

USED GOODS

Written by

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TEXT OVER BLACK:

On the average day thrift store around the world receive thousands upon thousands of donations.... (within the time frame of 10 AM to 3 PM)

Furniture, clothing, books, jewelry, etc. To be stocked and re-purchased.

Their history....unknown.

TEXT:

USED GOODS

EXT. THRIFT STOP. DONATION CENTER. MORNING

A grimy and desolate area behind the store. The rolling metal door slowly slides open, very very slowly.

The door finally opens to reveal a deep darkness. Mist emerges from the bottom.

Nothing can be seen beyond the door expect for a pair of glowing red eyes.

The creature, or whatever it is, begins to speak. They are BONES the storyteller.

BONES

Welcome to Thrift Stop. The
McDonalds of the thrifting
industry. Where it's not chance,
it's charity.

EXT. THRIFT STOP. MORNING

Smack dab in a the middle of a dirty strip mall lies the monolith that is Thrift Stop.

Draped over the façade of the building is a banner that reads: Grand Opening

A large line of CUSTOMERS snakes around the building.

BONES

Ever since the crack of dawn,
members of the community have been
waiting to see what treasures await
them inside the white walls of the
brand new Thrift Stop.

INT. THRIFT STOP. MORNING

Moving through the empty store. There are multiple departments. As soon so one enters there are the clothes. Next to the clothes is the furniture. By the furniture are the shoes and handbags.

Along the back wall is a line of electronics. Ranging from tv monitors to lamps. There are multiple aisles for hard goods. By the cashiers there are the new goods and the showcase. By the front window are the books and movies.

BONES

Anything you could imagine. A framed photo of Elvis. A book about trains! Treasure indeed. But, that is what the customers see.

Keep on moving until a set of double swing doors appear. A paper taped on the doors read: Employees only.

INT. THRIFT STOP. WAREHOUSE. CONTINUOUS

A large warehouse. There are multiple stations. One for the clothes, one for the hard goods, one for books and one for jewelry.

Three Thrift Stop employees stand by a table. Two on a side surrounded by large red bins filled to the top with donations. The other side is surrounded by empty dandux (canvas carts).

The employees are DONALD (50), MAYA (20) and CASEY (19).

Maya and Casey look through the bins. They grab some donated goods (picture frames, dolls, puzzles, etc.) They lightly clean it with a spray bottle and wipe it down with a rag. Then they put on the table.

Donald writes a price on whatever is on the table and tosses them into a dandux.

They do this repeatedly, almost robotically.

BONES

Beyond the double doors employees work tirelessly, and severely under thanked, just to keep the store stocked.

The manger JULIA (30s) checks a dandux filled with junk before pushing it towards the double swing doors.

A stocker SARAH (50s) rushes through the doors. She grabs the dandux and goes back out the doors.

INT. THRIFT STOP. DAY

The store is now open. CUSTOMERS roam the store.

At the front CASHIERS help out customers.

EMPLOYEES stock the shelves.

BONES
Nothing seems out of place, doesn't
it? I-

EXT. THRIFT STOP. DONATION CENTER. CONTINUOUS

A car pulls up to the donation center. A MAN steps out of the car.

BONES
Oh, hold on one moment. Hello, good
morning sir.

MAN
Hey.

A skeleton arm pushes out a dandux. The man puts some boxes into it.

Another skeleton arm holds out a donation receipt.

BONES
Would you like a receipt?

MAN
Nah, have a good day.

BONES
Have -

The man slams his car door and speeds off. Bones pulls the dandux back into the darkness.

BONES (CONT'D)
Where was I, oh yes! Everything
donated here has a history.

INT. THRIFT STOP. CONTINUOUS

CLOSE UP: A red dress hanging on a rack.

BONES
It may be good.

FLASH: A WOMAN dancing, having a fun time, in the same red dress.

BONES (CONT'D)
Or.

CLOSE UP: Kitchen knives on a block.

BONES (CONT'D)
It may be bad.

FLASH: A MAN slits his wrists with one of the knives.

BONES (CONT'D)
Some may even be cursed.

EXT. THRIFT STOP. DONATION CENTER. CONTINUOUS

Bones' boney hand emerges from the darkness. It holds a magic 8-ball.

BONES
Don't believe me? Well, take a closer look.

CLOSE UP: The magic 8-ball. Bones gives it a hake. A blinking eye appears floating inside.

BONES (CONT'D)
This little thing stirred up some trouble not too long ago.

EXT. HIGH SCHOOL. QUAD. NOON

CLEMENTINE, 17, sits on the edge of a lunch table. She's all by herself.

She looks up and sees LIZ, 17, coming her away. She turns her back to her.

LIZ
Hey, Clem?

Clementine turns around apprehensive.

CLEMENTINE
Yeah?

LIZ
Can I talk with ya for a moment?

Clem nods.

LIZ (CONT'D)
I know that we haven't been on the
best of terms, but some of my
friends are coming over to my place
tonight and I was wondering if you
wanted to join?

Clem studies Liz, trying to make sure that this isn't a
trick.

CLEMENTINE
Amy and Zoe?

LIZ
Uhhhh, yes?

CLEMENTINE
Then I'll pass.

LIZ
I promise that they'll be on their
best behavior. Cross my heart and
hope to die.

CLEMENTINE
Yeah, I've heard that before.

Liz grabs Clementine's hands.

LIZ
Please.

Clem looks deep into Liz's eyes.

CLEMENTINE
Okay, I'll try, but no promises on
my part.

LIZ
Yay!

AMY, 17, watches them talk from afar.

INT. HIGH SCHOOL. BATHROOM. LATER

Clem exits a stall. She goes up to a sink and starts to wash
her hands.

The lights shut off. Clem stands in darkness.

Clem grabs her phone and uses it as a flashlight. She sees her reflection in the mirror. Instead of her regular self, she sees a distorted version of herself.

She has a magic 8-ball lodged into her forehead. She leaks purple ooze from her mouth and ears.

CLEMENTINE

Jesus!

The lights bolt on. She looks in the mirror again. Her reflection is back to normal.

EXT. HIGH SCHOOL. AFTERNOON

STUDENTS mingle at the front of the school. Some hop into their own cars or bikes and ride off. Some step onto the school bus. And some, like Liz, wait for their parents.

Liz sees Amy whispering something to their other friend, ZOE, 17.

AMY

There she is now. Hey!

LIZ

Hey guys!

AMY

So excited for tonight!

ZOE

So excited.

LIZ

My mom wants to go shopping at this new thrift store that just opened up. Want to join?

AMY

I would love to!

ZOE

Absolutely love to.

INT. THRIFT STOP. CLOTHES. AFTERNOON

CUSTOMERS walk through the racks upon racks of clothing.

Liz pushes her cart along and stops occasionally to look at some clothes.

She follows Amy who browses through the shirts.

Behind them MRS. BLACKWOOD, 40s, Liz's mother, picks a shirt off a rack.

MRS. BLACKWOOD
Oh my goodness! Liz, look at this shirt!

Liz and Amy turn around. Mrs. Blackwood shows off a red shirt that is so ugly, to describe it would be a crime.

LIZ
God mom! It's hideous!

MRS. BLACKWOOD
Nonsense, it's cute.

She puts the shirt up against Liz.

Amy giggles.

AMY
I agree. It looks great on you.

LIZ
Shut up Amy.

Liz pushes away the shirt and storms off. She leaves the cart behind.

LIZ (CONT'D)
I'm going to look at the pants.

AMY
Keep the shirt.

Amy and Mrs. Blackwood share a laugh as Mrs. Blackwood dumps the ugly shirt in the cart.

MRS. BLACKWOOD
Where's Zoe?

AMY
Don't know. I haven't seen -

CRASH!

Amy and Mrs. Blackwood turn to the sound. They see Zoe in the plate section, standing around broken glass.

ZOE
I'm so sorry.

Sarah sweeps up the broken glass.

MRS. BLACKWOOD
Found her.

INT. THRIFT STOP. FITTING ROOMS. CONTINUOUS

Liz steps out of a fitting room in new clothing. Amy takes a look at the outfit and nods. Liz jumps back into the room.

AMY
Hey, can I ask you a question?

LIZ
Yeah, what's up?

AMY
During lunch yesterday. Why were you talking with that creep?

LIZ
Creep?

Liz slowly realizes who Amy is talking about.

LIZ (CONT'D)
Clementine isn't a creep. You would know that if you knew her better.

AMY
Like that would ever happen.

LIZ
Well, when she comes over tonight, you can tell her that yourself.

Amy swings open Liz's door.

AMY
What?

LIZ
Hey! I'm not done yet.

Liz pushes Amy out the room and slams the door.

AMY
Is that why were you talking to her? Inviting her to our girls night!

LIZ
I feel bad for the way we treat
her.

AMY
Way to ruin our night.

LIZ
Don't be such a baby.

Liz opens the door and throws out the ugly shirt.

INT. THRIFT STOP. TOYS. CONTINUOUS

Wedged deep between the toys is a MAGIC 8-BALL.

Mrs. Blackwood and Zoe walk down the aisle. Zoe notices the 8-ball. She stares at it, feeling somehow strangely attracted to it.

MRS. BLACKWOOD
Is that a magic 8-ball?

Zoe grabs it.

ZOE
A magic what?

The 8-ball slips out of Zoe's hand. Mrs. Blackwood catches it before it hits the ground.

She looks at the response.

WITHOUT A DOUBT

MRS. BLACKWOOD
Would you look that, it works.

She puts it down in the cart.

INT. THRIFT STOP. FITTING ROOMS. CONTINUOUS

Mrs. Blackwood and Zoe roll up to Amy and Liz.

LIZ
Because I knew you'd act like this.

AMY
Then you shouldn't have asked her
to come in the first place.

MRS. BLACKWOOD
Whoa, whoa. Can we not fight in
Thrift Stop?

AMY
Zoe, Liz invited Clementine
tonight.

ZOE
You did what?

MRS. BLACKWOOD
Hey. Let's stop this, right now,
you can fight in the car.

She steps in between the fighting teens.

MRS. BLACKWOOD (CONT'D)
Okay?

Everyone quiets down.

INT. THRIFT STOP. FRONT. AFTERNOON

Mrs. Blackwood and Liz go up to a cashier, SAM.

SAM
Hello! How was your browsing? Find
everything alright?

Mrs. Blackwood looks over at Amy and Zoe who stand near the
entrance with their arms crossed. She looks over at her
daughter beside her, who is doing the same thing.

MRS. BLACKWOOD
Could have gone better.

SAM
I'm sorry to hear that.

Mrs. Blackwood puts everything on the counter.

SAM (CONT'D)
Who donated one of those?

MRS. BLACKWOOD
I know right? Magic 8-balls are-

SAM
No, not that. This.

Sam points at Ouija board.

MRS. BLACKWOOD
Oh, you know on second thought, we
don't need that. Right, honey?

LIZ
Whatever.

CASHIER
Alrighty.

Sam puts the Ouija board in a bin filled with other go-backs.
He then puts the Magic 8-ball into a bag.

