

INT. - BASEMENT - EVENING

SFX: A CLOCK TICKING

In the background there's a table with five candles on it and the bottom half of the grandfather clock can be seen.

A woman is seen pouring flour on the floor and drawing a circle.

Background mumbling can be heard.

WOMAN (V.O)
(Croaky)
They- T-they killed them... They
are... Dead...

INT. - BASEMENT - SECONDS LATER

The woman is now drawing lines inside of the circle, in the shape of a star.

WOMAN (V.O)
I knew...
(Beat)
I told them that it was dangerous!
(Takes a deep breath)
(Croaky)
Yet... T-they wanted to stay...

INT. - BASEMENT - SECONDS LATER

The woman is now placing candles at each intersecting corner of the star shape she drew.

WOMAN (V.O)
W-what am I to do here... In this
world all alone...

She starts crying. Her cries slowly fade.

INT. - BASEMENT - SECONDS LATER

The sound of crackling fire starts to play and the picture of the woman's family can be seen aflame, slowly burning down.

WOMAN (V.O)
T-They are gone! Gone!
(Deep breath)
Forever...

INT. - BASEMENT - SECONDS LATER

Only the sound of deep-irregular breathing can be heard.

The woman can be seen seated in the middle of the pentagram, with the candles lit. She is holding a knife above her wrist.

INT. - BASEMENT - SECONDS LATER

SFX: A CLOCK TICKING

The grandfather's clock can be seen, close to striking 12 a.m.

INT. - BASEMENT - SECONDS LATER

The clock strikes 12. A loud scream from the woman can be heard and the sound of the knife falling onto the ground.

Loud sounds of wind can be heard.

The flames of the candles dance with the wind before they are extinguished by it. A dark mist permeates the room and starts to swirl around.

The woman is holding her wrist as blood is trickling down her arm. The knife is on the floor, now covered in blood. She's grunting due to the pain.

The dark mist starts to violently swirl around the room.

The woman is visibly panicking.

Behind the woman, the mist takes the form of two hands which swoop down towards her. It pushes her down to the ground, as many smaller hands start to pull her down from below the ground.

The woman struggles and screams.

When the hands finally succeed in pulling her down, the woman lands on a roller-coaster ride after a brief fall. The lap bar immediately locks, making it impossible for her to escape.

Beneath her, there's a massive pool of lava, which almost looks never ending.

An eerie and distorted version of a classic carousel song plays in the background.

The woman looks around her, now sitting there silently in shock.

The rollercoaster ride is very fast with steep ramps.

INT. - HELL - UNKNOWN

When she arrives to the end of the ride, the lap bar unlocks and she staggers out of the cart.

DEMON
(Deep)
Welcome!

The woman looks up to see a dark figure staring straight at her. The dark figure looks just like the hands from before.

She instinctively takes a step back.

DEMON
Come on now, don't be scared. I hope
you enjoyed the ride! Now, follow me
to the office.

Without giving her a chance to speak, the dark figure starts walking towards his office, often looking back to see if the woman is following him.

The woman falters. When the figure looks back, she feels pressured to keep on going and willingly follows him.

They come across a normal looking building.

The figure opens the door.

DEMON
Well then, we've arrived. Make
yourself comfortable.

The woman looks around surprised. Everything looks normal. There are two couches and a coffee table. At the corner of the room, there's a desk and three chairs.

She takes a seat on the couch. Her right hand is gripping the left upper arm tightly.

DEMON
You look quite surprised.
(Snorts)
But then again, that's how you all
look when you first arrive.

(Snickers)

The figure takes a seat on the couch in front of her. He leans towards the woman.

DEMON

So, what brought you here? What is it that you desire?

WOMAN

(Beat)

I... I just want to be with, um,

The woman looks down at her feet and tightens the grip on her upper arm more.

(Beat)

my f-family.

DEMON

(Snickers)

It is possible to do that for you.

The dark figure stands up and walks towards the desk. The woman is watches him as he pulls out a paper and an orange light starts to shine around the figure. He returns presenting the woman with a contract.

WOMAN

H-how did you do that? What was that, um, light just now?

DEMON

Just tricks of the trade, nothing for you to worry about.

The figure presents the woman with the contract along with a needle.

DEMON

Now if you would please read the contract and sign with a finger print, I'll give you what you desire.
(Smirks)

The woman starts to read the contract.

WOMAN

What do you mean by finger print?

The dark figure looks at her and then at the needle.

WOMAN

W-wait, you want me to prick my, um,
finger with that needle?

(confused)

DEMON

Our contracts work upon the basis of
blood oaths down here.

WOMAN

Blood oa- Never mind. If this will get
me to my family, then so be it.

The woman takes the needle and pricks her thumb. She places
it to the place the dark figure shows and presses down,
leaving an imprint of her fingerprint.

The dark figure turns into dark mist and appears behind her,
snickering. Before the woman can react, he covers her eyes
with his hand.

DEMON

Now, I'm sure you're feeling sleepy.
How about you take a nap? You'll be
with your loved ones once you wake up.

WOMAN

W-what are you doing! What's going on!

(struggles)

Get you-

THE SCREEN FADES TO BLACK MIMICKING HER EYES CLOSING

INT. - FAKE HOUSE - MORNING

The woman is sleeping on a bed. She is visibly sweating and
breathing irregularly.

She wakes up in panic and shock, and breathes heavily. She
looks around the room and instantly seems relieved.

