

SUPERSTITIOUS

WGA #2068237

EXT. RIVERBED - SUNDOWN

TEXT: Somewhere in Northern California...

It's the golden hour. Rays of sunlight pass through the trees.

A nearly frozen river passes through two river banks painted white by snow.

VERONICA MARTES, 16, a Latina punk, dressed in a black winter coat, takes photos with a vintage 70s camera.

EXT. STREETS - NIGHT

Veronica rides on her longboard. She pushes forward with strong kicks.

Over her ears are cheap headphones. She listens to song by Green Day. The volume is so loud that it can be faintly heard.

Her camera is wrapped around her neck.

INT. VERONICA'S ROOM - NIGHT

The lights are on and PUNK MUSIC blasts from a stereo. The room is a complete mess.

The only neat thing in the room is a bulletin board covered in pictures that Veronica had taken.

From the outside, Veronica slowly slides her bedroom window open.

She sticks one leg over the window sill, then the other. She drags in her longboard.

Once inside, Veronica spins around to close the window and in the process knocks a stack of books on her desk to the ground with her longboard.

Veronica winces at the CLATTER of the books crashing into the floor.

She hears FOOTSTEPS.

Veronica kicks longboard under her bed and places her camera on her desk.

Before she can jump onto her bed, the door swings open.

CLEO MARTES, 42, Veronica's step-mother, another Latina, enters the door. She has a laundry basket full of dirty clothes in her arms.

Veronica, like a deer in headlights, does nothing but stand in the middle of her room, staring at Cleo.

VERONICA

Did you hear that too? It's crazy,
they just sorta fell on their own.

CLEO

You know what happens when you
break curfew, right?

Cleo sternly crosses her arms.

VERONICA

I've been here all night, listening
to X-Ray Spex.

Cleo sighs and points to something behind Veronica.

Veronica has tracked snow into her bedroom. It quickly melts on the floor by the window.

CLEO

I'm going to have your father about
this.

This bothers Veronica.

VERONICA

I'll do the dishes for the next
week. Or I'll clear the drive way
until April. Please don't tell
papa.

Cleo doesn't respond and exits, closing the door on her way out.

Veronica sighs and sits on her bed.

INT. MARTES' HOUSE - LIVING ROOM - NIGHT

Cleo sits on the couch, watching the news while knitting.

She hears the front door opening.

ARTURO MARTES, 44, a Latino with a very bushy beard, the loving father, enters.

He takes off his coat and puts it on the coat rack. He walks over to his wife and puts his arms on her shoulder.

ARTURO
Mi Alma, how was your day?

He kisses her on the forehead.

CLEO
Just another day. But, you really should be asking your hija that.

Arturo lets out a sigh and puts his hands on his hips.

ARTURO
What did she do now?

CLEO
Broke curfew. Again. I swear, negative punishments do not work on her. She's like, immune to it.

ARTURO
Alright. I'll talk to her.

Arturo kisses Cleo on the head one more time before heading off.

INT. VERONICA'S ROOM - NIGHT

Veronica wipes off the melted snow.

A KNOCK on the door.

VERONICA
Yeah?

Arturo enters.

ARTURO
Chiquita?

VERONICA
Hola papa.

Arturo sits down on the foot of her bed, and pats the spot next to it.

Veronica sits down next to him.

ARTURO
I know curfew is, pardon my French, a little bullshit.
(MORE)

ARTURO (CONT'D)
But it's there for a reason. The
world isn't a safe place, even when
the sun is out.

VERONICA
I know.

ARTURO
So...

Veronica grimaces as she waits for her punishment.

ARTURO (CONT'D)
...You better have a good reason of
staying out late.

Veronica smiles.

VERONICA
I was taking pictures. Nature
National's photo competition ends
soon and I needed some good photos.
I know I'll win this time.

ARTURO
Okay. Okay. I'll talk with your
mom, I'll get her to un-ground you.

VERONICA
With Cleo.

Arturo sighs.

ARTURO
Please, Veronica. It's been long
enough. Just accept her, please. I
want you two at least to respect
each other.

Arturo stands up.

ARTURO (CONT'D)
No fighting. If not for her, for me
and...Alicia.

Her real mother's name leaves a sting in the air.

VERONICA
Okay, papa.

They hug.

VERONICA (CONT'D)
Tell her the same thing.

INT. ARTURO'S AND CLEO'S ROOM - NIGHT

Arturo tosses a large suitcase and a backpack onto their bed. He starts folding clothes.

Cleo anxiously watches in a corner.

CLEO

What if something happens to me and Veronica when you are gone.

ARTURO

I know, mi amor. But this is important. Something is coming, something big and I need to prepare.

CLEO

I thought you gave up all of this, supernatural nonsense when we married. After, you know...

He looks over at Cleo. She doesn't finish her sentence.

Arturo reaches into a secret panel in their closet and takes out a digital camera and places into his backpack.

Cleo stares at it with wonder.

ARTURO

I left the prototype here. Just in case. I'll call you on the road. If I warn that you are in danger, give the camera to Veronica.

CLEO

Why?

ARTURO

She's a better photographer than I ever will be. And please, when I'm gone take it easy on her.

Cleo nods.

Arturo shuts his suitcase and zips up his backpack.

ARTURO (CONT'D)

I'll be back as soon I as can.

They kiss.

EXT. MARK'S ROOM - NIGHT

A 7 year-old boy's room. The boy, MARK, is sound asleep in his racecar bed.

His bedroom window faces the forest.

The window curtains fly open.

Mark opens his eyes and looks out the window.

Standing just feet away, is the creature that will be known as a BOGEYMAN. Tall, black, with terribly long and skinny arms, with equally as long and sharp fingers. The face of nightmares.

Mark quickly hides under his sheets.

Beat.

He peeks over his sheets. The Bogeyman is gone.

A soccer ball jumps out of his closet and rolls over to his bed. Mark quickly turns over. The Bogeyman emerges from the closet.