For a brief moment the triangle in the 8-ball turns into a
blinking eye.

INT. MRS. BLACKWOOD'S CAR. AFTERNOON

Everyone sits in silence. Mrs. Blackwood pulls up in front of
a house.

Nobody moves.

MRS. BLACKWOOD
You can't stay in my car forever
Amy.

Amy and Zoe step out of the car.

LIZ
We can not hang o-

AMY
No. We're still coming. Right, Zoe?

ZOE
Right. Only to prove you wrong.

They walk off into Amy's house.

MRS. BLACKWOOD
If it makes you feel any better, I
think you are doing the right
thing.

LIZ
Thanks mom.

Mrs. Blackwood drives off.

INT. BLACKWOOD HOUSE. LAUNDRY ROOM. EVENING

Mrs. Blackwood shoves her dirty clothes into the washer. She pours some detergent in and starts the cycle.

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

Mrs. Blackwood puts the magic 8-ball in a hallway closet. Inside there are also multiple bowling trophies. On the very top shelf there is a bowling ball.

INT. BLACKWOOD HOUSE. LIVING ROOM. CONTINUOUS

Mrs. Blackwood walks on Liz getting everything ready for tonight.

Liz, now wearing the outfit she got from Thrift Stop, puts out bowls of chips out on the coffee table.

MRS. BLACKWOOD

Liz, dear, I put a load into the washer. Can you put it in the dryer when it's done?

No response from Liz.

MRS. BLACKWOOD (CONT'D)

Honey?

LIZ

What did you say?

MRS. BLACKWOOD

Once the washer is done can you -

LIZ

Put the clothing in the dryer.
Yeah, yeah.

Liz finishes up the final touches for the sleep over. She looks up at her mom.

MRS. BLACKWOOD

I'm going to leave now for the book club. Don't have too much fun.

LIZ

Yeah, yeah whatever.

KNOCK KNOCK.

Mrs. Blackwood opens the door. Amy and Zoe wait outside.

MRS. BLACKWOOD
Ah, Amy, Zoe. Are you ladies going to behave?

AMY
Yes, Mrs. Blackwood. I'm sorry for my behavior at Thrift Stop.

ZOE
What she said.

MRS. BLACKWOOD
Maybe you should be saying that to someone else.

Amy looks over Mrs. Blackwood's shoulder to look Liz in the eyes.

AMY
I'm sorry. Maybe Clementine isn't so weird. We still can have a fun night. Right?

ZOE
Right.

Amy and Zoe have their fingers crossed behind their backs.

MRS. BLACKWOOD
Is that good enough for you Liz?

Liz nods her head. Amy and Zoe rush Liz and give her a hug.

MRS. BLACKWOOD (CONT'D)
Alright, have a good night ladies.

Mrs. Blackwood closes the door behind her.

INT. CLOSET. NIGHT

The magic 8-ball starts to glow purple. It rolls off the shelf and pushes open the closet door.

INT. BLACKWOOD HOUSE. LIVING ROOM. NIGHT

The trio sits around on the couch. Amy takes a drag from her e-cig.

AMY
Oh my god, did you guys see the pic Samantha just posted on her snap?

LIZ
Let me see. Let me see.

Amy hands Liz her phone.

LIZ (CONT'D)
Is that Terri?

ZOE
Good for her.

AMY
Oh god, poor Terri. She had Clem-
Amy stops herself.

ZOE
Where is she anyway?

Someone KNOCKS on the door.

Liz rushes over.

Clementine stands on the porch.

LIZ
Hi Clementine.

CLEMENTINE
Hey.

Liz hugs her. Clementine stands still.

LIZ
C'mon in. Everyone else is already
here.

Liz leads Clementine inside.

Zoe and Amy don't stand from the couch.

LIZ (CONT'D)
This is Zoe and Amy. You might have
seen them around school.

Everyone stares at Clementine waiting for her to say
something.

CLEMENTINE
Hey.

ZOE
So nice to finally meet you.

AMY
Take a seat. Eat some popcorn.

ZOE
Yeah, we're nearly done with the
first season of the office.

Clementine sits down. She feels something touch her foot. She
jolts back up.

CLEMENTINE
Jesus! What was that?

Liz looks under the couch. She sees the magic 8-ball and
grabs it.

LIZ
That's odd.

ZOE
Ugh, what is that?

AMY
A magic 8-ball?

LIZ
How did you know what is was?

AMY
My older sister used to have one.
Here hand it over.

Liz gives Amy the 8-ball.

AMY (CONT'D)
Will I pass my history final?

Amy gives the magic 8-ball a hard shake.

AMY (CONT'D)
It is certain. Guess I don't have
to study anymore.

ZOE
Can I try?

Amy hands off the ball to Zoe.

ZOE (CONT'D)
Does Scott Keaton have a crush on
me?

Zoe shakes the ball.

FUCK NO

ZOE (CONT'D)
Ha, let me try again.

LIZ
That's not how it works.

AMY
Yeah, what it says is the final
answer.

ZOE
But it says fuck no. That's can't
be right.

AMY
Yeah right Zoe.

ZOE
Look!

Zoe shows it off to the girls.

ZOE (CONT'D)
See?

Amy rolls her eyes.

CLEMENTINE
It says very doubtful.

Zoe looks at it again.

VERY DOUBTFUL

ZOE
But, it, I swear.

LIZ
My turn! My turn!

Liz grabs the 8-ball.

LIZ (CONT'D)
Will I be accepted into UCLA?

Liz gives the ball a shake.

LIZ (CONT'D)
Okay, very funny. This must be a
gag 8-ball.

AMY
Yeah, right, what does it say.

LIZ
No way dumbass.

AMY
Oh, sure, yeah, you and Zoe are
very imaginative.

ZOE
Aha!

LIZ
Whatever. Your turn Clem.

CLEMENTINE
Oh, no thank you. I don't even know
what to ask it.

Amy grabs the 8-ball.

AMY
That's okay. I know just what to
ask it. Has Clementine ever done
it?

LIZ
Amy!

Amy shakes the ball.

Clementine blushes.

AMY
My sources say no.

Amy and Zoe chuckle.

ZOE
Oh, oh, give it to me. I want to
ask it if Clementine has a crush on
Jeremy.

AMY
Zoe, you don't need to ask that,
have you seen the way she looks at
him in the hall? Ask it what
chances she has with him!

Amy and Zoe laugh again.

Clementine storms off.

LIZ

Clem!

Liz turns to her friends.

LIZ (CONT'D)

Nice going.

Amy and Zoe erupt into laughter. Liz gives them a death stare. They quiet down.

LIZ (CONT'D)

I thought you said that were going to try and play nice.

AMY

Us? Well, I had my fingers crossed.

ZOE

Me too.

Liz gets up and follows after Clementine.

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

Liz stands besides the bathroom door. She raps lightly on it.

LIZ

Clementine?

CLEMENTINE (O.S.)

Why did you invite me anyways? Just to make fun of me?

LIZ

No, I swear.

Liz tries to open the door.

LIZ (CONT'D)

Can you let me in?

CLEMENTINE (O.S.)

No.

INT. BLACKWOOD HOUSE. LIVING ROOM. CONTINUOUS

Amy holds the 8-ball.

AMY

Ugh, these things are so stupid.

Amy violently shakes the ball. After she stops, the triangle turns into a blinking eye.

She shrieks and drops the ball.

ZOE
What? What happened?

AMY
It blinked at me!

The 8-ball starts rolling around on it's own volition.

Zoe SCREAMS!

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

Liz hears Zoe screech coming from the living room.

LIZ
What the hell?

Clementine pokes her head out from the bathroom.

INT. BLACKWOOD HOUSE. LIVING ROOM. CONTINUOUS

Zoe and Amy stand on the couch. The 8-ball zooms around on the floor.

Liz comes running in.

LIZ
Why the hell are you screaming?

ZOE
The 8-ball is alive!

Clementine emerges from hallway.

CLEMENTINE
Bull.

AMY
No, we aren't pulling any kind of trick!

The 8-ball rolls towards Clem and Liz.

AMY (CONT'D)
Look!

Clem spies the 8-ball rushing towards them. Liz and Clem jump onto the couch with Zoe and Amy.

CLEMENTINE

Holy shit!

ZOE

I knew something was wrong with it.

AMY

It blinked at me.

The 8-ball circles around the couch.

ZOE

What should we do?

Liz grabs her mother's bowling trophy. She throws it at the 8-ball, but misses.

The 8-ball rolls out of the room and up the stairs.

Liz gets off the couch. She grabs a fire iron.

LIZ

Well?

Clem grabs the other fire iron.

CLEMENTINE

We have to go after it.

Zoe and Amy step down from the couch.

THUNDER STRIKES. The power goes out.

Liz grabs her phone. She lights up the room with the flashlight.

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

Liz and Clem lead the group with their flashlights and fire irons.

Zoe and Amy slowly walks behind them. Zoe has a hammer, Amy holds a baseball bat.

The four of them make their way through the hallway.

Clem sees a door with a purple glow coming from the bottom of the door.

CLEMENTINE
Guys, look.

The group turns around.

LIZ
Let's check it out.

Clem opens the door. Zoe and Amy push Clem into the room. The door slams shut.

LIZ (CONT'D)
What the hell is wrong with you?

AMY
I'm not dying tonight.

Liz pulls on the door, but it is locked tight.

INT. BLACKWOOD HOUSE. MASTER BEDROOM. CONTINUOUS

Clem bangs on the door.

CLEMENTINE
Help! Get me outta here!

Clem turns around. The 8-ball floats seven feet in the air.

Lighting flashes. For a brief second, a shadow of a giant DEMON, appears on the wall.

Clem becomes hypnotized by the 8-ball.

MAGIC 8-BALL DEMON
What do you wish for?

CLEMENTINE
I won't tell you.

MAGIC 8-BALL DEMON
That was a rhetorical question, my dear Clementine. I saw what transpired this evening. I saw into your mind.

CLEMENTINE
I don't want it.

MAGIC 8-BALL DEMON
Too bad.

The 8-ball flies towards Clem, hitting right in the head. Clem falls to the ground.

Liz and the others crash through the door.

Liz spots Clem lying on the floor.

LIZ
Clem? Are you okay?

AMY
Where's the ball?

Liz turns Clem around.

LIZ
Clem?

ZOE
Yeah, where is it?

Liz backs away from Clem.

Clem has the 8-ball embedded into her head, like a third eye.

AMY
Clementine? Are you okay?

Clem begins to float. Higher and higher.

ZOE
Yup, I think she's okay.

Amy and Zoe rush out the room. Liz runs out the room after them.

INT. BLACKWOOD HOUSE. LIZ'S ROOM. NIGHT

They run into the room. Liz locks the door.

ZOE
Shit, what now?

AMY
I say we just get the fuck outta here and let the cops deal with her.

LIZ
What? Are you insane? We have to help Clem.

AMY
I suppose you have book on how to fight possessed magic 8-balls lying around here? Right?

