

Deadened

By

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EXT. RESTING RIDGE FARM - EVENING

Wind & dark clouds swirl across the abandoned property. Old wind chimes, metal fences & ancient trees creak & moan in the breeze.

As the camera introduces us to the property, voiceover introduces us to MELANIE SIMONE, an insurance lawyer in her mid 20s & her employer Mr. Foley.

MELANIE (V.O.)
You wanted to speak to me, Mr
Foley?

FOLEY (V.O.)
Melanie. Sit down. You're aware
Victor Lang passed away?

MELANIE (V.O.)
Yes, sir. I am.

FOLEY (V.O.)
Oh, you are? Excellent. Not that we
didn't see it coming. Throat
cancer. Problem is we can't find
his will. To be honest, we're not
sure he made one. Good news is his
only property is that old farm way
out in Greenwood.

MELANIE (V.O.)
So you want me to go --

FOLEY (V.O.)
I want you to go out there, sort
through everything until you find
that will. Or failing that, the
deed to the place so we can
dispense with it properly.

MELANIE (V.O.)
(excitedly)
Sir, I --

FOLEY (V.O.)
I know it's not an ideal
assignment, but you're my best
investigator & I need your mind on
this. Maybe try to think of it as a
paid vacation. You look like you
could use some fresh air.

(CONTINUED)

MELANIE (V.O.)

Yes sir.

FOLEY (V.O.)

You're a hard worker. I know you'll get this done. That said, I'd like to send somebody with you.

MELANIE (V.O.)

I'm sure I can handle it, Sir.
There's no need to --

FOLEY (V.O.)

Yes, yes, I know. But if I send a young lady out to the middle of nowhere and something goes wrong, I'll never hear the end of it...So pick whoever you want and head out.

MELANIE (V.O.)

(suddenly interested)

Didn't Anthony finish a case?

FOLEY (V.O.)

(chuckling)

I believe so. Just be careful with him. That farm's a spooky place & I think he's a bit of a scaredy cat.

MELANIE (V.O.)

(smiling)

Yes sir.

We hear a door close as the camera finally comes to rest on a weathered sign at the end of the drive. The faded letters read "Resting Ridge"

An far-off unearthly shriek echoes through the air, but is cut off by the sound tires turning onto gravel. A sedan enters the frame & begins making its way up the drive to the house.

EXT. FARMHOUSE - CONTINUOUS

The car pulls up & parks haphazardly in front of the house.

ANTHONY, late 20s, dressed in a suit, full of energy & cradling a Scategories box, bounds out of the passenger seat & stretches his legs.

(CONTINUED)

ANTHONY
(to the game)
Darling, we made it! I know, I
know, it's ok.

Melanie, dressed equally professionally & hiding a smile,
steps out of the car.

MELANIE
I don't care how snuggly you two
get, you're not stealing that game
from me.

ANTHONY
(to the game)
Don't listen to Mels, baby. You
teach me all the big words.

Melanie takes in the landscape.

MELANIE
Wow! Hell of a place.

ANTHONY
(calling out)
Helloooo Resting Ridge!

Melanie grabs her bags from the car.

MELANIE
C'mon let's get settled.

Anthony tucks Scategories under his arm, grabs his bag & the
two of them head up towards the house.

ANTHONY
Hey, you think Scategories would be
up for a polyamorous relationship?

MELANIE
I think you'd have to win a game
first.

They chuckle as Melanie unlocks the door to the house &
leads the way in.

In the car's wing mirror, something big runs through the
reflection.

INT. FARMHOUSE LIVING ROOM - EVENING

Melanie & Anthony take in the room. The furniture is covered with old sheets. Pictures hang askew on the walls & dust covers the surfaces.

ANTHONY
Ok, so where do we start?

MELANIE
Bedrooms then snooping?

ANTHONY
You're on.

INT. FARMHOUSE - MONTAGE

Melanie opens the door to a bedroom.

Anthony throws his bag down on the bed in his.

Melanie begins unpacking.

Anthony shakes the dust off the bedspread.

Melanie looks out the window at the sunset. Thinking about the landscape.

Melanie & Anthony meet in the hallway.

MELANIE
Start up top?

Anthony holds up his hand. She high-fives him and leads the way.

They find the door to the attic, unlock it and go up.

