

1 EXT VERDUN MANOR NIGHT 1

It's just past midnight and the Haunted Verdun Mansion is open for business. As the opening credits roll we see lines of people waiting to get in. Flame shoots from the pipe organ outside and from the Cerebus on top of the house. Two young women, NICOLE and ASHLEY are at the door letting groups of people enter the house.

2 INT VERDUN MANOR NIGHT 2

A monster lunges at a young woman and she screams. People wind their way through the corridors of the house. Most of the people are frightened or enthralled by the show. A group of punkish teenagers are pushing each other around, messing with the displays, and being an overall nuisance.

3 INT MANAGER'S OFFICE NIGHT 3

DANA SLAYTON, manager of the house, is trying to work at her desk. Screams and laughs can be heard from outside. Dana is trying her best to ignore them. MARK TRELIS is sitting on the desk trying his best to bother Dana.

MARK
Are you done yet.

DANA
No.

MARK
What's holding you up?

DANA
You are.

She starts looking for some papers, but Mark is sitting on them. When she pulls, he won't get up.

DANA (CONT) (cont'd)
Do you mind?

MARK
No. It feels kind of good.

Dana pushes him off the edge of the desk. He falls to the ground and laughs. He looks over at Dana's legs.

MARK (CONT) (cont'd)
You know, the view's a lot nicer down here.

Dana gets up.

(CONTINUED)

3 CONTINUED:

DANA
Don't you have any work to do?

Mark acts like he is thinking hard about the question.

MARK
No.

KYLE JEFFRIES, early twenties wearing a heavy metal t-shirt,
barges into the office.

KYLE
The kids are back.

MARK
Damn it.

Mark gets up and follows Kyle into the maze of the house.

4 EXT HOUSE NIGHT

4

Kyle and Mark escort the punks outside. As soon as they clear
the back door the kids start running back to the front.

MARK
Kyle, go follow them.

KYLE
Why me?

MARK
They're your friends.

KYLE
No they're not.

MARK
Well, they look like your friends. Just
keep them from causing trouble.

Kyle takes off in the direction of the punks. Mark turns to
go back in the office. He notices a ruinic symbol has been
painted on the side of the house in red paint. He goes into
the office and brings out a flashlight and Dana. They stare
at the paint. It is fresh. Mark is just about to touch it
when he hears Kyle screaming from in front of the house.

KYLE (OS)
Mark. Dana. Help.

Mark and Dana run to the front of the house.

5 EXT FRONT OF VERDUN MANOR NIGHT

5

Kyle is trying to push his way through the crowd and get into the house. One of the punks has climbed to the second story and is hanging on to the Cerebus. He is drinking a beer and shouting down to his friends. They are crowded around the front stairs, and are keeping Kyle from getting in. Mark and Dana stop at the corner of the house.

DANA
(shouting to Kyle)
Shut off the gas.

KYLE
I'm trying.

DANA
Go help him, Mark.

MARK
I'm going.

Mark only makes it a few feet before the flame bursts from the Cerebus' mouth, igniting the punk and sending him falling into the crowd below.

The crowd scatters as his body hits the ground. He is dead.

FADE OUT:

FADE IN:

6 EXT FRONT OF VERDUN MANOR DAY

6

There is a burned mark on the ground where the kid fell. A car pulls up and stops outside the house. DETECTIVE JEFFREY BRIGGS steps out of the car. His partner DETECTIVE SIMMONS follows close behind. Briggs is definitely the one in charge. Simmons is a man of average build, he watches Briggs for clues to how he should act. They enter the house.

7 INT VERDUN MANOR DAY

7

Detective Briggs enter the house and looks at some of the displays. He is obviously repulsed. He and Simmons wander around for a minute before Briggs speaks.

BRIGGS
Where the hell is the office?

Mark sticks his head through the opening behind one of the displays.

(CONTINUED)

7 CONTINUED:

MARK

It's down the hall to your left.

