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The Shriek

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The Shriek

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
in
Creative Writing
Screenwriting

by
Michael Ciolino

B.A. Loyola University, 2015

May, 2020

1 EXT. THE WOODS - NIGHT

SUPER: THEN - 1995

An UNIDENTIFIED YOUNG WOMAN (later revealed to be YOUNG BECKY WALSH (early 20s) stumbles, disoriented, through a thicket of tree branches and brush.

An oversized plaid shirt, torn and covered in dirt, reveals a large baby bump.

The woods are silent save the SNAPPING of the branches as the Woman rushes forward. As she reaches a clearing, her tearful face breaks out into a SCREAM of terror.

As she screams, the wind whips up into a FURY around her, and a thousand more SCREAMS wring out across the night.

The woman clutches at her ears, but the agony of the noise proves too much, and she crumbles, sobbing, to the ground.

CUT TO BLACK.

FADE IN:

2 EXT. LONDONDERRY, NEW HAMPSHIRE - MORNING

SUPER: NOW - 2007

A SERIES OF SHOTS establishes the quaint town, sitting amid large, uninterrupted patches of woods.

There is a "Main Street". It is filled with traditional corner stores, restaurants, a motel, and local offices. Distinctive are an Irish pub, "Madigan's", and a cottage-turned-shop, adorned with green décor, an Irish flag, and a sign reading "The Derry Parlor."

Further out from the epicenter of town is a school and houses scattered amongst mountainous, wooded terrain. Final shot is exterior of BAILEY'S HOUSE; compared to the picturesque scenes across town, this house is run-down and drab.

CUT TO:

3 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - MORNING

BAILEY WALSH (17), an angsty teenage rebel without a cause, finishes brushing her teeth in an attached bathroom. She is fully dressed.

Bailey's bedroom, despite the natural light beaming in from a large window, is darkened by its décor. Clutter is also a predominant theme, from the grunge posters on the walls to the band tees scattered across the ground.

An ALARM blasts punk rock from her nightstand.

Bailey picks up a schoolbag, hits the alarm off, and exits.

4 INT. BAILEY'S HOUSE - LIVING ROOM - CONTINUOUS

Empty liquor bottles litter the coffee table. If Bailey's room is "cluttered," this one is outright trashed.

PATRICK WALSH (39), in a shirt and briefs, his dazed eyes fixed on a newscast, but his mind seemingly elsewhere. He holds an open BEER.

Patrick does not look up as Bailey comes down the stairs and bolts towards the front door. Before she can escape -

RORY (O.S.)
Bailey!? Bailey, wait up!

Bailey sighs with exasperation but stops. She glances between the stairs and a window, seeming to contemplate her choices.

BAILEY
(yelling towards stairs)
Rory? What the hell? Shouldn't you
be on a bus?

RORY WALSH (12) comes down the steps, dressed for school but disheveled.

Rory eyes their dad cautiously.

RORY
Nobody woke me up.

BAILEY
So get an alarm.

Bailey turns to walk out the door.

RORY
But, Bailey...

BAILEY
(rolls her eyes)
Wha-a-a-at?

RORY
Will you please take me to school?

Another deep sigh from Bailey.

Patrick, his eyes a window to a void, wonders in from the
adjoined room.

PATRICK
(still dazed)
Don't worry about it.
(hiccup)
I can get 'im over there. Lemme just
finish this...

Patrick stops to take a long chug of beer.

Rory looks scared, and Bailey looks annoyed.

BAILEY
Come on, kid. Let's get a move on.

Leaving Patrick standing stupidly, Rory and Bailey exit
without a word; Rory's fear dissolves into relief.

5 EXT. BAILEY'S HOUSE - MORNING - CONTINUOUS

Bailey slings their bags into the trunk of her beat-down car,
the only one in the driveway, while Rory excitedly gets in.

TYLER KANE (18) watches Bailey amorously from his own
driveway next door. He's a little goofy but still handsome.

Bailey turns and catches his eye; Tyler tries to play it off
as though he wasn't staring.

Bailey does not seem to care.

BAILEY
Hey, Ty! See you at the alcove?

TYLER
I'll be there!

Bailey smiles and gets into her car.

RORY
What's the alcove?

BAILEY
A nickname we have for our first
class.

Rory appears satisfied by this answer.

RORY
Can we stop for breakfast?

BAILEY
(squints her eyes)
Are you kidding?
(sees that he isn't)
No; I'd miss the bell.

Rory's excited face drops as the car starts.