INT. ATTIC - CONTINUOUS

Melanie & Anthony emerge into a sea of old cardboard boxes and other rubbish.

MELANIE
Start downstairs?

ANTHONY
Yup.

They turn & head back downstairs.

INT. FARMHOUSE - CONTINUOUS

Melanie & Anthony search through the bedrooms.

They go down a creepy staircase into the kitchen. Melanie checks out the pictures and artwork, while Anthony rummages through drawers. He finds a pretty trinket and holds it up.

ANTHONY

Can I keep this if we don't find the will?

MELANIE

Tell you what, you find the will first, I'll buy you one for Christmas.

ANTHONY

You're on.

He drops the trinket back in its drawer.

MELANIE

Come on, let's look in here.

She leads the way out of the room. Anthony follows her, leaving the drawers open.

After a second, the one with the trinket slides shut of its own accord.

They check out the other rooms in the house. Opening drawers, boxes & cabinets. Joking about the random, strange objects they find.

INT. FARMHOUSE LIVING ROOM - EVENING

Their snooping complete, they plot down on the couch.

ANTHONY

Good start so far.

MELANIE

Yeah, I'd say so. Want a beer?

ANTHONY

Yes, but also...

He pulls the Scategories box out from beside the couch.

(CONTINUED)

ANTHONY
Tah-Dah!

MELANIE
Where did that...ok. Yes. You're
on.

ANTHONY
Yes!

INT. FARMHOUSE DINING ROOM - LATER

A few empty bottles of beer and crumpled Scategories sheets
litter the table.

ANTHONY
Yes it does! K-N-I-G-H-T-F-A-L-L.
Nightfall.

MELANIE
Right, for those of us who don't
live in Gotham, it starts with an
"N"

ANTHONY
What does that even mean?

MELANIE
Knightfall? the batman story?

ANTHONY
Ah, see. I'm a marvel guy.

MELANIE
You're just a Tom Hiddelston guy.

ANTHONY
And you aren't?

MELANIE
Oh, I am. But I like him better
when he played Hank Williams.

ANTHONY
I liked myself better when I didn't
know that was a thing.

MELANIE
Well, I like you better when you're
losing at Scategories.

(CONTINUED)

ANTHONY
Oh, so I'm...doing well then...?

MELANIE
(shrugging)
I'd say so. But I bet you can lose
even harder.

ANTHONY
Bring it on.

They eye each other for a moment before she grabs the die
again.

INT. FARMHOUSE UPSTAIRS - LATER

In the hallway, we hear Melanie & Anthony coming up the
stairs.

ANTHONY (O.S.)
It's stealing a child! It's
absolutely a crime.

MELANIE (O.S.)
(laughing)
Yes, but it's called "kidnapping"
not "napping kids".

The two of them emerge at the top of the stairs and make
their way towards the camera.

ANTHONY
Ok, what if I spelled it with a
silent K?

MELANIE
Fine, but you still lose.

ANTHONY
Oh, that's been well established.

MELANIE
But explain to me again how this
farm counts as "something in a
refrigerator"

ANTHONY
Didn't the sign out front say
"Resting Fridge"?

They both explode with laughter.

(CONTINUED)

ANTHONY
Which, when you think about it,
actually means--

MELANIE
Oh my god.

She grabs him and kisses him. A kiss that releases all the built up tension and makes us forget our grim surroundings.

When they break to breathe:

MELANIE
Your room? My room?

ANTHONY
Both? Both.

MELANIE
Both is good.

ANTHONY
Did we just quote Road to El
Dorado?

She kisses him again. Half laughing, half kissing, they stagger out of frame.

INT. MELANIE'S BEDROOM - CONTINUOUS

She leads him in. He pulls her back to him and they kiss again.

ANTHONY
Are you sure?

She guides his hands to her shirt and he starts undoing the buttons. She spins around as he pulls her shirt off. He pulls her close and kisses her neck & ears from behind.

His hands go to her pants as he undoes them and they slide down to the floor.

ANTHONY
(whispering)
Resting Fridge.

She bursts out laughing and pushes him away playfully before sliding onto the bed.

He strips off his shirt & throws it at her. She catches it and playfully smells it before letting it fall off the bed.

(CONTINUED)

His pants fall to the floor, his phone slipping out of the pocket.

He joins her on the bed and they kiss again. Her hands move along his back. He caresses her cheek. They roll over and she holds him to the bed before leaning down to kiss him.

