZ  
NO!!

INT. SALLY'S BEDROOM

Sally opens her window, gaging the height of the fall and looking for anything they can use to climb down.

SALLY  
Fuck, fuck, fuck, fuck.

Luz watches the door, horrified for Jamie.

LUZ  
I can't leave him.

SALLY  
Luz!!

The bedroom door collapses with Jamie on top of it, hitting the ground. Ed stands in the doorway, gripping the umbrella.

SALLY (CONT'D)  
Luz, we have to go!!

Hearing Luz's name draws Jamie's attention. He turns around, trying to get back on his feet.

JAMIE  
RUN, LUZ, RUUUUUN!!

Ed stabs the umbrella into Jamie's back. He FORCES it through until it BREAKS through Jamie's rib cage and out his diaphragm and right as it does, Ed opens the umbrella and spins it. Jamie's blood SPLATTERS all over the girls and the room.

Sally smartly gets her shit together and starts to climb down, but Luz is frozen.

Ed starts towards her, one heavy step at a time when

Sally yanks Luz out the window, causing both of them to fall into the front yard. Luz lands on her back, smacking the back of her head hard. Sally pushes through the pain, limping over to Luz.

SALLY

Hey, hey. Can you walk?

Luz is still dazed from the fall. She looks up at Sally, but her vision is going.

LUZ

(exasperated)

You're so blurry.

SALLY

Fuck, okay. I'm gonna get you up now cause we have to go. Are you ready?

Even through blurred vision, Luz can see something large in the window.

LUZ

.. It's Jamie..

Sally turns to look up just as Ed throws himself down, dropping all of his weight onto her and CRUSHING her.

Sally screams as Ed grabs the back of her neck. Her screams go silent as he SNAPS it.

Luz continues to watch through blurry vision, going in and out of consciousness as Ed digs out Sally's eyes.

Police sirens WAIL in the near distance. Ed has an instant reaction, perking up to the sound.

Luz blinks and Ed is gone..

FADE TO BLACK.

OVER BLACK: Luz breathes shallow. Vera can be heard crying, demanding answers. A doctor explains. Nurses talk over each other. People pass back and forth through the hall. A family cries. Then.. SILENCE.

CUT TO:

INT. HOSPITAL ROOM - DAY

Luz slowly comes to.

POV: BLURRY VISION

Luz starts to panic.

We cut between Luz's blurry vision and bits of memories: Her and Jamie. Her mom. Sally. The teens around the bonfire.

For a moment she sees a figure standing at the foot of the bed.

This triggers more memories: The girl crashing through the sliding door. The girl in the bonfire. Jamie being killed. Luz's POV of falling and hitting the ground. Sally screaming.

The figure appears to be closer now. Luz SCREAMS!

An image of Ed's mask flashes in her head like a strobe light. It transitions into a BLACK HOLE.

Luz is transfixed by it.

POV: BLURRY VISION BECOMES BRIGHT LIGHT.. THEN BEGINS TO TURN INTO DARKNESS.

Luz cries out, confused and deathly afraid.

CUT TO BLACK.

FADE IN:

INT. HOSPITAL ROOM - DAY

Luz sleeps in her hospital bed, her eyes covered. Vera sits at her side, holding her hand, monitoring her closely.

INT. LUZ'S HOUSE - INT. LIVING ROOM - DAY

Luz enters first with Vera following closely behind. Luz puts out her cane in front of her as she walks.

VERA

Careful.

Luz's frustration grows as she bumps into the corner of the couch.

LUZ

What's the couch doing here?

VERA

It's where it's always been.

Luz stops at the bottom of the stairs, her nerves taking over.

VERA (CONT'D)

One step at a time, mija.

Luz lifts one foot onto the first stair, hesitates, then pulls it back.

CUT TO:

INT. LIVING ROOM - NIGHT

Luz sleeps on the couch.

Vera comes down to check on her. She adds another blanket on top of her.

CUT TO:

INT. LIVING ROOM - DAY

Luz stands at the bottom of the stairs. She reaches out and grabs the railing, her cane in her other hand. She inhales, exhales then takes her first step.

LUZ

One.

She takes the next step.

LUZ (CONT'D)

Two.

The next.

LUZ (CONT'D)

Three.

INT. HIGH SCHOOL - INT. CLASSROOM - DAY

Luz now sits at the front of the class. She uses a Braille slate and stylus to take notes (it punches dots into the paper). She's struggling to keep up and eventually stops.

SALLY (V.O.)

Luuuzzz..

Luz stops what she's doing to listen. She turns her head towards the hallway.

SALLY (V.O.) (CONT'D)

(distant)

Luuuuzzz..

Luz is unsettled by the fading voice. She raises her hand.

MR. FAWCETT

Yes, miss Aguirre. You need me to slow down?

LUZ

No.. I just need to use the restroom.

MR. FAWCETT

Go ahead. You want someone to walk you?

LUZ

No, I got it.

Luz grabs her cane and makes her way to the

HALLWAY

She stands in the middle of the empty hall, listening for the voice.

Then, footsteps. She listens as they grow near.

Images flash in her mind: Jamie laughing, Jamie dying. Sally smiling, Sally screaming.

The footsteps become heavier and are closer.

Another image: Ed's eyeless death mask.

The footsteps cease then Luz feels a hand on her shoulder. She yelps, swinging her cane around wildly.



PRINCIPLE GORDON  
Luz! It's just me!

LUZ  
Principle Gordon?

PRINCIPLE GORDON  
I just wanted to make sure.. you  
were okay.

LUZ  
(shaking)  
.. I'm okay..

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - DAY

Luz sits in front of her vanity, painting her face with black and white makeup. She clearly messes up with the black, creating an uneven look. Frustrated, she slams her brush down in front of her.

EXT. LUZ'S BEDROOM

Vera stops outside her door about to knock. Instead, she listens. She puts her ear closer to hear Luz crying.

INT. LUZ'S BEDROOM

Vera comes into the room to find tears streaming down Luz's face and her makeup smeared.

VERA  
Oh, Luzita.

Vera embraces Luz, holding her head against her chest. Luz cries harder. This breaks Vera's heart.

After some time, Luz's crying quiets down. Vera sits next to her and helps her clean her face, wiping away all of the black makeup. Much to Luz's surprise, Vera doesn't wipe away the white, instead retouching it.

LUZ  
What are you doing?

VERA  
I'm doing your makeup.

LUZ  
Mom..

VERA

Don't talk so much, you'll mess me up.

Luz can't help but give a half smile.

Vera paints black around Luz's eyes, making it so it bleeds down her cheeks. She puts the finishing touches.

VERA (CONT'D)

There.

LUZ

How do I look?

VERA

(beat)

Pfff.. Like a badass bitch.

Luz laughs which brings a smile to Vera's face. Vera gently rests her head against Luz's as if to read her thoughts.

VERA (CONT'D)

Do you know why I named you Luz?

LUZ

After Grandma Lucero.

VERA

Yes, but no.

(beat)

You are my light and without you, I would never have found my way. Mi Luz.

LUZ

.. How can I be your light when all I see is darkness?..

VERA

You already got me to the other side. Now it's my turn. We'll do this together.

Vera puts Luz's hand in hers.

VERA (CONT'D)

Okay?

Luz nods silently.

CUT TO:

5 YEARS PASS THROUGH MONTAGE:

-Luz practices using her Braille slate and stylus. Learns to read Braille. Does her homework.

-Records herself and plays back old recordings.

-Multiple instances of Vera talking to her, consoling her, helping her redecorate or with homework (sprinkled throughout the montage between some of these others).

-The posters on the walls start to go until they're replaced with framed photos of family and friends, but the walls end up mostly empty.

-Luz cares for a BLACK KITTEN. We see him grow through the years (showing up in some of these other shots).

-Luz practices on Jamie's guitar.

-Eventually Luz stops dying her hair black. Her original hair color now shows (a light brown).

-Luz ages throughout, little by little (though she's still young at 21).

-Luz comes in wearing her high school graduation gown and cap.

-Luz puts on a uniform for her first job (movie theater usher). Vera looks proud. Snaps a picture of her.

-Luz studies, now in community college. Then, her associate degree hangs on her wall.

-Vera lies beside Luz, they just talk through the night.

MONTAGE ENDS ON:

INT. LUZ'S BEDROOM - DAY

Luz listens to music, playing along on her mini keyboard.

Her BLACK CAT, now fully grown, brushes up against her.

LUZ  
(her best Sharon Osbourne  
impression)  
Ello, Ozzy.

Luz pets Ozzy. He's startled when a voice suddenly comes out of a walkie talkie on Luz's dresser.

VERA (V.O.)  
Breakfast.

LUZ  
You little scaredy cat.

Luz gets up and finishes getting dressed.

EXT. LUZ'S BEDROOM

Luz leaves her room, work uniform and small backpack on, cane in her hand. Ozzy follows behind.

Luz goes down the stairs with relative ease now, quietly counting the steps.

INT. KITCHEN

Luz takes her seat at the end of the table. Her plate is already in front of her. Sunny side eggs, chorizo and freshly made French fries. A bowl of salsa and a glass of orange juice behind the plate.

VERA  
Good morning.

LUZ  
Morning, Mom. Smells good.

Vera, wearing hospital scrubs, turns off the stove then finishes putting her own plate together. As she turns around Ozzy hops up onto the table.

VERA  
Nah-ah!

Luz reaches to her right, grabs air, then reaches for her left, successfully grabbing Ozzy. She drops him to the ground.

VERA (CONT'D)  
Chamaco.

LUZ  
Making me look bad.

Vera takes her seat opposite of her as Luz puts a couple spoonfuls of salsa on her food. Next she goes for the ketchup, filling the usual empty spot on her plate.

VERA  
I was thinking.

LUZ  
(eating)  
Mhm?

VERA  
Maybe we should get you one of  
those seeing-eye dogs.

LUZ  
Now you want a dog?

VERA  
Not particularly, but could be  
helpful.

LUZ  
I already have an "emotional  
support animal."

VERA  
Ozzy can't do anything if you're in  
danger. Or stop you from walking  
into the middle of the street.

LUZ  
I'm okay, Mah. Maybe a few years  
ago, but I don't really have issues  
getting around anymore.

VERA  
I know..

LUZ  
You worry too much.

VERA  
It's my job.

LUZ  
You could always take some time  
off.

VERA  
Mhm, you'd like that wouldn't you?

LUZ  
Imagine all the ragers I could  
throw here.

VERA  
Did you think about what we talked  
about?

LUZ

Working with you? Yeah. I just don't know if I'm ready for mooore school.

VERA

You can't retire from the theater.

LUZ

I'm not saying I want to be there forever.. Just need a break from all the schoolwork I guess..

VERA

Ay, mija. Just don't get too comfortable.

LUZ

I know, I know.

VERA

I see bright things in your future, you know. I always have.

LUZ

Well at least you can see it.

Vera smiles uneasily, watching Luz finish her breakfast.

INT. BUS - MOVING - DAY

Luz sits near the first door, her backpack on her lap. She pulls out her tape player, picks between three random tapes then places on her headphones. She hits play.

MUSIC CUE: "You Are Bewitched" by Candlemass

She's struck by the song, it instantly altering her cheery demeanor.

FLASHES of Jamie playback. Various instances of Luz and him together. Ending with the look on his face as he was killed.

Luz rips away her headphones and rides the rest of the way in silence.

EXT. DARIO'S PICTURE PALACE - DAY

The local two-screen movie theater. Luz stands inside of the ticket booth.

TWO TWIN BOYS (14), BILLY and STU, approach the booth dressed similarly.

BOTH

Hey, Luz.

LUZ

Well if it isn't my favorite twins.

BILLY

You know others?

LUZ

No, you guys win by default.

STU

First place is still first place.

BILLY

Bet you can't guess us this time.

Luz successfully points to each of them as she names them.

LUZ

Billy, Stu.

STU

Damn, she gets it every time!

BILLY

How do you do that?

LUZ

Stu's voice is just a bit higher.

BILLY

Yeah that's cause his balls haven't dropped yet. It's a real tragedy.

Stu smacks Billy's chest.

LUZ

Behave, boys.

BILLY

(tries to be slick)

Anyway, can we get two tickets to *Winona's Wrath 2*?

LUZ

Last time I checked you two weren't of age for an R-rated picture.

STU  
How can you tell?

Billy smacks Stu.

BILLY  
What he means is, you can't just  
hook it up for your favorite twins?

LUZ  
I don't like you enough to lose my  
job.

STU  
Yeah, right. You think Dario's  
gonna work the booth?

LUZ  
(sighs)  
.. All I'm gonna say is don't get  
caught. That's \$4.25.

The boys turn to each other, big stupid smiles.

BOTH  
Alright!

Billy and Stu both dig into their pockets, setting down  
dollar bills and a mix of change. Luz counts it by feel.

LUZ  
Each!

They boys dig into their pockets again setting down more  
bills and change. Luz continues counting.

LUZ (CONT'D)  
You think I can't tell the  
difference between quarters and  
nickels?

STU  
.. No?

Billy smacks Stu again.

STU (CONT'D)  
Stop--

Stu smacks him back. The two start wrestling each other,  
trying to put one another in a head lock.

LUZ  
Guys..



The boys bump into another CUSTOMER who has just walked up.

STU  
Oh shit, sorry mister.

BILLY  
Sorry about my brother. We did what  
we could to save him, but this is  
all that's left of him.

STU  
Man shut the--

Luz sticks out two tickets for them.

LUZ  
Okay boys, I think you're movie's  
about to start!

Billy takes the tickets.

BILLY  
You're making us miss the movie,  
dumbass!

STU  
Your mom's making us miss the  
movie!

BILLY  
Pffft. Let's go!

Billy grabs Stu's arm and pulls him away.

BOTH  
Thanks, Luz.

Luz smirks.

The customer, JASON MILLER (20s), approaches the booth. He's  
restless and neurotic. Recognition in his eyes.

LUZ  
Sorry about that, sir. What can I  
do for you?

JASON  
(reads off her nametag)  
Luz.

LUZ  
That's me.

JASON  
Do you know who I am?

LUZ  
Uhm, I'm not sure. I don't  
recognize your voice.