JUMP CUT TO:

6 EXT. LONDONDERRY HIGH SCHOOL - MORNING

The school sits next to a patch of thick woods. A SCHOOL BELL
rings O.S.

PAN TO:

7 EXT. THE ALCOVE - CONTINUOUS

A clearing, separated from the school by the trees, has a
circle of large dead tree branches. On the branches sit six
teenagers, including Bailey and Tyler.

Bailey is in the middle, with a large bag of weed and a scale
in front of her. She is carefully weighing out smaller bags
and passing them around for cash throughout the scene.

To the left of Bailey is CORINNE DAVIES (18). She is "Prom
Queen"-pretty, face and hair done to a tee, the polar
opposite of Bailey's "punk girl" vibe.

Corinne takes a long drag from a thick marijuana joint and
passes it to BUCK MUELLER (18), the male punk equivalent of
Bailey.

BUCK
(to Bailey)
Good shit. Same price?

Bailey doesn't look up from the scale.

BAILEY
Ain't it always?

DORIAN IVY (17), a strapping jock type in a letterman jacket, laughs.

DORIAN

Good old reliable Bailey. Graduation only a couple of weeks away, our whole world is changing, but leave it to Bailey to stay exactly the same.

Bailey grimaces but quickly catches herself.

BUCK

Better watch what you say, bro. Wouldn't want her crazy to come out. You know, like her...

The group, except Buck, grows tense.

Tyler looks to Bailey nervously and lightly punches Buck on the shoulder.

TYLER

Yo, man. Not cool-

Bailey takes a drag of the joint.

BAILEY

(dead solemn)

Shove it, Tyler. He's right, you know. I hear psycho is hereditary. Who's to say I won't knife all of you right here?

Buck's grin drops, mirroring the rest of the teens.

Bailey busts up laughing, smoke billowing in the air. The others, starting with Corinne, follow suit, except Tyler, who looks concerned.

NAOMI QUINN (17) is in a P.E. uniform and declines when Bailey offers the joint in her direction.

NAOMI

Can't; last track meet is on Saturday.

(to Corinne)

You should probably watch it, too. I'm not even sure why we're out here. My dad would-

Corinne rolls her eyes.

CORINNE

Chill out, will you? How are we supposed to room together if you're going to be Debbie Downer the whole time?

NAOMI

Speaking of which, Bailey, did you ever hear back from the community college? I hear they give out a lot of financial aid to locals like you.

Bailey tenses up. Tyler notices.

TYLER

Hey, Bails. What's wrong?

Bailey hesitates, lights a cigarette, and abruptly begins packing away the weed and her scale.

BAILEY

Shop's closed. Sold out.

CORINNE

Girl, get real! I didn't even get mine yet.

Bailey sighs.

BAILEY

Right. Look, just stop by my house tonight. I have to go meet with Cortinger.

CORINNE

The counselor? I've decided I really don't care for that woman.

BAILEY

Be at my house at 11. I'll be waiting.

Bailey grabs her bag and exits the clearing. Corinne tamps the joint out against the dead tree that she is sitting on.

8 INT. LONDONDERRY H.S. - COUNSELOR'S OFFICE - DAY

The high school counselor's office is nondescript, just a desk, chairs, and generic inspirational posters on the walls.

ELYSE CORTINGER (39), in a white blouse and black pencil skirt, taps the tip of a pen against a yellow legal pad.

Her eyes reflect concern as she peers at Bailey, who resolutely keeps her eyes lowered.

Awkward silence fills the air.

ELYSE

(stern)

Bailey, I don't need to remind you that this is our last scheduled meeting of the year.

Elyse waits a moment for a response, to no avail.

ELYSE

When I mandated these sessions, you were a whisker away from being expelled. I told Principal Shadlee that you just needed the extra attention.

Bailey sighs with exasperation.

BAILEY

How could I forget? You signed up to be substitute mom since, how did you say it? I "lack a strong female figure to look up to."

ELYSE

(tone softens)

I never meant that as an attack.

Bailey glances up and sees she hit a nerve.

ELYSE

It's just...you have so much unharvested potential, but you refuse to tap into it. I thought if I could just get to the source of your problems-

BAILEY

My good-for-nothing slut of a mother?

Elyse takes a breath and lets the air fill with silence once more.

ELYSE

You know, your mother and I knew each other for quite some time. She cares about you, whether you realize it or not.

BAILEY

Yeah, cared so much that she went and offed two guys and became the county's most wanted. Do you know the paper still calls her Black Widow Becky?

Bailey's tone grows agitated as she begins to unleash.

Elyse scribbles hurriedly on the legal pad in an attempt to keep up.