His hands slide up to unhook her bra.

Her bra lands in the foreground as the two of them get under the blankets and start spooning in the background.

As they move, she turns her head back to kiss him.

Finally they lay in bed, cuddling each other.

ANTHONY
You are so beautiful.

MELANIE
Of course you'd say that now.

He laughs and grabs his phone off the floor.

ANTHONY
Can I prove it to you?

MELANIE
Well, if you insist.

She smiles invitingly at the camera. He takes a picture and hands her the phone. She looks at it and can't help smiling.

MELANIE
Wow!

ANTHONY
Told ya.

She hands the phone back.

MELANIE
Take another one.

She smiles again & he snaps another picture.

ANTHONY
Want more?

She slides up against him under the covers.

(CONTINUED)

MELANIE
(sensual & fun)
Yes.

She slides the phone from his hand, slips it under the covers and takes a photo of her body. Seeing the goofy smile on his face, she tosses the phone back to him and immediately kisses him.

The scene ends on a closeup of the dresser mirror while the two of them move under the covers in the background & we hear the phone's camera going off again and again, a shadow crosses in front of the camera.

EXT. RESTING RIDGE FARM - MORNING

Though the sun is rising & warming the landscape, a chill wind still swirls through the trees.

INT. FARMHOUSE DINING ROOM

Melanie, dressed casually is sorting through papers.

Anthony enters carrying a file box & adds it to a large pile surrounding the table.

ANTHONY
Ok, I think that's the last of them. Any luck?

MELANIE
Not yet. Pick your favourite box and join in.

ANTHONY
You got it, Boss.

MELANIE
Good. And work on being less cute while you're at it. It's distracting.

ANTHONY
(sighs)
I'll try my best. No promises though.

They share a smile. Anthony hoists a box onto the table and begins looking through it.

INT. FARMHOUSE DINING ROOM - LATER

More boxes are open. More papers are piled on the table.

Anthony is sorting through piles of handwritten notes.

ANTHONY

Nope. No. Nope. Nah. Boring.

Melanie opens a new box & finds a necklace. She holds it up.

MELANIE

Hey, check this out.

ANTHONY

Wow, it's beautiful. Oh, and you have a necklace.

She sticks her tongue out at him and smiles.

MELANIE

I wonder who it belonged to.

ANTHONY

Was Victor Lang married?

MELANIE

No and his mother left when he was a child. I don't think there's been a woman here for at least 80 years.

Anthony gets a glint in his eye.

ANTHONY

Try it on.

MELANIE

It's not mine, no.

ANTHONY

Aww, come on. Model it for me.

She smiles and rolls her eyes before slipping the necklace over her head.

MELANIE

Tah-Dah.

Anthony pretends to recoil.

ANTHONY

No, no! She's too gorgeous. I can't handle it.

(CONTINUED)

Melanie laughs and throws a ball of paper at him.

MELANIE

Then avert your eyes back to our work.

ANTHONY

As you wish.

As Melanie turns back to her work, she catches a glimpse of something moving past the window.

MELANIE

Did you see that?

ANTHONY

I was told not to look. You'll have to describe it.

MELANIE

I thought I saw...nevermind.

She sits down & pulls out more papers.

INT. FARMHOUSE DINING ROOM - LATER

Melanie is still wearing the necklace. At the end of the table Anthony stretches.

ANTHONY

I'm going to grab a drink from the kitchen. You want anything?

MELANIE

Nah, I'm good.

Anthony gets up. As he stands, he slips a folded piece of paper into his pocket. Melanie notices this.

Anthony leaves the room. Melanie waits a moment before following.

INT. KITCHEN - CONTINUOUS

Anthony enters the kitchen & looks around. Once sure Melanie isn't behind him, he pulls out and unfolds the paper.

It's a Bond Certificate in the amount of \$20,000.

(CONTINUED)

MELANIE (O.S.)
You're putting that back, right?

He turns to see her in the doorway.

ANTHONY
Why? You think someone will notice?

MELANIE
Technically someone did.

Anthony takes in her expression.

ANTHONY
(cutely)
Right, but I mean someone who
doesn't like me as much as you do.

MELANIE
Anthony, why?

Anthony gets shifty.

ANTHONY
I...