Briggs is startled and turns to face Mark. Mark sticks a skeletal hand up for Briggs to shake. He refuses. Simmons stifles a laugh.

BRIGGS

I'm Detective Briggs. This is Detective Simmons. We're here to speak with Ms. Slayton.

MARK

Dana is in her office. You can't miss it.

Briggs turns and leaves. Mark salutes with the Skeleton hand. Simmons laughs.

SIMMONS

Good one.

He follows after his boss.

8 INT MANAGER'S OFFICE DAY

8

Dana is sitting on a sofa. SUSAN DUNCAN is looking over a ledger. She writes in some numbers and closes the book.

SUSAN

We could have had a record night last night.

DANA

Instead we had a death. . . Don't talk to me about money right now.

SUSAN

It's not like it was our fault the kid got killed. We've still got to look at the money side of things.

DANA

Let's look at 'em tomorrow or maybe next week. I just want to forget about it for now.

There is a knock on the door and Detective Briggs enters. He holds up his badge.

BRIGGS

Could we have a word with you?

DANA

Sure. Susan, you mind?

(CONTINUED)

8 CONTINUED:

Susan leaves.

9 EXT BACK OF VERDUN MANOR DAY 9

Susan walks out of the house and over to Kyle. He is painting over the symbol on the side of the house. Nicole and Ashley are sitting down, watching him paint.

SUSAN
Have you seen Mark?

KYLE
Yeah, he's working on one of the puppets in the ballroom. Damn kids tore it's arm off.

SUSAN
How much is that gonna cost to fix?

KYLE
I don't know. Talk to Mark.

He returns to painting and then stops.

KYLE (CONT) (cont'd)
Susan, have you met Ashley? She started work last night.

SUSAN
I hired her. Remember?

KYLE
Oh yeah.

Ashley shakes Susan's hand.

SUSAN
Enjoy your first night?

ASHLEY
Definitely strange.

SUSAN
Well, it'll probably be boring from now on. Y'all stay out of the office for a while. Dana's talking with the cops.

NICOLE
I thought they took care of everything last night.

SUSAN
Apparently not.

(CONTINUED)

She heads around to the front of the house. Kyle starts painting. Detective Simmons steps out of the office. The others don't notice him.

ASHLEY

Did you ever figure out what this said.

SIMMONS

It's the symbol of the wolf.

KYLE

What?

SIMMONS

It's the sign of the wolf.

Everyone stares at him.

SIMMONS (CONT) (cont'd)

Excuse me. I'm Detective Simmons.

He shakes Kyle's hand.

KYLE

Pleased to meet you.

The girls nod.

SIMMONS

Who painted this?

KYLE

We think it was that kid who got killed.

NICOLE

Or his friends. Mark found it last night.

Simmons is eyeing Ashley. She smiles at his obvious interest.

SIMMONS

This is a really cool place. I didn't even know it was here.

NICOLE

Been here for years.

ASHLEY

I could give you a tour if you'd like.

SIMMONS

Okay.

10 INT BALLROOM DAY

10

Susan is talking with Mark who is busily fixing one of the mechanical werewolves.

MARK

Why would you rip the arm off a puppet?

SUSAN

You're bored, stupid, who knows? Have you talked with Dana today?

MARK

No. I haven't gotten a chance. Why?

SUSAN

The accidents really bothered her. Personally, I think it's a great way for us to make some money.

MARK

What?

SUSAN

A death at a haunted house. Talk about free publicity.

MARK

You didn't mention this idea to Dana.

SUSAN

Are you kidding?

MARK

Give her a couple of days. She'll snap out of it.

SUSAN

In a couple of days the publicity's gone.

Susan leans against a wall and watches Mark.

SUSAN (CONT) (cont'd)

The police are back.

MARK

What?

SUSAN

A couple of detectives.

MARK

Great. I'd better go check what's up.

11 INT ENTRANCE TO VERDUN MANOR DAY

11

Ashley is walking with Detective Simmons.

ASHLEY

How'd you know what the writing on the wall said?