JASON  
(confused)  
What do you mea--

Jason watches her eyes, realizing she's blind.

JASON (CONT'D)  
Oh.. Have you "seen" him too?

LUZ  
Who?

JASON  
The Phantom..

LUZ  
(taken aback)  
Uhh.. I'm not sure what you're  
talking abou--

JASON  
He's back. I've seen him. In my  
dreams. That's where I saw you too.

LUZ  
I think you're confusing me for  
somebody else.

JASON  
Don't do that. We have to act..  
before he kills again.

LUZ  
If this is a joke, it's not funn--

JASON  
(becoming more manic)  
It's no fucking joke!! If we don't  
do something.. that blood's on our  
hands. You have to have seen  
something! So what did you see??

The owner and Luz's manager, DARIO (50s), steps into the  
booth.

DARIO

Luz, you wouldn't happen to know  
why I just caught the twins in--

JASON

We're running out of time!!

DARIO

Hey, what's going on?

LUZ

I wish I knew.

JASON

(aggressive)

This doesn't concern you!

DARIO

You see that name above the  
marquee? That means it does! You  
better quit giving my employee  
grief before I call the cops.

JASON

The cops aren't gonna do anything!  
Luz, just listen--

DARIO

No, you listen you little son of a  
bitch!

Dario reaches for the phone and dials the police.

JASON

Don't do tha--

(beat)

Ok, fine, you haven't seen yet..  
but you will.. and then you'll  
understand why we need each other.

DARIO

Yes, police? Oh, Murdock, it's  
Dario. We have somebody making  
trouble here. Can you send someone?

Jason clearly has more to say to Luz, but can't stick around.  
He runs off frantically.

Luz can finally relax. She controls her breathing, trying to  
calm her anxiousness.

INT. MURDOCK'S CRUISER - MOVING - DAY

Across the side of the car reads *Kingsport County Police*. The driver is DEPUTY SHERIFF MICHAEL MURDOCK (20s). He looks over at Luz in the passenger seat, concerned.

DEPUTY SHERIFF MURDOCK  
You sure you're alright?

LUZ  
Yeah, just.. that was bizarro.  
Thanks for the ride, you didn't  
have to.

DEPUTY SHERIFF MURDOCK  
My car smells a lot better than the  
bus.

LUZ  
Got me there.

DEPUTY SHERIFF MURDOCK  
(beat)  
So.. How are you?

LUZ  
Besides being yelled at by a mad  
doomsayer? Not bad.

DEPUTY SHERIFF MURDOCK  
It's been a while since I've seen  
you around.

LUZ  
It's been a while since I could see  
anything at all.

DEPUTY SHERIFF MURDOCK  
(awkward)  
Oh. I didn't mean to--

LUZ  
(chuckles)  
I'm just fucking with you, Mike.  
Sorry. "Deputy Sheriff Murdock."

DEPUTY SHERIFF MURDOCK  
Oh!

He gives a nervous laugh.

LUZ

The real reason I don't see you is  
cause you guys never leave the  
station.

DEPUTY SHERIFF MURDOCK

Even between two towns we don't  
usually see a whole lot of action..  
but.. it's been five years.. since  
the last.. Sheriff wants us to be  
more proactive. He thinks things  
might start getting a little..  
unusual.

LUZ

You mean the freaks are coming out.  
Guess it's starting already.

DEPUTY SHERIFF MURDOCK

Yeah..

(works up the courage)

Luz, I never.. uhm..

Luz turns towards Murdock, recognizing the change in his  
voice.

LUZ

What's up?

DEPUTY SHERIFF MURDOCK

Never mind, it's not important.

LUZ

You wouldn't have brought it up if  
you thought it wasn't. What is it?

DEPUTY SHERIFF MURDOCK

I, uh.. I never got to tell you  
back in High School..

LUZ

(intrigued)

Tell me what?

DEPUTY SHERIFF MURDOCK

.. Tell you that I had the biggest  
crush on you.

LUZ

(chuckles)

What? Really?

(beat)

Before or after.. my accident?

DEPUTY SHERIFF MURDOCK  
Honestly.. the whole time.

LUZ  
Why didn't you say anything?

DEPUTY SHERIFF MURDOCK  
I was scared.

LUZ  
You were scared of a girl who was  
scared of walking two feet in front  
of her?

DEPUTY SHERIFF MURDOCK  
I just.. always thought you were  
cool and.. I wasn't.

LUZ  
Wow. I definitely was not cool..  
but thanks.

DEPUTY SHERIFF MURDOCK  
Also I just thought.. I didn't want  
you to think I was taking  
advantage.. After everything you  
lost..

LUZ  
(pause)  
I get it. Everyone was intimidated,  
like they didn't know what to say  
to me, but I was still me.. It made  
me feel.. invisible.

DEPUTY SHERIFF MURDOCK  
Are you telling me I would have had  
a chance?

LUZ  
(teases)  
I guess you'll never know.

Even though Luz can't see him, Murdock tries to hold back his  
smile in embarrassment. He fails.

DEPUTY SHERIFF MURDOCK  
Sorry, I didn't mean to just drop  
that on you.

LUZ  
Yeah you did.

They share a laugh.

DEPUTY SHERIFF MURDOCK  
Just thought one day I'd tell you.

LUZ  
Heavy weighs the heart, huh?

Murdock looks at Luz with infatuation.

LUZ (CONT'D)  
I can feel your look, you know.

DEPUTY SHERIFF MURDOCK  
Are you sure you're blind?

LUZ  
Hold on, let me check.  
(beat)  
Yeah!!

They share another laugh.

EXT. LUZ'S HOUSE - INT. MURDOCK'S CRUISER - DAY

They pull up in front of Luz's house.

LUZ  
Thanks again for the ride.. and for  
revealing your deepest darkest  
secret.

DEPUTY SHERIFF MURDOCK  
(chuckles)  
Glad to be of service. Oh!

Murdock digs into his front shirt pocket and pulls out a  
card. He brushes it against Luz's hand.

LUZ  
What's this?

DEPUTY SHERIFF MURDOCK  
My card.. In case you need  
anything.

LUZ  
(feels the print)  
I think by the time I dial all  
these numbers I'll be dead. What's  
wrong with 9-1-1?

DEPUTY SHERIFF MURDOCK  
That's a direct line to my desk.

LUZ  
Well if I'm not in danger I'll give  
you a call.

DEPUTY SHERIFF MURDOCK  
.. It was great to see you, Luz.

LUZ  
(warm)  
You too, Mike.

Luz grabs her backpack and cane and exits the car. Murdock, a little less embarrassed now, waits for her to get safely inside before pulling away.

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - NIGHT

Luz sleeps, tossing and turning in bed. It's as if she's being invaded by something spiritual.. something from beyond.

ENTER DREAM SEQUENCE

Luz finds herself in the POV of another YOUNG WOMAN:

She looks around, trapped inside a beat up OLD CABIN. It's filthy with animal carcasses piled in one corner. In the other corner are various tools coated with dirt and stained with blood. The woman looks down to find she's been tied down to a creaky wooden chair. She SCREAMS, the panic setting in. She pulls at the rope, trying to loosen them with no luck, but notices the chair is on the verge of falling apart.

The woman shifts her weight back and forth until she tips over and destroys the chair under her. She YELPS, realizing she's stabbed herself in the gut accidentally with a shard from the chair. She wrestles off the loose rope then struggles to get up on her feet, shaky.

She holds her side as she limps over towards the front door. She stops in front of the tools. Unsure which to take, she hesitates. Then, a sound from behind.

She turns to see a figure standing in the doorway opposite her. Ed, the Phantom.

The image of Ed's mask flashes in Luz's mind. Luz stirs in her sleep.

Back to POV: Ed takes a step forward, emerging from the darkness. The young woman steps back into the door. She freaks, quickly turning around to open it. She reaches for the shovel, yanking it with her on her way out.



She RUNS through the WOODS (NIGHT), passing dead tree after dead tree, almost stumbling a few times. She looks behind her now and again, but its impossible to see anything.

She trips over a protruding branch, twisting her ankle. She's sent flying into a ditch and eats dirt.

It takes her a moment to gather herself, but by the time she does Ed has caught up to her. She flails around for the shovel until she finds it. She SWINGS at Ed, but he catches it, easily overpowering her. She holds on with all her might. It's not enough. Ed applies force until he BREAKS her arms. She starts to SCREAM and doesn't stop.

Ed takes the shovel, raises it overhead, then STRIKES. The screaming continues through gurgling blood. The shovel digs deeper and deeper into her throat until the screaming ceases completely. Ed STOMPS down onto the shovel, DECAPITATING her (still in POV).

Her head rolls backwards a few feet until its positioned looking up at the night sky. Ed comes into view again. He reaches down, bringing his thumbs closer and closer to her eyes until everything goes dark.

END DREAM SEQUENCE as Luz's eyes open sudden and wide. She has an instant reaction, grabbing at her throat to check that her head's still attached. She takes deep breaths to calm herself, but she's clearly rattled. It takes her a moment.

Luz gets out of bed and leaves her bedroom. She goes into the

INT. BATHROOM

then proceeds to wash her face then dry it off with the nearest towel.

SALLY (V.O.)

Luz..

Luz stiffens up.

LUZ

Mom?

SALLY (V.O.)

Luuzzzz..

Luz hurries back to her bedroom, almost tripping over herself, forgetting to count her steps.

INT. LUZ'S BEDROOM

Luz shuts her door then puts her ear to it to listen. Nothing in the hallway. Then.. the voice returns spoken directly into her other ear.

SALLY (V.O.)  
Luz, listen to me.

LUZ  
(spins around)  
Who's there?  
(beat)  
Say something, you fucker.

The voice bounces from one ear to the other.

SALLY (V.O.)  
Just listen.

Luz grabs her cane and swings it around, smacking each of the walls.

She wakes Ozzy, causing him to jump out of his cat bed.

Luz holds her cane out in front of her, feeling through the air, but there's nothing. She listens. There's only silence.

VERA (O.S.)  
Luz?

Her mom's voice makes her jump.

LUZ  
(pause)  
Mom?

VERA (O.S.)  
Is everything okay in there? I heard noises.

LUZ  
.. Yeah, Mom.. I got up to use the bathroom and uh.. sorry, I didn't mean to slam my door so hard.

INTERCUT Vera outside Luz's door, with a concerned look.

VERA  
You sure everything's okay?

LUZ (O.S.)  
Yeah, my bad. Goodnight.

VERA  
(beat)  
Goodnight, mija.

Luz listens as her mom walks away. She waits another beat before returning to bed.

She reaches over for her tape player, puts on her headphones and hits play. She tries her damndest to fall back to sleep.

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - DAY

Luz wakes, slowly opening her eyes. Instead of darkness, she sees light through blurred vision. This being the closest she's been to seeing since she lost her sight, she FREAKS. She shoots up, wildly and confusedly looking around.

SALLY (V.O.)  
Luz.

Luz turns to see the outline of a figure. Sally's outline.

LUZ  
(startled)  
Who?..  
(beat)  
Sally?

The figure remains frozen in place, but doesn't speak again.

Luz stares back at it, still through blurry vision. She hurries out of bed, throwing her work uniform on and grabbing her backpack, cane and tape player. Ozzy watches her hurry out.

EXT. STREET - DAY

Luz rushes down the sidewalk toward her bus stop, still confused by her blurry vision, trying to stay composed.

Her bus arrives just in time. Luz gets on, the bus driver being the first live person she's "seen" in years.

INT. BUS - MOVING

Luz focuses on the blurry BUS DRIVER (50s), trying to fill in the details, but failing.

BUS DRIVER  
Morning, Luz.

LUZ  
Hey--uh, morning, Roger.

Luz quickly finds a seat near the door, glancing over at the few other outlines of people spread out around the bus. Luz digs into her backpack for her tape player, but stops short of pulling it out.

She looks around again at the outlines of the other passengers. They've doubled in numbers. She tries her best to keep it together, but the cracks are starting to show. Her eyes shift from the outlines then out the windows then back to the outlines. Back and forth.

She jumps in her seat when she hears a familiar voice directly in her ear.

SALLY (V.O.)  
Find her.

Luz grips her cane tighter. Now the bus seems to be going faster. She looks out the windows and what's already a blur is becoming even blurrier. She looks back over at the outlines and they are suddenly closer. The bus seems to be going faster and faster. She's on a bullet train to HELL.

Luz finally reaches her breaking point. She reaches up and YANKS the pull cord.

LUZ  
STOOPPPP!!

Luz screams at the blurry demons around her, practically yanking the pull cord out this time.

The bus comes to a very sudden stop.

BUS DRIVER  
Everything alright?

The blurred outlines have returned to just the original few.

LUZ  
Ehh.. Yep!

Luz almost falls out as she runs down the steps and back onto

EXT. STREET

The bus pulls away, leaving Luz in her bewildered frustration.

LUZ  
 Why is this happ--SALLY?! What do  
 you want from me?!

Luz hears something behind her. She spins around, seeing  
 Sally's outline in front of her.

LUZ (CONT'D)  
 What the fuck do you--

Luz's blurry vision slowly clears up. As it does, Sally's  
 outline fades. The blurry vision has now completely cleared.  
 Luz CAN SEE again.

She has an instant emotional reaction. She looks around,  
 tears welling up in her eyes.

LUZ (CONT'D)  
 Wha--What?

Luz's now perfect eyesight once again starts to blur. It  
 takes her a second to realize what's happening. The light is  
 becoming darkness as her vision continues to blur more.

LUZ (CONT'D)  
 No! Wait!

Luz is back in darkness.

LUZ (CONT'D)  
 SALLY!! ARRRGGGHH!! You BITCH!!

Luz drops to her knees, furiously wiping away her tears.

LUZ (CONT'D)  
 Sally?  
 (pause, pleads)  
 I'm sorry, just come back. I don't  
 understand what's happening to me..  
 I didn't mean to call you a bitch..

Luz waits for a response.

Every time Sally speaks to Luz, she hears her voice bounce  
 from ear to ear, in hushed fragmented sentences.

SALLY (V.O.)  
 I know. Where she is.

LUZ  
 Who?

Images of the dead girl from Luz's nightmare flash in her mind. She puts a hand to her face as if to block out the grisly images.