She crosses to him and puts a hand on his shoulder

MELANIE
You can tell me.

ANTHONY
No. I mean, Ok, well, it's just...I
just need it. I'm not making enough
lately. Ever since you came along,
Foley's been throwing most of the
bigger accounts your way...

Melanie places her hand on the Bond.

MELANIE
Then you need to talk to Mr. Foley.
This isn't the way to handle it.

She tries to pull the bond from his hand, but he jerks it
back and steps away from her.

ANTHONY
Please, Mel. Just let me do this.

MELANIE
(with pity)
Anthony, I can't. You know that.

(CONTINUED)

ANTHONY
Yes you could. It could be a
secret. Y'know like those photos
from last night.

MELANIE
What!?

A very heavy pause as both of them realise the field has shifted.

ANTHONY
(slowly)
I'm just saying. Either both of
these things stay a secret or
neither of them do.

Melanie realises what he means. She stares at him & he cracks a small smile, realising his position.

ANTHONY
Ok then.

He heads past her back toward the dining room.

ANTHONY
Come on, shouldn't we get back to
work?

Melanie is trying to control her breathing.

CRASH!

Anthony screams. Melanie runs out of the room.

INT. FARMHOUSE DINING ROOM - CONTINUOUS

Melanie enters to find Anthony on the floor & the pile of boxes thrown around the room.

She drops down to check on him. He blinks and sits up.

MELANIE
What happened?

ANTHONY
I have no idea, they just came down
at me.

MELANIE
But they were--

(CONTINUED)

She's cut off by the sound of huge footsteps. Both Melanie & Anthony look around. It's impossible to tell where the steps are coming from, but they're definitely getting louder.

ANTHONY
(terrified)
What is it?

MELANIE
I don't know. I--

The papers on the table begin to shift around of their own accord. The footsteps are getting closer.

Anthony grabs Melanie's arm.

ANTHONY
(whimpering)
Mels...

The furniture is starting to shake.

MELANIE
We need to move. Now.

ANTHONY
Where...

MELANIE
The car. Now. Move!

She drags him to his feet and they head for the door.

INT. FARMHOUSE - CONTINUOUS

As they pass a window, Anthony looks out and starts screaming.

Melanie looks and outside the window, moving with them, is a massive black creature.

Melanie freezes. She is hyperventilating. Anthony's screaming jolts her back to reality. Melanie pulls Anthony away from the window & he falls silent.

MELANIE
Oh my god. Oh my god oh my god
ohmygod.

ANTHONY
What do we do? Melanie! What do we
do?

(CONTINUED)

MELANIE

Shut up!

ANTHONY

But that thing...it's...here...It's
after us...

MELANIE

We need to hide. Upstairs now!

They sprint through the house. The footsteps seem to change direction & follow them.

Upstairs, Anthony tries to hide under a bed, but Melanie drags him over to the attic door and pushes him inside.

INT. ATTIC - CONTINUOUS

They sprint into the now-empty attic & Melanie locks the door.

They huddle in the centre of the room, heads and eyes turning in all directions. Looking. Listening. For the moment, the footsteps seem to have stopped.

ANTHONY

Whew that was a-

A crash as something hammers on the attic door.

Anthony screams again. Melanie clamps a hand over his mouth.

The thing hammers on the door a time or two more before silence resumes.

ANTHONY

Where is it?

MELANIE

Quiet.

ANTHONY

How long do we have to wait up
here?

MELANIE

I don't know.

ANTHONY

What was it?

(CONTINUED)

MELANIE
I don't know. It was big.

ANTHONY
But it was in the house.

MELANIE
I know. Just be quiet.

Silence. Melanie is scanning the walls. Anthony is staring at the door.

ANTHONY
Melanieeee

MELANIE
Will you stop!? I don't know what
it is. I don't know what to do. But
I know I don't want it to hear--

She is cut off. The necklace she was still wearing, as if being pulled from behind, has tightened around her neck.

ANTHONY
Melanie!

Her hands fly to her throat, trying to pull it off, but the force holding it is too strong.

ANTHONY
What's happening?

Melanie is forced to her feet and pulled backwards against the far wall.

ANTHONY
Melanie!!

She slams into the woodwork and is lifted up off her feet.

EXT. FARMHOUSE - CONTINUOUS

Outside the wall, from a huge barely-seen creature, a long black finger is touching the wall of the attic.