LIZ
We just can't let her stay like
that.

AMY
Wrong, you can't, we can.

The DOORBELL rings.

LIZ
Who the hell is that?

Zoe looks out the window. She sees a PIZZA BOY standing by
the door.

EXT. BLACKWOOD HOUSE. CONTINUOUS

The Pizza Boy waits outside.

The door swings open on it's own. Clem floats at the
threshold. Her eyes glow a deep purple.

PIZZA BOY
That'll be - holy shit!

CLEMENTINE
(distorted)
What is the likely hood of you
surviving the night?

PIZZA BOY
What?

Clem shakes her head, then stops.

CLEMENTINE
Outlook...not so good.

The Pizza Boy runs back to his car.

INT. PIZZA BOY'S CAR. CONTINUOUS

He starts up his car. In his state, he forgets to put on his
seatbelt.

He hits the gas. As he speeds off, he looks in his rearview
mirror. Clem is still at the door. Watching.

He turns his eyes back to the road.

PIZZA BOY
Shit!

He hits a street light. He flies right through the wind shield and slides across the pavement like it's a slip and slide.

EXT. BLACKWOOD HOUSE. CONTINUOUS

Clem smiles as she shuts the door.

Liz and the others watch through the window with horror.

INT. BLACKWOOD HOUSE. LIZ'S ROOM. CONTINUOUS

Liz closes the window.

AMY

You still want to help her? We have to get out of here before she kills us!

ZOE

She's right.

AMY

Shut up Zoe.

ZOE

Okay.

Liz sits on her bed contemplating.

LIZ

Fine.

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

The trio once again find themselves moving through the hallway.

Zoe holds the bat.

ZOE

So, how are we getting out of here?

AMY

Easy, out through the front door.

ZOE

What about the garage? Don't think she'll expect that.

AMY
The garage door will make too much
of a noise.

ZOE
How-

LIZ
Shh! Be quiet.

Zoe stops moving.

ZOE
Hey, I'm just trying to be helpful,
dammit, guys. Guys?

Zoe looks around her. Liz and Amy have moved on.

ZOE (CONT'D)
Guys?

The bat slips from Zoe's hands.

ZOE (CONT'D)
Shit.

She picks it up. When she looks up she sees the shadow of
Clem coming closer and closer.

ZOE (CONT'D)
Fuck.

Zoe enters the room closest to her.

INT. BLACKWOOD HOUSE. LAUNDRY ROOM. CONTINUOUS

The washer swirls and swishes.

Zoe looks around the room.

ZOE
Amy? Liz?

The washing machine stops. Then it BEEPS!

ZOE (CONT'D)
No, no, no, no!

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

Clem turns around when she hears the BEEPING of the washing
machine.

INT. BLACKWOOD HOUSE. LAUNDRY ROOM. CONTINUOUS

Zoe presses random buttons on the washing machine.

ZOE
Stop, stop!

The machine finally quiets down.

CLEMENTINE (O.S.)
Zoe.

Zoe spins around.

ZOE
Clementine!

CLEMENTINE
Do you have something you wish to confess?

ZOE
What do you mean?

CLEMENTINE
Are you the one who wrote a fake love letter to Clementine?

ZOE
N-no, of course not.

Clem shakes her head.

CLEMENTINE
Signs point to yes. Do you wish to apologize?

ZOE
For what? It was a harmless prank.

CLEMENTINE
For you maybe. Not for Clementine.

ZOE
Well, sh-you should ease up.

CLEMENTINE
Do you think she'll fit in that washer?

ZOE
Huh?

Clem shakes her head.

CLEMENTINE
You may rely on it.

Clem grabs Zoe by the head. The washing machine hatch opens up.

Clem forces Zoe into the washing machine. Zoe's bones bend and break as she is pushed into the machine.

Clem starts another cycle.

Zoe's screams are muffled by the sounds of the washer.

INT. BLACKWOOD HOUSE. LIVING ROOM. CONTINUOUS

Liz and Zoe reach the front door.

LIZ
Where's Zoe?

AMY
Maybe she made it out already?

Amy grabs her phone. She texts Zoe.

Liz pulls on the handle. It won't budge.

LIZ
Shit!

AMY
Are you serious?

Amy sits on the ground.

AMY (CONT'D)
I just wanna go home.

LIZ
You will, I promise.

Amy looks up. Liz has her hand ready to help her up.

AMY
Okay.

LIZ
We should try the garage.

AMY
What about the sound?

Liz shrugs.

AMY (CONT'D)
Fine, let's go. Maybe we can find
where Zoe left.

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

The duo sneak down the hallway.

ZOE (O.S.)
Amy. Amy! This way.

Amy turns around.

A shadow of Zoe lays on the wall, beckoning Amy to come
towards her.

AMY
Liz. Liz, it's Zoe.

Liz takes a look.

LIZ
Amy, no, this way, c'mon.

AMY
It's Zoe, chill, for a sec.

Amy moves towards the shadow.

LIZ
Amy!

Amy turns the corner. Waiting for her is Clem, floating and
smiling. Oozing from Clem's mouth is the fluid from inside
the magic 8-ball.

AMY
Crap!

Amy sprints away. Clem follows, but not with haste.

Liz sees Clem following Amy.

LIZ
Hey! Clem! Over here!

Clem ignore Liz and stays in her path.

Amy steps into a closet.

Clem hovers outside of it.

CLEMENTINE

Amy! Do you want to apologize about your comments about Clementine this evening?

Beat.

CLEMENTINE (CONT'D)

We know you are in there Amy, don't try to weasel your way out of this.

INT. CLOSET. CONTINUOUS

Amy covers her mouth.

Above Amy, stored on a shelf, is a bowling ball.

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

Liz watches from a far.

CLEMENTINE

Amy, Amy, Amy, this would go a lot more smoothly if you just opened your mouth, not like you have any trouble of that before.

AMY

Hey! Who is judging who now?

CLEMENTINE

That doesn't make what you said right.

AMY

I'm not going to -

CLEMENTINE

Apologize.

AMY

Hey! Don't finish my sentence -

CLEMENTINE

For me.

AMY

I said -

CLEMENTINE

- stop that.

AMY

Stop -

CLEMENTINE

It! Should we?

Clem shakes her head.

CLEMENTINE (CONT'D)

Yes - definitely.

Clem starts to the kick the wall. Slowly first, but then she starts to pick up the pace.

INT. CLOSET. CONTINUOUS

With each kick the bowling ball moves closer and closer to the edge.

AMY

Stop!

With one last strong kick, the ball drops. It bashes Amy's head right open as it falls.

INT. BLACKWOOD HOUSE. HALLWAY. CONTINUOUS

Liz sees as blood pours out of the closet.

LIZ

Amy!

Clem snaps her head towards Liz.

LIZ (CONT'D)

Come and get me!

Clem follows Liz.

INT. BLACKWOOD HOUSE. LIZ'S ROOM. CONTINUOUS

Clem floats into the room.

Liz waits for her.

CLEMENTINE

And you! You are the worst of them all, inviting Clementine here just for her to be made fun of.

Liz stands her ground as Clem makes everything in the room swirl around violently.

LIZ
Yes. I know. And I also know
apologizing for every mean thing I
said behind her back won't make up
for it.

The window shatters. Glass flies across the room.

LIZ (CONT'D)
There must be something I could to
make it right.

Clementine shakes her head.

CLEMENTINE
It is certain.

A lamp wizzes past Liz's head.

LIZ
What is it? What can I do?

Everything begins to calm.

CLEMENTINE
Take my place.

LIZ
Where?

CLEMENTINE
Take my place in the ball. And your
friend shall be free.

LIZ
Promise?

CLEMENTINE
Cross my heart and hope to die.

Liz nods her head.

Possessed Clem lands on the floor. The 8-ball falls out of her forehead and right into Liz's hands. Clem collapses to the ground.

Liz stares into the window of the ball. The eye appears again. Liz lets out a gasp. The eye slowly disappears into the ball.

Liz's eyes flash a bright purple before she collapses into the floor like Clem.

Clem stirs awake. She sees Liz lying next to her.

CLEMENTINE (CONT'D)

Liz? Liz?

Clem sees the magic 8-ball, then she looks back to Liz. She holds Liz in her arms.

LIZ

Thank you.

INT. BLACKWOOD HOUSE. LIVING ROOM.

Mrs. Blackwood enters. She puts her keys into a bowl and flips on the lights.

MRS. BLACKWOOD

I'm back girls.

She sees that they aren't in the living room anymore.

MRS. BLACKWOOD (CONT'D)

Girls?

She takes off her coat and goes over to the closet.

MRS. BLACKWOOD (CONT'D)

Girls, you better not have been
getting into my liquor cabinet.

She opens the closet. Amy's dead body falls straight out. Mrs. Blackwood lets out a blood-curdling scream.

She runs up the stairs to Liz's room.

INT. BLACKWOOD HOUSE. LIZ'S ROOM. CONTINUOUS

She sees Clem holding Liz. Clem looks up at Blackwood with tears in her eyes.

MRS. BLACKWOOD

Oh god, Lizzie.

Tears run down her face.

CLOSE-UP: Magic 8-ball. Liz shows up in the window of the ball. Yelling, but not being able to be heard.

EXT. THRIFT STOP. DONATION CENTER. DAY

The magic 8-ball lying in Bones' hand drifts back into the darkness. The spirit of Liz still bangs her fists against the window of the magic 8-ball.

BONES

Would you sacrifice that much to
save a friend? I sure as hell
wouldn't.

INT. THRIFT STOP. DAY

There are lot more CUSTOMERS in the store.

A customer walks up to an cashier SAM (20s).

CUSTOMER

May I speak to a manager?

SAM

Sure, what's the problem.

CUSTOMER

I would like to speak to a manager.

SAM

Okay, what for?

CUSTOMER

Just want to speak to a manager,
okay?

Sam looks over shoots false smile at the customer.

SAM

Fine. I'll go get her right now.

CUSTOMER

Thanks honey.

Across the store Sarah bickers with another stocker TYLER (20s).

SARAH

Have you been putting this stuff
out on the shelves?

TYLER

You mean, have I've been doing my
job, what they are paying me
minimum wage to do? Yes, yes I
have.

SARAH

This is all stuff you need to put in the showcase. Look at the prices on them? Forty dollars? Anyone could steal this.

TYLER

They should have put a sign on it.

Sarah points to a paper taped to the dandux. The paper reads: Showcase.

SARAH

It says it right there, showcase. Can't you read?

TYLER

Hey, I don't have the time, I'm like a whirlwind out here.

The Tyler starts to walk away.

SARAH

You know what, I have nothing more to say.

INT. THRIFT STOP. WAREHOUSE. CONTINUOUS

Sarah bursts into the warehouse. She walk up to the hard production table.

SARAH

Our little friend out there is putting showcase out on the floor.

Maya turns around.

MAYA

He's really getting on my nerves.

The Stocker notices a dandux filled with glass.

SARAH

And what's that? Pulls?