LUZ (CONT'D)  
Who is she?

SALLY (V.O.)  
Victim. Like us.. He's back.

LUZ  
Who's back?

SALLY (V.O.)  
The Phantom.

LUZ  
(disbelief)  
Oh my god, I'm losing my fucking  
mind.  
(beat, listens)  
Sally?

SALLY  
I can. Take you to her.

LUZ  
(contemplates)  
Fine. Show me.

EXT. MAIN ROAD - DAY

The main road above the woods that connects the two towns.

Luz exits a stranger's car, having just hitchhiked.

LUZ  
Thanks.

The car takes off down the road.

LUZ (CONT'D)  
Alright. Show me.

Luz shuts her eyes and takes a deep breath. Light breaks through the darkness. She slowly opens her eyes to blurry vision. It clears up revealing a crime scene across from Luz.

THREE county police cars, including Murdock's. A group of officers including SHERIFF MCLOUGHLIN (40s) stand near a big tree. Luz looks both ways before crossing the road.

More images flash through her mind in rapid succession. Bits from the POV nightmare. The old cabin, the woods. Tree after tree. Ed. The young woman's death.

The assault on her mind stops her in the middle of the road, dazing her momentarily. Thankfully the road remains free of oncoming cars.

She finishes crossing, peeking out from behind one of the cop cars. She's shocked by what she sees:

Strung up on the tree like a makeshift crucifix is the young woman's body. Her severed head has been mounted back onto its body with a piece of a tree branch. Her eyes have been taken.

The grisly sight hits Luz like an injection made up of her own trauma. She has to turn away.

LUZ (CONT'D)

Bad day to see..

DEPUTY SHERIFF MURDOCK (O.S.)

Luz?

Luz looks over again to see Murdock staring back at her. She gives an awkward wave and he comes over.

DEPUTY SHERIFF MURDOCK (CONT'D)

What are you doing here?

Luz can't help but look directly at him, taking advantage of her temporary sight. He notices the way she looks at him.

LUZ

(covering)

I.. I fell asleep on the bus,  
somehow ended up all the way over  
here.

She forces a fake laugh.

DEPUTY SHERIFF MURDOCK

But Dario's is in the opposite  
direction?

LUZ

.. I was out cold.

DEPUTY SHERIFF MURDOCK

Alright, well, you really shouldn't  
be here. This is an active crime  
scene.

LUZ  
What happened?

DEPUTY SHERIFF MURDOCK  
.. I can't discuss this now.. but  
if you don't mind waiting for me I  
can give you a ride back into  
R'lyeh.

LUZ  
Thanks, Mike.

DEPUTY SHERIFF MURDOCK  
Sure. I need to get back. Give me  
like ten minutes.

Murdock rejoins the group of deputies.

LUZ  
Okay.. You were right, Sally.. but  
what am I supposed to do?

A bucket of bolts pulls over on the other side of the road.

JASON (O.S.)  
Hey! Hey!

Luz turns to see Jason leaning out of his car window.

LUZ  
Sally? Do you know him?

Luz waits for Sally, but gets nothing.

JASON  
(hushed)  
Luz!

Luz hesitates before crossing the road. Murdock turns around  
in time to notice her. He clocks how she's holding her cane  
(as if its unneeded). Luz blocks his view of Jason. He  
continues to watch, suspicious.

JASON (CONT'D)  
(nervy)  
I told you. It's him. He's back.

LUZ  
How do you know that? Who are you?

JASON  
I'm.. I just want to help. I saw  
you.. in my dreams.



LUZ

Cute.

JASON

I'm serious. You told me to find you. You led me here. From what I can tell, the poor girl strung up in that tree.. That's his handy work. Did he take the eyes?

LUZ

.. Yeah..

JASON

(aggressive)

Come on, get in the car.

LUZ

What, no! I don't know who you are.

JASON

(raises voice)

Just get in the--

(beat, calms)

I'm Jason.

LUZ

I'm gonna need more than that.

JASON

So then let me show you.

LUZ

So show me.

JASON

Not here.

Jason reaches over and opens the passenger door for her.

Luz weighs her options.

LUZ

(low)

This is how people get murdered.

Luz reluctantly gets into the car. Jason busts a U-turn and heads back into R'lyeh Hollow.

Murdock watches the car leave.

INT. JASON'S CAR - MOVING - DAY

Luz plays with the window, rolling it up and down. She side-eyes Jason closely. Jason answers her questions, but is skittish the whole drive.

LUZ

It's been a while since I've been in a stinker like this. Is it yours?

JASON

Borrowing it from a friend.

LUZ

Hmm.. Where are you taking me?

JASON

The motel at the edge of town. You know it?

LUZ

Yeah, I know it. So where are you from?

JASON

Next door.

LUZ

Inns Creek?

JASON

Yeah..

LUZ

What's your connection to all this?

JASON

(pause)

You ask a lot of questions.

LUZ

Yeah, I'm stuck in this death trap with you, I might have a question or ten.

JASON

Just to be clear you came on your own. You're not my hostage.

LUZ

Well that's a relief..

JASON  
We're here.

Jason pulls into the parking lot of the local MOTEL.

INT. R'LYEH MOTEL - INT. ROOM #23 - DAY

Jason unlocks his motel room, entering first followed by Luz. She keeps her cane at her side, ready to defend herself.

The first thing that gets her is the smell, between Jason clearly not having showered and the mess he's left in the room. Then, she spots the wall.

Jason has pushed over the dresser and box TV to clear the wall. He's covered it in newspaper clippings.

Luz's eyes wander from clipping to clipping.

LUZ  
Who the fuck are you?

JASON  
(beat)  
I'm nobody. I'm like you.

LUZ  
What's that supposed to mean?

JASON  
I lost..

Jason stops himself, but doesn't have to finish. Luz meets his eyes and they come to an understanding.

LUZ  
Who did he take from you?

JASON  
.. Everyone..

Jason watches Luz closer. The way she looks at him is different from the first time they met.

JASON (CONT'D)  
I thought you were..

LUZ  
What?

Jason tries to shake off his suspicions and focus on the task at hand. He points to each article as he goes through them.

JASON

So.. We all know the story of Ed Guise. Twenty years ago he went on a rampage. Killed everyone in the mill, was shot down outside of his mom's cabin in the middle of the woods. Which, by the way, is where the cops should be looking. They're too blind to see what's in front of them.

LUZ

Seems a little too obvious, no?

JASON

Sometimes the best place to hide is in plain sight. Especially if half the county thinks you're a fairytale.

LUZ

So then what?

JASON

Five years later, a couple goes missing in R'lyeh. A whole family in Inns Creek is slaughtered, but its pinned on the father. No sightings of Ed, but the nature of the killings.. he's consistent.

LUZ

Seems like the pieces fit a little too easily.

JASON

(agitated)

The only deaths between each of the five year periods are accidents and natural causes. Plus, they always end up fishing a body out of the woods. Which is obviously his home.

LUZ

Okay, okay.

JASON

Five years later, a few more people go missing in both towns. They only find one of those bodies, again, buried in the woods. Then, the abandoned mill is burned down. They find fresh bodies there. Eyes taken, like the others.

(MORE)

JASON (CONT'D)

I think maybe something happened to him, back when he used to work there.

LUZ

What, like he was bullied?

Jason turns to Luz, unsure if she's joking. She notices.

JASON

Five years later..

Luz stiffens up, knowing what's coming.

JASON (CONT'D)

(low)

He goes on another rampage. Another family is killed in Inns Creek.

Luz looks to that article seeing the picture of the family. Next to them is a separate picture of the only surviving member. The eldest son.. who looks a lot like Jason (though younger and cleaner). She looks closer at him.

JASON (CONT'D)

From there he ends up in R'lyeh.. and you know the rest..

Luz's eyes drift back to the clippings, seeing her picture as well as the pictures of her murdered friends, including Jamie and Sally. She shuts her eyes as if to block out the memory, but the opposite happens.

She's hit with a flurry of images of her deceased friends. She's winded, as if punched in the chest. She's dazed momentarily, gripping her cane tight.

Jason takes notice. The more time he spends with Luz, the more he's confused by her.

LUZ

This isn't proof.

JASON

What?

LUZ

This isn't proof that it was all done by the same guy. How would that even be possible?

JASON

He'd only be about sixty.

LUZ  
They killed him. They buried him.

JASON  
Right.

LUZ  
(beat)  
So what are you saying?

JASON  
Do I really have to spell it out?  
Every five years like clockwork?  
Fucking cult symbols painted on  
rocks and hanging from dead trees?

LUZ  
So what, black magic? He's a  
zombie? I mean what??

JASON  
I don't know!  
(beat)  
So then why were you in my dreams?

LUZ  
I don't know, dude, you probably  
saw my picture in the paper and now  
you've built up this.. fantasy--

JASON  
Fuck you! Don't do that!

LUZ  
Don't do what?

JASON  
(yells)  
Make me sound CRAZY!!

Luz grips her cane even tighter, bringing it closer to her.  
Then, her sight starts to BLUR.

LUZ  
No..

JASON  
Why are you fucking bullshitting  
me? I know you saw something, how  
else would you have known where  
that girl was?

Jason watches Luz, uneasy by her sudden change. She looks  
dizzy.

JASON (CONT'D)  
What are you doing now? Are you  
having another vision?

Luz's vision goes totally dark and she starts to panic.

LUZ  
I--I have to go.

JASON  
You can't!

Jason grabs her arm. Luz reacts swiftly, smacking him in the face with her cane. He releases her, shocked and like an abused puppy.

JASON (CONT'D)  
Wait, I didn't mean--You can't go,  
I need you!

Luz hurries out the motel room.

Jason comes to the doorway.

JASON (CONT'D)  
(desperate)  
We can stop him! Luz!

EXT. STREET - DAY

Luz speeds up as she crosses the street, not paying attention to what's around her, rapidly bouncing her cane on and off the ground in front of her.

LUZ  
Sally? Sally? Where are you?

A car brakes hard almost running into Luz. They HONK their horn at her, startling her.

DRIVER  
Get out of the street!

The car speeds around her. She continues forward until she feels sidewalk beneath her again.

INTERCUT Jason continues to watch, mystified and distressed.

Luz stops outside a DINER. She stops to catch her breath and listens to make sure Jason hasn't followed her. Instead, she hears music. Now she knows where she is.

INT. MARIANO'S EATERY - DAY

The bell over the door RINGS as Luz enters. She's still getting her bearings.

GINGER (late 20s) greets her from behind the counter.

GINGER  
Hey, Luz.

LUZ  
Oh.. Hey, Ginger.

GINGER  
Everything okay?

LUZ  
Yeah, yeah, I'm good. I just need to hit the bathroom.

GINGER  
Sure, you want some coffee and pie, babe?

LUZ  
Uhm, yeah, yes please. Just coffee, thanks.

GINGER  
You got it.

Luz rushes to

INT. WOMEN'S RESTROOM

Luz sets her cane against the corner near the door then finds the nearest sink. She washes her face.

LUZ  
(low)  
It's not real, it's not real..

Flashing images of her deceased friends, the faces of the victims from the various newspaper clippings. Ed.

LUZ (CONT'D)  
Fuck!  
(beat)  
Sally.. Please..

Luz waits for a response that doesn't come.



INT. MARIANO'S EATERY

Luz makes her way back to the front counter.

GINGER  
Coffee's right in front of you.

LUZ  
Actually.. Would you mind taking it  
to a booth for me? Sorry.

GINGER  
Of course. You're my only customer  
right now so you get the pick of  
the litter.

LUZ  
Thanks.

Luz finds her way to the booths left of her and sits in the  
corner booth, back against the window. Ginger sets her coffee  
down in front of her.

GINGER  
There you go, hon. If you need  
anything else, just scream my name  
at the top of your lungs.

LUZ  
(laughs)  
Thanks, Ginger.

Ginger heads to the back towards the kitchen.

Luz puts her hands around the hot mug to warm them. She's  
finally starting to relax..

OLD WOMAN (O.S.)  
It is real.

Luz's guard is instantly brought back up.

LUZ  
What? Who's there?

The OLD WOMAN (80) takes a seat across from Luz. She wears  
big round sunglasses and an overcoat two sizes too big.

OLD WOMAN  
What you said. It is real. There  
are things beyond the grave.

LUZ

I'm not interested in whatever religion you're pushing.

OLD WOMAN

Religion? I don't know if that's what I'd call it. It's older than the ones you know.

LUZ

What does that mean?

OLD WOMAN

Most people can only see what's in front of them. Not us. We see more.

LUZ

Ginger!

The diner is seemingly empty.

OLD WOMAN

Don't fret, my dear. I'm only here to help.

LUZ

Why would I want your help?

OLD WOMAN

Because I'm the only one that understands what you're going through. Do you hear them? The voices of the dead? I can feel their aura around you.

LUZ

(taken aback)

I don't know what you're talking about.

An awkward beat of silence then the Old Woman laughs, startling Luz.

OLD WOMAN

You don't have to pretend. Until you accept the gift you've been given, you'll flail around in the dark, searching for a way out, walls all around you, closing in. I can show you the way out, my dear.

LUZ

Who are you?

OLD WOMAN

I'm like you. Someone with a connection to.. the other side. The difference is I accepted my lot long ago. I embraced it. If you did, you could be so much more.

LUZ

I could be more like you, you mean? You've really sold me..

OLD WOMAN

I don't have to sell you anything. You know it in your heart to be true. You want to let go of the past, but it won't let go of you. I can help you move forward. The dead need their rest.. The living should go on living. Don't you think?

LUZ

How exactly is it you think you can help me?

OLD WOMAN

I can break those chains that bind you. Some call it "magic." Some call it "divine intervention." It's neither of those things, it's power beyond your wildest dreams. Ancient power.

LUZ

That doesn't answer my question.

OLD WOMAN

"For those who are blind shall see the true face of the beast and forever suffer it in their soul."

(pause)

But you need not worry, my dear. As I said, I can you show you the way out.

The Old Woman reaches into her coat pocket and removes a CARD. She slides it across the table closer to Luz.

OLD WOMAN (CONT'D)

Come see me tomorrow and we'll get started.

LUZ

Yeah?... I'm good.