BAILEY

She cared so damn much that she left my dad a heartbroken shell of a man. So much that she couldn't even be bothered to meet her own son. Tell me again, Miss Cortinger, how much that bitch cares.

Bailey's rant ends, and her bravado deflates.

Elyse sets her pen down and comes out from around the desk. She places a hand on Bailey's shoulder.

ELYSE

Bailey, it hurts, but you need to dig deeper. Nothing you just said is new, and yet you keep using those same justifications. What is it, really, that is holding you back?

Bailey sits pensively for a moment.

BAILEY

They—they say that she's crazy. Even though the judge dismissed her insanity plea, do you think, maybe, that she is, has always been...sick?

ELYSE

(cautiously)

Yes, I do believe that. When all the evidence came out, it was truly a shock, to me, your dad, everyone. But I do wonder if I...

Elyse mulls her words over carefully.

ELYSE

Mental illness is a very real plague, and it just speaks to the country's skewed priorities that a case like your mom's landed in a jail rather than a hospital.

BAILEY

It could've landed her in a morgue for all I care, but...

ELYSE

But what, Bailey? What is it?

BAILEY

What if it happens to me?

Bailey's eyes retreat back to the floor as Elyse stares deeply at her with concern.

9 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey sits in her open window, staring out at the forest with a forlorn gaze. Rock music pumps from a stereo strategically placed next to her door.

Bailey looks at the clock on her nightstand. It reads: "11:10". She sighs with frustration.

Without warning, a SCREAM pierces from a distance.

Bailey, interest piqued, squints her eyes at the dark woods behind her house.

A DARK FIGURE retreats deeper into the woods.

BAILEY

(hushed yell)

Corinne? Corinne, is that you?

(beat)

Corinne!?

No response.

Bailey glances at her door, seems confident that her music will provide cover, and shimmies down the lattice siding.

10 EXT. BAILEY'S HOUSE - CONTINUOUS

Bailey looks around pensively, but the brush is too thick for her to see into the woods.

Another SCREAM.

BAILEY
(urgent)
Corinne!

The SCREAM starts but does not stop this time.

Bailey hurries into...

11 EXT. THE WOODS - CONTINUOUS

Following the sound of the screams, Bailey pulls out her phone and turns on the flashlight function. The trees are so thick, it does little for visibility, instead casting SHADOWS at odd angles.

BAILEY
(voice getting louder)
Corinne? Corinne!

Bailey begins running and quickly loses track of the direction, but the O.S. SCREAMS grow louder as she continues.

BAILEY
(full volume)
CORINNE?! WHERE ARE YOU?

The volume of the scream and the darkness of the woods begin to disorient her.

Bailey pushes through branches and happens across a clearing.

She shines her light which reveals:

CORINNE'S MANGLED BODY across the ground, bloody and twisted.

The O.S. SCREAM is loud as ever, it blends with the sound of Bailey's as she falls to the ground in shock.

DISSOLVE TO:

EXT. THE WOODS - NIGHT (LATER)

Tyler and Buck shove through the brush, cell phone flashlights in hand.

TYLER
I'm telling you, I saw her run out here.

BUCK
Watching her through your window
again? I bet she must lo-o-o-ove
that.

TYLER
(dismissive)
I happened to glance out at the
right time.

BUCK
(rolling his eyes)
I'm sure. Man, I don't see anything.
Should we turn back?

Tyler shakes his head.

TYLER
Let's just go a little bit further.

Buck grunts as they plow forward.

The clearing from earlier comes into view, and the boys make their way towards it. Tyler pushes back the branches to reveal Bailey, ghost-white, laying on the ground, shivering and whimpering. The clearing is otherwise empty.

TYLER
BAILEY!

Tyler and Buck rush to her side.

12 INT. LONDONDERRY POLICE STATION - NIGHT

The silence is punctuated by a ticking clock on the wall.

It is now 1:45 am.

Bailey sits at an interrogation table, black makeup smeared by her tears. Her face is scratched up and her hair is tussled, the result of the branches from earlier.

POLICE CHIEF KYLE QUINN (40), who is Naomi's father, sits at the other side of the table. OFFICER JOHN CLARENCE (34) stands attentively at his side.

BAILEY
(sniffling)
I already told you, it had to be
around 11:30. My phone didn't have
service for me to call anyone, and
then I don't know what happened.
Suddenly, Tyler and Buck were there.

Kyle stares deeply at her.

KYLE

And you say you heard somebody else,
but it wasn't Corinne?

Bailey shakes her head.