SIMMONS

As my ninth grade teacher described it, I have an unhealthy interest in the occult. She kept telling my mom I needed more parenting.

Ashley laughs. Simmons looks her in the eye. There is an awkward moment as they look at each other.

SIMMONS (CONT) (cont'd)

So, what's the story behind this place?

ASHLEY

Well, as the legend goes. . . by the way, I just started working here, so I'm still learning this.

SIMMONS

I understand. Go on.

ASHLEY

As the legend goes. Michael Verdun was born in the 1700's in. . .

write in legend in abbreviated form.

They walk through the varying rooms looking at the displays.

12 INT MANAGER'S OFFICE DAY

12

Dana sits across the desk from Briggs. She is extremely tired. Mark walks in.

DANA

Hello Mark. This is detective Briggs. We were talking about possibly closing the house for awhile

MARK

Close us down? One accident and you want to close us down?

BRIGGS

This place isn't up to safety specifications. That child's death -

(CONTINUED)

MARK

You mean that drunken bastard.

DANA

Mark, calm down. Listen to him.

BRIGGS

I think it would be a good idea if the house were to close for a few months.

MARK

Months. Dana, you can't let him do this.

BRIGGS

I'm not doing anything. I'm just suggesting.

MARK

Dana, are you going to close us down?

DANA

I think it might be a good idea, but -

MARK

We can't!

DANA

But it doesn't matter what I think. Mr. Dalton is on his way out here. He owns the place. The decision's his.

13 EXT BACK OF VERDUN MANOR DAY

13

Kyle and Susan are carrying off the paint cans and brushes. All trace of the symbol is gone. As soon as they leave, blood begins to ooze through the paint on the wall, until in seconds, the symbol is back again.

14 EXT FRONT OF VERDUN MANOR DAY

14

A car pulls up driven by GREGORY TOULAN, a young man with GQ looks. In the backseat is VICTOR DALTON, the owner of Verdun Manor. He is an old man and walks with a cane. They approach Kyle and Nicole who are sitting on the front porch of the house have a coke. Kyle stands up when Victor approaches.

KYLE

Afternoon, sir.

VICTOR

Get a haircut.

Victor walks past him and into the house. Gregory introduces himself to Kyle.

(CONTINUED)

14 CONTINUED:

GREGORY
Hello, Greg Toulan. You must be Kyle.
Pleasure to meet you.

Gregory looks at Nicole and smiles.

GREGORY (cont'd)
Mam.

Nicole returns the smile as Greg walks into the house. Kyle looks upset.

KYLE
Why'd you smile like that.

NICOLE
I was just saying hello.

KYLE
Well, don't be so enthusiastic about it.

15 INT MANAGER'S OFFICE DAY 15

Victor walks in to the backroom. Mark is shouting at Briggs. The two are right in each other's face. Dana is trying to calm them down.

VICTOR
Did I miss something?

DANA
Victor, please come in.

Briggs introduces himself.

16 INT HALLWAY OUTSIDE MANAGER'S OFFICE DAY 16

Greg is standing in the hall admiring one of the displays. He is paying close attention to the conversation in the next room.

MARK (OS)
He wants us to close down.

VICTOR (OS)
Then he's going to be disappointed.

17 INT OFFICE DAY 17

BRIGGS
Mr. Dalton if you stay open, and there are anymore accidents I will get a court order to close this place.

(CONTINUED)

17 CONTINUED:

VICTOR

My father built this place forty years ago. I'm not going to have it closed by the likes of you.

BRIGGS

Your father built this. . . He must have been a very sick man.

Victor's face pales with anger. He tightens his grip on his cane. Briggs walks out into the hallway, slamming the door behind him.

18 INT HALLWAY OUTSIDE OFFICE DAY 18

Briggs is storming down the hall, and Greg steps in his way. Briggs runs into him and stops.

GREG

Hello.

Susan rounds a corner and sees Greg talking to Briggs. She can't hear anything that's going on, but she can see Brigg's expression change from angry to relaxed. Briggs walks out past her. Greg heads back into the office.