INT. ATTIC - CONTINUOUS

Pinned to the wall, Melanie begins convulsing. Her eyes roll in their sockets and her limbs twitch in unsettling ways.

Finally after a moment, she goes limp.

(CONTINUED)

Anthony stands in front of her; not sure what to do.

ANTHONY

Melanie?

Suddenly Melanie's eyes open & fix on Anthony. She opens her mouth, but it's not her voice when she speaks.

ADRIANA/CREATURE

(through Melanie)

She...sees.

Anthony freezes.

ADRIANA/CREATURE

She sees you.

Anthony takes a slow step backward, moving toward the attic door. Melanie, as if unable to see him, keeps staring at the far wall.

Anthony's foot lands on a creaky board & Melanie's head snaps to him. Adriana's voice is higher & furious.

ADRIANA/CREATURE

You will listen to She!

Anthony freezes with his hands up as if to protect himself.

ANTHONY

Ok ok ok, you win. I'm not going.
I'm here. I'm here.

Adriana begins speaking. As she does, her control over Melanie becomes stronger & Melanie begins to move with the words.

ADRIANA/CREATURE

She has been silenced for so long.
Forced to wander...wander land that
was promised and denied to She.
But through you, she again has a
voice. You have given that to She &
you will give more.

ANTHONY

I...what do you...um...I mean...I

ADRIANA/CREATURE

Speak!

(CONTINUED)

ANTHONY
What do you want?

ADRIANA/CREATURE
She wants what was promised.
Promised...

ANTHONY
What was promised?

ADRIANA/CREATURE
Promised by Axel. Promised with
lies but spoken with love. Promised
in word. But not in deed.

ANTHONY
What? What was promised?

ADRIANA/CREATURE
But not in deed. But not in deed.
But not in deed.

The answer suddenly hits Anthony.

ANTHONY
The deed? Is that what you want?

Adriana screams. Melanie convulses against the wall.

ANTHONY
Melanie!

He runs to her and tries to calm her convulsions.

ANTHONY
Melanie, I'm going to get it. I'll
find the deed.

Melanie's eyes fix on Anthony & for a second, it's as if the
human is breaking through. She nods.

Anthony squeezes her hand and then takes off for the attic
door.

INT. FARMHOUSE DINING ROOM - MONTAGE

Anthony barrels into the room. He clears the table top,
throwing aside the boxes & papers they've already looked
through.

(CONTINUED)

ADRIANA/CREATURE (V.O.)
She wants what was promised.

He shoves boxes aside, casually glancing into them. In one box, under a stack of old papers, he finds a old wooden box. The faded name "De Lange" is embossed on the top.

Pulling it out, he forces the lid open & dumps the contents onto the table.

ADRIANA/CREATURE (V.O.)
Promised in word but not in deed.

He paws through the scattered documents, files, and old books, finally finding an important looking ledger.

ANTHONY
Ok, now we're cooking.

He opens it to the first page. Below a family crest is the name Axel De Lange.

ADRIANA/CREATURE (V.O.)
Promised by Axel.

He turns to the first page. It's a list of events and expenses from the farm.

ANTHONY
(reading)
20 October 1617. New indentures arrived. 1 boy. 2 girls. Willem Van Der Fluge. 16. Term of service: 7 years. Sophia Van Der Fluge.

As he reads, his voice fades to that of AXEL DE LANGE

AXEL DE LANGE (V.O.)
(continuing)
13. Term of service: 5 years.
Adriana De Windt. 15. Term of Service: 5 years.

Written next to Adriana's name is a cursive note.

AXEL DE LANGE (V.O.)
Plump and bright with a soft face
and pleasing features.

He flips through the pages.

ANTHONY

Promised by Axel. What did he
promise you, ya fuckin bitch?

Finding nothing, he shakes the book to see if anything falls
out. Nothing does.

He drops the ledger down on top of the empty box,
accidentally knocking it to the floor. An envelope slides
out.

Anthony looks down at it. He carefully picks up the box.
Hidden in the bottom was a secret compartment and inside,
two bundles of letters. One tied with ribbon, one with
twine.

He pulls out the nicer bundle and unties it. The name "My
Lord, De Lange" is written in an artful hand on the front of
the first letter.

He opens it & for the first time, we hear Adriana's voice as
it once was.