BAILEY

I- I- I don't know what I heard out
there. There was screaming, and I
was running. And suddenly there,
there she was, just laying there.

CLARENCE

So how do you know the screaming
wasn't Corinne?

BAILEY

(frustration building)

Like I said, I heard more screaming
after I found her, and she was
already-

Bailey's voice trails off.

Kyle and John exchange looks.

They take a few steps away from the table, turn their backs
to Bailey, and talk to each other in hushed tones.

KYLE

John, go ahead and join the search
party. I'll wrap up with her and
meet you out there.

CLARENCE

Should I call her dad, Chief?

KYLE

Why bother? If Patrick comes down
here to get her, I'd have to toss
him in a cell for a DWI. I'll make
sure Miss Walsh makes it home.

John nods briskly and exits.

Kyle's demeanor softens instantly as he turns back to Bailey.

KYLE

Are you sure you don't want me to
give you a lift to the hospital?
You're bleeding.

Bailey shakes her head.

BAILEY

It's nothing, just some scratches
from the branches.

(beat)

Have you called Mrs. Davies? Does
she know?

KYLE

Yes, and we have a dozen people
searching the woods for Corinne
right now. For all we know, she's
parked out on the lake with a
boyfriend. She's probably fine,
Bailey.

BAILEY

I know what I saw, Mr. Quinn. She's
not with some guy.

Bailey breaks into tears.

13 INT. LONDONDERRY H.S. - HALLWAY - MORNING

A school bell RINGS.

Bailey walks down a hallway, clutching her bookbag to her
chest and looking straight ahead.

As she passes, groups of students huddle, whispering and
stealing glances in her direction.

Bailey ignores the unwanted attention from all sides and
arrives at her locker. As she swaps out books, Buck, Tyler,
and Dorian approach.

BUCK

(awkwardly)

So, uh, is it true?

Bailey looks at him wordlessly.

DORIAN

You know, they're saying you found
Corinne's body out in the woods.

BUCK

But Naomi overheard her parents
talking, and the police didn't find
anything. It's all one big joke,
right?

Bailey shakes her head with disgust and turns her attention back to the contents of her locker.

Tyler pushes himself between Bailey and the other boys.

TYLER

Guys, leave her alone. If it was a joke, I don't think Bailey was in on it.

Bailey slams her locker shut.

BAILEY

It WASN'T a joke. I saw her. It was Corinne, but she was, there was so much blood and...

Bailey chokes up.

Dorian and Buck look at each other awkwardly and back away.

Tyler puts a hand on Bailey's shoulder consolingly. Her tensions ease slightly.

Chief Kyle and Elyse Cortinger approach together.

ELYSE

Excuse me, Tyler. Bailey, Chief Quinn and I would like to have a quick chat in my office.

Bailey nods and brushes Tyler's hand off of her shoulder.

She follows Kyle and Elyse away.

14 INT. LONDONDERRY H.S. - COUNSELOR'S OFFICE - DAY

Kyle sits on the opposite side of the desk from Elyse and Bailey. Both adults are focused squarely on Bailey.

ELYSE

I know this is difficult, but if you remember anything else...

Bailey shakes her head.

BAILEY

(to Kyle)

I told you everything I knew last night.

KYLE

And you can't think of anybody that
Corinne may have been meeting out
there?

Bailey's face remains unchanged and silent.

Kyle nods towards Elyse, who leans closer in to Bailey.

ELYSE

We're just trying to find out as
much as we can. We're going to find
her, Bailey. We will.

Bailey doesn't look too certain of that. Elyse sighs.

15 EXT. LONDONDERRY H.S. - PARKING LOT - DAY

Students stream out from the school in large groups. Bailey
walks to her car. Tyler hurries out of a crowd towards her.

TYLER

Bails, wait. Mind if I catch a ride?

Bailey shrugs. Tyler takes this as assent and throw his bag
in the back as they both climb in.

Bailey glares at Tyler's beaming smile.

TYLER

Madigan's?

Bailey grunts noncommittally and throws the car in reverse.

16 EXT. THE WOODS - AFTERNOON

Dorian and Buck walk through the woods with a lit joint,
shoving each other playfully as they go.

Buck turns with a huff, gives Dorian a hard shove, and takes
off briskly with the joint.

Dorian gets up and brushes himself off angrily.

DORIAN

Yo, man! That's my bud too!

Just before he can take off after Buck, a glint of light
coming from the brush catches Dorian's eye.

Dorian stops and reaches down, finding a pink cell phone half
covered by leaves.

He opens it to find a picture of Corinne and Naomi on the home screen. There are dozens of new message notifications, and Dorian clicks the inbox button.