MAYA

No, that's what is also irritating to me. That's all produced glass. Today's glass. Our little friend says there isn't space for glass on the floor.

SARAH

Then he should be pulling.

MAYA

That's what I fucking told him too,
but he doesn't listen. And neither
does the manager.

SARAH

Shit.

The stocker looks up at the clock.

SARAH (CONT'D)

At least its my lunch now.

EXT. THRIFT STOP. DONATION CENTER. CONTINUOUS

The boney hands stick out again. This time they hold out a
beautiful necklace with a deep green pendant attached to it.
As well as ancient markings engraved on the jewel.

BONES

Our next story is about greed. And
it starts with this beautiful
necklace with a power beyond our
imagination....well, actually you
could probably imagine it.

INT. THRIFT STOP. SHOWCASE. DAY

A tiny section of the thrift store. Two long glass cases
filled with the more expensive items.

Draped on a necklace stand is the necklace the Storyteller
has holding out.

INT. THRIFT STOP. FRONT. CONTINUOUS

Entering with swagger is MAX, 30s. He grabs a cart and rushes
off into the rest of the store.

INT. THRIFT STOP. SHOWCASE. CONTINUOUS

Max immediately goes to the showcase. He looks around at the
case.

He sees Sam, the cashier, behind sanitizing the counter.

MAX
Hey, Sam! Can I get some help over
here.

SAM
Sure thing Maxy.

Sam grabs the key to the case.

SAM (CONT'D)
What would you like to look at?

Max points to a box of assorted rings.

Sam unlocks the case. He places the box of rings on top.

Max looks through the rings. Everyone once in a while he
examines one closer with his jewelers loupe.

MAX
Oh, yeah, that's a good one. I'll
take it.

Max's phone begins to ring.

MAX (CONT'D)
Hello? Oh, hi darling. No, I'm not
at Thrift Stop.

A CUSTOMER enters the store. Sam turns around.

SAM
Hi, welcome to Thrift Stop!

Max shoots a deadly look at Sam. Sam looks away.

MAX
Well, because I knew this is how
you would react. No. This is the
first and only one.

Sam rolls his eyes.

MAX (CONT'D)
I won't spend alot, I promise.
Okay. Love you, see you later. Bye.

He hangs up his phone.

MAX (CONT'D)
Ok, what else you got.

Max looks at some other rings.

MAX (CONT'D)
I'll take these too.

SAM
Anything else?

Max takes one look at the necklace with the deep green pendant. It only takes that one look for Max to be hypnotized by it, as if the necklace is calling out for him.

SAM (CONT'D)
Max? Anything else?

MAX
What about that necklace there?

Sam lays the necklace on the case.

Max takes a closer look with his loupe.

CLOSE UP ON: The ancient markings.

MAX (CONT'D)
What language is this? Looks really old.

SAM
Wish I had a clue man. I didn't put it out here.

MAX
I'll take this one as well.

INT. THRIFT STOP. FRONT. CONTINUOUS

An ODD MAN dressed in odd clothing, holding what seems to be a staff with a bright stone on top, enters the store.

He looks over at Max holding the necklace. He rushes over to the showcase.

INT. THRIFT STOP. SHOWCASE. CONTINUOUS

The Odd Man catches his breath. Sam and Max stare at him.

ODD MAN
Sir, how much are you selling that necklace for?

SAM
Oh, I'm afraid he's going to buy it. Unless he changes his mind.

MAX

I don't think so. This is all mine.

ODD MAN

Perhaps, I can make it beneficial for you. I'll give it to you for triple the price.

MAX

Are you kidding me man? I resell shit like this for way more than triple on Ebay.

SAM

What?

MAX

Don't worry about it.

ODD MAN

No one should have this necklace. It's accursed power is too immense for this world. With me it'll be in safe hands.

MAX

Get a load of this guy. This isn't a fantasy land, world, place, you nerds like to read about.

The Odd Man stamps his staff loudly on the floor.

ODD MAN

This is no laughing matter. I demand you hand over the necklace to me!

MAX

No, I don't think I will.

ODD MAN

Do not say I did not warn you.

The Odd Man flourishes as he spins. He then promptly runs out the store.

MAX

What the fuck.

SAM

Still isn't the weirdest thing I've seen today. You want to check out now?

MAX
Nah, I'm going to look around some
more.

EXT. MAX'S HOUSE. DAY

Max pulls into the driveway.

He opens his trunk. Inside are dozens of Thrift Stop bags
filled to the brim.

He takes multiple trips to bring them all inside.

INT. MAX'S OFFICE. DAY/EVENING

Max sits at his desk. Beside him is his pile of thrift store
goodies.

He takes out an item. He polishes it, then snaps a picture of
it. He lists the item on Ebay for a lot of money.

He does this with electronics, books, etc.

Then he gets to the jewelry. He picks up the necklace with
the green pendant.

Once it again he falls trap to its hypnotic power.

MARY (O.S.)
Hey honey. How was your day off
work?

Max takes his eyes off the necklace. MARY, 30s, stands in the
doorway. She holds the mail in her hands.

MAX
Oh, Mary, I didn't hear you come
in. Did ya leave work early?

MARY
Well, it is five thirty.

Max looks out his window. He sees the sun going down.

MAX
Shit. I thought it was still two.

MARY
Well, time flies when you're
selling trash on the internet.

Mary looks at everything that he had bought at the store.

MARY (CONT'D)

I thought you only went to one store?

MAX

Well, that may have been a little fib. And no, not trash, treasures. I mean look at all these listings. I can make a killing of all of these.

MARY

Enough to finally pay these off?

Mary tosses the mail into his lap. Max takes a closer look at one of the envelopes. It has an overdue notice on it. All of them have one.

MAX

Maybe, I-

MARY

God Max. After the deal with the scratchers and lottery tickets, I thought you solved your issues.

MAX

This isn't the same. This isn't some gamble.

Mary lets out a sigh. She's definitely heard this before.

MARY

You know, people who don't have a lot of money could have bought those.

MAX

Ah, they really don't need those things. And besides, when the people I sell them too eventually croak, they'll probably go back to a thrift store.

MARY

Which you can buy and sell again.

MAX

Exactly, wait no. Look.

Max shows Mary a bag of jewelry.

MAX (CONT'D)
If you want these to be used, you
can have any piece of jewelry you
want.

Mary looks at the necklace Max holds in his hands.

MARY
What about that one.

Max shoves the necklace in his back pocket.

MAX
Except that one.

Mary rolls her eyes. She looks through the bag of jewelry.

INT. DINING ROOM. EVENING

Mary wears one of the rings that Max bought on her finger.

Max sits across from her, shoveling food into his mouth.

MARY
I've been thinking. We should put a
pool in our yard.

MAX
Yeah?

MARY
We could host pool parties and you
could grill.

MAX
Yeah.

Max finds his other hand reaching for the necklace in his
back pocket. Reaching for the necklace. Once he realizes this
he puts his hand on the table.

BING!

MARY
What was that?

MAX
Oh, it's my phone. Someone bought
something from me.

MARY
Really?

BING!

MAX

Yup.

MARY

Anyway, as I was saying about the pool -

BING!

BING!

BING!

MARY (CONT'D)

Can you silence your phone? I'm trying to have a conversation with you.

MAX

Why? It's

BING!

MAX (CONT'D)

Not.

BING!

MAX (CONT'D)

That.

BING!

MAX (CONT'D)

Distracting.

MARY

Turn that -

Mary stops speaking. She puts her hand around her throat.

MAX

Honey?

Mary starts to gasp for air.

MAX (CONT'D)

Mary?

Mary falls backwards in her chair. Max tries to prop her up, but she keeps slipping out of his hands. After the third try he finally gets it.

He puts his arms around her stomach and starts to press hard against it.

MAX (CONT'D)

I got you!

He stops with the Heimlich and starts slapping her really hard on the back.

Mary goes limp.

MAX (CONT'D)

Mary?

Max hugs Mary's body tightly. He feels around for a pulse, but finds none.

Max lays his wife's body gently on the ground. He kneels beside her. Tears flow from his face.

The necklace, falls from his back pocket, as if it was a magnet attracted to Mary's body.

The necklace makes contact with the body. The pendant glows green. It's shine fills the room.

After a while, it stops glowing.

Mary opens her eyes. Her heart starts beating. The food lodged in her throat is gone.

MARY

Max?

Max opens his eyes. He hugs Mary tightly.

MAX

Oh, Mary! I thought - I thought.

MARY

Thought what? And why are we on the floor?

MAX

Oh, you slipped and hit your head.
You were out for a quite a while.

MARY

Really?

MAX

I though you were dead.

MARY

Well, if it was just a bump, it
shouldn't be much to worry about.

Max helps Mary back up.

MAX

Let's finish dinner shall we?

He spots the necklace. He shoves it back into his pocket.

INT. BEDROOM. NIGHT

Max lies awake next to his wife, who is sound asleep.

He holds the necklace in his hand. His other hand caresses
Mary.

INT. KITCHEN. CONTINUOUS

Max pours himself a glass of water. As he takes a sip,
something in the corner of his eye catches his attention.

He looks out his window.

Standing outside, looking in, is the Odd Man.

MAX

What the fuck are you doing here?

The Odd Man speaks, but his voice is muffled.

Max opens the window.

ODD MAN

Thank you. I -

MAX

You better get the hell out of here
before I call the cops.

ODD MAN

Don't be like that, my friend. I'm
here because I followed the energy
from the necklace. You used it
didn't you?

MAX

How did you know.

ODD MAN
Let me in and I'll answer your
questions. All of them.

INT. DINING ROOM. NIGHT

The Odd Man rests his staff against the wall. He sits across
from Max.

ODD MAN
My name is Elrod. I am a
necromancer. I've been seeking that
necklace of your for the past
several months.

MAX
Necromancer?

ELROD
A wizard or warlock if you wish to
use much simpler terms. But that is
beside the point, as you already
know that necklace has the power to
bring the dead back to life. But
there is a terrible consequence. A
joke, a cruel terrible joke on the
person who is resurrected.

MAX
So, what you are saying is...

Max caresses the necklace.

ELROD
Yes, give me the necklace, I'll
keep it safe, I can even reverse
the effects if you want.

MAX
...that I can sell it for much
more.

ELROD
No you buffoon! It must not be used
at all. Give it to me now!

MAX
No, I'll think I'll keep it. My
wife is fine, thanks for asking.

ELROD
Hand over the necklace at once!

Max holds the necklace close to Elrod. Elrod backs up in fear.

ELROD (CONT'D)
No, no! Don't let it touch me!

MAX
I suggest you get out.

MARY (O.S.)
Max? Where are you?

MAX
Now.

ELROD
Twice I have warned you. Everything
that happens now is your decision.

Elrod grabs his staff. He then vanishes into thin air.

MAX
I'm coming honey.

Max marches back to his bedroom.

INT. BEDROOM. MORNING

Max wakes up alone in the bed. His arm instinctually goes to touch his wife.