OLD WOMAN

You can come on your own.. Or my son can bring you kicking and screaming. Your choice.

LUZ

(anxious)

Your.. son?

OLD WOMAN

(beat)

Yes, my son Edward.

Luz's eyes widen. Her chest tightens. She reaches for her cane, ready to fight.

GINGER (O.S.)

More coffee?

Luz jumps in her seat, almost knocking over her coffee.

The Old Woman is gone..

GINGER (CONT'D)

Didn't mean to frighten you, hon.

LUZ

(catching her breath)

That's okay.. Can I use your phone?

INT. MURDOCK'S CRUISER - MOVING - DAY (SUNSET)

Murdock drives Luz back home.

DEPUTY SHERIFF MURDOCK

It's dangerous for you to be wandering around right now.

LUZ

I live for danger.

DEPUTY SHERIFF MURDOCK

(amused)

You say that now, but just wait till you fall through an open manhole.

Luz smirks.

DEPUTY SHERIFF MURDOCK (CONT'D)

Who was that guy you left with?

LUZ  
.. You were busy so I just..  
hitched a ride.

Murdock is dubious.

LUZ (CONT'D)  
So what happened?

DEPUTY SHERIFF MURDOCK  
Uhh, I don't think I should say.

LUZ  
Mike. You don't need to protect me.

DEPUTY SHERIFF MURDOCK  
.. A girl was murdered. Her father  
reported her missing in the  
morning, then someone driving down  
main spotted her, called it in.

LUZ  
What happened to her?

DEPUTY SHERIFF MURDOCK  
(beat)  
Are you sure you want to--

LUZ  
Yes, I'm sure. I'm good.

DEPUTY SHERIFF MURDOCK  
(sighs)  
Her arms were broken.. in half..  
And her head.. not where it should  
be.. It was the most fucked up  
thing I've ever seen.

LUZ  
Any suspects?

DEPUTY SHERIFF MURDOCK  
Just one. A young man, a little  
older than us, escaped from a psych  
ward over in Inns Creek.

LUZ  
Who is he?

DEPUTY SHERIFF MURDOCK  
Apparently five years ago, he  
killed his entire family.  
(MORE)

DEPUTY SHERIFF MURDOCK (CONT'D)

Till the day he went missing he claimed innocence, but there's no evidence to dispute it. He's a paranoid schizophrenic. Hearing voices, seeing "ghosts." He blamed what he did on "The Phantom."

LUZ

How do you know it wasn't?

DEPUTY SHERIFF MURDOCK

What?

LUZ

The Phantom..

DEPUTY SHERIFF MURDOCK

Luz.. Ed Guise is dead. He has been for twenty years.

LUZ

So who turned my life upside down?  
A copycat?

DEPUTY SHERIFF MURDOCK

I wish I knew what to tell you, but I just don't know.

LUZ

That's right, you don't know. What if he is innocent? The guy you're after.

DEPUTY SHERIFF MURDOCK

Only time will tell. Until we have another lead, he's all we got. People need some kind of answer or they'll always be searching.

LUZ

Yeah.. So where are my answers?

Murdock remains tight lipped.

EXT. LUZ'S HOUSE - NIGHT

Vera pulls into the driveway. She exits her car with a couple of greasy paper bags and malts (milkshakes). She looks up at the window on the second story to Luz's bedroom. Luz sits on the ground in front of the window, backlit so she's mostly a silhouette.

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - NIGHT

Luz sits in front of the window.

LUZ  
Sally? Are you here?

She waits.

LUZ (CONT'D)  
Sally? Talk to me. Please. Sally?

Luz is startled by Ozzy who drops down in front of her from the nearby dresser.

LUZ (CONT'D)  
Jesus..

Luz reaches out to pet Ozzy, pulling him closer to her.

LUZ (CONT'D)  
I wasn't talking to you, silly.

Luz strokes Ozzy's black fur until he starts to purr.

EXT. LUZ'S BEDROOM

Vera stops outside Luz's door and listens.

LUZ (O.S.)  
Sally?  
(frustrated)  
I could really use your help right now..

Vera knocks.

LUZ (O.S.) (CONT'D)  
Yeah?

VERA  
Come down and eat.

LUZ (O.S.)  
Okay, Mom. Be right there.

Vera heads back down the stairs.

INT. LUZ'S BEDROOM

Luz pets Ozzy some more.

LUZ  
Where could she be, Ozzy? Don't you  
have some pull on the other side?  
You must be halfway through your  
nine lives by now.

Ozzy meows and jumps back up to the dresser.

LUZ (CONT'D)  
Thanks for the help..

INT. KITCHEN

Luz wanders into the kitchen without her cane, not needing to  
count her steps anymore.

Vera has laid out the food on the dining table. Cheeseburgers  
and fries, two chocolate malt shakes.

LUZ  
Mmmmm. I know that smell.

VERA  
Had a long day today, didn't feel  
like cooking.

LUZ  
Fine with me. So work was tough?

VERA  
Just long.

Luz takes her seat. Vera joins her then slides one malt  
closer to Luz's hand as she reaches out. Luz takes it and  
drinks from it. This brings a smile to her face.

VERA (CONT'D)  
How was work for you?

Luz's eyes shift in such a way to suggest she's lying.

LUZ  
It was okay. Same ol same ol.

VERA  
That's not what Ginger told me.

LUZ  
.. Okay, I didn't go to work today.

VERA  
What's going on?



Luz takes a moment to form her words, hesitating.

LUZ

Mom, do you believe in ghosts?

VERA

Ghosts? Well.. Yes. I met one once.

LUZ

You did?

VERA

Mmhm. Back when I was in college. Me and two other girls rented a house. One night I went to sleep and it felt like somebody was watching me. I woke up, terrified. I turned on all the lights, checked the doors and windows. There was nothing. The next night I felt it again. This time, I pretended I was still asleep. I peeked from under the covers and I saw a shadow of a man. He just.. stood over me, watching. This continued for another month. Sometimes he would just stand there. Sometimes he would get close, breathing into my ear. Between that and my studies, I had many sleepless nights. Until one day I went to see Grandmama. I told her all about it.. and she said.. "Remember right before you moved in, your grandpa died? Well that's him. He's just watching over you." With that in mind, that night I waited for him to come, but he never came back.

LUZ

You really think it was him?

VERA

I don't know, but when I believed it was, I wasn't afraid anymore. Sometimes you just need a new way of looking at things. The universe reaches out to us in all kinds of ways. Sometimes small, sometimes..

LUZ

Thanks, I'm gonna have nightmares about zombie Grandpapa now.

VERA

(laughs)

That's not why I told you that story. I do think there are things out there no one can explain. It just depends on what you choose to believe in.

LUZ

(beat)

I've been having nightmares.. about Sally. About the..

VERA

Phantom?

LUZ

(nods)

I don't know if I know what's real anymore.

VERA

You feel the ground beneath your feet?

Luz nods.

VERA (CONT'D)

You taste the chocolate in that shake?

Luz nods again.

Vera reaches out to put her hand over Luz's.

VERA (CONT'D)

You feel my hand over yours?

Luz takes a deep breath as she nods a third time.

VERA (CONT'D)

Whatever it is.. we face it together.

Luz nods silently.

VERA (CONT'D)

Let's eat these juicy burgers before they get all soggy.

Luz smiles then reaches for her burger. She takes a big bite.

LUZ  
(mouth full)  
Juicy is right.

VERA  
Chamaca, close your mouth.

Luz almost chokes laughing, she puts a hand to her mouth to keep food from coming out.

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - NIGHT

A series of images of Jason flash through her mind: At first, bits of memories of her time with him. The images go in reverse from the last moment she spent with him (in the motel room), him pulling up in his car calling out to her, a distorted version of him first approaching her at the theater.

Then, something else she hasn't seen before (or couldn't have seen): Jason locked away in the PSYCH WARD, losing his grip on reality. His manicness to vengeful anger to a deep sadness and loneliness. Lastly, him sitting in the bloody mess that is his butchered family.

The image of Jason goes blurry and fades into darkness as we pull away further and further from him.

POV: Luz finds herself in a new perspective as if in some sort of Astral projection, flying over the MAIN ROAD. She locks onto a TRUCK as it turns onto the road, following it as it continues down, eventually turning into an opening in THE WOODS. The truck stops behind the OLD CABIN at the center of the woods.

TWO MEN, the FATHER (40s) and UNCLE (late 30s) of the previously murdered Young Woman, hop out of the truck. The Father rips away a tarp from the bed of his truck, revealing a PUMP SHOTGUN and a HUNTING RIFLE. The Father reaches in, handing the shotgun to his brother then takes the rifle for himself.

Luz continues to spectate from above as the brothers split up, each walking around a side of the cabin and meeting back up at the front. Luz drifts closer to the men. They look to each other, checking one another's readiness. The Father reaches for the door, quietly gripping the knob then turns. To their surprise, it opens. A draft of the night wind pushes into the cabin, causing the wood to creak.

Silence.. then, something large STOMPS towards the door. The men back up, anticipating what's coming.

Ed emerges from the cabin in full force and now Luz (still in POV mode) is being pulled towards him like a magnet. She CRASHES into him.

INTERCUT Luz starts to shake. She grips her bed sheet in each hand.

Luz is now trapped in Ed's POV: Ed continues towards the men as they backstep away. He's coming too fast, like a runaway train. Both men unload, reloading then firing again and again until he's practically on top of them.

Ed grabs the shotgun from the front of the barrel as the Uncle pumps and fires, blowing off two of Ed's fingers and part of his palm. Ed reaches out with his other hand, getting a better grip of the shotgun as the Uncle pumps it again. He rips it away, pulls back then STABS it upward into the Uncle's diaphragm and up his esophagus.

BOOM! Ed fires the shotgun, BLOWING APART the Uncle's head and neck.

INTERCUT Luz grips her bedsheets tighter, still shaking.

The Father stops in his tracks, stunned momentarily, but he quickly gets his senses back. He fires, reloads, fires, reloads. CLICK. He throws the empty rifle at Ed then runs off in the opposite direction, the same path his daughter took.

Ed watches him run for a bit before leaning down to pick up the rifle. He watches the Father run a little further then winds back and CHUCKS the rifle like a spear. The rifle PENETRATES the Father with tremendous force, propelling him forward and PINNING him to the tree in front of him.

INTERCUT Luz's shaking becomes more violent.

Ed looks up to the night sky. A BLACK HOLE is forming at the center.

INTERCUT Luz stirs, feeling Ed's look.

Luz is detached from Ed's POV, being yanked away towards the night sky, locked into Ed's gaze.

Luz wakes from the nightmare vision, with her eyesight restored, but finds herself in a state of paralysis. A noise from the opposite corner of the room draws her attention. She stares into the darkness, her fear growing. Goosebumps on her arms, her hands frozen at her side, still gripping her sheets.

Nothing.. then, Ed emerges from the darkness, charging towards Luz. As he inches away from her, he suddenly vanishes.

Luz, blind again, WAKES from the dream within a dream, her hair drenched in sweat. She flails around, freed from her paralysis as if to defend herself, falling out of her bed. She slowly rises up from the floor, peeking over her bed. Her room is quiet...

CUT TO:

Luz dials 411 on her landline phone.

Ozzy brushes up against her leg.

LUZ

Hello, operator? Can you get me the number for the R'lyeh Motel? Yeah, one sec.

Luz sits at her desk, sliding a notepad in front of her then grabbing a pen from her mug of pens.

LUZ (CONT'D)

Okay, go ahead.

Luz writes the numbers as she's given them, ensuring to write hard into the paper.

LUZ (CONT'D)

Thanks.

Luz hangs up then feels the raised ink on the paper as she dials number by number. It rings.

LUZ (CONT'D)

Hello? Is this--? No, sorry, wrong number. Sorry, I didn't mean to wake you--

Luz moves the phone away from her ear as yelling can be heard from the other end of the line. She ends the call.

LUZ (CONT'D)

Oops.

(sighs)

Let's try this again.

Luz dials again. It rings.

LUZ (CONT'D)  
(relief)  
Hi, yes, I'm trying to reach room  
twenty three, please. Thanks.

INTERCUT LUZ'S BEDROOM/JASON'S MOTEL ROOM

Jason sits in the corner of his MOTEL ROOM, his knees up to his chest. He's restless. The motel landline phone rings. He stares at it a beat before answering.

Luz waits a moment and just when it seems to ring too long, Jason answers. She can only hear his breathing.

LUZ (CONT'D)  
Jason? It's Luz.. You were right..  
It's *him*. I did see something. I  
saw something else tonight.  
Yesterday, I.. met Augusta Guise.

Jason's eyes widen.

JASON  
Where?

LUZ  
At the diner across the street from  
you. She came to me and then next  
thing I know.. she was gone. She  
knows I know. She knows about  
Sally.

JASON  
Who's Sally?

LUZ  
(pause)  
Sally was my best friend.. Ed  
killed her. She showed me where to  
find that girl's body.

JASON  
Is she there now?

LUZ  
No.. She comes and goes.  
(beat)  
Augusta is expecting me tomorrow.

JASON  
Sounds like a trap.

LUZ  
It probably is.. That's why I need  
your help.

JASON  
(beat)  
Okay. Where?

LUZ  
Her old shop. I can meet you at the  
motel and we'll leave from there.

Luz hangs up.

Jason still holds the phone to his ear, staring at his news  
clippings-covered wall.

END INTERCUTS

EXT. SAWMILL - INT. JASON'S CAR - DAY

Jason pulls up outside the abandoned burned down Sawmill. Luz  
sits in the passenger seat, her cane at her side.

JASON  
So what's the plan?

LUZ  
I spring the trap. You try to find  
another way in through the back.

JASON  
What if there isn't one?

LUZ  
Make one.

JASON  
What if.. *he* shows up?

LUZ  
(thinks)  
I haven't exactly figured that part  
out yet.

JASON  
This isn't a plan.

LUZ  
I'm open to ideas..

Jason sighs, frustrated.

LUZ (CONT'D)  
Something is powering him. We need  
to know what. We just have to get  
out alive.

JASON  
Fuck, you're gonna get us killed.

LUZ  
I guess only one way to find out.