Mark tries to scream, but nothing comes from his lips. His eyes cloud over.

In a trance, Mark gets out of his bed and follows the Bogeyman out his window and into the forest.

INT. MARTES' HOUSE - KITCHEN - EARLY MORNING

TEXT: One Week Later...

Veronica sits at the kitchen table, wolfing down her breakfast.

Cleo stands in the corner, drinking coffee, while talking to Arturo on the phone.

CLEO

Yes, everything has been good so far.

ARTURO (O.S.)

No fighting?

CLEO

No fighting.

Veronica smiles at Cleo, who smiles right back.

CLEO (CONT'D)
And how is...the work trip?

ARTURO (O.S.)
Good, very good. Making progress,
research wise.

CLEO
Okay.

ARTURO (O.S.)
I promise I will tell you
everything when I come back.

VERONICA
Can I talk to papa?

CLEO
Veronica wants to speak with you.

ARTURO (O.S.)
I would love that.

Cleo hands the phone over to Veronica.

VERONICA
Hola, papa.

ARTURO
Hey, Chiquita. What's new over
there, in good ol' Shelport.

VERONICA
A lot of snow. It's been great for
photos. I'm know I'll win the photo
contest this time.

Cleo grabs Veronica's plate and puts it into the sink.

ARTURO
I'm sure you will. You like your
Christmas gift?

VERONICA
Yeah. Wish you were here to see me
open it.

ARTURO
I will, soon. The new year at the
latest. Hand me back to your
mother.

VERONICA
Okay, love you.

ARTURO

Love you.

Veronica hands the phone back to Cleo.

She puts on her coat and grabs her longboard and she is out the house.

INT. CHALMERS' HOUSE - KITCHEN - EARLY MORNING

CLOSE-UP ON: On a TV screen.

A TV ANCHOR reports. A graphic reads: Serial Kidnapper?

TV ANCHOR

Jeffery Stevens, a eight year-old boy was reported missing by his parents yesterday.

The graphic fades away and is replaced by a picture of Jeffery.

TV ANCHOR (CONT'D)

Making him the third missing child in a couple of weeks.

The picture of Jeffery is joined with the pictures of the two other missing children. One of the other being Mark from earlier.

TV ANCHOR (CONT'D)

And despite the best efforts by Shelport Police, they have yet to be found. And police reports that the parents of the missing children have yet to be contacted by any kidnapper for -

The TV screens snaps to black.

REVEAL: The television was set on a kitchen counter.

The Chalmers house is much more expensive and better decorated than the Martes' house.

MARTIN CHALMERS, 43, the strict patriarch of the family, sits at the kitchen table, drinking coffee.

Across from Martin sits SEAN CHALMERS, 21, the eldest goofball of the family, and the subject to most of the family's strictest rules.

MARTIN
Honey, I was watching that.

BEATRICE CHALMERS, 39, the domestic wife, serves breakfast to Sean.

BEATRICE
Sorry, but I couldn't bear to hear about those children and their parents. What if it happened to Sean or Macy?

SEAN
Don't worry about it, mom. Rich kids never get kidnapped. And if we ever do, you can afford the ransom.

Beatrice and Martin look over at Sean, not laughing at his terrible joke.

SEAN (CONT'D)
Never mind.

Sean takes a bite of his food.

MACY CHALMERS, 16, blonde and very preppy, still in her pajamas, enters the kitchen.

MACY
Good morning everyone!

As they all say good morning, Macy goes around the room and hugs everyone.

MARTIN
Morning, angel.

BEATRICE
(simultaneously)
Good morning, darling.

SEAN
Hey, booger-brain.

Sean gives Macy a noogie.

Macy sits down at the table.

MACY
Dad?

MARTIN
Yes?

MACY

Can you drive me to the mall? Me
and some friends are meeting there
to hang out.

MARTIN

Sorry, but I got to work in...
(glancing at watch)
...about ten minutes.

Macy pouts.

SEAN

I can.

Macy looks at her brother happy.

MACY

Really?

SEAN

Yeah.

MACY

Thank you so much! I'm going to
change and eat first.

Macy storms out the room.

INT. SEAN'S CAR (TRAVELING) - MORNING

It's clear that his parents bought Sean the car.

The stereo plays some 90s alternative rock.

Macy has her feet up on the dash. She reads an Astrology
Magazine.

CLOSE-UP: on Astrology Magazine.

Her horoscope reads: Be careful, danger and hardships are
approaching. Quicker than you can prepare for. But, do not
worry, an old friend will reappear and help you when the time
comes.

MACY

Huh.

SEAN

What's that?

MACY

My horoscopes says danger is coming soon.

SEAN

You believe in that crap?

MACY

It's not crap, Sean. I'm sorry you just can't believe in anything higher than yourself.

SEAN

Whatever.

Macy turns the page in her magazine. On the next page is a drawing off all the plants in the Milky Way aligned in a straight line. The caption reads: Harmonic Convergence.

Macy carefully studies the drawing.

SEAN (CONT'D)

The mall, huh? Gonna buy me something with your Christmas money from Grandma?

Sean takes her attention away from the drawing.

MACY

Nooo. Besides, I already bought you a Christmas gift.

SEAN

You can never have enough stuff.

MACY

I'll get you something even better.

SEAN

What's that?

MACY

When I go to college, you can move into my room so you don't have to sleep in the attic any more.

Sean feels personally attacked.

SEAN

Do you really think I'm going still be in the house in three years?

Macy shrugs.

MACY
It seems that way.

Sean stops at an intersection.

SEAN
No way Jose. As soon have I enough
money I'm moving out. Getting my
own apartment.

MACY
I'll miss you.

SEAN
You can visit me. Any day.

MACY
Thanks, booger-head.

Sean starts to go, but he turns his head to look at Macy.

SEAN
It's actually booger-brain.

MACY
Sean! Watch out!