The woman slowly gets out of bed, puts on her slippers and
starts walking downstairs. Her husband is frying eggs and the
children are sat around the table having breakfast.

WOMAN

G-good morning!

HUSBAND

Good morning love.

The husband's way of speech almost sounds robotic.

The children wave to her, as their mouth is stuffed with food.

WOMAN

I, um, had, um, the strangest dream...

(Beat)

She puts her right hand over her right eye and forehead.

There was a, um, war, a-and you
guys...

(Beat)

And there were demons, and a contract.

Her knees become weak, and she starts to fall down, but stabilizes herself by catching the corner of the table with her left arm.

The husband rushes over to her.

HUSBAND

Are you okay?

WOMAN

My head

(Takes a deep breath and slowly
exhales)

Suddenly started to hurt.

She shakes her head.

I'm fine though.

HUSBAND

I'm sure you'll feel better after
having some breakfast. Just take a
seat.

She nods and takes a seat. The husband brings over a toast and the frying pan from which he pushes 2 fried eggs onto her plate with his spatula.

WOMAN

Thank you.

(Smiles)

The family is silently having their breakfast. Only the clinking sounds of utensils and chewing can be heard.

When the children finish their breakfast, they take their plates to the sink and then head upstairs.

The couple continues silently eating. When the husband
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finishes, he takes his plate to the sink, and takes his keys from the counter.

HUSBAND

I'm off. I'll see you later.

WOMAN

Yeah, um, see you.

The woman pushes her plate aside and rests her hands on the table. She looks like she's deep in thought.

THE SCREEN FLASHES BLACK

BEGIN MONTAGE:

The woman tries to engage with her children, but their conversations never last that long. Both the children and her husband have a robotic feel to them and appear emotionless which puzzles her.

QUICK CUTS:

-- Her husband comes back and she smiles at him welcoming him back. He nods, puts the keys back onto the counter and makes his way upstairs.

-- She finishes cooking dinner and calls the family to the kitchen.

-- They all sit down, she tries to make conversation in vain.

-- When they're done, the woman stays behind and does the dishes.

-- She heads to bed, where her husband is laying down. She lays next to him and nudges him with her elbow. He pushes her arm away and lays on his side, his back facing her.

-- She wakes up, goes downstairs and the husband is cooking breakfast whilst her children are eating.

-- The children head upstairs.

-- The man takes the keys from the counter and leaves.

WOMAN (V.O)

It's so weird. They used to be so affectionate. We loved spending time together. W-we used to cuddle all together in the living room, watching

a movie or talk about our day during
our meals.

(Worried)

They don't even smile nowadays...

INT. - FAKE HOUSE - NOON

The woman and the children finish having lunch. The children
start heading upstairs.

WOMAN

Hey.

(Beat)

Would you guys like to play something?

Like we used to do when you were

little? Maybe monopoly or something?

(Fidgets with fingers)

The children keep on heading upstairs, as if they've heard
nothing.

The woman does the dishes, often looking around the kitchen.

When she finishes washing the dishes, she cuts up an apple
into slices, places it on a plate and carries it to the
youngest's room. She knocks on the door and slowly opens it.

WOMAN

H-hey there. I, um, thought you might
like some apple.

She puts the plate next to the child, who is sitting on his
desk doing nothing.

WOMAN

So...

(Beat)

What are you up to?

(Looks at him strangely)

The child slowly turns around and looks at her as if he's
annoyed and then quickly goes back to looking emotionless.

YOUNGEST CHILD

Nothing. I'm just thinking about
something. If you wouldn't mind, I'd
like to be alone right now.

He pushes the dish towards her.

INT. - FAKE HOUSE - EVENING

The woman is sitting in the living room in deep thought. The eldest son walks in the room.

WOMAN

Em, Jon?

The son continues walking on.

WOMAN

(Slightly raised)

Jonathan.

JONATHAN

What?

WOMAN

Do you remember your auntie, Agatha?

JONATHAN

Yeah. We all love our auntie. What about her?

WOMAN

Well, do you, um,

(Beat)

Remember how we'd leave you at her house when you were little?

JONATHAN

Yeah, what about it?

WOMAN

Well...

The woman stands up and starts walking backwards towards the door.

(BEAT)

It's weird you'd remember that, given you don't have an auntie called Agatha. So, w-what's going on here? Who are you people?

JONATHAN

What do you mean mom. We're your family.

Jonathan starts walking slowly towards the woman. The woman

freaks out and turns around, now sprinting to the door. The door in the living room doesn't budge no matter how many times she pushes the handle down.

WOMAN

S-stay away!

She starts running towards the kitchen. On the way there, she sees her husband and two other children coming down, going at the same pace as Jonathan.

JONATHAN

Why are you running away?

HUSBAND

Why are you running away?

YOUNGEST CHILD

We're your family.

MIDDLE CHILD

We're your family.

WOMAN

(Covers ears)

No, no, no! Y-you're not! Stay away
from me!

She arrives at the kitchen and tries to open the door. The door won't budge. Footsteps of her family drawing closer can be heard. She looks around frantically. When her eyes fall onto the counter, she dashes towards it and looks for the key her husband always uses. When she finally finds it, she quickly unlocks the door.

She starts running. A thick dark mist starts to appear all around her. She looks behind her and sees her family slowly turning into demons and rushing towards her faster than before. She gasps.

THE END