Realizing that his wife is missing, he sits up. His nose catches a nasty smell. It leads him to the bathroom.

INT. BATHROOM. CONTINUOUS

Max covers his nose as he enters the bathroom. There is black gunk sitting on the rim of the toilet.

He grabs some paper and cleans it up. He hears a noise coming from the kitchen.

INT. KITCHEN. CONTINUOUS

Max rushes down the stairs. He turns the corner to the kitchen. He sees Mary pouring herself a cup of coffee.

MAX
Mary!

Max runs up to his wife and wraps her tightly in his arms.

MARY

Oh.

Max finally lets go of his wife and sits down.

MARY (CONT'D)

What was that?

MAX

Can't a man just hug his wife? Is that such a crime?

MARY

Of course not.

MAX

Let's just say it was my way of apologizing. For last night.

Mary groans and holds her head.

MARY

Did we drink a lot? Because I have the biggest headache. And I can't remember anything.

Max gets up and grabs some pans.

MAX

Oh, yeah, lots of beers. You had seven, I believe.

MARY

Seven?!

MAX

No, six, I had seven. And I also said I'd make breakfast.

He opens the fridge.

MAX (CONT'D)

Eggs?

INT. LIVING ROOM. DAY

Max and Mary both get ready for work.

Max pauses as he reaches for the door.

MAX

Hey, what if -

MARY
What if what?

MAX
What if we took the day off. The
both of us.

MARY
What for?

MAX
So we can hang out, just the two of
us.

MARY
What about work. I can't just call
out just like that.

MAX
Don't worry about it.

MARY
That may be easy for you to say. My
boss will-

MAX
Fuck 'em. Besides, you got that
hangover don't you?

Mary smiles devilishly.

MARY
What do you want to then?

MAX
Well, maybe a picnic at the park.
Then a stroll by the river, then a
movie?

MARY
Sounds like a date.

EXT. PARK. DAY

A bright summer's day. CHILDREN run around. PEOPLE walk their
dogs on leashes.

Max covers his nose again.

MARY
Are you okay?

MAX
Yeah, yeah, I'm fine.

Max sees a familiar face among the bushes.

MAX (CONT'D)
I'll be right back.

Max well approaches the bushes.

Elrod hides himself, conspicuously, in the bushes.

MAX (CONT'D)
I can see you dude.

ELROD
No you can't.

Max drags Elrod out of the bushes.

ELROD (CONT'D)
Ow!

MAX
If you don't stop following me, I'm
going to call the cops.

ELROD
I will not rest until I get that
necklace.

MAX
I don't even have it on me dude.
It's back at my house.

ELROD
Check your back pocket.

MAX
I would know if-

Max reaches into his back pocket. He takes out the cursed
necklace.

MAX (CONT'D)
It was in my pocket.

ELROD
Hand it over!

MAX
No. Like I said, beat it or I'll
call the cops.

Elrod retreats back into the bush.

ELROD
This won't be the last you see of
me!

Max returns to his wife.

MAX
See? Isn't this better being locked
up in a cubical all day?

Mary rubs her forehead.

MAX (CONT'D)
What's wrong?

MARY
It's nothing. What happened last
night?

MAX
What do you mean?

MARY
I keep on having this vision. Like
a light at the end of a dark
tunnel. A feeling -

Mary grasps at her throat.

MARY (CONT'D)
In my throat. Like somethings stuck
in it.

MAX
Allergies. That's what it is.

BARK! BARK!

Mary and Max turn around. A small dog, held back by a leash,
stares at Mary.

BARK! BARK!

The DOG OWNER picks up the dog.

DOG OWNER
I'm so, so sorry. He hardly ever
does this.

MARY
Doesn't feel like allergies.

MAX
I mean, what else could it be?

MARY
Max. Did I die last night?

Max sweats and tugs at his collar.

MAX
Die? No way. You didn't dye you
hair last night.

BARK! BARK!

They turn around again. There is another DOG staring and
barking.

BARK! BARK!

The dog owner pulls on the dog leash.

DOG OWNER
C'mon Sparky, bad dog, no barking.
Sorry!

MARY
That's quite alright.

MAX
What is going on? Two different
dogs?

MARY
Is it something I'm wearing?

Max looks over Mary's shoulder. A large dog sprints over
towards Mary.

MAX
Look out!

Max jumps over Mary. He grabs hold of the dog. The dog bites
the air in front of Mary.

The Dog Owner comes running over. He grabs his dog.

DOG OWNER
Holy, shit I'm so sorry. Bruno! I -

MAX
Why the hell isn't he on his leash
man!

DOG OWNER
We just got here. He ran straight
from the car.

MAX
Take better control of your dog.

DOG OWNER
Sorry. Sorry.

The dog owner carries his dog away.

Max looks back at Mary. She is disoriented.

MAX
Mary? You okay?

MARY
Just a little dizzy.

MAX
Let's go somewhere else.

MARY
Good idea.

EXT. RIVER TRAIL. DAY

Max and Mary walk down the trail hand in hand. The river
beside them.

Max puts his nose close to Mary. He takes a big whiff. He
gags.

MARY
Are you okay?

MAX
Yeah, it's just that smell again.

MARY
You should go see a doctor about
that.

MAX
I will, yeah, I'll make an
appointment.

Mary puts a hand into the water.

MARY
The water's kind of nice. Want to
go for a swim?

MAX

A swim? Now? In this river?

MARY

You were the one who said that we
should live a little.

MAX

I -

Max gets distracted by his wife stripping down to her
underwear.

MAX (CONT'D)

- think that's a great idea.

Mary turns around as she starts to dip into the water.

Max's face turns to horror when he sees her back.

Parts of Mary's flesh has rotten.

She keeps on swimming.

MARY

Is everything alright?

Max stands speechless.

Someone throws a rock at Max's head.

MAX

Ow!

He turns around.

Elrod is lounging on a tree branch.

ELROD

I'm afraid your lovely wife only
get worse and worse as time goes on
my friend.

MAX

I'm not giving you the necklace.

ELROD

You see what is happening to your
wife and you still want to sell it?

MAX

I'll put a warning sticker on it.

ELROD

You are messing with affairs you
shouldn't be messing with. This is
your last warning.

MAX

I thought you already gave me my
last warning, back at my house.

ELROD

I- did I?

Max picks up a rock. He throws it hitting Elrod square in the
face.

ELROD (CONT'D)

You little shit.

MAX

Get out of here!

Elrod disappears in a cloud of smoke.

MARY

You coming in Maxy?

MAX

Actually, I think you should get
out of the river.

MARY

Why?

A bunch of dead fish float to the surface of the river.

MAX

We need to be dry for the movie.
Don't we?

MARY

You're right. I don't think they'll
let us in the theater dripping wet.

Mary swims to the river bed.

MARY (CONT'D)

Help me out?

Max grabs Mary's hand and to no one's surprise she pulls him
into the river.

EXT. MOVIE THEATER. BOX OFFICE. EVENING

Max and Mary step up to the box office. Their hair is still wet from before.

MAX

Two tickets for Cat's Eye.

The CASHIER takes a whiff of the air.

CASHIER

What's that smell?

MAX

It's my wife's new perfume asshole.

CASHIER

My apologies.

INT. MOVIE THEATER. THEATER. EVENING

Max sits besides Mary.

The bag of popcorn lies in Mary's lap.

Max grabs a handful of popcorn and shoves it into his mouth.

Mary moans and groans

Max grabs another handful of popcorn.

MARY

I don't feel so good.

Max shoves the popcorn in his mouth. He feels something weird in his mouth. Something that isn't popcorn. He spits out into his hand.

He looks down.

It was one of Mary's fingers.

Max looks over at his wife.

Black muck oozes out of Mary's eyes and mouth.

INT. MOVIE THEATER. BATHROOMS. EVENING

Max stands guard outside the bathroom. He can hear Mary throwing up through the door.

A WOMAN comes up the bathroom.

MAX

You don't want to go in there. I promise.

She walks away.

Standing by the concession is Max's favorite, Elrod.

Elrod holds a bag of popcorn and a soft drink.

MAX (CONT'D)

Oh god dammit. You will quit follow me around?

ELROD

This is just a coincidence. I just wanted to watch a movie.

MAX

You're not going to get necklace.

ELROD

Believe, I know that. But your wife, she's in a bad condition, isn't she? Rotting flesh, limbs falling off, isn't that right?

Max twitches nervously.

MAX

So what? I can just bring her back again.

ELROD

That's not all that worries me.

MAX

What is then?

Elrod points over to the women's bathroom.

ELROD

You shall see.

Max spins around. A WOMAN heads inside.

MAX

Oh shit.

Max sprints inside.

INT. WOMEN'S BATHROOM. CONTINUOUS

The woman enters the bathroom. She hears Mary vomiting inside a stall.

WOMAN
Are you alright?

She approaches the stall that Mary is in.

WOMAN (CONT'D)
Hello?

She notices the door is open a jar.

Max bursts in.

MAX
I wouldn't do that if I were you.

WOMAN
What are you doing in here?

She turns to peek into the stall. Mary is hunched over the toilet. Black ooze drips from her mouth. Her eyes are all white and her face is leathery.

WOMAN (CONT'D)
Jesus Christ!

Mary lunges at the woman. She bites off the woman's nose.

Max pulls Mary off of the poor woman. The woman stumbles to the floor.

Mary's face turns back to normal. She falls into Max's arms.

MARY
What's happening to me?

Max begins to tear up.

INT. MOVIE THEATER. CONTINUOUS

Max exits the bathroom.

MAX
Elrod?

He looks around the theater. Elrod is nowhere to be found.

MAX (CONT'D)
Shit.

INT. MAX'S CAR. NIGHT

Mary lies in the back seat. Max watches her through the rear view mirror. Worried, for once.

INT. GARAGE. NIGHT

Max steps out of his car.

MAX
We're home.

Mary grumbles to herself. He looks at her lying the back seat.

MAX (CONT'D)
Want some water? Medicine maybe?

No response.

MAX (CONT'D)
Mary?

Mary sits up.

MAX (CONT'D)
Mary?

She finally gets out of the car.

MARY
I'll be in bed.

MAX
Don't forget your fingers hon.

Max gives Mary her fingers before she walks away.

INT. BEDROOM. CONTINUOUS

Max stands in the door way. He looks at Mary lying in bed.
Her breath is irregular and heavy.

MAX
Still want that medicine?

Max sits down on the bed.

Mary flips around. Max jumps back in fear.

Mary's face is like it was in the bathroom. Worn and leathery. Her eyes all white. Black ooze drips from her mouth.

She growls at him as she leaps at him.

MAX (CONT'D)

Fuck!

Mary chases Max out of the room.

INT. KITCHEN. CONTINUOUS

Mary continues to run after Max into the kitchen. Max grabs a knife and holds Mary at bay.

Mary tries to scratch at Max, but her arm falls off.

She lunges at him again.

With one fell swoop, Max plunges the knife right into Mary's head.

She collapses to the floor. Dead once again.

Max slides down against the floor. He holds Mary's decomposing body in his arms.