Sean slams the breaks. He looks out the window.

He almost hit VERONICA, as she crosses the street on her
longboard.

Veronica gives him the middle-finger as Sean smiles shyly as
an apology.

MACY (CONT'D)
Maybe you're the danger my
horoscope told me about.

SEAN
Shut up.

Sean looks both ways before starting again.

INT. ARCADE - DAY

Veronica enters the arcade. It's busy. Lots of children
playing games.

JASON and NATALIE, 16, just by their black clothing you can
tell that they are Veronica's friends. They stand in front of
The Simpsons arcade game.

Veronica walks over to them.

VERONICA
Hey, guys.

JASON
(without looking at her)
'Sup Veronica.

NATALIE
Hey.

Veronica adds some coins and joins the game.

A WIERDLY DRESSED MAN, enters the arcade.

Jason looks over at him.

JASON
Hey, Natalie, doesn't that guy look
like that dweeb we met last night.

Natalie turns around.

NATALIE
Oh yeah. Ha! "Sir, I specifically
order my coffee at 170 degrees
Fahrenheit, and this is clearly
160!"

Natalie and Jason share a laugh.

VERONICA
You guys went out last night?

Jason and Natalie look at each other. They've been caught.

NATALIE
Just for bit. You didn't miss much.

JASON
Yeah, we just went to the 24 hour
diner. We thought you were busy,
taking pictures or whatever.

VERONICA
I was free.

She looks over at her friends, hurt.

JASON
Oh.

NATALIE
Oh. Sorry.

JASON
Yeah...sorry.

VERONICA
It's fine.

Veronica keeps on playing, pretending it didn't hurt.

INT. MALL. CLOTHING STORE - DAY

Macy enters. Her two friends, ALISON and ERIN, 16, wait for her by the entrance.

MACY
Hello!

ALISON/ERIN
HEY!

They all share a group hug.

ALISON
Who drove you here?

MACY
My brother did.

ERIN
Really? I wish my brother was as nice as him. What's he doing now?

ALISON
Yeah. He should join us.

MACY
Gross. He's at work.

EXT. FAIRYTALE LAND - DAY

A theme park for kids based on fairy tales.

Among the crowd of children and parents stands HUMPTY DUMPTY.

Sean is inside the Humpty Dumpty suit. He smiles and waves at the children.

FATHER
Excuse me! Take a picture with my boy here.

Sean looks at the Father.

SEAN

Sure.

The Father places his SON, next to Sean. He forces Sean and his Son to hold hands.

The Son looks up at Sean and erupts in tears.

INT. MARTES' HOUSE - LIVING ROOM - DAY

Cleo dusts the house when the phone rings. Cleo picks up the phone?

CLEO

Hello?

Beat.

CLEO (CONT'D)

Who is this?

ARTURO

(sounding injured)

Cleo.

CLEO

Arturo, are you okay?

ARTURO

I wish I could say that I was.

CLEO

What happened?

ARTURO

I've been compromised.

Beat.

CLEO

Are we in danger?

Beat.

ARTURO

Get the prototype and my journal.
Give it to Veronica, say nothing.
She'll find out on her own. And if
you find her breaking curfew...let
her.

CLEO
Why not tell just her?

ARTURO
She won't believe us. Let her find
out on her own.

CLEO
Okay. When will you call again?

ARTURO
I don't know.

CLEO
Be careful.

ARTURO
I will. Love you, mi amor.

CLEO
Love you.

Cleo hangs up the phone.

EXT. STREETS - DAY

Natalie and Jason walk on the sidewalk. Veronica behind them.
They are in mid-conversation.

JASON
Nah. We had pizza yesterday.

NATALIE
Okay, what about Willie's?

JASON
Nah. Last time I was there, they
messed up my order.

VERONICA
What about some that new wing
place? I've heard some good things
about it.

Jason and Natalie share a look.

JASON
Not really in the mood for wings.

NATALIE
I could go for a beer though.

JASON
Yeah, a beer sounds nice.

Beat.

VERONICA
What about New Year's Eve? We
should hang out then. Have a few
beers there, my mom won't notice.

NATALIE
Nah, my parents are taking me and
Bailey to see the fireworks.

JASON
And I'm - busy.

VERONICA
Oh, okay.

Veronica looks down at the ground.

Jason stops walking.

JASON
What about some Chinese food.

NATALIE
Great.

VERONICA
I'm just gonna head home.

JASON
Oh okay, see ya later.

NATALIE
Bye.

Veronica hops on her board and rides off.

INT. MALL - FOOD COURT - NOON

Macy, Alison and Erin sit at a table, eating. They have bags
of clothes next to them.

ALISON
So. New Year's Eve? I'm thinking a
party at Macy's place?

ERIN
Yeah, you always throw the best
parties.

MACY
I was thinking, maybe not.

Aliso and Erin look at Macy, confused.

MACY (CONT'D)
I'm still up to party, just not at my house.

ALISON
Why not?

MACY
It's just - well, it's always at my house. And throwing a good party is just stressful. And my horoscope told me to cut my stressful things in my life.

ERIN
If it's not going to be at your house, then there shouldn't be a party at all. We're your friends, Macy. You can't just do this to us.

Beat.

ALISON
But, later tonight. Are we still going to the movies?

MACY
Sorry, I can't. The family I'm babysitting for is going out of the night.

Erin rolls her eyes, not believing what she is hearing.

Macy looks away from Erin, no longer able to look at her.

The three of them continue eating in silence.

INT. MARTES' HOUSE - LIVING ROOM - AFTERNOON

Veronica enters and slams the door behind her.

Cleo pokes her head in from the kitchen.

CLEO
You're home early.

VERONICA
I don't feel so well.

CLEO
I'm preparing dinner. Want to help?

Veronica tosses herself on the couch and flips on the TV.

VERONICA
Not really.

Cleo enters the living room and sits down next to Veronica.

CLEO
What's wrong?