ADRIANA (V.O.)

April 6th 1618. My Lord, Axel...I
am stunned by your regard for me
and in equal measure, mine for
you...feel like I cannot pass a
single day without your
affections...your promise, Adri.

Anthony looks at the letter. He grabs the ledger again and
opens again to the first page.

AXEL DE LANGE (V.O.)

Adriana De Windt. 15.

ANTHONY

Term of Service: 5 years.

Anthony sits back. His eyes fall on the twine wrapped
letters. On the front, in the same faded script as the
ledger is written "Adriana".

He pulls out the first of those letters and begins to read.

AXEL DE LANGE (V.O.)

Dearest Adri...I was once again
unable to rid you from my
mind...more ravishing than even
poetry can describe.

(CONTINUED)

ADRIANA (V.O.)
September 13th 1620. My Lord, Axel
...excitedly awaiting the day when
you fulfill your promise of
marriage...can still feel the
warmth you left inside of me...

AXEL DE LANGE (V.O.)
...a brilliant mind far beyond your
class...more than just a beauty to
me...

ADRIANA (V.O.)
November 21st 1621...planning the
world you and I will create
together...soon my service will be
up and we can be ours.

AXEL DE LANGE (V.O.)
...dream of you finally joining me
in our house...with promise, Axel.

ADRIANA/CREATURE (V.O.)
Promised. Promised in word--

ANTHONY
--but not in deed.

ADRIANA/CREATURE (V.O.)
Land that was promised and denied
to She.

Dropping Axel's last letter, he finds the ledger again.

ADRIANA (V.O.)
Soon my service will be up.

AXEL DE LANGE (V.O.)
1617. Term of service: 5 years.

Anthony flips to fall of 1622.

ANTHONY
October. October. October.

He begins to read.

AXEL DE LANGE (V.O.)
17 October 1622. Commissioned
necklace delivered. Paid 12
stuivers. (DESCRIBE NECKLACE)

Anthony turns the page.

(CONTINUED)

AXEL DE LANGE (V.O.)
18 October 1622. Servant's tongue
pulled for speaking falsehoods,
scolding.

He turns more pages.

AXEL DE LANGE (V.O.)
6 November 1622. Sophia Van Der
Fluge released from service with
references. Gifted with 30
guilders. Adriana term extended.

He stares at the last line. Placing the open ledger down, he
picks up the last letter from Adriana to Axel.

ADRIANA (V.O.)
October 5th 1622. My Dearest
Axel... it has been 11 days since
last you turned your gaze upon
me...desiring to know what I have
done to displease you...vainly
hoping you might fulfill your
promise of marriage...should tell
your kinsmen of the lies you've
told me. This is my promise...Adri.

The last item in the bundle is a single folded page. Anthony
unfolds it and throws it onto the table; leaping back in
horror.

The page is a rough sketch of Adriana. Most of the details
are beautiful, but her mouth is drawn harshly and
grotesquely.

AXEL DE LANGE (V.O.)
18 October 1622. Servant's tongue
pulled for speaking falsehoods,
scolding...Adriana term extended.

Anthony realises what Axel did to Adriana. As he looks at
the picture, his eyes drift down to her neck.

AXEL DE LANGE (V.O.)
Commissioned necklace delivered.
Paid 12 stuivers. (DESCRIBE
NECKLACE)

She is wearing the same necklace he and Melanie found that
morning.

ANTHONY

Oh my god. Fuck!

He scrambles to the boxes he'd knocked down when he first came in. After a moment, he finds the box the necklace was in.

ANTHONY

Where is it? Where is it? Where is it?

Rifling through the files and folders, he comes across the oldest one. He opens it.

Sitting innocuously in the folder is the deed to Resting Ridge Farm.

ANTHONY

Well fuck...

He takes a deep breath before grabbing the deed and the sketch of Adriana & running from the room.

INT. ATTIC

Anthony bursts into the room. Melanie's head immediately snaps up to see him. He takes note of the necklace.

ADRIANA/CREATURE

You found it?

Anthony looks into Melanie's eyes. He holds up the deed. Melanie's face is forced into a smile. She extends a hand.

ANTHONY

And that's not all I found.

He flips the page over to reveal the grotesque sketch of Adriana.

Adriana/Melanie lets out a strangled scream. Wind swirls through the attic. Melanie convulses and shrieks harder than ever.