Dorian's eyes widen. A branch snaps behind him, and he glances over his shoulder.

JUMP CUT TO:

17 INT. MADIGAN'S BURGERS AND PUB - AFTERNOON

Bailey and Tyler sit at one of a few wooden tables in what otherwise feels like a traditional Irish bar. They each have root beers in frosted mugs and burgers on the table in front of them. Tyler's food and drink are already half-gone, while Bailey's sits untouched.

The other tables are empty, but a few older patrons, all men, are sitting on bar stools.

Behind the bar, CAREY (late 60s) is polishing a pint glass.

BAILEY

I don't want to keep talking about it.

TYLER

You sure?

Bailey sighs.

BAILEY

They are acting like she's missing. She isn't, Ty. She's dead, Corinne's dead, and I saw her.

TYLER

Maybe she was playing-

BAILEY

(voice rising)

NO, and I won't say it again. This wasn't some sort of prank. You have to believe me, I saw her.

Beat.

TYLER

I believe you.

BAILEY

(relieved)

Good. Because nobody else seems to.

I'm just Black Widow Becky's loony daughter, making shit up like she always did.

Carey looks up toward the pair with interest.

TYLER

Nobody thinks that, Bailey. Is that what this is really about?

Bailey shakes her head.

CAREY

Now did I just hear the name Black Widow Becky?

Carey eyes Bailey suspiciously.

CAREY

Why, yes, how couldn't I have noticed?

BAILEY

Noticed what?

CAREY

(grinning)

You, of course! You're the spitting image of her, if I do say so myself.

Carey turns towards some of the bar patrons and gestures towards Bailey.

CAREY

Would you look at that, boys? This here is Becky and Patty Walsh' daughter.

Bailey is confused but curious.

BAILEY

I'm sorry, but - did you know my mother?

Carey begins polishing another pint glass but doesn't break eye contact with Bailey.

CAREY

I've had this bar open for thirty-some-odd years, I'd say I know damn near everybody in this town by now.

Carey laughs, but is silenced by Bailey's glare.

CAREY

Either way, can't imagine I'd ever forget Becky. They came here, you know, her and the first guy, George, that investigator from down South.

BAILEY

They did? And what happened?

CAREY

Well, its just like I told the police. I simply seen them together, sitting at that table right there, as a matter of fact. They were talking, kind of quietly, which was odd. Wasn't 'til I heard what happened to him that I thought anything of it though.

Carey places the pint glass on the shelf and picks up another, still maintaining his gaze on Bailey.

Bailey grows visibly uncomfortable at the attention.

An earth-shattering SCREAM wails out.

Bailey visibly jolts. Tyler doesn't notice, but Carey is concerned.

Bailey notices the BANSHEE, a woman with pale skin, dark hair, and a dark dress, is now sitting at the far end of the bar, her back turned to Bailey and Tyler. Nobody else acknowledges the woman.

The scream stops as abruptly as it started.

Bailey looks around, confused. Carey is still staring, while Tyler casually eats his food.

The Banshee has vanished from the bar stool.

BAILEY

Tyler, didn't you hear that?

TYLER

(mouth full of food)
Hear what?

Bailey sees that Carey is eyeing her intently.

BAILEY

Fuck this, I'm out of here.

Bailey gets up, drops some cash on the table, and jets out the door.

Tyler, surprised and mid-bite, puts down his burger, hurriedly drops some more cash on top of Bailey's, and rushes after her.

TYLER
Bailey, wait up...

18 EXT. MAIN STREET - CONTINUOUS

Bailey is trudging down the street towards her car.

Bailey slows down in front of the eclectic outer display of The Derry Parlor, allowing Tyler time to catch up.

TYLER
Bailey, what the hell?

Bailey stares at the cottage/shop, and her anger dissipates.

BAILEY
Hey, have you ever been in there before?

TYLER
Actually, no. Funny, because it's been right here as long as I can remember.

Bailey begins walking to the shop's door.

BAILEY
Exactly.

Tyler, confused, follows.

TYLER
So, wait, why are we-

Bailey pauses at the door, knob in hand.

BAILEY
I don't know. But I just have this feeling.

19 EXT. THE WOODS - AFTERNOON

Buck emerges from the trees and onto a mostly empty street. He glances back, does not see or hear Dorian, and shrugs.

Glancing up the road, Buck notices a BURGUNDY 2001 SATURN.

Buck continues walking.

20 INT. THE DERRY PARLOR - CONTINUOUS

The shop is a hoarder's paradise of Irish trinkets and books. There seems to be no discernible organization, and Tyler and Bailey are taken aback by the sensory overload in front of them.