Veronica turns her back to Cleo.

VERONICA
Nothing.

Cleo tries to comfort Veronica, but Veronica just pushes away.

CLEO
Something came in the mail for you.
From your dad, I think.

Veronica's spirits are lifted, she turns to Cleo.

VERONICA
Really?

CLEO
Yes, it's in your room.

Veronica gets up from her couch and goes to her room.

INT. VERONICA'S ROOM - CONTINUOUS

A box sits on her bed.

Veronica rushes over to it and opens it. She pulls out a digital camera, with attachments to it, making it much bulkier than it should be. There is a tape on the bottom, with the word JUARDO written on it.

VERONICA
Cool.

Veronica then pulls out a small leather-bound notebook. She flips open the notebook.

VERONICA (CONT'D)
What the hell?

REVEAL: the contents of the notebook is filled about information on ghosts, ghouls, myths, and instructions about how to use the camera, that Arturo had called Juardo, to capture these spirits.

INT. HOUSE - LIVING ROOM - NIGHT

BAILEY, 6, sitting on the floor watches TV. Her toys are scattered all over the floor.

MACY
Okay, Bailey. It's bedtime.

BAILEY
I'm not tired.

Macy turns off the TV.

MACY
Yeah, but when you're older, you'll want to sleep, but won't ever find the time, so you better get it now.

BAILEY
Okay.

MACY
Help me clean up first.

Macy and Bailey pick up the toys.

INT. BAILEY'S ROOM - NIGHT

Macy tucks Bailey into her bed.

MACY
Good night.

BAILEY
Night, Macy. Love you.

Macy smiles, turns off the light and exits.

As Bailey drifts off to sleep, she notices something hiding in a dark corner of her room. Two glowing eyes.

BAILEY (CONT'D)
Macy?

She turns on her bedside table lamp on.

There is nothing in the corner.

She looks under her bed.

The Bogeyman lies flat under the bed.

Bailey tries to scream, but she can't. Then, just like Mark from before, her eyes glass over.

INT. MARTES' HOUSE - LIVING ROOM - NIGHT

Cleo watches TV, knitting.

A KNOCK at the door.

Cleo gets up and opens the door. To her surprise, a POLICE OFFICER waits outside.

CLEO
How can I help you officers?

Veronica emerges from the hallway, to eavesdrop.

OFFICER
It's about Arturo.

CLEO
What about him?

The Police Officer takes off his cap and places it over his heart.

OFFICER
I'm afraid he's dead. His car was found on the side of the freeway. By the look of it, there's no way he could have survived.

Veronica approaches the door.

VERONICA
What?

Cleo turns to Veronica, and repeats what the officer had said, but nothing comes out of her mouth.

Everything has gone silent.

Veronica covers her ears and starts to cry. She rushes off back to her room.

INT. HOUSE - LIVING ROOM - NIGHT

POLICE OFFICERS are in the house. One of them is with Macy, who holds one of Bailey's toys close to her chest.

Another officer is with the MOTHER and FATHER of Bailey.

MACY

Then, when I came into her room again, she was gone.

The Officer writes down everything she says.

OFFICER

Did you notice anything unusual?

MACY

It looked just like it was when I tucked her in.

OFFICER

And did you see any suspicious people before she went missing? Or any strange calls?

MACY

No, nothing like that.

OFFICER

Thank you.

Macy goes over to the parents.

MACY

If there is anything I can do, please, please let me know.

The Mother says nothing, and turns away from Macy.

BAILEY'S FATHER

You've already done enough.

Heartbroken, Macy walks away from them.

Martin enters.

MARTIN

Angel!

Macy runs over to her father and starts to cry.

MARTIN (CONT'D)

It's going to be okay.

Martin and Macy exit. Macy gives one look back to Bailey's parents before she leaves.

INT. VERONICA'S ROOM - EARLY MORNING

Veronica lies in her bed. In her hands, a picture of her and Arturo and ALICIA, Veronica's birth mother.

She hugs the picture tightly.

INT. MARTES' HOUSE - LIVING ROOM - CONTINUOUS

Veronica sluggishly exits her room, holding her longboard.

Cleo is on the phone.

CLEO

Okay. I can be there in a hour.
Thank you.

Cleo hangs up.

VERONICA

Who was that?

CLEO

I was making arraignments for dad's funeral.

VERONICA

Isn't too early?

CLEO

Early? He's dead, Veronica.

VERONICA

Yeah. I guess when he was alive
would have been too early.

They share an uncomfortable laugh.

CLEO

(noticing the longboard)
Where are you going?

VERONICA

Just...out.

CLEO

Can you please not? I don't want to be alone in the house, not after - not after I know Arturo won't ever come back.

VERONICA

I can't be here. It's too sad for me.

CLEO

Okay, then let's go somewhere together.

VERONICA

Uh, no thanks.

CLEO

Why not?

VERONICA

Why not? Because you aren't my real damn mother, Cleo! Nothing will ever change that!

Veronica sprints towards the front door.

CLEO

Veronica, please.

VERONICA

You can't tell me what to do. Not now, not ever!

Veronica exits and slams the door on the way out.

Cleo chases after her.

CLEO

Veronica!

It's too late, Veronica is far away and can't hear her.

EXT. JASON'S HOUSE - MORNING

Veronica KNOCKS on the door.

Jason's Mother opens up.

JASON'S MOTHER

Oh, Veronica. Good morning.

VERONICA
Good morning. Is Jason here?

JASON'S MOTHER
No, I'm sorry.

VERONICA
Where did he go?

JASON'S MOTHER
Like he tells me anything.

VERONICA
If he comes back, can you tell him
to call me?

JASON'S MOTHER
Sure.

VERONICA
Thanks.

Jason's mother closes the door.

INT. CHALMERS' HOUSE - KITCHEN - MORNING

Macy sits at the table, playing with her food and not eating
it.