Through the gale, Anthony steps to the centre of the attic.

ANTHONY

Look, I get it. You fell for your master. He promised you a whole buncha shit. He might have even been a royal dick. But that doesn't mean you get to take it out on everyone else.

(CONTINUED)

ADRIANA/CREATURE
He ripped the voice from She. She
was deadened.

Anthony starts advancing. Melanie twitches more.

ANTHONY
And that wasn't fair.

ADRIANA/CREATURE
It was--

ANTHONY
Unthinkable. Yes. And then he kept
you as a servant.

ADRIANA/CREATURE
He kept She as a whore!

Beat. Anthony stops for a moment, but continues walking
closer.

ADRIANA/CREATURE
He kept she locked away, collared
she, used she, bred she. Used the
children for slaves. When she died,
he buried She on the ridge. Far
from the house that should have
been home.

Anthony has reached Melanie. He looks into her eyes.

ANTHONY
I'm sorry, Adriana. I'm so so sorry
that happened to you. But it's been
400 years. So calm the fuck down.

He rips the necklace from Melanie's neck & throws it across
the room.

Immediately the wind stops. Melanie goes limp & slides down
the wall. Anthony rushes to her.

ANTHONY
Melanie. Mels. Are you there?

Melanie stirs slightly.

ANTHONY
Mels. I got her. It's all--

Melanie's hand shoots out & grabs him by the throat.

(CONTINUED)

The wind roars. She lifts him up until his feet are dangling off the floor. When she speaks, we hear Melanie's real voice mixed in.

She laughs.

ADRIANA/CREATURE/MELANIE
You thought that necklace was
holding She? You are all fools.
What you did to her. Now I do it to
you.

Melanie covers Anthony's mouth with her other hand. He begins writhing & trying to scream.

She laughs.

He goes silent. She drops him before collapsing to the floor herself.

EXT. FARMHOUSE - DAY

The wind dies down. The sun breaks through the clouds.

INT. ATTIC

Anthony wakes up. He takes stock of himself. He still has his tongue.

ANTHONY
I'm ok. I'm ok!

Nearby, slumped against the wall, Melanie stirs.

ANTHONY
Mels! We did it! We beat her.

Melanie looks over at him. She looks confused.

MELANIE
What?

ANTHONY
She's gone. I saved us. We did it.

Melanie still looks confused.

MELANIE
What are you saying?

From Melanie's perspective:

(CONTINUED)

ANTHONY
Napping fish. Banjo? Banjo, weasel
napping fish!

He lunges for her, but she gets away.

ANTHONY
Banjo, schoolmouse wheelie squirt!

MELANIE
You just wait here. I'm going to
get you help.

She gets to her feet and quickly leaves the attic - picking up the deed from the floor as she goes.

INT. FARMHOUSE LIVING ROOM - EVENING

Ambulance lights flash from outside.

Melanie stands in the living room looking out the window. The deed is still in her hand.

From outside, we hear Anthony talking to the paramedics.

ANTHONY (O.S.)
Squeaky provolone! Apple blanket of
4chan! Squeaky puffs provolone!

PARAMEDIC (O.S.)
That's ok, Sir. You just lie back
now.

We hear the doors to the ambulance close & it drive away.

Melanie looks down at the deed in her hand.

MELANIE (V.O.)
That's right, Sir. Went through
everything. No sign of it here.

INT. FARMHOUSE - DAY

The next morning, Melanie walks through the tidied house. The boxes have been neatly filled and stacked. She is on her phone.

The deed is sitting alone on the table.

(CONTINUED)

MELANIE
Yep, double checked everything.

As she passes the table, she gently picks up the deed.

MELANIE
I did find some safe deposit box
records, maybe check there next.
Yes, sir.

Outside the window, the wind blowing through the trees
catches her eye.

She walks toward the front door.

MELANIE
Honestly, no idea about him either.
He had a seizure yesterday morning
and since then has been...well, you
spoke to him.

She reaches the door.

MELANIE
Right, sort of. Ok, sir. I'll be
back in the office on Monday. Bye.

She hangs up, tucks her phone away and opens the door.

EXT. FARMHOUSE - CONTINUOUS

On the porch, the wind swirls around her.

Looking up to the sky, she holds up the deed and after a
second, lets it go to be carried away by the wind.