19 INT MANAGER'S OFFICE DAY 19

Mark and Dana are sitting on the sofa. Victor is standing over them. Greg walks in.

VICTOR

Ah, Greg, I was just explaining the plans.

GREG

Hello.

The others nod.

DANA

I don't understand why you want to expand. We're barely making enough money as it is. Expansion will cost a fortune.

VICTOR

I have a fortune.

MARK

Well, I'm all for it. I've got some ideas for some new rooms.

19 CONTINUED:

VICTOR

Well, you'll have to clear them with Gregory. He's going to be in charge of designing the new rooms. I saw a house he designed in California. The boy is brilliant.

Mark eyes Greg with some contempt. Victor walks out the back door.

VICTOR (CONT) (cont'd)

Come on, Greg. Let's grab something to eat.

Greg follows Victor out of the office back door.

20 EXT BACK OF VERDUN MANOR DAY

20

Victor and Greg walk past the back wall and stop to look at the writing. The red from the symbol has started to run down the wall. Dana walks out of the office.

DANA

I'm sorry about that sir. Kyle was supposed to paint over it.

VICTOR

Leave it. It looks nice.

The two men walk off.

21 EXT FRONT OF VERDUN MANOR DAY

21

Greg and Victor drive away. They past Briggs and Simmons. The two are sitting in their car watching the house.

SIMMONS

I thought you were gonna shut 'em down.

BRIGGS

I want to. . . Listen, I want you here everynight they're open. Watch this place.

SIMMONS

Gladly.

They drive off.

22 INT PUPPET CONTROL ROOM NIGHT

22

Susan is standing in the room looking at people as they come through. A man is in front of her operating a werewolf's movements. Greg is standing beside her.

(CONTINUED)

SUSAN
This is great.

GREG
Good night?

SUSAN
The best. There are as many people here
as last Halloween.

GREG
I need to talk with you about the new
rooms.

SUSAN
Talk to Dana first. She okays everything
before it ever gets to me.

GREG
I got the impression she didn't think you
should expand.

SUSAN
She doesn't. She wants us to close for
awhile.

GREG
Cause of the kid?

SUSAN
I think she's burned out on the whole
haunted house thing. She never really got
into it.

GREG
She in her office?

SUSAN
Probably.

Nicole and Ashley are letting groups enter the house. Simmons
is standing in line. He is the first person of the next group
to be let in.

ASHLEY
Detective Simmons.

SIMMONS
Harry.

ASHLEY
Is this business or pleasure?

23 CONTINUED:

SIMMONS
A little of both.

NICOLE
You want to go through?

SIMMONS
No, I can wait.

NICOLE
Then help Ashley count. I need a
cigarette.

Nicole leaves Ashley and Simmons together.

24 INT MANAGER'S OFFICE NIGHT

24

Mark and Dana are playing cards at her desk.

MARK
It's going great tonight.

DANA
I don't care.

MARK
You wanna get something to eat after we
close?

DANA
I can't. I'm gonna have a drink with Greg
and talk about the expansion.

MARK
Tonight?

DANA
It's just a drink.

Mark gets up and walks over to the door.

MARK
Well, I'd better check on the house. See
ya.

25 EXT BARN NIGHT

25

Nicole and Kyle are sitting with their backs against the barn. They're passing a cigarette back and forth. Nicole looks at the side of the barn. The symbol on the wall is still wet and is glistening in the light.

NICOLE
I wonder who did that.

(CONTINUED)

25 CONTINUED:

KYLE

Damn if I know. But, damn if I care.

He kisses Nicole. She stares at the wall.

NICOLE

It's wet.

Kyle stops kissing her.

KYLE

What?

NICOLE

The wall. What'd you think I was talking about? Don't answer.

She gets up and heads to the wall. Kyle stands and starts to follow. A low growl comes from inside the barn. Kyle turns and sees a figure move in the shadows.