Martin and Beatrice look at her with concern. Sean reads a
book, not really paying attention to anything.

MARTIN
There's nothing you could have
done.

BEATRICE
The police are on it. Certainly.

MARTIN
Yeah, they know what they're doing.
Every will be fine.

BEATRICE
Yes, everything will.

Macy says nothing.

MARTIN
Let's say we go out for dinner
tonight? All of us, Sean can come
too.

BEATRICE
That sounds nice. We can go to your
favorite Italian restaurant.

MARTIN
Yeah. Then dessert afterwards. How
does that sound, angel?

Macy gets up and marches lifelessly back to her room.

Martin clears his throat. Sean finally looks up from his
book.

SEAN
What?

Martin points his head towards Macy's room.

SEAN (CONT'D)
Oh, alright.

INT. MACY'S ROOM - CONTINUOUS

Sean knocks on the already open door.

SEAN
Hey, buddy, what's up?

Macy lies on her bed. She gives her brother one look before
turning away from him.

Sean takes a seat.

SEAN (CONT'D)
C'mon booger head.

Macy lets out a sigh.

MACY
Bailey, the kid I was babysitting
went missing.

SEAN
Shit. Sorry.

MACY
Under my watch.

SEAN
What? How?

MACY
I don't know. She was just...gone.

Sean awkwardly pats Macy on the head.

SEAN
Ah, well, there's nothing you could
have done.

MACY
That's what dad said.

SEAN
Well, also, I -

MACY
That's what mom said.

SEAN
Okay, then listen to what Simple
Plan said, you're just a kid.

MACY
I'm just a kid.

SEAN
Right. Besides, what could you do?
You can't find her on your own.

Macy sits up. She's got an idea.

EXT. PARK - DAY

Veronica paces around. Her cellphone up to her ear.

INT. BOWLING ALLEY - SAME

Jason sits as Natalie bowls.

His phone buzzes. He takes one look at it, then puts it back
into his pocket.

EXT. PARK - DAY

Back with Veronica.

Jason's voicemail message plays.

JASON (O.S.)
Yo, you just missed me missed me,
now you gotta kiss me. Ha ha. Leave
a message after the beep.

VERONICA

Damn it.

Veronica begins to dial, but her phone rings.

It's Cleo.

Veronica ignores it just like Jason did to her.

INT. CHALMERS' HOUSE - EVENING

Beatrice packs sandwiches into paper bags. Martin sits on the couch watching the news.

Macy and Sean put on their jackets.

MARTIN

Where are you friends?

MACY

They're going to meet us at the forest.

Beatrice hands her children the bags.

BEATRICE

For if you get hungry.

MACY

Thanks mom.

SEAN

Yeah, mom, thanks.

Sean takes out his sandwich and takes a bite out of it.

INT. MARTES' HOUSE - LIVING ROOM - EVENING

Veronica enters.

Cleo waits for her on the couch.

CLEO

There you are! You had me worried sick!

VERONICA

Whatever.

CLEO

Veronica, you-

Cleo stops and remembers what Arturo had told her.

VERONICA

What?

CLEO

Never mind. Good night.

Veronica enters her room.

INT. VERONICA'S ROOM - EVENING

Veronica sits at her desk, looking at the leather notebook and flips through the pages.

She stops on a page that catches her attention.

CLOSE-UP ON: on the page. Underlined many times is the word Convergence.

Under the word is a whole bunch of ancient symbols and a spiral.

An arrow points to the middle of the spiral, marked with the date, December 31st, 2019.

Veronica takes a closer look at the spiral, she recognizes it.

INT. MARTES' HOUSE - HALLWAY - CONTINUOUS

Veronica searches a cabinet. She pulls out a map of Shelport, Oregon.

She unfolds the map.

Shelport is positioned between the Columbia river and Shelport forest.

The forest in a shape of a spiral, identical to one in her father's notebook.

Veronica puts away the map and runs off.

EXT. STREETS - SUNDOWN

Veronica stands in front of the edge of the forest. Jurado in hand, flashlight in the other.

She takes a deep breath before walking into the forest.

Across the street, Macy and Sean wait by Sean's car.

Sean checks his watch.

SEAN
You gave them the right time,
right?

He looks down at Macy, she has her phone up to her ear.

MACY
Pick up, pick up, pick up.

INT. HOUSE - CONTINUOUS

Alison and Erin dance along with other TEENS at a party.
Music drowns out the sound of Alison's phone ringing.

EXT. STREETS - CONTINUOUS

Macy shoves her phone back into her pocket. Sean sighs and opens up the car door.

MACY
Where are you going.

SEAN
We are going back home. They aren't
showing up.

MACY
We can't give up now. We -

SEAN
The search didn't even start yet,
okay, let's pack it in and go home.

MACY
No.

Macy heads off into the forest.

SEAN
Come back here! Macy!

Macy disappears in-between the trees.

SEAN (CONT'D)
Goddammit. Wait up!

Sean rushes after her.

EXT. FOREST - SUNDOWN

Macy and Sean walk through the forest.

SEAN
And what if we don't find them.

MACY
Then we'll look somewhere else,
until we find them.

SEAN
We're hoping for alive right? Not
dead.

Macy shoots Sean a look, "don't joke about that."

They keep on walking. Etched in a tree they pass, is a symbol
that was in Veronica's notebook.

EXT. FOREST CLEARING - SUNDOWN

The center of the forest and the eye of the spiral.

The orange sunlight shoots through between the trees.

Sean notices something lying in the dirt.

He walks over to it and picks it up. It's a child's shoe.

Sean looks up and sees the missing children floating up among
the trees.

Mark, Bailey, Jeffery, and the last unnamed child.

SEAN
Macy.

Macy turns to him.

MACY
What?

Sean points upward.

Macy looks up and sees all the kids. She notices Bailey and
runs towards her.

MACY (CONT'D)
Bailey! Bailey! Can you hear me?
Are you okay? What did this to you?