As the pair wander through the shop, examining various knick-knacks along the way, they approach a counter.

Behind the counter is MAEVE MCTIERNAN (early 70s), donning a traditional blouse, jacket, and bonnet. She gets up from her stool as Tyler and Bailey near.

MAEVE

(thick Irish accent)

'Ello, loves. Welcome to the Derry Parlor! May I help you with something?

Bailey is distracted by a book on the shelf.

BAILEY

Just sort of browsing for now.

Maeve's eyes follow Bailey's, and she cackles with delight.

Maeve and Bailey are both looking at a book named "The Scream of the Banshee." On the cover is a severely distressed woman clutching at her ears.

MAEVE

Banshees, eh? That's my only book on the matter, a bit out of vogue, I s'pose.

Bailey turns and looks at Maeve.

BAILEY

Banshees?

MAEVE

Aye, female spirits from the old country, and each clan ought have one of their own.

TYLER

Clan?

MAEVE

Yes, my boy, clan. Once upon a time, every royal family in Erin had a banshee attached.

Maeve eyes the pair suspiciously.

MAEVE

Either of you got any Irish blood, do you?

Tyler shakes his head.

BAILEY

My family doesn't really talk about it ever, but yeah. My dad's last name is Walsh, and my mom was an O'Connell.

Maeve's eyes spark to life as she cackles.

MAEVE

O'Connell, you don't say? Becky's girl, then, aren't you?

Bailey's face darkens.

BAILEY

Look, I'm not in the mood to hear anything else about her or her victims or-

Maeve disrupts with a cackle.

MAEVE

Victims? Why, no, nothing like that, lassie. I only met Becky a time or two, but I can tell you the girl wasn't no murderer.

Bailey and Tyler exchanged confused looks.

Maeve's eyes widen, and she turns to a large chest of drawers behind her. She begins rummaging through a drawer.

MAEVE

Matter of fact, I believe I have something here that belongs to you, I do. Found it too late for Becky, alas, but it belongs in your clan nonetheless.

Maeve turns back to Bailey, brandishing a carved emerald attached to a rusted chain.

Bailey accepts it but appears uncertain.

MAEVE

A Shield Stone. Made specifically
for the Clan O'Connell, you can tell
by the crest carved onto the back.

Bailey turns it over to see an intricate flourish.

Tyler grows skeptical.

BAILEY

A shield stone? Shield from what?

Maeve cackles.

MAEVE

All the world's evils, I suppose.
But, it is interesting you took to
that book.

Bailey glances back towards "The Scream of the Banshee."

MAEVE

Your mother picked up that same one.

BAILEY

She did? But why?

Maeve stifles her cackle and glances around cautiously.

Beat.

Tyler's phone rings, breaking the silence. He looks down at
his screen.

TYLER

That's my mom. Bailey, we really
should go.

Bailey's eyes shift between the stone in her hand, the book,
and Maeve.

Tyler begins to pull her towards the door.

BAILEY

(distractedly)
Yeah, alright.

Tyler and Bailey are near the door.

MAEVE
(to their backs)
That stone won't be working if you
aren't wearing it, you know.

Bailey glances back one last time questioningly, but Tyler pulls her through the door before she can speak.

21 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey is sitting at her desk, typing on a computer. Angry MUSIC blasts from the speakers.

The speakers cut to STATIC. Bailey looks up curiously.

A muffled SCREAM pierces the room.

Bailey jumps from her desk. She steps into her hallway and looks down the stairs.

Patrick is passed out on the couch, while Rory is doing homework at the table. Neither seem disturbed.

Bailey re-enters her room and sits back down.

Another SCREAM rings out, clearer. This time Bailey cautiously approaches her window.

She stares out, but there is nothing but trees swaying slightly with the wind.

Unbeknownst to Bailey, the Banshee, now revealed to have other-worldly black eyes, stands over her shoulder and lets out a blood-curdling SCREAM.

Bailey turns, nothing is there, and she runs out of her room.

22 INT. BAILEY'S HOUSE - LIVING ROOM - CONTINUOUS

Bailey rushes down the stairs.

BAILEY
Dad, wake up!

Rory looks up with alarm. Patrick begins to stir.

BAILEY
(to Rory)
Didn't your hear that? The
screaming?

Rory shakes his head.

PATRICK
(groggy)
What's that you're going on about?

Bailey gets more and more worked up.

BAILEY
The screaming! I heard it, just like
I did last night, when I found
Corinne.