Nicole touches the wall and pulls her hand back. Red liquid is on her fingers. She is about to sniff it when Kyle yells.

KYLE (OS)

Oh God!

Nicole heads over to the barn.

26 INT BARN NIGHT

26

Kyle is standing in the back corner of the barn. He's looking at the half eaten carcass of some dog-sized animal. Flies are buzzing around the body. Kyle is holding his hand over his nose and mouth.

NICOLE

What is it?

KYLE

Breathe through your mouth.

NICOLE

What is that smell?

She walks over to the animal and shudders.

KYLE

Can you find me a shovel.

Nicole goes off and returns with a shovel.

KYLE (CONT) (cont'd)

Somebody's dog had a good supper.

(CONTINUED)

26 CONTINUED:

NICOLE
Must of been a damn big dog.

27 EXT FRONT OF VERDUN MANOR 27

Ashley and Simmons are standing very close to each other, flirting. Kyle and Nicole walk up. They ad-lib a hello.

ASHLEY
Long cigarette. Was it good?

NICOLE
Shut up.

A group of people exit the house and walk toward there cars.

PERSON 1
Where's Jack and Laura? Did they ride with us?

PERSON 2
No, they drove.

PERSON 1
Where are they?

PERSON 2
I don't know. Probably in the woods.
Unlock the door.

They people get into the car and drive away.

28 EXT BARN NIGHT 28

JACK is staring at the barn door. A young woman goes into the barn with an unidentifiable man. Jack follows close behind.

JACK
Laura?

29 INT BARN NIGHT 29

Jack walks into the barn and looks for the couple. He sees them in the back corner of the barn. They are in silhouette. The man pulls the woman to him and kisses her neck passionately. She winces at the force of his kiss. They descend to the floor.

Jack is irate. He grabs a piece of wood from the floor and holds it like a baseball bat. He approaches the silhouettes.

Laura emits a muffled scream, and then is quiet. The man on top of her throws his head back.

(CONTINUED)

29 CONTINUED:

He can't be clearly seen, but his features have changed. A liquid, blood, is dripping from his jaws.

Jack lifts the bat above his head.

JACK
Get off my -

Before jack can finishes his sentence a hand/claw strikes him in the face, breaking his jaw. He falls to the ground dead.

Laura's body is dragged into the darkness. Her throat has been ripped open.

30 INT GREEN ROOM NIGHT

30

Nicole, Kyle, Ashley, and Simmons are sitting in the office drinking. Simmons and Ashley have hit it off well. They keep playfully leaning into each other and Simmons has his arm around her. They're laughing and talking.

SIMMONS
This place is great.

KYLE
I'm surprised you hadn't heard about it.

SIMMONS
I've been busy.

NICOLE
Doing what?

SIMMONS
Cop things. Narcotics mainly.

ASHLEY
You were a narc?

SIMMONS
Yeah.

ASHLEY
You know a guy name Travis Sundale.

Simmons thinks it over.

ASHLEY (CONT) (cont'd)
About five ten, black hair, chain smokes Mexican cigars.

SIMMONS
Yeah, Travis. I busted him a couple of times.

(CONTINUED)

ASHLEY
He's my cousin.

Mark and Nicole laugh. Simmons seems a bit nervous.

SIMMONS
Sorry.

ASHLEY
I forgive you.

She kisses him on the mouth. He seems a little shocked. Then he kisses her back.

NICOLE
Alright you two. Cut it out. Cut it out.

Nicole gets up to get another beer.

NICOLE (cont'd)
So, how'd you know what that wolf symbol was.

SIMMONS
I used to be big into that sorta thing. Werewolves and vampires and all that.

KYLE
So what does the sign mean?

SIMMONS
It means there is a lycanthrope in the area.

ASHLEY
A what?

KYLE
A lycanthrope.

The girls give him a surprised look.

KYLE (CONT) (cont'd)
What? I'm not a complete idiot. I do have a vocabulary.