Veronica emerges from the trees behind them. She sees Sean and Macy.

Macy and Sean turn around.

SEAN
Shit! Sorry, you scared me.

Macy sees Veronica.

MACY
Veronica?

VERONICA
Macy?

SEAN
Wow, no long time no see.

TWO Bogeymen appears from behind the trees. One behind Macy and one behind Veronica.

Veronica notices them and recognizes them from the notebook.

Sean spots the one behind Veronica.

SEAN (CONT'D)
(pointing)
What the fuck is that!

VERONICA
(simultaneously)
Watch out!

Macy and Veronica spin around. They both let out a scream.

The Bogeymen corner the three of them into the center of the forest.

Veronica remembers the words in the notebook regarding the camera.

Veronica aims Jurado at the Bogeyman in front of her and presses the shutter.

A white vortex comes out of Jurado and sucks the Bogeyman into the camera.

Sean and Macy look on with amazement.

The remaining Bogeyman retreats back into the forest.

SEAN
Run?

VERONICA

Run.

The three of them book it out of the forest.

EXT. STREETS - NIGHT

Sean, Macy and Veronica sprint out from the edge of the woods.

They all jump into Sean's car.

INT. SEAN'S CAR - CONTINUOUS

Once inside the safety of the car, all the three of them look back into the forest.

SEAN

Holy shit!

VERONICA

Did it follow us?

MACY

I don't think so.

SEAN

What the hell happened? What was that? What is that?

Sean points at Jurado.

VERONICA

It's a ghost catching camera. And that...

Veronica pulls out Arturo's notebook. She opens to the page about the Bogeyman.

VERONICA (CONT'D)

...was a Bogeyman.

SEAN

A ghost - bull. That was just some creeps in costumes. Your flash probably just blinded them.

Macy flips through the notebook in amazement.

MACY

Where did you get it?

VERONICA

My dad gave it to me, right before
he -

Veronica trails off.

MACY

Good thing you showed up when you
did.

SEAN

You can't really believe all this
superstitious crap, can you Macy?

MACY

Don't you remember my horoscope the
other day? The danger? This is it.

Sean slumps over on the driver's wheel in defeat.

VERONICA

We have to go back there -

SEAN

(interrupting)

No! We are going to the cops -

VERONICA/MACY

What? No! Did you not see that?
It's not fair! They won't believe
us!

Sean sits right back up.

SEAN

Enough!

Veronica and Macy quiet down.

SEAN (CONT'D)

We are telling the cops. We found
the kids, Macy. That's all we were
going to do. And seeing that I'm
the only adult here, what I say is
final.

VERONICA

You're making a mistake.

SEAN

Get out of my car, dude. It was
nice seeing you after all of these
years, but, please just get out of
my car.

Beat.

Veronica opens up the door.

VERONICA
Whatever "dude."
(to herself)
Asshole.

She slams the door shut.

Sean starts the engine and starts to drive away.

Macy looks out the window, seeing Veronica getting further and further away.

INT. POLICE STATION - NIGHT

OFFICER BODINE and OFFICER BJORNSEN, two mid 30s small town cops, laugh outrageously.

REVEAL: Sean and Macy standing in front of them.

OFFICER BODINE
So, and let me get this straight
for Officer Bjornsen, all the
missing kids are in Shelpport
forest, because they were kidnapped
by two people in spooky costumes.

SEAN
Correct.

Bodine and Bjornsen erupt in laughter again.

OFFICER BJORNSEN
It seems like our old friend Sean
has picked up the bottle again?
Have you been drinking?

SEAN
What? No!

MACY
And that part is the truth.

SEAN
Macy!

OFFICER BODINE
Maybe he's been...

Bodine mimes smoking a joint.

OFFICER BJORNSEN
(serious)
Maybe, he has been seeing things.
Maybe a night a cell would set him
straight.

SEAN
Wait a moment.

Bjornsen grabs Sean by the arm.

SEAN (CONT'D)
Ow.

MACY
Stop it. Let him go! He's telling
partly the truth.

SEAN
Macy, stop helping.

OFFICER BODINE
Don't worry Macy, we'll call your
parents.

Bjornsen escorts Sean out the room.

INT. POLICE STATION - NIGHT

Macy sits on a chair being watched by Bodine and Bjornsen.

Martin enters.

MACY
Daddy!

Macy tries to stand by Bodine holds her down.

MARTIN
Angel. Let go of my daughter. And -
Martin looks around.

MARTIN (CONT'D)
Where is my son?

Bodine motions for Bjornsen to go get him.

Bjornsen leaves and returns with Sean.

OFFICER BJORNSEN
Sir, are you aware that your son may
be in the possession of highly
illegal substances?

MARTIN
Don't bullshit me officer. I know
my son and I know the police.

Martin herded his children out the station.

As Macy walks out, she turns around to see Bodine waving at
her with a shit eating grin.

Before she steps out the door she sticks out her tongue at
them.

Bodine steps up, but Bjornsen holds him back.

OFFICER BJORNSEN
Behave yourself.

OFFICER BODINE
You saw what she did. Provoking an
officer.

OFFICER BJORNSEN
She's just a kid.

Bodine relaxes.

INT. VERONICA'S ROOM - NIGHT

Veronica enters through the window. Having learned her
lesson, she makes sure that she doesn't knock anything over.

She goes to her closet.

She pulls out a whole bunch of clothes and assorted
memorabilia until she finally gets what she is looking for -
a shoebox.

Veronica opens it up. Inside is pictures of that eight year
old Veronica took of eight year old Macy. Pictures of the two
of them together when they were younger.

Also inside the shoebox is half of a friendship necklace.

Veronica holds the necklace in the palm of her hand.

INT. MACY'S ROOM - NIGHT

Macy sits on her bed. She holds the other half of the necklace.

Beside her on the bed are a couple of yearbooks from elementary school.

A thought brews in Macy's head.