Patrick becomes visibly annoyed.

BAILEY
Dad, you have to believe me. Rory, I
know you had to hear it too. It's
like it came from inside the house.

PATRICK
That's enough! You think this is
funny?

Bailey stares at him, her face distorting with anger to match his.

BAILEY
Yeah, Dad. A fucking riot. One of my
friends is dead, and I'm being a
goddamn comedian.

PATRICK
Don't you start that shit, Bailey.
You know who also heard screaming?
(beat)
Your mom. She just neglected to
mention that it was while she was
hacking her lovers to pieces.

Bailey's fists curl at her side.

PATRICK
Is that what you want? To be just
like her?! A raving, fucking
lunatic?

Bailey glances at Rory, who looks terrified. She storms back up the stairs. A door SLAMS.

CUT TO BLACK.

23 INT. LONDONDERRY H.S. - HALLWAY - NEXT MORNING

A BELL rings.

Bailey walks briskly through the halls, ignoring the various groups openly staring at her.

Chief Kyle and Elyse Cortinger are waiting at her locker.

JUMP CUT TO:

24 INT. LONDONDERRY H.S. - COUNSELOR'S OFFICE - DAY

Kyle, Elyse, and Bailey have resumed their positions from the day before, but the room is much more tense.

KYLE

(stern)

Dorian Ivy never made it home after school yesterday.

Bailey feels her stomach drop.

KYLE

Do you know anything about that?

BAILEY

Why would I?

Kyle grows angrier, but Elyse cuts in before he can respond.

ELYSE

You were his friend, Bailey. We just want to know what you've heard.

BAILEY

(softens)

The last time I saw him, he was walking home with Buck, as usual.

ELYSE

And do you know which way they normally take?

BAILEY

Yeah, through...through the woods.

KYLE

The very same woods you claimed were the last place you saw Corinne. Coincidence, don't you think?

Bailey shakes her head, furrowing her brow.

BAILEY

Excuse me. Are you saying I had something to do with it?

KYLE

I don't know, Bailey. Why don't you tell me?

ELYSE

Chief Quinn! That's enough. I told you, this is not an interrogation. It sounds like Bailey has told us what she knows.

Elyse walks to the door and opens it, beckoning Kyle out. Kyle huffs angrily, but leaves.

Bailey, tears welling in her eyes, doesn't move, so Elyse sits back down next to her.

BAILEY

Miss Cortinger, there's something...something I didn't want to talk about in front of Mr. Quinn.

ELYSE

It's okay, Bailey. This is a safe space. Go on.

BAILEY

I've been hearing this screaming, just like the night Corinne disappeared. It happened yesterday afternoon at Madigan's and then last night, while I was home. Nobody else seems to hear it.

Elyse looks concerned.

BAILEY

Dad told me that Mom used to say the same thing. Is it...true?

Elyse cautiously nods.

BAILEY

Please, Miss Cortinger, tell me what happened. My dad has never really talked about it.

Elyse sighs.

ELYSE

Bailey, I'm sure Patrick has a good reason for keeping some of the more gruesome details from you and your brother until you are both much older. That's not how you ought to remember her.

Bailey grows increasingly frustrated.

BAILEY

Reasons? He doesn't even let us keep pictures up in the house. I only know her by her mugshot.

Elyse brightens up with a new idea.

ELYSE

Now THAT is something that I can fix.

Elyse walks over to a bookshelf, carefully selects a YEARBOOK, and pulls it down. She hands it to Bailey. It reads: "Londonderry High School - 1987".

Bailey looks down at the book with disgust.

BAILEY

A yearbook? That's all you've got?

ELYSE

You've never even seen a picture, right? There's plenty in there, and maybe you can learn some new things about her and what she was like...before.

Bailey grunts her dissatisfaction, tosses the book in her bag, and stands to leave.

ELYSE

Bailey. One more thing.

Bailey stops and looks Elyse in the eyes.

ELYSE

You're not your mother. I need you to understand that.

Bailey half-nods, and Elyse watches pensively as she exits.

25

INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Sitting at her desk, Bailey stares at a PICTURE of her, Naomi, and Corinne as toddlers. She slowly pulls the yearbook out from her bag and begins to flip through it.

In the index, she locates her mother's name, Rebecca O'Connell, and is surprised to see several page numbers listed.

First she finds her mother's senior portrait, all smiles and curly hair abundant. YOUNG BECKY WALSH (18) has an uncanny resemblance to Bailey.

Bailey flips through, continuously going back to the index as a guide. She finds vibrant, happy photos of her mom in a variety of activities.