He grabs the necklace and runs out the room.

INT. GARAGE. CONTINUOUS

Max slams the necklace down on the workbench. He brings down a hammer on it. Not even a scratch. He uses a handsaw and attempts to hack it. Again, not even a scratch.

He breaks down in tears.

INT. KITCHEN. CONTINUOUS

Max stands over his wife's decomposing corpse. He holds the necklace in one hand and in the other a razor. In a dramatic fashion, he slashes his own neck.

He falls down to the ground. The necklace follows and touches him on the neck.

EXT. HOUSE. CONTINUOUS

Elrod stands in the middle of street watching the house.

A bright green light shines through the window.

INT. KITCHEN. CONTINUOUS

Elrod enters the kitchen and views the tragedy.

Max still holds Mary in his arms. Weeping.

MAX

Twenty four hours. It's all I have
right? Before I turn into something
like her?

Max looks up at Elrod.

MAX (CONT'D)

Well? You can have the necklace
now. I won't be needing it.

Max fishes for the necklace in his back pocket. He gives to
Elrod.

MAX (CONT'D)

Why did you come back?

ELROD

There was still a chance that you
would do the right thing.

MAX

Well, you were wrong. The right
thing to do happened a long time
ago.

ELROD

Don't be so - Yeah, yeah, I was
right wasn't I?

Max nods his head.

MAX

Can I ask for one favor at least?

Elrod strokes his beard.

INT. OFFICE. DAY

A not so dead Max sits in his cubical typing away at his
computer.

His long sleeved shirt covers the rotted flesh on his arms.

INT. MAX'S CAR. DAY

Locked in traffic, Max looks to his right at a shopping center.

A Thrift Stop is located in there.

Max keeps on driving.

INT. HOUSE. DAY

Max enters his house.

Mary, who has on a bunch of makeup and perfume, waits for him. Her stitched arm wraps around him.

INT. BASEMENT. DAY

Elrod walks the down the stairs with the cursed necklace in his hand.

He opens a locked cabinet. Inside there dozen of other necklaces and jewelry.

Elrod hangs the jewelry in there and locks it up again.

EXT. THRIFT STOP. DONATION CENTER. SUNSET

The necklace fades from the Bones' hands.

BONES

Everyone deserves a second chance?
Don't you think? Maybe second
chances only belong to those who
are willing to take it.

INT. THRIFT STOP. CONTINUOUS

A CUSTOMER spots a dandux pushed aside. They make sure no-one is around and start looking though the dandux.

STORYTELLER (V.O.)

The daylight is growing dim and so
are the worker's pateince.

Sarah walks over the customer.

SARAH

Hey, sir, can you please not touch
those.

CUSTOMER

You're just going to put them out
aren't you? What's the big deal?

SARAH

The deal is, that I need to do my
job and I can't do that with you in
the way.

The Customer rolls their eyes as they walk away.

CUSTOMER

(to himself)

Bitch.

The Stocker hears the customer and groans.

INT. THRIFT STOP. ENTRANCE. CONTINUOUS

A MAN wearing a hoodie, sunglasses, and a backpack, strolls
in. He crosses paths with one of Julia. She stands in front
of the man with her arms crossed.

JULIA

Why, why, out of all the stores in
the world, do you have to keep
coming back into this one?

MAN

Didn't know you working today.

The man walks past Julia.

JULIA

Don't you have anywhere else to be?

MAN

There's no where else for me to be.

JULIA

The next time I see you in my store
I'm calling the cops.

MAN

That a promise?

EXT. THRIFT STOP. DONATION CENTER. CONTINUOUS

This time the boney arms bring out a rolled poster.

BONES
Our third story is about, well,
just see for yourself...

EXT. GAS STATION. NIGHT

A lonely gas station smack dab in the middle of nowhere.

A car pulls up next to one of the gas pumps.

INT. GAS STATION. CONTINUOUS

The ATTENDANT sits at the register chewing on some gum.

DING.

ATTENDANT
Hi, welcome in.

HARRY
Hey.

They look over at the entrance. HARRY, 20s, long beard and dyed blonde hair.

Harry smacks a bag of chips onto the counter.

ATTENDANT
That it?

HARRY
And forty on number one.

As the Attendant starts to check him out, Harry notices a poster plastered on the wall behind the counter.

It is a wanted poster for Harry DeWolff. The picture of the man is Harry put with no beard and shorter blacker hair.

Harry gives the Attendant the money and quickly walks out.

INT. HARRY'S CAR. CONTINUOUS

Driving down the highway, Harry stares at the car radio, deep in thought.

INT. BEN'S CAR. MORNING

CLOSE UP: Car radio. It plays a morning show. The DJ is doing a prank call.

DJ BLU JAY
Yeah, so my phone dropped right
just as it was flushing.

VOICE
As it was...flushing? And how did
that happen?

DJ BLU JAY
I wanted to take a picture of the
giant dump I just unloaded. And I
guess I activated the motion sensor
and it started to flush, and my
fingers were slippery because,
well, you know why. And then my
phone slipped right out of my hand.

VOICE
And when did this happen?

DJ BLU JAY
Like an hour ago. One of your
toilets must be clogged. You gotta
check for it.

The voice lets out a huge sigh.

VOICE
Alright. I'll be right back.

BEN DEWOLFF, 60s, flips on his turn signal. Besides him is
Harry with no beard and shorter hair.

Blu Jay snickers as they put up the hold music.

DJ BLU JAY
He still has no idea.

Harry scoffs.

VOICE
It wasn't there man. All our
toilets are fine.

DJ BLU JAY
Are you sure man? Did you check
yourself?

Harry changes the channel.

BEN
What?

HARRY

That's such bs. The acting so terrible it can't be real. You couldn't get me with that.

BEN

Are you sure?

HARRY

Absolutely. Wait, right here. Stop.

Ben pulls up to the curb.

BEN

Have a good day at work.

HARRY

Yeah. I'll see you later.

Harry hugs his father and steps out of the car.

EXT. DOWNTOWN. CONTINUOUS

Harry waves bye to his father. He adjusts his tie and steps into the tall building looming over him.

INT. OFFICE. CUBICAL. CONTINUOUS

Harry sits down at his desk and turns on his computer.

CLICK. CLICK. CLICK. CLICK.

Harry looks to the cubical across from him. SCOTT, the annoying coworker keeps on his clicking his pen.

HARRY

Scott, can you stop that?

SCOTT

Sorry.

MIKE, 20s, pokes his head over the cubical wall.

Mike laughs. He notices Harry is tapping his leg.

MIKE

Nervous?

HARRY

What makes you say that?

Harry takes a big swig from his water bottle.

MIKE
Nothing at all.

Harry's phone beeps. He reaches for it at lightning speed.

HARRY
Hello? Yeah. I'll be right over.

He hangs up.

MIKE
What's that about?

Harry brushes his hair and straightens his tie.

HARRY
I'm gonna talk to Dean about a promotion.

MIKE
Oh...

HARRY
What?

MIKE
Nothing, good luck.

INT. OFFICE. CONTINUOUS

Harry stands outside his boss' office. He looks through the window.

He sees his boss, DEAN, 40s laughing along with his supervisor, KURT, 40s.

Dean signals to Harry.

INT. DEAN'S OFFICE. CONTINUOUS

Harry sits down across from Dean. Kurt leans against the wall.

Harry looks over at Kurt.

HARRY
I'm sorry, does he have to be here for this?

Dean turns to Kurt.

DEAN
He's your supervisor. He's all the
right to be here.

Kurt winks at Harry.

Harry stares back at the both them. He's intimidated by the
both of them. There is a long uncomfortable silence.

DEAN (CONT'D)
Was there a reason you wanted to
talk to me Harry?

HARRY
I was thinking that maybe since
Kyle is leaving, I could you know
be promoted to sales?

Dean and Kurt both immediately let out a laugh. Harry squirms
in his chair.

DEAN
I'm sorry.

Dean recomposes himself.

DEAN (CONT'D)
Harry, I'm not going to lie, you're
a good employee, and I no doubt you
would be stellar in sales, but
thing is we need you in accounting.

HARRY
Is it because I'm doing the work of
two people? And I haven't said shit
about it?

Dean nods his head.

DEAN
Basically, you're too valuable in
that position.

KURT
Besides we already filled that
position.

Dean shoots Kurt a dirty look.

HARRY
What? Who?

KURT
Whom.

DEAN
That's really besides the point.

Harry stares at the floor.

HARRY
Then, can I at least get a raise?
I've been here for almost five
years and I really need the
financial help. My dad's condition
is getting worse and more costly.

DEAN
No. Sorry.

HARRY
Didn't you hear what I just said.
About my dad. He's a sick man. When
you hired me you said everyone who
works here is part of a family.

DEAN
Yeah, but we're only family in ways
that's not cost effective.

HARRY
So. That's it?

Dean cusps his hands.

DEAN
I'm afraid so.

INT. OFFICE. CUBICAL. CONTINUOUS

Harry types away at his keyboard. Mike watches from his
cubical.

MIKE
It didn't go well?

No response.

MIKE (CONT'D)
That bad?

Again no response from Harry. Mike turns back to his
computer.

HARRY
Someone else got it.

Mike looks away shamefully then rolls his seat over to Harry.

MIKE
Hey, lets head to Thrift Stop after
work. Buy some useless shit. Like
we did in college?

Harry looks over at Mike.

HARRY
That actually sounds kind of fun.

MIKE
Is that a yes?

Harry nods his head.

INT. THRIFT STOP. HOUSEHOLD GOODS. EVENING

Mike and Harry walk down the aisles. They pass the art
section.

MIKE
Hold on, bro. Look at this.

Mike grabs a poster and shows it off to Harry.

It's a motivational poster with a picture of a black and
white wolf on it.

MIKE (CONT'D)
A wolf for Dewolff.

Harry grabs the poster. He stares into the eyes of the wolf.
The wolf's eyes twinkle red.

HARRY
I need this.

MIKE
I'll pay for it.

HARRY
No way man, just because I didn't
get the promotion doesn't mean I'm
automatically poor.

Mike grabs the poster.

MIKE
Yeah, um, there's something I need
to talk to you about.

Harry gives Mike a confused stare.

MIKE (CONT'D)
It was me. I got the promotion.
Sorry.

HARRY
What?

MIKE
Dean came to me after work one day
and asked me. Shit, I couldn't say
no. Sorry.

Harry yanks the poster out of Mike's hands. He starts to
march away.

MIKE (CONT'D)
Harry! I'm Sorry.

Harry doesn't even give Mike a second glance.

INT. DEWOLFF HOUSE. LIVING ROOM. EVENING

Harry walks in with the poster under his arm.

HARRY
Hey, dad. Bad news, I didn't get
the promotion.

Harry looks around the room. His dad is nowhere to be found.

HARRY (CONT'D)
Dad?

He looks out the window. In the backyard his father lies on
the grass close to a lawnmower.

Harry rushes out the house.