NICOLE
Lycanthrope? What the hell kind of vocabulary includes lycanthrope?

KYLE
I read it somewhere. Leave me alone.

(CONTINUED)

ASHLEY
Now you've hurt his feelings.

Nicole sits on Kyle's lap.

NICOLE
(baby talking)
Did I hurt you wittle feewings?

KYLE
(mimicking her)
Yes, you hurt my wittle feelings. Now
you're pissing me off a wittle bit. I
need a beer.

NICOLE
We're out. This is the last one.

KYLE
Can I have a sip?

Nicole gets off his lap and downs the rest of the beer.

NICOLE
No.

KYLE
Oh, you're really pressing your luck.

He gets up and grabs her by the waist and starts tickling
her. She starts laughing uncontrollably.

NICOLE
Stop. No fair.

The kitchen door flies open and Mark comes storming in. He
walks through the Green Room and into the Office. Kyle stops
tickling Nicole, and she takes the opportunity to playfully
slap his shoulder. Susan walks in soon after Mark and closes
the door behind her.

KYLE
Y'all get any beer?

NICOLE
Way to be sensitive. What's the matter?

SUSAN
Woman problems.

KYLE
Did you get any beer?

30 CONTINUED: (3)

NICOLE

Kyle!

SUSAN

Yeah, it's in the car.

Kyle heads out after it.

SUSAN (cont'd)

Dana went to have a drink with Greg.
Mark's not too happy about it.

ASHLEY

Well, he's gonna be even less happy when
he hears the bad news.

SUSAN

What bad news?

ASHLEY

We've got lycanthropes.

She starts laughing and Simmons joins her.

31 INT OFFICE NIGHT

31

Mark sits in a chair staring straight forward. He is
gripping the arm rests tightly. He doesn't say a word. In the
background the others can be heard talking and laughing.

FADE OUT:

FADE IN:

32 INT BEDROOM NIGHT

32

Greg and Dana fall back onto the bed. He is kissing her
passionately. She seems distant, lost not in thought, but
feeling.

FADE OUT:

FADE IN:

33 INT VERDUN MANOR DAY

33

Greg is working with on one of the werewolves. Kyle is
assisting him. Kyle is hungover.

GREG

Hard night last night?

KYLE

I think so. Don't remember.

(CONTINUED)

33 CONTINUED:

They keep working.

KYLE (CONT) (cont'd)
How about you? I didn't see you after we closed.

GREG
I went straight to bed.

KYLE
Oh.

Dana walks in and stops in the doorway. Greg notices her and asks Kyle to get him something from downstairs. Kyle leaves.

DANA
About last night. . . I don't want anyone to know.

GREG
What?

DANA
I was a little confused. The kid dying and . . . I just don't want anyone to know. Okay?

GREG
I think I understand. I still find you very attractive.

Kyle comes back in.

GREG (cont'd)
I don't regret it one bit.

Dana leaves.

KYLE
Regret what?

GREG
Working here. She asked if I liked my job.

Kyle looks at him suspiciously. They continue working.

34 INT VERDUN MANOR DAY

34

Dana enters a room of the house and finds Mark dangling from a noose. His tongue is hanging out and he looks extremely dead. Dana is shocked. She approaches him slowly and then his head pops up.

(CONTINUED)

34 CONTINUED:

MARK
I am so well hung.

DANA
Cut it out. I'm not in the mood.

MARK
Sorry.

Dana storms back to her office. Mark just stands there. One werewolf puppet looks like it's staring at him. He punches it in the face.

35 INT ENTRANCE TO VERDUN MANOR DAY 35

Ashley and Nicole are sitting in the doorway talking Susan. Mark comes marching into the room. He's still extremely pissed.

ASHLEY
What's wrong?

MARK
Shut up.

He leaves.

SUSAN
Where are you going?

MARK (OS)
I need a drink.

36 INT VERDUN MANOR DAY 36

Greg is still working on the werewolf. Kyle is flipping through Greg's design sketch book. There are some extremely gory pictures of his work.