EXT. MAMA GUSTA'S PSYCHIC INSIGHTS - DAY

Luz stands outside the old, decrepit, shut down psychic shop  
(which is almost neighbors to the Sawmill). The windows are  
boarded up.

Luz goes up the few steps, cane to guide her, and stops in  
front of the door. She raises her hand to knock when a gust  
of wind gently pushes it. The door creaks open.

MAMA GUSTA (OLD WOMAN) (O.S.)  
Come in, my dear.

INT. MAMA GUSTA'S PSYCHIC INSIGHTS

Luz enters with caution. The door slams shut behind her.

MAMA GUSTA  
There's a chair right in front of  
you.

Luz reaches out to feel the chair where it should be. She  
pulls it out and takes a seat, keeping her cane at her side.

Mama Gusta sits across from her. Behind her are raggedy  
drapes hanging from the ceiling, blocking off the back of the  
shop which is in total darkness. The two sit in silence for a  
moment.

LUZ  
So what no--

MAMA GUSTA  
Now I show you what you came to  
see. Wait here just one second.

Gusta rises from her seat and walks between the drapes and  
towards the back of the shop.

Luz listens.



LUZ  
(hushed)  
Sally?

EXT. MAMA GUSTA'S PSYCHIC INSIGHTS

Jason stands behind the shop, looking it over. No windows, no back door.

He listens to the movement coming from inside. He gets closer to the wall for a better listen when his foot starts to slide into a hole. He takes a step back, watching the dirt spill into the opening. The opening leads underneath the shop and is just big enough to crawl through.

INT. MAMA GUSTA'S PSYCHIC INSIGHTS

Luz continues to wait.

MAMA GUSTA (O.S.)  
Just one second.

Luz shifts in her seat, growing anxious.

LUZ  
What are you looking for?

MAMA GUSTA (O.S.)  
Just one second.

INTERCUT Jason has crawled through the opening, dropping down. He's now under the shop. He looks around and what he sees amazes him.

Luz fidgets some more.

LUZ  
(whispers)  
Sally, where are you?

Luz is startled by Gusta as she emerges from behind the drapes and out of the darkness, holding something round-shaped and covered with cloth.

MAMA GUSTA  
She's here.

Luz's eyes, though blind, are drawn towards the round object.

MAMA GUSTA (CONT'D)  
 Ahh, you feel it, don't you? It  
 calls to you the same way it does  
 me.

Gusta places the object on a small wooden altar at the center  
 of the round table then takes her seat.

LUZ  
 What do you mean "she's here?"

MAMA GUSTA  
 I mean..

Gusta reaches over and yanks away the cloth to reveal a  
 CRYSTAL BALL. The orb glows, shifting colors.

MAMA GUSTA (CONT'D)  
 She's *here*.

Luz's eyes never leave the orb. The usual darkness she sees  
 is replaced by the strobing lights. The colors of known  
 space.. and beyond.

MAMA GUSTA (CONT'D)  
 Can't you hear her?

SALLY (V.O.)  
 Luz.. Luz..

MAMA GUSTA  
 When my boy was murdered by the  
 police.. I searched for a way to  
 save him. He was already dead, but  
 I knew his soul was still out  
 there, lost.

Gusta's bookshelves are filled with books on witchcraft,  
 voodoo, Satanism, human sacrifice and resurrection, all kinds  
 of spiritual materials. Skulls, symbols of various kinds.  
 Books on ancient aliens. Chariots of the Gods? (1986)

MAMA GUSTA (CONT'D)  
 I searched and I searched, but  
 found nothing in the texts I  
 scoured. Nothing. Then one day,  
 where the old lake was..

INTERCUT Gusta is drawn towards a small body of water, almost  
 like a giant puddle, at the center of the woods. Something  
 glows from under the water.

MAMA GUSTA (CONT'D)  
 .. I found my answer.

INTERCUT Gusta has the crystal ball in her hands, being shown things from beyond. She's blinded by the images overloading her brain. Ed's gravestone splits. His hand emerges from the dirt, grasping for life.

MAMA GUSTA (CONT'D)

They showed me another way. A better way of being. A way to become more than just skin and bones, more than just the trivialities that is our lives. And now.. I offer you the same.

LUZ

What exactly are you offering?

MAMA GUSTA

The power to see. The power to communicate with your loved ones, beyond the grave. The power to save the ones still here. To save their souls from eternal nothingness.

LUZ

Who says they need saving?

MAMA GUSTA

(beat)

They do.

The mystical orb glows, hypnotizing Luz further. She's paralyzed.

MAMA GUSTA (CONT'D)

I will help you free them. But first, I need your help.

LUZ

My.. help..?

MAMA GUSTA

I need your body, child.. Your eyesss!!

The orb's glow becomes BRIGHT as Gusta leans in, bringing her hands up as if to harness its growing power.

Luz's mouth goes agape, drool pulling and spilling out. Her eyes widen until they can't any more.

BANG! A bullet penetrates Gusta, entering the back of her head and leaving through her right eye socket, destroying her eyeball and splattering blood onto the table.

The same bullet continues its momentum, hitting the orb and cracking it. The glow fades.

Gusta topples over, hitting the ground. Jason, gun in hand, comes out of the darkness, yanking down one of the drapes in his way.

JASON

Luz!

Luz snaps back to normal.

LUZ

Jason?

JASON

Are you alright?

Before Luz can answer, a sound from the back of the shop calls their attention. A light REVVING. Then silence...

LUZ

Please tell me that was you..

Jason tries to hold still, but his body trembles in anticipation.

Luz grips her cane tight.

VRZZZZZZ! Ed runs from out of the darkness holding up CHAINSAW.

Jason yelps as he tries to get away. He falls into the table then climbs over it as Ed brings the saw down, cutting the table in half. Jason practically tackles Luz to the ground.

The crystal orb falls to the ground and rolls away towards the back.

The two scramble to get up and go towards the door, but Ed is already on them. Jason manages to side step him, but Luz is trapped.

Ed stands over her, about to bring the saw down when Gusta yells from the other corner, hand over her bloody eye socket.

MAMA GUSTA

No, Edward! Don't you lay a hand on that body! I NEEED HER!!

Jason, in the opposite corner, FIRES off shots into Ed. Most of them hit, though they do nothing.

He fires until he's clicking EMPTY. He drops the gun, looking around him for anything he can use.

Ed now has his sights on Jason, stomping towards him.

Luz feels out with her cane, hitting the back of Ed's leg. She drops her cane as she jumps forward, latching onto Ed's leg in an attempt to weigh him down. His strength is great enough that he continues to lift his foot and continue towards Jason.

Jason backsteps, kicking a SLEDGEHAMMER under his feet. He quickly reaches down for it as Ed nears.

Gusta has now gotten back up on her feet. She slides a DAGGER out from inside her coat.

Jason SWINGS the sledgehammer with all of his strength, SMASHING Ed's knee. Luz falls from his other leg and rolls onto her back. Ed goes down, dropping the chainsaw.

The saw just misses Luz's face, sawing through the floorboards and getting itself lodged between floorboards. Luz rolls further away from it.

Though blind, she can still seemingly track the orb. It glows lightly some distance away from her.

Jason gives the sledge another SWING, this time at Ed's head. Gusta STABS Jason in his side. Though his attack on Ed still connects, this lightens the damage. Ed drops to his right, almost falling on top of Luz, who is now scrambling towards the orb.

Jason drops the sledge then Gusta STABS him just above his left eye, digging into his eye socket.

Ed starts to sit back up, grabbing Jason's nearest leg to hold him down. With his free hand, he reaches for the saw still stuck in the floorboards.

Gusta CUTS OUT Jason's left eyeball, YANKING it out the rest of the way. Jason SCREAMS in pain!

Luz comes a moment too late, bringing the orb down onto Gusta's head, cracking her skull and launching her forward into Ed. Ed releases his grasp on Jason and Luz takes his arm to pull him away.

The crack on the orb splinters more.

JASON  
(barely coherent)  
In the back! Trap door!

Jason's face is covered in his own blood as he puts a hand up to where his left eye should be.

Luz, the orb held tightly to her chest, pulls Jason towards the back of the shop.

JASON (CONT'D)

It's here!

Luz feels the TRAP DOOR with her feet then helps Jason down through it and into the HOLE. Jason does his best to help Luz down. Luz shuts the trap door behind her as Ed has finally gotten the chainsaw unstuck.

INT. BASEMENT

JASON

This way! I think it's a tunnel.

Jason takes Luz's hand and leads her to a metal door. It takes both of them to pry it open. They shut it behind them then hurry through the tunnel.

INT. UNDERGROUND TUNNEL

Jason continues to guide Luz through the dark tunnel.

JASON

It's so dark, I can't--

LUZ

If it's a tunnel, we just have to keep moving forward!

Luz can feel Jason's grip loosening. The blood from his ripped out eye has gotten into his good eye, further blinding him. The adrenaline is finally wearing off and Jason is slowly losing consciousness.

JASON

It's.. too dark..

LUZ

Jason?

Behind them the metal door can be heard being opened then shut. It echoes through the tunnel, followed by an orchestra of heavy footsteps and the revving of the chainsaw. Like a monster growling as it chases after them.

LUZ (CONT'D)  
Hey, stay with me! I can't carry  
your heavy ass!

Now Luz is pulling Jason.

SALLY (V.O.)  
Luz.. Light..

Luz's vision is filled with light as the orb beings to glow again.

LUZ  
There, follow the light! You see  
it?

JASON  
All I see.. is blood..

The chainsaw is nearing..

Just when the tunnel seems endless, Luz and Jason crash into another metal door. Luz gives Jason the orb to hold onto while she tries the door. It's stuck.

Luz tries with all her might, but is struggling.

LUZ  
FUCK!!!

Luz's vision returns to her as the buzz of the saw grows louder. Now able to see again, she realizes there's a lever above the handle, keeping the door locked. She lifts it, ragefully screaming at it. It unlocks. Luz drags the door open.

LUZ (CONT'D)  
Okay, come on!

Luz turns to Jason just as he drops the orb. He slowly shuffles towards her. She yanks him by his shirt to pull him through the doorway then spots the orb rolling.

She runs for the orb, scooping it up as the buzz of the saw has become almost too loud to handle. Ed is almost here.

Luz runs back to Jason who has now fallen into the dirt.

She forces the door back shut as Ed appears out of thin air, colliding steel with steel. She locks it from the other side then finds a broken pipe to jam behind the lever, getting the door stuck.

LUZ (CONT'D)  
Jason, get the fuck up!

Luz grabs Jason by his shirt again.

LUZ (CONT'D)  
COME ON!!

Jason musters up enough strength to get back on his feet. Luz pulls him towards a set of stairs as the sound of the saw finally cuts off.

Luz uses the glow from the orb to light the trap door from beneath. She tries to open it, but there's something weighing it down.

Meanwhile, Ed is attempting to force the metal door open.

Luz throws all of her weight up, crashing her shoulder into the trap door. Over and over. She manages to budge the piece of furniture enough to open the trap door, but now something else blocks her way. A rug. She pushes it up, carving a path for them.

Jason struggles up the stairs.

INT. OLD CABIN - DAY

Luz pulls herself up, setting the orb down momentarily. She pushes the turned table away then pulls away the rug to make it easier for Jason. She pulls him the rest of the way up then slams the trap door shut, locking it. She covers it back up with the rug then moves the table back on top.

She scoops up the orb, only now realizing where they are. The old cabin at the center of the woods.

Her next realization is that the cops have been here. The cabin has been turned into a crime scene. Police tape across the open front door.

SALLY (V.O.)  
(faint)  
.. Truck..

Luz rips away the police tape as she walks out to take a look. Nothing.

LUZ  
What truck?



Luz turns her attention back to Jason who is on the verge of blacking out. She drops down in front of him, slapping his face lightly a few times.

LUZ (CONT'D)  
Hey. Hey. Stay awake. Can you walk?

JASON  
I can't see.

LUZ  
I can see for the both of us. I  
just need you to keep walking. I  
can't carry you much farther.

Jason takes a beat then nods.

JASON  
I'll try.

LUZ  
Don't "try," mother fucker, do!  
Come on!!

Luz helps him up, putting his arm around her shoulder.

BAM! Ed slams into the trap door.

EXT. OLD CABIN

They exit the cabin, Luz scanning the woods for this fabled truck. She takes them around the left side of the cabin until the truck finally comes into view.

LUZ  
Oh shit, there it is!  
(low)  
Thank you Sally.

Jason is becoming heavier, signaling to Luz he's still on the verge of passing out.

LUZ (CONT'D)  
We're almost there!

They arrive at the truck which is parked some distance behind the cabin (the truck which belonged to Ed's last two victims). Luz tosses the orb inside the truck through the open window then opens the door for Jason. She struggles to get him in then shuts the door.

INTERCUT SLAM! The trap door flies open along with the table and rug on top of it.

Luz knows they're almost out of time. She hurries around the truck and gets into the driver seat. Thankfully, the keys are still in the ignition. She tries to start it, hearing Ed now stomping around the cabin. It takes a few tries to get it going, each time increasing Luz's level of panic.

The truck finally starts to Luz's relief. She puts it into drive and takes off just as Ed is in view.

He watches her drive away, through the woods.

INT. TRUCK - MOVING - DAY

Luz tries her best to steer clear of trees as they drive back towards the main road. Between the rough terrain and not having much driving experience she's having a real tough time of it.

Luz narrowly evades a tree, then another, they seems endless..

The truck BURSTS out of the woods and onto the MAIN ROAD.

LUZ  
YES!! We fucking did--

Only now has she noticed Jason has lost consciousness.

She turns her attention back to the road, almost driving into an oncoming car. She SWERVES just in time missing it.

They continue down main road a little further when Luz's vision suddenly BLURS.

LUZ (CONT'D)  
No, not now! Sally, stay with me!

The glow of the orb fades.

Luz is back in darkness as another car is coming towards them. Luz shuts her eyes, expecting to hit it head on. She somehow evades it, slamming her brakes and turning hard. They spin out and CRASH into a tree.

CUT TO BLACK.

FADE IN:

INT. HOSPITAL - INT. LUZ'S HOSPITAL ROOM - DAY

Luz slowly wakes to blurry vision. She looks to her left to see Sally's outline sitting beside her, light wrapping around her from the window behind. Sally still speaks to her with a disembodied voice. The words travel from left to right ear, bouncing back and forth.