EXT. DEWOLFF HOUSE. BACKYARD. CONTINUOUS

Harry has dragged Ben under the shade. Ben has now regained
consciousness.

Ben drops some pills in his mouth and takes a sip of water.
Harry checks the pill bottle. It's almost out.

HARRY
Feeling better? Need me to call the
doctor?

Ben shakes his head.

BEN
No, I'm fine.

Harry looks over at the lawnmower.

HARRY
Dad, why were you trying to mow the
lawn on your own?

BEN
I thought you'd be tired from
working all day. You already do so
much for me.

HARRY
Please, think about your health,
okay?

Ben nods his head.

INT. SHED. CONTINUOUS

A very small shed with a whole bunch of tools and equipment.
Among those is a chainsaw hanging on a wall.

Harry rolls the mower into the shed and locks it up.

INT. HARRY'S ROOM. NIGHT

The motivational poster hangs on his wall.

Harry tosses and turns in his sleep. He senses that something
is in the room with him.

He sits up and turns on the lights. He scours his room. He
looks over at his poster and notices something peculiar.

The wolf is missing!

He hears a GROWL by the foot of his bed.

A wolf, wait, not just any wolf, the wolf from the poster
stands at the foot of his bed.

Harry feels strangely calm.

HARRY
Whos a good boy?

The wolf jumps up onto Harry's bed.

HARRY (CONT'D)
Don't hurt me.

The wolf tilts his head.

WOLF
Why would I hurt you?

HARRY
You're a wolf. Wolves hurt people.

WOLF
Only when provoked Harry, only when
provoked. And you are provoked
aren't you?

Harry nods his head.

WOLF (CONT'D)
Then let me help you. Let me help
you take control of your life.
Would you like that?

Harry nods.

WOLF (CONT'D)
Good.

The wolf lunges towards Harry.

INT. HARRY'S ROOM. MORNING

Harry bolts up in his bed. He is drenched in sweat and some
other sticky substance.

HARRY
Ew.

INT. DEWOLFF HOUSE. KITCHEN. MORNING

Ben puts down a plate of food in front of Harry. He turns
around to pour himself a cup of coffee.

When he turns back around Harry's plate is completely empty.
No a single morsel of food left.

BEN
Someone's hungry.

Harry lets out a long wet burp.

INT. OFFICE. DAY

Harry, walking with determination, heads over to the sales department.

He sneaks up behind Mike.

HARRY
Hello Mike.

Mike jumps in his seat. Harry has a expressionless face.

MIKE
Jesus Harry, you scared me.

HARRY
Mike, I-I want to apologize, for yesterday.

MIKE
Hey, man, you have nothing to apologize for. Okay, I should have told you earlier.

HARRY
I may have overreacted. But, you knew I wanted this job. So maybe, you shouldn't have taken the job at all.

Mike sees that some COWORKERS are staring at them.

MIKE
Can we talk about this after work?
I'll buy you a drink.

Harry finally lets out a smile, a creepy smile, but a smile all the less.

HARRY
Sounds good.

Harry returns to the expressionless face and walks away.

INT. MARIE'S. NIGHT

A nice fancy restaurant.

Mike and Harry sit at the bar. Mike takes a shot of whiskey. Harry sips from a bottle of beer.

MIKE
Like I said man, I'm-

HARRY

Sorry, yeah, you've said it so many times its lost meaning.

Mike buries his face into his hands.

MIKE

I don't know what else you want me to say.

HARRY

How about you go back Dean and tell him you don't want the job and that I should have it.

MIKE

He needs you in accounting. I doubt I could change his mind.

HARRY

He told you about that?

MIKE

Kurt did.

HARRY

Fucking Kurt.

A wolf HOWLS in the distance. Harry looks over his shoulder, trying to find out where the howl came from.

MIKE

What's up?

HARRY

Why'd you take the job?

MIKE

Shit, I really like money.

HARRY

You knew I need money for my father.

MIKE

Is that what this is really about? Cause if you need the money I can give you some?

HARRY

I - I, shit I don't know.

MIKE

Really it's no problem.

Mike takes out his wallet. There is a lot of hundred dollar bills in there.

MIKE (CONT'D)
How much you need? Two hundred?
Five?

Harry stares at the money. Another HOWL. Harry looks around.

MIKE (CONT'D)
Dude, what is it?

Harry sees a WOLF enter the bathroom.

HARRY
I'll be right back.

Mike sighs and puts away his wallet.

INT. BATHROOM. CONTINUOUS

Harry splashes some water in his face. As he looks in the mirror he sees the wolf behind him.

HARRY
Shit.

WOLF
Kill him.

HARRY
What?

WOLF
Kill him. Take the job.

HARRY
No.

WOLF
He would kill you for it. You heard him. All he ever wanted was the money. He is not your friend. Besides, with me, it would be really really easy.

Harry shakes his head.

WOLF (CONT'D)
He emasculated you. Offering you his money like you can not find a way to support yourself. Man the fuck up and kill him.

Harry shakes his head again.

WOLF (CONT'D)
Funny. You think you have a choice
in the matter.

The Wolf lunges at Harry.

INT. MARIE'S. CONTINUOUS

Harry returns with the same expressionless face. He sits down next to Mike and puts an arm around him.

HARRY
Barkeep! Two shots for me and my
friend.

EXT. STREETS. NIGHT

Mike drunkenly stumbles along the sidewalk. Harry keeps him steady.

Harry sees an alleyway just ahead of him. His eyes twinkle red.

EXT. ALLEYWAY. CONTINUOUS

Harry pushes Mike onto the cold hard cement.

MIKE
Fuck!

Harry hits Mike hard in the face.

MIKE (CONT'D)
Get off me.

Harry only growls. He picks up a glass bottle lying beside Mike. He smashes it against a garbage bin.

Mike manages to shove Harry off of him. He gets up and starts to sprint away.

MIKE (CONT'D)
Help! Someone!

He takes a glance behind his shoulder. Harry is chasing after him.

For a brief moment, when Harry goes under a light, Mike doesn't see Harry, all he sees is a wolf.

MIKE (CONT'D)

What the -

Harry tackles Mike.

WHACK!

Harry smashes Mike's head against the wall.

WHACK!

WHACK!

Somewhere a wolf HOWLS and Harry howls with him.

INT. HARRY'S ROOM. MORNING

Harry once again bolts awake. Drenched in sweat, saliva, and blood.

HARRY

Oh god.

Harry rubs his temple trying to alleviate his hangover headache.

He looks up at the wolf poster. He sees blood stain near the mouth of the wolf. Then he notices the blood all over his hands. On the bedside table he sees Mike's wallet.

INT. DEWOLFF HOUSE. LAUNDRY ROOM. MORNING

Harry shoves the bloody sheets into the washer along with his clothes.

INT. DEWOLFF HOUSE. KITCHEN. MORNING

Ben and Harry watch the news.

NEWS ANCHOR

A body was discovered in downtown Sacramento, but he hasn't been identified yet due the condition of the body and the lack of personal ID...

The phone RINGS.

BEN

I'll get that.

Harry notices Ben trying not to smile. His dad comes back with the phone.

BEN (CONT'D)
It's for you.

Harry grabs the phone with a confused look.

VOICE
I know what you did.

HARRY
What!

Ben jumps at the Harry's yell.

HARRY (CONT'D)
I mean. What do you mean?

VOICE
Murderer.

HARRY
I - no, what? Me, I'm not a - I'm
not a -

He turns away from his father.

HARRY (CONT'D)
(whispering)
Killer.

VOICE
I saw it. Last night. You killed
that woman.

HARRY
No. You listen here pal. You can't
go around accusing people of
murder. Not without -

He hears the voice stifling laughter.

HARRY (CONT'D)
What the fuck are you laughing at?

VOICE
Whoa, man, you can't curse on air.

HARRY
On air?

Out of the corner of his eye he sees his father holding in laughter.

HARRY (CONT'D)
That voice. Blu Jay?

DJ BLU JAY
Correctomundo Harry. Your father
set you up.

Harry bursts out in laughter. Ben and Blu Jay join in.

Slowly Harry's laughter turns into crying.

DJ BLU JAY (CONT'D)
Hey, man, are you okay?

Harry hangs up the phone.

BEN
Got you.

HARRY
You sure did pop.

Harry wipes tears from his face.

INT. OFFICE. DAY

Harry quickly makes his way through the office. He sees a couple of COWORKERS crying.

INT. OFFICE. CUBICAL. CONTINUOUS

Harry sits down at his desk. He turn on his computer and starts his work.

A wolf HOWLS.

Harry spins around.

The wolf HOWLS again.

Harry's phone beeps. He rolls back to his own desk.

HARRY
Hello? Okay, I'll be right there.

INT. DEAN'S OFFICE. CONTINUOUS

Harry sits down. Kurt stands in the same corner.

DEAN
Listen, Harry, I-

HARRY
I accept. I'll start right away.

Harry gets up from the chair.

DEAN
Wait, hold on, what?

HARRY
Now that Mike, is unfortunately, now
longer with us, someone needs to
replace him, and that someone is
me. Right?

Dean shoots Kurt a look of confusion.

DEAN
Did Harry report in today?

KURT
No, I guess he didn't. But that
doesn't mean we're replacing him.

DEAN
That's right.

Harry and Kurt lock eyes.

HARRY
So, why'd you call me in here?

Dean throws a big stack of paper on his desk.

KURT
I need you to get started on this.
Scott didn't show up today.

Kurt winks and smiles at Harry.

KURT (CONT'D)
Hurry up champ.

INT. OFFICE. CUBICAL. DAY

Across the hall, Harry spies on Kurt. A devious smile grows
on Harry's face as his eyes sparkle red.

EXT. KURT'S HOUSE. NIGHT

Kurt pulls his car into the drive way and steps out.

From across the street, Harry watches hiding in the shadows.
Harry is on the phone.

HARRY
Pop, I'll be home a little late. A
work thing.

Harry puts his phone in his pocket and makes his way to
Kurt's house.

INT. KURT'S ROOM. CONTINUOUS

Kurt is about to slip under the covers when he hears a THUMP.

KURT
Are you freaking kidding me?

INT. KURT'S HOUSE. KITCHEN. CONTINUOUS

Kurt turns on the light as he enters the room. Nothing out of
the ordinary.

Kurt is about to turn off the lights, but he notices
something. He walks over to his knife block. One of the
knives is missing.

THUMP.

Kurt turns around.

The missing knife dangles out of the darkness. The light
reflecting off it.

KURT
Hey, cool it with that.

Harry steps out of the dark, knife in hand.

KURT (CONT'D)
Harry, what the hell are you doing
here?

Harry lunges at Kurt. And just like Chuck, Kurt, sees Harry
as the wolf for a brief moment.

Harry slides the knife easily into Kurt's throat.

INT. HARRY'S BEDROOM. MORNING

Harry springs up his bed. Once again drenched in sweat,
blood, and saliva.

Harry wipes his mouth and notices that this time his lips are covered in blood.

BEN (O.S.)
What the fuck!