KYLE
So, you pretty big into this werewolf stuff?

GREG
I guess so. Hand me the ratchet.

KYLE
This is some pretty cool work. Did Vic tell you the story behind this place?

GREG
Yeah. Real detailed about it.

(CONTINUED)

KYLE

Well, everybody says the old man actually believes in this stuff.

GREG

And you don't?

KYLE

No. Werewolves and vampires are a load of crap.

GREG

Not everybody thinks so. People all over the world tell stories of men turning into different animals. There are hunters in Africa who have shot hyenas wearing gold ear rings.

KYLE

You believe in this stuff.

GREG

No.

Greg activates the werewolf causing its arms to reach for Kyle.

GREG (CONT) (cont'd)

Still, it's a cool concept.

37 INT MANAGER'S OFFICE DAY

37

Susan sticks her head in. Dana looks up from her work.

SUSAN

What's up with you and Mark?

DANA

Nothing.

Susan sits down.

SUSAN

Wrong. Something's up, everybody knows it.

DANA

It's none of your business.

The two stare at each other

SUSAN

You have fun with Greg last night?

(CONTINUED)

37 CONTINUED:

There is a long pause.

DANA
Did Mark send you?

SUSAN
No.

DANA
What goes on between me and him is our
business.

SUSAN
Not when Mark starts taking it out on us.

DANA
I'll have a talk with him.

SUSAN
Yeah. Do that. He's a nice guy and he
really likes you. Try and treat him with
a little respect.

DANA
I think you'd better go.

SUSAN
Okay, and do me a favor. Think about what
you're doing to him.

Kyle comes in through the back door.

DANA
Kyle, we're kind of in the middle of
something.

KYLE
Sorry, it's just the cops are here.

Dana and Susan follow Kyle outside.

38 EXT PARKING LOT VERDUN MANOR DAY

38

Briggs and Simmons are examining a car parked in the lot.
Dana motions for Kyle and Susan to wait by the house. She
goes over to talk with the officers.

DANA
Excuse me. . . Is something wrong?

BRIGGS
Who does this car belong to?

(CONTINUED)

DANA

I don't know. It was here this morning.

BRIGGS

It belongs to Jack Meyers.

DANA

So?

BRIGGS

He was at this house last night with his girlfriend Laura Peterson. Either of those names ring a bell?

DANA

Is there some point to this?

BRIGGS

Both of them are missing. Laura's roommate called us this morning. Said they were all at the house last night. Laura and Jack disappeared at some point during the evening.

DANA

And you're going to blame it on us.

BRIGGS

I only want to look around.

DANA

I think you need a warrant to do that.

BRIGGS

You sound like you're trying to hide something Ms. Slayton.

DANA

Just trying to protect my rights. So, I guess you don't have a warrant.

BRIGGS

No mam, but one phone call -

DANA

And you'll have one. Well, I don't want you prowling around while I've got customers tonight. So, go ahead. Look around. There's nothing to see.

BRIGGS

I'll find that out for myself. Come on Simmons.

(CONTINUED)

38 CONTINUED: (2)

Simmons follows his boss over to the house.

39 INT VERDUN HOUSE DAY 39

Simmons and Briggs are looking through the rooms in the house. Everyone is watching them. Ashley approaches Simmons.

ASHLEY
Isn't this a little silly?

SIMMONS
Stupid's more like it.

BRIGGS (OS)
Simmons, get your ass in here.

SIMMONS
Right away, Sir.

40 INT VERDUN MANOR DAY 40

Susan and Dana are in one of the rooms talking.

SUSAN
So, you think we should close?

DANA
Yeah, just for a little while. It's obvious Briggs isn't gonna lay off.

SUSAN
We've got a potential for massive box office here.

DANA
We've also got the potential for a lot of problems. Just let the cops prowl around. There's nothing to find anyway. They'll go home and we'll get back to business.

41 EXT VERDUN MANOR DAY 41

Kyle and Nicole watch Briggs prowling around the barn.