SALLY (V.O.)

Hey, bitch.

LUZ

(smirks)

So now you're ready to talk?

SALLY (V.O.)

I was trying. I could only get away from her for so long before she pulled me back.

LUZ

So that's why you left so suddenly.

SALLY (V.O.)

She caught me.. and she was pissed.

LUZ

(thinks)

The orb?

SALLY (V.O.)

Find it. It's the only way to free us.

LUZ

"Us".. So Jason was right? About all the killings?

SALLY (V.O.)

Yes. It's what fuels the Phantom.

LUZ

And Augusta? How do I stop her?

SALLY (V.O.)

You have to sever the connection.

LUZ

Connection to what? How?

SALLY (V.O.)

I wish I knew.. Every time I try to look closer, all I see is a black hole.

LUZ

(pause)

They take the eyes. Maybe they're more than just trophies..

SALLY (V.O.)

Maybe.

LUZ

So basically.. I have to take that bitch's eyes.

SALLY (V.O.)

If you're wrong..

LUZ

(beat)

If I'm wrong then I join the collection.. Can you still give me full sight?

SALLY (V.O.)

I'll try, but even now I can feel the orb's pull. I can't talk to you and give you sight at the same time. It takes too much energy..

LUZ

(nods)

I'm gonna need help.. Which means I need to do some convincing.. Nothing like a miracle to make people believe..

CUT TO:

LATER - DAY (SUNSET)

Vera and Murdock come into Luz's room, stopping beside her bed. Luz stares straight at the wall in front of her.

LUZ

Mom?

VERA

Yeah, mija, it's me. How're you feeling?

LUZ

My head hurts a little..

VERA

You had a concussion, but  
everything looks okay. You're just  
bruised up. Mike is here.

DEPUTY SHERIFF MURDOCK

(clears throat)

Hey.

LUZ

Hey, Mike.

DEPUTY SHERIFF MURDOCK

If you're feeling up to it, I'd  
like to ask you some questions  
about what happened. About Jason.

VERA

If you need anything, just call and  
I'll be here, okay?

LUZ

No, Mom. Stay. I want you both to  
hear this.

Vera and Murdock share a glance.

LUZ (CONT'D)

No matter how crazy the things that  
come out of my mouth, I need you  
guys to just listen. Cool?

VERA

Okay.

LUZ

(beat)

Ed Guise is back.

Vera grimaces. Murdock is not a believer.

LUZ (CONT'D)

(sighs)

I know, I know. Every five years he  
comes back and every five years he  
leaves a path of destruction and  
pain. He killed Jason's family  
before he killed Jamie.. and  
Sally.. and all the others. His  
mom, Augusta Guise, has found a way  
to keep him alive. Every person  
they kill, whose eyes they take,  
become part of their collection.

(MORE)

LUZ (CONT'D)

I think this is what keeps Ed running. I know this because I've been having nightmares.. except they were more than that.. they were visions. That's why I knew where that girl's body was, Mike. When I showed up yesterday?

Vera's concern grows. Murdock is dubious.

LUZ (CONT'D)

Last night I dreamt he killed those two men by the old cabin. They went there looking for Ed.. they found him. Jason has had similar visions. That's how he knew who I was. He tracked me down and tried convincing me. Everything I'm telling you now.. Yeah, I didn't believe him either.. I didn't want to.

DEPUTY SHERIFF MURDOCK

Luz.. Jason is sick.

LUZ

He is now, but he wasn't always. He was just a regular kid. Just like us.. Until Ed.. I remember that night pretty clearly now.. It wasn't some kid who killed my friends.. It was Ed.

VERA

But mija, how can you know this?

LUZ

Yesterday I met Augusta Guise and that confirmed everything.

DEPUTY SHERIFF MURDOCK

What, where?

LUZ

She came to me at the diner. She knew who I was and what I had seen. She knew about Sally.

VERA

What about her?

LUZ

That she's with me. She's with me right now.

Vera looks spooked. Murdock shakes his head, not buying it.

LUZ (CONT'D)

Augusta lured me back to her old shop. She showed me something, some kind of crystal ball, ancient artifact--whatever. She hypnotized me, but Jason saved me.. and then Ed showed up. We barely escaped through a trap door which lead into a tunnel which led back to the old cabin where we found the truck.. I lost my sight again and.. we crashed.

VERA

What do you mean you lost your sight *again*?

LUZ

I mean.. sometimes.. Sally helps me see again.

Luz finally turns her head and stares directly into Vera's eyes. Vera has goosebumps.

VERA

You can see me?

DEPUTY SHERIFF MURDOCK

That's impossible.

LUZ

Then how come I know my mom is wearing her scrubs with the little pink and purple butterflies? How come I can see that coffee stain on your shirt pocket?

VERA

(tearful)

You can see?

Luz slowly rises from the bed and onto her feet. She walks over to Vera, never looking away, takes her hands in hers.

LUZ

I can see you as clear as the sunset. Mom, I need you to believe me.

(pleads)

We have to stop them.

Vera is slowly accepting. Murdock still has doubts, but the cracks are showing now.

Luz turns her gaze to him.

DEPUTY SHERIFF MURDOCK  
I really want to believe you..

Luz squares up with him.

LUZ  
If I'm wrong, I'm crazy. If you're wrong, more people are gonna die. Is that a chance you're willing to take?

DEPUTY SHERIFF MURDOCK  
(pause)  
Goddammit, Luz..

LUZ  
I know.. Welcome to my world.  
(beat)  
Where's the truck?

DEPUTY SHERIFF MURDOCK  
It's impounded at the station.

LUZ  
The orb--the crystal ball--it's in the truck. If I had that I could show you. Would it still be there?

DEPUTY SHERIFF MURDOCK  
(shakes head)  
Likely in evidence now.

LUZ  
Mmm.. You're not gonna like this next part.

Murdock already knows.

DEPUTY SHERIFF MURDOCK  
I don't want to see something happen to you, but I really hope you're wrong.

LUZ  
I wish I was.

Murdock thinks over everything again then takes off.

Luz looks into Vera's eyes again then hugs her hard.



INT. HOSPITAL - INT. JASON'S HOSPITAL ROOM - NIGHT

Jason sleeps. His left eye socket has been cleaned and bandaged over. His right hand is cuffed to the hospital bed.

INTERCUT Mama Gusta is holed up in the burned down SAWMILL. She places a bowling bag down on the ground in front of her, taking a seat. She opens it. Inside are close to THIRTY MARBLES, all reminiscent of eyeballs. She removes something wrapped in fabric from the top of the pile then unwraps it, revealing Jason's left eyeball. She places down the fabric on the small wooden altar (where she would place the orb) then carefully sets down the eyeball on top. A circle has been painted around Gusta. Various cult-like symbols. She closes her eyes, channeling some dark power.

Jason stirs in his sleep. Something wriggles around under his bandages, where his eye should be..

INT. LUZ'S HOSPITAL ROOM

Luz, now in a hospital gown, wakes suddenly from her nap. She looks surprised, not having meant to fall back to sleep. She sits up in her bed, something gnawing at her. She listens to the sounds of the hospital. Things are quiet.

She stands up from the bed and leaves the room.

INT. KINGSPORT COUNTY SHERIFF DEPARTMENT - NIGHT

The Sheriff Department sits on the main road above the woods (the Sawmill and psychic shop sit along the bottom main road on the opposite side of the woods).

Murdock walks past the front desk where DEPUTY CUNNINGHAM sits.

DEPUTY CUNNINGHAM  
What's up, Mike.

DEPUTY SHERIFF MURDOCK  
Chief ask for me?

DEPUTY CUNNINGHAM  
Not that I know of.

Murdock nods as he heads towards

INT. EVIDENCE ROOM

where DEPUTY NASH sits behind a counter, reading a playboy magazine.

DEPUTY SHERIFF MURDOCK  
Hey, you guys already log what was  
in the truck?

DEPUTY NASH  
Yeah, it's all accounted for. Any  
reason they didn't bring the truck  
in earlier, when they found the  
bodies?

DEPUTY SHERIFF MURDOCK  
I don't know, you'd have to check  
with Pierce.

DEPUTY NASH  
Sloppy. Hey, what do you think of  
these?

Nash turns the playboy so Murdock can see.

DEPUTY SHERIFF MURDOCK  
They're nice.

DEPUTY NASH  
Nice? I'd give it all up for a pair  
like that.

DEPUTY SHERIFF MURDOCK  
Personally, I don't think they'd  
look as good on you.

DEPUTY NASH  
Smart mother fucker.

DEPUTY SHERIFF MURDOCK  
(smirks)  
I actually need to check on the  
stuff you logged.

DEPUTY NASH  
Like I said, all accounted for.

DEPUTY SHERIFF MURDOCK  
Chief asked me to look at something  
in particular.

DEPUTY NASH  
(sarcastic)  
Well if Chief asked.

DEPUTY SHERIFF MURDOCK  
It's kind of urgent.

DEPUTY NASH  
Alright, you know the drill.

DEPUTY SHERIFF MURDOCK  
Thanks.

Murdock signs his name into the log. He types in a code on the door then enters. He stops at the nearest rack, finding the box with today's date.

INT. HOSPITAL - EXT. JASON'S HOSPITAL ROOM - NIGHT

Luz stops outside Jason's room where TWO DEPUTIES (MAYLAM and BAINO) are sitting outside keeping guard. Maylam looks up.

DEPUTY MAYLAM  
Yes, miss?

LUZ  
I need to talk to the guy in that room.

DEPUTY BAINO  
I'm gonna hit the head, grab some more coffee. You want?

DEPUTY MAYLAM  
You know how I like it.

Deputy Baino gets up from his seat and walks down the hall.

DEPUTY MAYLAM (CONT'D)  
Sorry, miss, but no one is allowed in there. That man is a suspect and as far as we know; extremely dangerous.

LUZ  
He's not dang--I really need to talk to him. Just five minutes.

DEPUTY MAYLAM  
Why? Are you one of those sicko groupies or somethin'?

LUZ  
No! I'm a friend of Murdock's.

DEPUTY MAYLAM  
Well Murdock ain't in charge, is  
he?

LUZ  
(frustrated sigh)  
Just *five* minutes.

DEPUTY MAYLAM  
You're not gonna let up, are you?

Luz stands her ground, crossing her arms, glaring at him.

Maylam lets out his own frustrated sigh as he stands up.

DEPUTY MAYLAM (CONT'D)  
Fine. Five minutes.

Maylam opens the door for Luz then remains in the doorway.

INT. JASON'S HOSPITAL ROOM

LUZ  
Can I have some privacy?

DEPUTY MAYLAM  
(beat)  
No funny business.

Maylam shuts the door.

LUZ  
(realizes)  
Ew.

Luz gets close to Jason, who appears to be sleeping.

LUZ (CONT'D)  
Jason?

She puts her face near Jason's.

LUZ (CONT'D)  
Jason..

She puts her hand on his chest. His left hand slowly slides  
up, planting itself onto her hand.

INTERCUT HOSPITAL/SHERIFF DEPARTMENT

Murdock, in the EVIDENCE ROOM, stares into the opened box. At  
the center is the orb.

MURDOCK  
Son of a bitch..

Murdock reaches in and pulls the orb out, admiring it. Colors begin to swirl within it.

HOSPITAL

LUZ  
Hey, it's me. How're you feeling?

JASON  
.. Like someone's digging around in  
my head..

Before Luz can respond, Jason grips her hand and yanks her into him. She turns, trying to pull away, but he manages to put his handcuffed arm around her neck. The chain starts to CUT into her throat as he applies force.

SHERIFF DEPT.

Murdock stares into the lightly glowing orb, trying to escape its hypnotic gaze. A SCREAM accompanied by the sound of furniture CRASHING into a wall snap him out of it. He and Deputy Nash share a look. Another SCREAM. Nash pulls his gun from its holster as he leaves to see what's going on.

HOSPITAL

Luz attempts to scream, but can't. She grabs at Jason's hands, trying to peel them off as she flails her legs.

LUZ  
Jas--

Luz chokes, scrambling to figure out her next move. She has it.. She throws her weight to her right, causing the two of them and the bed to fall over and crash onto the ground.

Deputy Maylam, sitting outside the room, perks up. He gets up from his seat, drawing his gun.

Luz crawls away from Jason as he frees the other cuff from the bed. It hangs from his right hand, free now.

Deputy Maylam enters the room as Luz is getting back on her feet. She runs right into him, falling through the doorway and out into the HALLWAY.

Maylam turns his attention back to Jason who is now on his feet, running at him. BANG! Maylam fires a shot at Jason, clipping his shoulder. Jason tackles Maylam. They land in the

INT. HALLWAY

where Luz is now back on her feet again. She watches in horror as Jason slashes Maylam across the face with his free hanging handcuff repeatedly.

LUZ

Jason, what the fuck?!

Jason slowly looks up at Luz, rage in his one eye. Something wriggles around under the bandages. Jason takes Maylam's gun, signaling it's time for Luz to vamoose.

SHERIFF DEPT.

Murdock listens as gunshots ring out near the front of the station. He grabs Nash's drawstring bag, dumping its contents (more playboys), placing the orb inside. He puts the bag on, tightening the straps then draws his gun, leaving the evidence room. He sneaks down the hall listening to the barrage of yelling, gunshots and breaking of objects.. or people..

HOSPITAL

Luz, with a head start, runs down the hallway with Jason chasing after her. He fires, bullets whizzing by her.

A DOCTOR exits from a nearby room, taking a bullet meant for Luz.

DOCTOR

Excuse me--

He collapses, holding his throat as he bleeds out.

Another bullet almost hits Luz, dinging off a metal cart. She slips and falls, almost face planting. Jason lines up another shot as he nears.

SHERIFF DEPT.

Murdock reaches the end of the hall when Nash comes running back in.

DEPUTY SHERIFF MURDOCK

What the hell's going on, Nash?

DEPUTY NASH

It's the fucking phantom!!

Ed appears behind Nash, bringing a SLEDGEHAMMER down onto his head, SPLITTING his skull.