INT. DEWOLFF HOUSE. KITCHEN. CONTINUOUS

The kitchen is an absolute mess. Food wrappings all over the floor. The jug of juice tipped over and the OJ is spilling all over the place. Raw chicken torn to pieces in the sink.

As Ben closes the fridge he notices bloody finger prints on the handles.

BEN
I hope that isn't Harry's blood.

Harry watches from the top of the staircase.

INT. OFFICE. DAY

Harry walks across his office.

HOWL!

He covers his ears.

HOWL!

Harry drops to his knees. Scott stares at him.

SCOTT
You okay buddy?

HARRY
Yeah, fine.

Harry gets up again. The HOWLING becomes more constant and louder.

Harry spins around, still trying to find the source of it.

He tumbles to the floor.

SCOTT
Harry, buddy.

Harry lies on the floor unresponsive.

Dean runs up to Harry.

DEAN

Harry! Harry! We can not afford
this!

INT. HOSPITAL ROOM. DAY

Harry lies in a bed happily licking a lollipop. DR. MILTON,
stands beside him.

DR. MILTON

You had a very severe anxiety
attack. You should be fine, but I
would like to keep you until
tomorrow at the very least, just to
keep an eye on you.

HARRY

That's great.

DR. MILTON

That's Dewolff with two f's?

HARRY

Yeah, why?

DR. MILTON

There's a Ben DeWolff a couple
doors down.

HARRY

Shit. That's my father.

DR. MILTON

Ah, now I see why his contact
wasn't responding.

HARRY

Is he fine?

DR. MILTON

He is now, yes. He should even be
out of here before you.

HARRY

Thanks, doc.

INT. DEAN'S OFFICE. DAY

Dean sits impatiently at his desk. He has his phone up to his
ear. It rings and rings.

INT. KURT'S HOUSE. CONTINUOUS

Kurt's phone buzzes on the coffee table.

Kurt himself lies on the couch. His stomach has been cut open and his guts are sprawled everywhere.

INT. DEAN'S OFFICE. CONTINUOUS

Dean hangs up the phone. His computer BINGS. A new email. Someone has forwarded him a news article. An update on the murder downtown.

The body has been identified as Mike.

He looks at Kurt's empty office. Then at Mike's empty cubical. Then finally at Harry's.

DEAN

How did?

The gears turn in Dean's tiny head and he start to make the connections.

He picks up the phone again.

INT. HOSPITAL ROOM. NIGHT

Harry stirs awake. The wolf paces in front of his bed.

HARRY

No more killing. I never wanted any of that.

WOLF

Are you listening to yourself? You wanted more control, but you don't want any killing. It's a vicious world out there. If it isn't us, it's someone else. Kurt, Mike, they would have done the same.

Harry chucks his food tray at the wolf.

HARRY

Go away.

The wolf laughs.

WOLF

I always a part of you, Harry.
Maybe you don't want to admit it,
but that's the truth. The poster
only made me stronger.

HARRY

The poster! That's why you looked
so familiar. Your the wolf from the
poster.

WOLF

Holy shit, you're an idiot. I
should have taken control a long
time ago.

The wolf jumps on top of the bed.

HARRY

What are you doing?

The wolf circles around before settling down.

WOLF

Taking a nap.

INT. DEWOLFF HOUSE. LIVING ROOM. MORNING

Ben opens up the door. Harry rushes past him and runs up the
stairs.

INT. HARRY'S ROOM. CONTINUOUS

Harry stands in front of the poster. He tries to tear it off,
but it won't budge.

He grabs hold of a edge and pulls. It doesn't budge.

He takes a step back. The poster has become part of the wall.

HARRY

Alright. You want to play it that
way? Let's play goddamn it.

Harry looks through his drawers. He takes out a hammer.

INT. DEWOLFF HOUSE. LIVING ROOM. CONTINUOUS

KNOCK KNOCK KNOCK.

KNOCK KNOCK KNOCK.

BEN
I'm coming, hold your horses.

Ben opens up the front door. Two POLICE OFFICERS wait outside.

POLICE OFFICER
Is this the Dewolff residence?

BEN
What seems to be the problem officer.

POLICE OFFICER
We need to speak Harry Dewolff.

Ben sighs.

BEN
Yeah, sure, he's upstairs in his room.

The officers step inside.

INT. HARRY'S ROOM. CONTINUOUS

Harry raises his hammer, ready to strike.

The wolf in the poster makes a sudden move.

Harry drops the hammer.

INT. DEWOLFF HOUSE. CONTINUOUS

Ben watches as the police officers walk up the stairs.

INT. HARRY'S ROOM. CONTINUOUS

The wolf's eyes twinkle red. Harry becomes stiff.

INT. DEWOLFF HOUSE. HALLWAY. CONTINUOUS

The officers are about to open Harry's door, when it swings open knocking them back.

Harry runs out on all fours.

POLICE OFFICER
Shit. After him!

INT. DEWOLFF HOUSE. LIVING ROOM. CONTINUOUS

Ben hides around a corner. Harry grabs his dad's car keys and keeps on moving.

INT. OFFICE. CONTINUOUS

Scott sees Harry making his way through the office. He notices Harry's blood stained clothes.

SCOTT

Hey buddy, long time no see. It's a little early for Halloween don't ya think?

Harry stares at Scott with his twinkling red eyes. Harry lets out a little growl.

Scott's smile disappears as he hides in his cubical.

INT. DEAN'S OFFICE. CONTINUOUS

Dean sits at his desk writing some reports. He looks out his window. He sees the bloodied Harry walking towards him.

Harry enters the office and sits down.

DEAN

Harry. What are you doing here?

HARRY

Surprised to see me?

DEAN

A little.

HARRY

The police were at my house this morning. You had anything to do with that?

DEAN

No?

HARRY

It was a rhetorical question, jackass. I saw the report. You called it in.

Dean gulps.

Harry stops in his tracks as he takes a whiff. He smells fear. He pulls Scott from under the table.

SCOTT
Hey buddy. You like me right? We're friends? Huh?

Harry grabs Scott's pen.

SCOTT (CONT'D)
I stopped when I asked didn't I?

Harry stabs Scott in the eye.

SCOTT (CONT'D)
You fuck!

Harry slams Scott's head down on the desk.

CLICK.

Finally at the Dean's office, Harry cuts open a hole and sticks his hand through it. He unlocks the office.

INT. DEAN'S OFFICE. CONTINUOUS

Dean reaches for his phone. But, Harry is faster and cuts the phone in half.

DEAN
What have I done to deserve this?
I've been a good boss, haven't I?

HARRY
No. You haven't.

SCHWING!

In one fell swoop, Harry swings the chainsaw and chops Dean's head off.

The head flies in the air before splatting on the ground.

INT. BEN'S CAR. DAY

Harry spies on his house from a couple of blocks away. He sees his father talking with some POLICE OFFICERS.

Harry makes a U-turn and drives the other way.

INT. HARRY'S CAR. NIGHT

Back at the beginning, Harry with his blonde hair and beard, pulls over to the shoulder.

He makes a U-turn.

INT. GAS STATION. NIGHT

The Attendant still sits at the counter.

DING!

ATTENDANT

Hi, welcome in.

The Attendant looks around the store. But he doesn't see anyone.

ATTENDANT (CONT'D)

Hello?

He stands up to get a better look. He hears a SNARL. He takes a peek around a shelf.

Standing in the middle of the store is Harry.

ATTENDANT (CONT'D)

Shit, you scared me man.

Harry lunges at the attendant. For a brief moment he turns into the wolf.

Harry takes a bite of the Attendant's neck. Blood splurts on the ground and onto the freezer doors.

INT. HARRY'S CAR. CONTINUOUS

Harry steps into his car. His face and clothes covered in blood.

He starts up the engine. As he adjusts the rearview mirror, he looks at himself. His eyes sparkle a bright red.

EXT. FREEWAY. CONTINUOUS

Harry's car speeds down the empty road.

BONES (V.O.)

And he continues to drive to this very day.

EXT. THRIFT STOP. DONATION CENTER. NIGHT

Bones tosses the poster into the darkness behind him.

BONES

Bosses pay your employees a living wage. We have time for one more story. Don't worry this one won't be long. In fact, it's been brewing right under your noses. One last cursed object.

EXT. THRIFT STOP. NIGHT

Lightning flashes.

BONES(V.O.)

It's the store itself!

INT. THRIFT STOP. CONTINUOUS

A MAN drags a bicycle along with him as he tours the store. He has a backpack as well.

BONES(V.O.)

Here is a store, a product of commercialism.

As he turns the bike hits a rack of clothes knocking it over.

BONES (V.O.)

Everything here has outlived its usefulness or been replaced with something new and is doomed to repeat the cycle over and over again.

Julia hurries over.

JULIA

Sir, you can't bring your bike in here. You have to leave it outside.

MAN

I don't have lock.

JULIA

That's not my problem. Just leave outside.

MAN

What if it gets stolen?

Julia takes a closer look at the bike. It has a Thrift Store price on it.

JULIA
Is that one of our bikes?

BONES(V.O.)
Every poor soul who comes in
thinking they are doing good are
taken hold by the curse, the curse
that it is capitalism.

The man quickly hops on the bike and rides out of the store.

Before Julia could do anything a swarm of CUSTOMERS jump to the fallen clothes and start grabbing them.

A customer rips the shirt out of the hands of another.

RUDE CUSTOMER #1
Hey, give it back.

The customers begin to fight among each other. Stealing clothes and stuff from each other's carts.

Other customers run out with carts filled with goods. One even runs out with a dandux.

A customer smashes the showcase with a golf club. They all start to grab jewelry and purses.

The whole store is in chaos and the CASHIERS can't do anything but watch.

EXT. THRIFT STOP. DONATION CENTER. CONTINUOUS

Another car has stopped to drop stuff off.

BONES
All the while more items get
dropped off every single day.

INT. BATHROOM. CONTINUOUS

A MAN steals the toilet paper and another rips the hand dryer out of the wall.

INT. THRIFT STOP. CONTINUOUS

Customers start to rush into the warehouse. They completely ignore the sign on the double doors that read: EMPLOYEES ONLY.

BONES(V.O.)
And don't forget the people who are
the real victims.

INT. THRIFT STOP. WAREHOUSE. CONTINUOUS

The Customers rush over to the piled up dandux in the corner. Some go all the way to the table so they can start looking through the bins.

CUSTOMER
Holy shit!

All the Customers turn to the employees. Donald, Casey and Maya all have transformed from regular humans to ghouls chained to the table.

JULIA (O.S.)
Hey, I'm gonna need some of you to
help with -

The Manager notices the customers in the warehouse.

JULIA (CONT'D)
Get out all of you, you can't be in
here!

CUSTOMER
Oh fuck!

JULIA
What?

The Customers see Julia as a devil. Long horns, a tail, a fiery whip.

Bones lets out an evil laugh.

EXT. THRIFT STOP. DONATION CENTER. NIGHT

Bones continues with his laugh as the donation door slowly closes.

CUT TO BLACK.

The End