NICOLE
I wish Mark'd get back.

KYLE
You think I should try and talk to them?

Nicole stares at Kyle.

NICOLE
No.

42 INT BARN DAY

42

Briggs walks into the barn. Something is watching him. He looks around and then heads to the spot where Jack and Laura were killed. Whatever it is watching him gets closer and closer. Briggs is paying close attention to a few drops of blood splattered on the wall.

GREG
Find anything?

Startled, Briggs turns to face Greg.

BRIGGS
What is this barn used for?

GREG
Storage mainly. I don't really know.

Greg stares at Briggs as he did before when they talked and Briggs' mood changed so dramatically. Briggs looks away and at the blood stains.

BRIGGS
Simmons!

Simmons comes into the barn and Greg steps back.

SIMMONS
Yes, sir.

BRIGGS
Go get Ms. Slayton. I need to see her, in private.

Briggs looks at Greg. Greg excuses himself and walks out.

43 EXT FRONT OF VERDUN MANOR DAY

43

Susan, Kyle and Nicole are sitting on the front porch watching Dana talk with the police.

SUSAN
They're gonna close us down.

KYLE
Why?

SUSAN
I think they found something in the barn.

Greg walks out onto the porch.

(CONTINUED)

GREG

Kyle, you wanna go see if the paints
dried in the new room.

KYLE

Yeah, sure.

Kyle leaves. Dana finishes talking with the cops and walks
over to the house.

SUSAN

Well?

DANA

They want us to shut down while they
investigate.

GREG

Investigate what?

NICOLE

Some guy was reported missing. The cops
found the car his car in our lot.

DANA

They found bloodstains in the barn. So,
they want us to close.

NICOLE

That blood's gotta be from the dog.

GREG

What dog?

NICOLE

Kyle and I found some dead animal in the
barn. A dog killed it.

GREG

Did you see the dog?

NICOLE

No.

Greg looks out at the police. Briggs and Simmons are
discussing something.

GREG

So what are they doing now?

DANA

I told them I thought it was a good idea
to shut down, but they'd have to talk
with Mr. Dalton first.

44 EXT VERDUN MANOR DAY

44

Briggs and Simmons start for their car. Ashley is waiting on Simmons. She catches his attention.

SIMMONS
Give me a second, Jeff.

He walks over to Ashley.

ASHLEY
What's going on?

SIMMONS
We're heading out for Dalton's place. How far is it?

ASHLEY
About a mile straight through those woods. Five miles if you take the road.

BRIGGS (OS)
Simmons, get your ass in gear.

SIMMONS
This shouldn't take long. Even if it does, I'll still see you at eight.

He kisses her and goes to the car.

45 EXT FRONT OF VERDUN MANOR DAY

45

Dana heads into the house.

DANA
I'll be in the office if anyone needs me.

She walks into the house just as Kyle walks back out.

KYLE
Paints dry.

GREG
What?

KYLE
The new room. The paint's dry.

GREG
Thanks.

Greg walks into the house.

46 INT MANAGER'S OFFICE DAY

46

Dana is at her desk. Greg walks in. She seems uncomfortable with him in the room.

GREG

Why do you want this place closed?

DANA

I don't.

GREG

You sure don't act like it.

DANA

What do you want me to do? Briggs is gonna keep finding reasons for us to close.

GREG

So you just give up?

DANA

If we close now, it'll save us a lot of trouble in the future.

GREG

If you close now, you don't have a future.

47 EXT CAR OUTSIDE OF DALTON'S CABIN DAY

47

Simmons and Briggs drive up the dirt road leading to Dalton's cabin. The cabin can be seen through the trees but not very clearly. Simmons parks the car.

BRIGGS

This shouldn't take long.

SIMMONS

You want me to come?

BRIGGS

No. I'll be right back.

Briggs gets out of the car. Simmons follows.

BRIGGS (cont'd)

I thought I said to wait.

SIMMONS

One question.

(CONTINUED)