Murdock's jaw drops, but he quickly picks it back up. He fires two shots into Ed, hitting dead flesh. It doesn't seem to deter him.. Murdock starts backing up down the hall.

HOSPITAL

Jason is about to fire another shot at Luz, who's trying to get back on her feet, when he's interrupted from behind.

DEPUTY BAINO

Hey! Put it down!

Jason turns to face him, firing multiple shots without a second of hesitation.

Luz slips into the nearest room before Jason spots her.

Baino fires back, hitting Jason in the leg. It doesn't seem to phase him. Jason fires until he's clicking empty. He puts Baino down then turns his attention back to Luz to find her gone.

SHERIFF DEPT.

Murdock turns the corner to find Sheriff McLoughlin leaving his office with another DEPUTY.

DEPUTY SHERIFF MURDOCK

Chief, we need to get the fuck out of here and call for help.

DEPUTY ANDERSON

(cocks gun)

We are the help.

DEPUTY SHERIFF MURDOCK

No, wait!

Deputy Anderson hurries around the corner, gun drawn. Murdock stops the Sheriff from joining him, shaking his head.

Not a moment later Anderson is thrown back into view of them, crashing into the wall.

DEPUTY SHERIFF MURDOCK (CONT'D)

Come on!

Murdock leads the Sheriff away as Ed rounds the corner, dragging the sledge behind him.

SHERIFF MCLOUGHLIN

What the fuck is that??

The Sheriff turns to run, following closely behind Murdock.

Ed CHUCKS the sledge, nailing him in the back.

Murdock doesn't bother to stop for him. He turns the next corner arriving at the back door. He opens it, about to run out, but stops to consider his next move.

HOSPITAL

Luz is in an OPERATING ROOM, hiding behind the surgical table.

Jason limps in, scanning the room. He chucks the empty gun over the surgical table, hitting the cart next to Luz and knocking down a tray filled with surgical instruments.

She eyes a SCALPAL.

SHERIFF DEPT.

Ed stops in front of the open back door, staring into the back lot.

Murdock sneaks down the hall, around the corner from Ed, hurrying back towards the front of the station. He looks behind him and is startled to see Ed suddenly there. Ed starts after him.

HOSPITAL

Luz listens as she hears the door open and shut. She waits a beat then peers over the surgical table where Jason is staring back at her. She quickly drops back down, but she's been made.

Jason runs over, climbing over the table and launching himself onto Luz as she attempts to scurry away. He pins her to the ground, digging his knees into her back, then grabs an EVISCERATION SPOON off the floor.

SHERIFF DEPT.

Ed is moving faster than we've ever seen, chasing down Murdock.

HOSPITAL

Jason is attempting to scoop out one of Luz's eyes. She struggles to hold him off.

JASON  
(dazed)  
An eye for an eye.



Luz already has the scalpel in hand, trying to get her arm out from under Jason's weight.

LUZ

Jason, you have to fight her!

SHERIFF DEPT.

Murdock turns the next corner and through the door back where the front desk is. He finds Deputy Cunningham with his skull obliterated and TWO MORE DEAD DEPUTIES. They've been bashed and twisted into each other like a fucked up pretzel.

Murdock bolts out the front door and towards his car.

HOSPITAL

Luz finally frees her arm as Jason is close to taking one of her eyes. Luz brings up the scalpel, STABBING Jason in his one eye. It's enough to get him off her, but only momentarily.

Jason grabs a pair of surgical scissors as he climbs back on top of Luz, who has now rolled over onto her back. He brings the scissors down and Luz stops him just short of stabbing her in the face. The thing that has been wriggling around in Jason's eye socket reveals itself, slithering out from under the bandages. It has the appearance of a CENTIPEDE. It becomes longer and longer, hanging over Luz's face. She looks up in horrified disgust.

SHERIFF DEPT.

Murdock quickly gets into his car, tossing the drawstring bag into the passenger seat. He starts the car.

Ed's fist comes SMASHING through his window.

HOSPITAL

Luz continues to struggle with Jason. The centipede is closing in.

SHERIFF DEPT.

Ed grabs the steering wheel as Murdock puts the car into drive. He starts to drive away, but to Murdock's amazement, Ed is so strong he's keeping the car from moving.

HOSPITAL

Jason brings down the scissors, but Luz shifts in such a way that he STABS her shoulder instead.

SHERIFF DEPT.

Murdock SLAMS the gas, giving it enough force to pull away, leaving Ed in his dust. Ed watches him go, standing in place.

HOSPITAL

Knowing her window is short, Luz STABS Jason in the stomach repeatedly with the scalpel. Blood spills from Jason's mouth as Luz reaches up and grabs a fistful of centipede and PULLS. She YANKS it out, finally ending the possession. Jason topples over.

Luz, catching her breath, stands up and SQUISHES the centipede under her bare foot. She turns her attention back to Jason.

LUZ (CONT'D)

Jason?

Her hand slides across Jason's abdomen, feeling the multiple stab wounds. She places both hands on it in an attempt to stop the bleeding.

LUZ (CONT'D)

Jason, stay with me. Stay with me.

Jason stares up at Luz through his one eye, his stabbed bloody eye.

JASON

(weak)

Luz? I can't see you. Everything's gone dark..

LUZ

(cries)

It's okay. It's okay.

JASON

I'm sorry.

LUZ

You're sorry? I'm sorry. We're both a couple of sorry assholes, right?

JASON

(shallow breathing)

Stop him.. Promise me.. you'll stop him.

Luz holds Jason's hand in her, tightening her grip.

LUZ  
I promise.

Luz doesn't hear somebody else entering the room.

VERA (O.S.)  
(beat)  
Hello?

LUZ  
Mom??

Vera hurries over to find Luz crying over Jason. He is DEAD.

END INTERCUTS

EXT. HOSPITAL - NIGHT

Vera and Luz, now dressed, leave the hospital as Murdock pulls up in his car. They approach the smashed out window. Luz recognizes the shock in Murdock's face.

DEPUTY SHERIFF MURDOCK  
What happened to you?

LUZ  
What happened to you?

DEPUTY SHERIFF MURDOCK  
.. You were right.. Ed Guise happened.

LUZ  
He went after the orb?

DEPUTY SHERIFF MURDOCK  
(annoyed)  
I didn't exactly have a chance to ask him.

LUZ  
Hey, I'm on your side.

DEPUTY SHERIFF MURDOCK  
(shaky)  
I'm sorry.. I just.. He killed them all. Like they were nothing.

LUZ  
(beat)  
Did you get it?

Murdock raises the drawstring bag into view.

LUZ (CONT'D)

Good.

VERA

Wait, are you telling me there are no more cops in Kings County?

DEPUTY SHERIFF MURDOCK

There's a few more deputies on patrol in Inns Creek, but what are they going to do? We need to call the National fucking Guard!

LUZ

You've seen him. You know guns can't hurt him. Nothing can. He's already dead.

VERA

So what do we do then?

LUZ

I think the orb can tell me how.

That dubious look returns to Murdock's face.

LUZ (CONT'D)

I know how it sounds, but after everything you've seen.. Come on, Mike. You have a better idea?

Murdock doesn't.

LUZ (CONT'D)

Right.. Augusta was able to control Jason using his eye which confirms what I thought. So we know the eyes give them some kind of power. Maybe the orb helps focus that power.

Vera can see the wheels turning in Luz's head.

VERA

What is it?

LUZ

Something she said. She said she found the orb where the "old lake" used to be.

DEPUTY SHERIFF MURDOCK

There's no lake in Kings County.

VERA

There was. When I was young, there was a lake right there in the middle of the woods.. Near the old cabin. One day it just.. dried up.

LUZ

Then that's where I need to be.

DEPUTY SHERIFF MURDOCK

You want to go back to their home? Never read goldilocks?

LUZ

We need to set our own trap, to buy me time.

Murdock contemplates then sighs.

DEPUTY SHERIFF MURDOCK

So you have a plan or what?

LUZ

I have some ideas..

START MONTAGE

Murdock pulls up outside a SPORTING GOODS STORE then enters.

LUZ (V.O.)

Mike, you hit sporting goods. Grab a couple of bear traps.

Murdock grabs a couple of bear traps.

LUZ (V.O.) (CONT'D)

Then hit the hardware store next door.

Murdock enters the HARDWARE STORE, grabbing each thing as Luz lists them.

LUZ (V.O.) (CONT'D)

Grab some hooks and stakes. A few hammers. A whole lot of chain. Anything we can use as a weapon. Preferably with sharp edges.. Oh, and a chainsaw.

Luz and Vera are back at their HOUSE.

LUZ (V.O.) (CONT'D)

Mom and I will go back to the house to grab a few more things.

Luz grabs her boombox and Jamie's mixtape. Grabs her walkie talkies.

LUZ (V.O.) (CONT'D)  
Meet us back at the house when  
you're done.

DEPUTY SHERIFF MURDOCK (V.O.)  
You really think bear traps are  
gonna be able to hold that *thing*?

LUZ (V.O.)  
Probably not, but like I said, it's  
just to buy me time.

DEPUTY SHERIFF MURDOCK (V.O.)  
This is a horrible plan.

Luz sits in front of her vanity. Ozzy is there with her,  
sitting against the bottom of the mirror.

LUZ  
He's right.. it's a horrible plan..  
Sally, I really hope I'm right.. or  
we'll be joining you soon..

She starts to paint her face with black and white makeup. Her  
war paint.

END MONTAGE

INT. LUZ'S HOUSE - LIVING ROOM - NIGHT

Vera answers the door to find Murdock waiting outside.

VERA  
Luz!

Luz comes down the stairs with her boombox in hand and her  
face painted black and white.

LUZ  
Let there be light..

Vera takes a moment to realize that was a joke. She shrugs it  
off, not impressed, as if to say "*let's just go.*"

INT. MURDOCK'S CRUISER - MOVING - NIGHT

Murdock drives with Vera in the passenger seat and Luz in the  
back. Vera twists her body to look back at Luz.

DEPUTY SHERIFF MURDOCK  
So this plan of yours.. You saw it  
in a movie, right?

LUZ  
.. Read it in a comic book.

DEPUTY SHERIFF MURDOCK  
Jesus Christ.

LUZ  
If you had a better plan you  
should've spoke up.

VERA  
Luzita.. I'm supposed to keep you  
safe from danger, not take you  
straight to it. What kind of a  
mother would I be if I let you do  
this?

LUZ  
The best kind. Because you trust  
me.

VERA  
(shakes head)  
I don't know. Are you sure this is  
the only way?

LUZ  
No.. but someone's gotta do it.

VERA  
That someone doesn't have to be  
you. We're not equipped to handle  
this.

LUZ  
Sally. Jamie. Jason.. I can't let  
them die for nothing. Mah, we don't  
have a choice.

DEPUTY SHERIFF MURDOCK  
Your mom's right. What chance do we  
have against something like that?

LUZ  
(beat)  
One chance. We have one chance.. So  
let's make it count.

Murdock and Vera exchange glances, unsure.

EXT. WOODS - EXT. OLD CABIN - NIGHT

Murdock pulls up to the side of the old cabin. The three exit, bringing all of the tools and things from the car into the cabin.

INT. OLD CABIN

Vera and Luz hammer down hooks into the front corners of the cabin (chest level)

Murdock slips down through the trap door and into the BASEMENT. He hammers down more hooks into the ground, with stakes, directly underneath where the hooks above are placed.

Vera and Luz each make a small opening in the front corners of the cabin then each run chains through the hooks they've placed and down into the opening.

Below, Murdock grabs the ends of the chains and runs them through the hooks he's placed. He hammers down the ends of the chains with more stakes then joins them back up top.

LUZ

Okay. It's time. As soon as I leave the cabin.. start the music.

VERA

Luz..

LUZ

It'll be okay, Mom.

Vera pulls Luz in for a tight hug then with much hesitation lets her go.

Luz leaves the cabin.

Murdock switches on the boombox, placing in the tape labeled "*Jamie's mixtape*." He turns the music up to full blast. He and Vera stand near the door, peeking out.

MUSIC CUE: "You Are Bewitched" by Candlemass

EXT. WOODS

Luz is now some fifty feet away from the cabin. She scans the woods as she treks through it, with the orb held tightly to her chest. A reflection catches her eye. It's a PUDDLE, about 6 feet wide in each direction. She stares into it, perplexed on what to do next.



LUZ  
(into walkie talkie)  
I think I've found it. Not really  
sure what to do--

The orb begins to glow matching the glow coming from the bottom of the puddle.

DEPUTY SHERIFF MURDOCK (V.O.)  
(walkie talkie)  
Okay, just be care--

SNORRICAM: Mounted onto Luz, keeping her in a fixed position, looking up at her bewildered face. She's YANKED into the puddle, through a body of water that shouldn't be there, in such rapid speed. Like a rollercoaster. It STOPS ABRUPTLY as Luz is SHOT UP out of the water, finding herself inside:

INT. CAVE

The cave is almost pitch black save for the glow from the orb and it's reflection bouncing off the water.

Luz is dizzy.

INTERCUT OLD CABIN/CAVE

OLD CABIN

Vera gasps at the sight of Luz being pulled into nothing and disappearing before her very eyes.

DEPUTY SHERIFF MURDOCK  
He's here.

It takes a moment to find his outline in the dark, but Vera eventually spots Ed, standing amongst the trees a good distance away. He starts towards the cabin.

DEPUTY SHERIFF MURDOCK (CONT'D)  
Get ready.

They can barely contain their anxiousness.

CAVE

The dizzy feeling has faded. Blue flames manifest, shooting up from the ground, lighting the cave. Now Luz can see the various symbols on the cave walls. Carvings of faces. Faces of creatures unlike any man or animal of this world. She's simultaneously wowed and frightened at the prospect.

At the center of the wall is an altar. A larger version of the wooden one Gusta would use. Luz looks down at the orb then back up at the altar.

#### OLD CABIN

Vera and Murdock hide in the front corners of the cabin, each ready with the ends of their chains. They peer out through small openings in the cabin walls, anticipating Ed's arrival.

#### CAVE

Luz carefully approaches the altar then gently places the orb down onto it. The reaction is so sudden, she finds her hands glued to the orb. Her eyes light up as she's hypnotized by the orb's light. That light begins to spiral until it becomes a BLACK HOLE.