She flips through the a yearbook. In the back pages are all the signatures and messages from her friends.

Besides Veronica's signature is her phone number.

Macy grabs her cellphone and dials Veronica's number.

INT. MARTES' HOUSE - LIVING ROOM - NIGHT

The phone rings. Cleo picks up the phone.

CLEO

Hello?

(beat)

Oh, hi Macy! I haven't talked to you in forever.

MACY (O.S.)

I know Mrs. Martes. Can I talk to Veronica?

CLEO

Sure, I'll get her.

Cleo covers the mouth piece.

CLEO (CONT'D)

Veronica! There's a call for you!

Veronica emerges from her room.

VERONICA

Who is it?

Cleo smiles and hands the phone to Veronica.

VERONICA (CONT'D)

Hello?

MACY

It's Macy.

VERONICA
(surprised)
Oh, hey Macy. What's up?

MACY
I've been thinking...We don't need
Sean. We could save the kids
without him.

VERONICA
Yeah, we can.

MACY
Want to meet up tomorrow morning
to, I don't know, strategize or
something?

VERONICA
Sounds great, at the library?

MACY
Okay, see you then.

VERONICA
Bye.

Veronica hangs up. Cleo smiles at Veronica and gives her a thumbs up.

INT. SHELPOR PUBLIC LIBRARY - DAY

A surprisingly large library for a small town.

Veronica and Macy sit together at a table, hidden away from the other people in the library.

On their table is a large stack of books about the supernatural and paranormal.

Macy reads her astrology magazine and Veronica flips through her father's notebook.

MACY
Here! Look.

Macy lays her magazine on the table.

CLOSE-UP ON: Magazine page. On it is a drawing of all nine planets in our solar system aligned in one straight line.

MACY (CONT'D)
This is what I was talking about.
Maybe this has something to do with
what's going on.

VERONICA
What is it?

MACY
A Harmonic Convergence. It means a
great shift in energy is going to
happen.

VERONICA
Wait a moment. My dad wrote about
that.

Veronica flips to the page in the notebook. She points at the
word Convergence.

VERONICA (CONT'D)
He wrote it has going to happen on
New Year's Eve.

MACY
Did he write what's it's all about?

Veronica shakes her head.

Macy grabs one of the books on the pile.

INT. SHELPORR PUBLIC LIBRARY - LATER

The large piles of books has disappeared. The last two are in
Veronica's and Macy's hands.

VERONICA
Macy, look.

Veronica turns the book towards Macy.

On the page is the symbols that were in the notebook and
etched into the trees of the forest.

MACY
What is it?

VERONICA
They're used in a ritual.

MACY
A ritual for what?

VERONICA
It doesn't say. But I do know why
those things took all those kids...

Veronica flips to another page. Another drawing, similar to the sight in the forest the other night: Children floating by trees.

VERONICA (CONT'D)
...It's part of the ritual.

MACY
Connected to this convergence,
thing?

Veronica nods her head.

VERONICA
And if all of our info is correct,
we only have until tomorrow night
to stop them.

MACY
Then let's go tonight. Stop this
thing once and for all.

Veronica and Macy share a look of determination.

EXT. STREETS - NIGHT

Veronica waits by the edge of the forest. Jurado hanging on her neck.

Macy walks up.

VERONICA
What took you so long?

MACY
I had to sneak out.

VERONICA
First time?

MACY
Yeah.

VERONICA
Let's go.

Veronica and Macy walk into the forest.

EXT. FOREST - NIGHT

Veronica and Macy march through the dense forest. Side by side. Flashlights in hand.

VERONICA

Wait. I think we should come up with a plan.

MACY

We do have a plan. You use the camera on it.

VERONICA

Yeah, but, it would help if we came up with, like, a plan of attack.

The two of them stop in their tracks.

VERONICA (CONT'D)

I, mean, technically we still are just kids. And that - thing, is a monster.

MACY

Good point. Maybe I could distract it, then you pop up and shoot it.

Veronica thinks it over.

MACY (CONT'D)

What do you think?

VERONICA

I'm thinking of all the ways it could go wrong.

MACY

And?

VERONICA

There's a lot, but I can't think of anything better.

MACY

Then let's get going.

Veronica and Macy continue on their path.

EXT. FOREST CLEARING - CONTINUOUS

The heroic duo enter the clearing.

Macy keeps her eyes on Bailey.

Veronica surveys the area, looking for any sign of the Bogeyman. Nothing.

Bailey, begins to slowly float back down.

MACY

Bailey!

Macy runs towards the kid.

The Bogeyman appears from behind a tree, close to Macy.

VERONICA

Macy! No!

Macy tries to pull on Bailey's hand to lead her away from the danger, but Bailey does not budge. She still is under the influence from the Bogeyman.

Veronica raises Jurado at the Bogeyman.

The Bogeyman disappears into the shadows.

Macy and Veronica share a look.

Macy then runs to the center of the clearing. She starts to wave her arms around.

MACY

I'm right here! Come and get me!

Veronica readies the camera. She looks around. No sign of the Bogeyman.

The Bogeyman emerges from the shadows behind Veronica.

MACY (CONT'D)

Veronica! Be-

It's too late. Before Veronica can even spin around, the Bogeyman wraps it's long and scraggly arms around Veronica.

Veronica's eyes cloud over.

The Bogeyman gives Macy a sinister smile before it retreats into the forest dragging Veronica along with him.

MACY (CONT'D)

Veronica!

Macy follows them.

EXT. STREETS - CONVERGENCE - DAY

The streets of Shelport, but nothing is right. It's the middle of the day, but the sky is red. Dust fills the air.

Cars in the middle of the road are turned over. Buildings are collapsed. Dead bodies are scattered all over the street.

Veronica stands in the middle of the road. She takes all of this in.

The Bogeyman floats around Veronica.

VERONICA

Where am I?

The Bogeyman speaks, but his mouth does not move.

BOGEYMAN

A glimpse into your future. A future in where all planes of existence operate in the same physical plane.

VERONICA

Is this the convergence?

BOGEYMAN

This is your future, whether you are successful tonight or not.

Veronica looks at the Bogeyman, puzzled.

BOGEYMAN (CONT'D)

This was not my plan, I am just a pawn, a small cog in a larger machine that, in this very movement moves closer and closer. Stop me tonight, and another will come and another. Mari will not be stopped.

VERONICA

Try me.

The Bogeyman simply smiles and snaps his fingers.

EXT. FOREST CLEARING - CONTINUOUS

Veronica finds herself back in the forest clearing. She looks around and doesn't see Macy.

VERONICA

Macy?

Beat.

VERONICA (CONT'D)

Macy!?

Macy steps into the edge of the clearing.

MACY

Veronica?

Macy runs into Veronica and hugs her.

MACY (CONT'D)

I thought you were a goner.

VERONICA

I'm glad to see you too.

MACY

Where did you go?

VERONICA

The end of the world.

Out of the corner of her eye, Veronica spots the Bogeyman approaching them.

Veronica and Macy stand in a powerful pose.

Veronica aims the camera at the Bogeyman.

The Bogeyman continues to approach them at a snails pace.

Veronica makes her choice and presses the shutter.

The white vortex appears from the camera and sucks in the Bogeyman.

Veronica and Macy shield their eyes from the blinding light.

The vortex dies down. The Bogeyman disappears.

The children slowly float down from the trees.

Bailey awakens from her trance.

BAILEY

Macy?

Bailey and the other children all take a look at where they are.

MACY

What now?

INT. POLICE STATION - NIGHT

Officer Bjornsen pours Bodine a cup of coffee.

The police station doors slide open.

Bailey, Mark, Jeffery, and the last unnamed kid, BARRY enter. Followed by Macy and Veronica.

Bjornsen and Bodine give each other looks of confusion.

Macy and Veronica give the officers smug smiles.

EXT. CHALMER'S HOUSE - BACKYARD - NIGHT

A large and green back yard. There is a section dedicated fully for grilling. There is a garden full of flowers and there is a gazebo that Martin has built himself.

The parents, Cleo, Martin and Beatrice stand around the grill. Martin cooks up some burgers and hot dogs.

Veronica and Macy sit together in the gazebo, watching the fireworks.

VERONICA

I missed this.

MACY

Me too. I forgot that we even had a fight.

VERONICA

We fought? That's why we stopped talking?

MACY

Yeah, about something stupid too I bet.

VERONICA

Wow, I thought we drifted apart because of something completely different.

MACY

What matters now, is that we're back. Better than ever.

VERONICA

What's your schedule for next school? Do we even have any classes together?

MACY

Maybe. But it doesn't matter if we don't. We can hang out during lunch or after class.

VERONICA

That's sounds nice.

Beat.

VERONICA (CONT'D)

I wish me and Cleo could see eye to eye.

MACY

You should apologize. She may not be your real mom, but she's the only family you have now. You two shouldn't be fighting.

Veronica looks over at Macy.

VERONICA

You're my family too. But I see what you mean. I should say I'm sorry.

MACY

And tell her about the camera?

VERONICA

No. Not yet.

Martin looks at his watch.

MARTIN

Ten seconds everyone!

The Martes and Chalmers family gathers together in the center of he yard.

EVERYONE

Nine! Eight! Seven! Six! Five!
Four! Three! Two! One!

Fireworks explode in the sky.

INT. EASTMAN HIGH SCHOOL - HALLWAYS - DAY

Veronica walks down the hallway. HIGH SCHOOL STUDENTS, fill the hallway.

At the end of the hallway standing by their lockers are Jason and Natalie. Behind them, at her own locker is Macy.

Veronica walks past Jason and Natalie.

They see Veronica walk past, but don't say anything to her.

VERONICA
Hey Macy. What class do you have
next?

Macy looks at her schedule that she put in her binder.

MACY
Algebra 2 with Mr. Freund.

Veronica's eyes light up.

VERONICA
Sweet me too!

The two of them walk down hall.

INT. MARTES' HOUSE - LIVING ROOM - AFTERNOON

Veronica arrives from school. She sees Cleo cleaning up the house, her back to Veronica.

CLEO
Hey, Veronica, how was your first
day back at school?

VERONICA
Good, yeah, it's going to be fun.

CLEO
Good, good.

Beat.

VERONICA
Mom?

Cleo turns around. Did she really just say that?

CLEO
Yes?

VERONICA
I'm sorry. I was just, really sad
and disappointed. I didn't mean all
those things. I'm sorry and I love
you.

Veronica and Cleo hug, for the first time in forever.

CLEO
Me too, Veronica. I'm just happy
your still safe. I don't want to
lose you too.

Veronica releases Cleo from the hug.

CLEO (CONT'D)
Let's make your favorite meal
tonight, to celebrate your first
day back. How does that sound?

VERONICA
Can I help?

CLEO
Of course you can. Now go put your
stuff away.

Veronica walks out.

INT. MARTES' HOUSE - KITCHEN - EVENING

Veronica and Cleo stand in front of the stove. They are
making enchiladas.

CLEO
Do you want to roll the next one?

VERONICA
No, I've tried to before, I just
break them.

CLEO
It's just like folding a taco with
extra steps. You've seen your
father do a hundred times.

VERONICA
Oh, okay.

Veronica slowly rolls up the enchilada perfectly.

CLEO
What did tell you? It's not that
hard.

Veronica and Cleo high five.

The phone RINGS in the background.

CLEO (CONT'D)
Go get that, I'll finish up here.

Veronica exits.

INT. MARTES' HOUSE - LIVING ROOM - EVENING

Veronica picks up the phone.

VERONICA
Hello?

Beat.

VERONICA (CONT'D)
Dad?

Off Veronica's confused expression....

CUT TO BLACK.