IMAGES FLASH through Luz's brain in quick succession:

- Various images of Ed, of Gusta, them killing and collecting eyes.

- Various images of the many dead souls trapped within the orb, including Jamie and Sally. Their deaths, their screams.

- Flashes of known space and somewhere beyond it.

- The black hole again.

- Luz's walkie talkie acts up, picking up static then pieces of strange transmissions, of what sounds like an alien language. Angry unintelligible voices.

- Luz stares into Gusta's milky eyes. Her eyes are replaced by the eyes of something inhuman. Sinister, hateful eyes.

- The rest of the face starts to come out of darkness, revealing itself to be a grotesque Lovecraftian monster. It shuts its eyes and everything goes DARK.

Luz's eyes fade to a milky white as she's blinded by the sight of this evil. She's left in the darkness.

#### OLD CABIN

Ed grabs the door, ripping it away, then steps inside. He steps right into a bear trap.

Murdock quickly drops his end of chain to grab the sledgehammer resting in the corner.

He gets behind Ed and SWINGS at his other leg, causing Ed to fall forward onto his knee. It lands right into the second bear trap.

DEPUTY SHERIFF MURDOCK

Now!!

Murdock tosses the sledge and picks back up his end of chain. He and Vera pull them towards Ed. There's just enough slack to wrap them around each of Ed's wrists. Now they just have to do it..

Murdock wraps his chain around Ed's right wrist then struggles to hook it in, but manages.

Vera is having a harder time on her side. She starts to wrap Ed's left wrist, but he manages to grab hold of the end of the chain. He YANKS it, throwing Vera to the ground.

CAVE

Luz picks up the orb from the altar, not having ever let it go.

SNORRICAM: Once again we're strapped to Luz, keeping her in a fixed position, as she's pulled backwards back through the body of water (again at rapid speed) then pushed back up out of the puddle.

END INTERCUTS

EXT. WOODS

Luz's milky eyes transition back to normal as she regains her sight through Sally, her resolve greater. Her makeup runs down her face. She turns her attention towards the music blasting from the cabin as the next song starts up:

MUSIC CUE: "Raining Blood" by Slayer

INT. CABIN

Murdock has come to Vera's side, taking her chain. Vera gets back up, helping him pull it. Just as they're starting to wrap Ed's left wrist, Gusta ambushes them.

Gusta attacks Vera from behind, STABBING her in the back. Vera falls forward, releasing her grip on the chain. Gusta goes after Vera as she goes for the nearest weapon available: a hammer.

Ed YANKS the chain around his left wrist, pulling the hook from it's place and undoing the slack. Murdock hits the ground, right in front of Ed. Ed grabs hold of his shirt with his left hand. Murdock tries to push him off to no avail.

Gusta is distracted when the orb comes rolling into the cabin. Vera takes that window, grabbing a fistful of Gusta's hair and pulling it hard enough to rip some roots out of her head. Gusta rolls over onto her back.

A chainsaw REVVS from just outside the cabin as Ed's left hand moves up to Murdock's throat.

Vera grabs the hammer near her and SMASHES it into Gusta's forehead. It's not enough to put her down. Gusta brings the dagger back up from her side and STABS Vera in the stomach.

Luz appears from behind Ed and CHAINSAWS through Ed's left arm until it's lopped off completely. BLACK BLOOD SPRAYS OUT.

Ed's grip was so tight, Murdock struggles at first to remove the hand from around his throat. He peels it off then gets back on his feet.

LUZ

Mom!

(to Murdock)

Here!

Luz pushes the safe end of the chainsaw into Murdock's hands as Vera falls onto her back.

Gusta, blood leaking from her split forehead, crawls towards Vera. She pulls the dagger out from Vera's stomach then brings it up overhead, about to bring it down onto Vera's chest.

LUZ (CONT'D)

Get away from my mom, you old bitch!

Luz grabs the loose chain and wraps it around Gusta's throat. She pulls her back so that Luz falls onto her back with Gusta being choked on top of her.

Murdock hurries before Ed can rip out the other hook from its place. He CHAINSAWS through Ed's right arm until it's lopped off and SPRAYING more black blood.

MAMA GUSTA

Nooo!! You leave my Edward alone!!

Gusta tries to bring the dagger up to stab Luz. Vera crawls over with the hammer and SMASHES her hand in time, causing her to release the dagger.

Dark, bile-covered TENDRILS SPROUT from Ed's arm sockets.

DEPUTY SHERIFF MURDOCK  
Oh what the fuck now??!!

The tendrils slither around Murdock's feet, taking hold. They pull him towards Ed. Murdock falls onto his back so unexpectedly, he loses his grip on the chainsaw. It dips down and cuts into own thigh.

DEPUTY SHERIFF MURDOCK (CONT'D)  
ARRHHH!!

Luz grabs the dagger and brings it up to Gusta's left eye.

LUZ  
What was that you made Jason say?  
"Eye for an eye?"

Luz STABS Gusta's left eye repeatedly.

LUZ (CONT'D)  
Leaves the whole world blind!!!

ED  
(barely coherent)  
Mmmaa..maa..

Ed's tendrils have wrapped themselves around Murdock and are working their way up to his neck. Murdock pushes the chainsaw into Ed's chest. The black blood GUSHES everywhere, drenching Murdock in it.

Luz has destroyed Gusta's left eye. She moves on to the right, jamming the dagger into her socket.

The tendrils around Murdock TIGHTEN, SQUEEZING the oxygen out of him. He continues to saw into Ed, who continues to gush blood all over him.

Luz has gotten the blade under the eye. She pushes up, POPPING the eyeball out of the socket. It hangs from Gusta's face as she SCREAMS. Luz leans inward, grabbing hold of the hanging eyeball with her mouth. She YANKS it out then CHEWS up the eyeball.

Ed's tendrils start to weaken until they've gone totally limp. Ed's and Gusta's connection to the beyond has been severed. Ed's body begins to MELT, his body COLLAPSING into itself.

Luz spits out what's left of Gusta's eyeball then lets out an ANIMALISTIC SCREAM. She pushes Gusta's body off her. She gets back on her feet then picks up the orb from nearby.

Murdock kicks himself away from Ed, tossing the chainsaw to the side.

Luz takes his place, standing in front of Ed, the orb raised over her head.

LUZ  
Can you hear them? Their screams?  
It's your turn, Eddy. I want you to  
scream for me.. SCREAMMMM!!!

Luz brings the orb down, SMASHING Ed's head over and over and over. Ed's WHIMPERS become quieter with each hit. The cracks in the orb splinter more with each hit. Finally, the orb CRACKS OPEN as Luz SMASHES it into Ed's head one last time. The orb, as well as Ed's head, are OBLITERATED.

Where Ed's head used to be there is now a SPHERE OF LIGHT. It draws the eyes of all three of our victors, putting them into a deep trance. The image of that Lovecraftian evil flashes through each of their minds. They can feel its gaze.. The face then the glowing eyes fade into darkness..

The three are free from the hypno gaze. The sphere of light disperses, fading into the night. The voices of those once trapped can be heard faintly until they vanish completely.

After a moment of silence, what's left of Ed EXPLODES into fleshy chunks and more black blood. The force of the explosion sends Luz backwards. She hits the ground, now covered in the bile and blood.

Luz is dazed momentarily. To her left Murdock is staring at her in complete awe. She looks around at the bloody mess, realizing it's finally over. She looks to her right to see her mom applying pressure to her stomach wound.

LUZ (CONT'D)  
Mom..

Luz crawls over to Vera.

LUZ (CONT'D)  
Mah, are you okay?

VERA  
Are you okay?

LUZ  
Nothing more therapy can't fix.

Vera chuckles, but it hurts to laugh.

VERA

Ooh.

LUZ

Sorry.

VERA

I'm okay. Help Mike before he  
bleeds out.

LUZ

Before he--? Oh shit!

Luz hurries over to Murdock who has been struggling to rip off a piece of his shirt. Luz grabs the dagger and comes back, cutting up his shirt. She ties the piece of shirt around Murdock's thigh as a tourniquet.

VERA

Higher.

Luz moves it up then looks to Vera. Vera gives the thumbs up.

LUZ

Mike.. You still there? Don't quit  
on me now--

Murdock loses consciousness.

CUT TO BLACK.

FADE IN:

INT. HOSPITAL - INT. MURDOCK'S HOSPITAL ROOM - DAY

Murdock slowly comes to. He's lying in a hospital bed with an IV attached to his arm. He looks to his left to see Luz lying in another hospital bed, also with an IV attached.

A NURSE comes over to remove the IV from Luz then cleans and bandages around the area. She sits up, facing Murdock.

NURSE

All done.

DEPUTY SHERIFF MURDOCK

Luz? What's going on?

NURSE

This young lady just saved your  
life. I'll be right back, okay?

The nurse leaves the room.

Murdock looks at Luz quizzically.

LUZ

What? It was my plan. You literally  
bled for me. I was your type.  
Figured I owed you that much.

DEPUTY SHERIFF MURDOCK

You didn't owe me anything.

LUZ

I'd prefer not to bury any more of  
my friends.

DEPUTY SHERIFF MURDOCK

(smiles)

Fair enough.

LUZ

I'm gonna go check on my mom.

Luz stands up.

DEPUTY SHERIFF MURDOCK

Hey.. You are my type.

LUZ

(beat)

Pfft. Corny.

Murdock laughs as Luz shakes her head and exits the room.

INT. VERA'S HOSPITAL ROOM

Luz knocks on the door, grabbing Vera's attention. Vera tries  
to sit up in her hospital bed, but it hurts.

LUZ

Careful.

Luz takes the seat next to Vera.

LUZ (CONT'D)

How're you feeling?

VERA

(pause)

Proud. I'm so proud of you, mija.



LUZ  
(deflects)  
I wasn't trying to be a hero or  
anything.

VERA  
No, you were trying to do the right  
thing. Which is how I raised you.  
That's why I'm proud. Proud of the  
young lady you've become.

LUZ  
(smiles)  
Thanks, Mom. I'm just glad you're  
okay. I don't know what I would  
have done if..

Vera grabs Luz's hand. Luz can no longer fight the tears.  
Vera pulls her in. Luz gently places her head on Vera's chest  
and cries as Vera holds her.

VERA  
You just promise me one thing..  
Promise that you'll never stop  
trying to do the right thing.

Luz nods.

VERA (CONT'D)  
Mi Luz..

EXT. HOSPITAL - DAY

Luz leaves the hospital and steps out into the warm embrace  
of the sun. She takes in a big deep breath of fresh air. She  
takes one good look around at everything around her. The  
grass, the sky, trees, all of it. She soaks it in. There's a  
sadness in her eyes. An overwhelming weight on her mind.

LUZ  
Sally?... It's time.. time for you  
to be free.

Luz waits and this time Sally answers.

SALLY (V.O.)  
If I leave you..

LUZ  
I know.. but you deserve to be at  
peace.

SALLY (V.O.)  
I'm the reason you lost your vision  
in the first place.

LUZ  
Bitch, you're the reason I'm alive.  
It's okay. I'll be okay. Trust me.

After a beat, Sally starts to materialize in front of Luz. Luz smiles through silent tears. Sally smiles back at her. They stare into each other's eyes a little longer before Luz's vision slowly blurs. Sally's features fade until she's only an outline of herself then, gone entirely.

Luz is once again BLIND, though this time instead of perpetual darkness, she can see light.. She takes another deep breath, a sigh of both relief and resign. She stands there a little longer, shutting her eyes and letting the sun warm her face.

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - DAY

Luz wakes to Vera opening her curtains up, letting the sunshine in. She clearly has her vision again.

VERA  
Somebody overslept.

LUZ  
What time is it?

VERA  
Time for you to get ready. Mike is  
already outside.

LUZ  
Oh, shit.

EXT. LUZ'S HOUSE

Luz leaves the house to find Murdock waiting for her. He stands in front of his cruiser, arms crossed.

DEPUTY SHERIFF MURDOCK  
You sure you don't want to go back  
and sleep some more?

LUZ  
Whatever.

Luz turns to lock the front door. When she turns back around to face Murdock, Ed is suddenly there, standing behind him.

LUZ (CONT'D)  
No, Mike!!

Ed grabs Murdock by his head, TWISTS and PULLS, RIPPING his head off. A fountain of blood gushes out.

Luz is in complete horrified shock, jaw dropped. She SCREAMS!

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - DAY

Luz wakes up from her NIGHTMARE. Vera comes into the room then goes to open the curtains.

VERA  
Somebody overslept.

LUZ  
Oh, man..

VERA  
Everything okay?

LUZ  
I had the craziest dream.

VERA  
Well it's over now.

The sound of strong winds forming can be heard from inside Luz's closet.

VERA (CONT'D)  
What in the world?

Vera goes to check, opening the closet. The gust of wind is freed, going through the entire room, throwing up everything as if they were being terrorized by a forming tornado.

Luz looks back at the closet as Mama Gusta, her eyes bloody and destroyed, appears from behind Vera (who is now facing Luz) and grabs hold of her. A BLACK HOLE forms inside the closet pulling Gusta and Vera into its grasp. Tendrils RIP OUT of Gusta's eye sockets and wrap around Vera's face. They're pulled into the black hole.

LUZ  
Nooooo!!!

Luz is dragged by the force of the black hole until it swallows her completely.

INT. LUZ'S HOUSE - INT. LUZ'S BEDROOM - DAY

Luz wakes up from the SECOND NIGHTMARE. This time, she's really awake. Evident by her obvious blindness. She catches her breath.

Ozzy is cuddling up next to her.

LUZ  
Oh, fuck..

KNOCK KNOCK KNOCK

Luz is startled by Vera's knocking.

VERA (O.S.)  
You awake in there? Mike's here.

LUZ  
(beat)  
I'll just be a second.

Luz tries to calm herself, dropping her head back down onto her pillow.

She pets Ozzy, who begins to purr.

LUZ (CONT'D)  
Oh, man..

Luz lets out a deep sigh..

CUT TO BLACK.

We see the image of the Lovecraftian evil staring back at us, one last time. It FLASHES then is gone.. Only its eyes remain, slowly fading away.

END