SERIES OF SHOTS:

-Young Becky with COLIN DAVIES (18) as part of the school newspaper crew.

-Young Becky and YOUNG ELYSE CORTINGER (18) on the volleyball team.

-Young Becky, Young Elyse, YOUNG KYLE QUINN (19), and YOUNG PATRICK WALSH (18) on the debate team.

-"Cutest Couple: Rebecca O'Connell and Colin Davies"

SERIES ENDS.

Bailey stares in shock at the final photo.

PATRICK (O.S.)

Bailey!

Bailey looks up from the yearbook.

26

INT. BAILEY'S HOUSE - KITCHEN TABLE - CONTINUOUS

Patrick sits at the table and smokes a cigarette, casually ashing on the ground next to him. A rocks glass full of whiskey in front of him, he takes a swig.

PATRICK

(calling up the stairs)

Get down here!

Bailey slowly descends from her room and stands over him in silence. Patrick nods to the chair across from him.

PATRICK

Sit.

Bailey obeys, but stays quiet.

PATRICK

Elyse Cortinger called over here
this afternoon.

BAILEY

Oh?

Patrick gets frustrated, takes another swig.

PATRICK

Don't play fucking stupid with me;
you know why she called.

Bailey's stone-cold face remains unchanged.

PATRICK

I don't know what crock of shit
you've been feeding that woman,
but...

BAILEY

But what? All I told her was the
truth, which is more than I can even
get out of you.

Patrick bristles with anger.

PATRICK

The truth?! How dare you. And what
truth is that? How your dear mother
hacked up two men? That she had been
fucking both of them behind my back?
Is that what you want to hear?

Bailey's emotions rise to match his, and her breathing grows deep.

Patrick notices that he's getting a rise from her and keeps prodding.

PATRICK

Or maybe you want to hear about the
delusions? The constant screams that
she would go on and on about.

At that, Bailey grows still.

BAILEY

The screams?

Patrick realizes that he's said too much. He gets up from the table.

BAILEY

NO. You can't keep avoiding this.
What screams? And why am I hearing
them now?

Patrick stops dead in his track.

PATRICK

No, no. I won't do this again. I
CAN'T. Your mother put this family
through enough.

BAILEY

Have you ever considered that she
was telling the truth?

Patrick looks dumb-founded.

PATRICK

Is that what you think? Maybe you're
as crazy as her after all.

Bailey begins shaking with rage. Patrick finishes off the whiskey.

PATRICK

(voice rising)

So what now then? Should I book you
a room at the hospital? Maybe give
the prison a call, see if the
adjoining cell is open? Is that what
you want?!

Bailey slams her fists on the table and opens her mouth to respond.

Rory wanders down the stairs, in pajamas and eyes still groggy from sleep.

RORY

Dad? Bailey? What's going on? I
heard yelling...

Bailey regains composure and jumps up from the table. She rushes to Rory on the stairs.

Patrick watches with disdain.

BAILEY
(to Rory)
Come on, buddy. It was nothing.
Let's get you back to bed.

27 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - LATER

On an aging laptop, Bailey clicks through a series of archived articles. The headlines POP on the screen:

SERIES OF INSERTS:

Several local newspaper covers flash, all dated from 1995.

-Headline: "GONE IN A FLASH!"

Sub-header: "New-To-Town Criminologist Disappears in the Night"

-Headline: "LOCAL FIREFIGHTER COLIN DAVIES MISSING"

Sub-header: "Wife Says He Never Made It Home"

-Headline: "BODY FOUND IN LOCAL WOODS"

Sub-header: "Witness Rebecca Walsh Hospitalized"

-Headline: "DAMNING EVIDENCE LEADS TO LOCAL WOMAN'S ARREST"

Sub-header: "What is Town Sweetheart Rebecca Walsh Hiding?"

-Headline: "GUILTY! BLACK WIDOW BECKY SENTENCED TO LIFE"

Sub-header: "Insanity Plea Dismissed by Judge"

SERIES ENDS.

Bailey watches as her printer springs to life. She stands up and goes to her window.

28 EXT. BAILEY'S HOUSE - CONTINUOUS

Bailey tosses a pencil across the fence to a neighboring window. No answer. She throws another pencil.

Tyler opens the window and looks outside.

TYLER
Bailey, is that you?

BAILEY
Secret spot?

TYLER
Give me five minutes.

29 EXT. THE WOODS - NIGHT

Bailey and Tyler sit on a couple of overgrown tree roots. A few trees partially obscure the view of them from their respective houses. They pass a joint between them.

The yearbook lays open, and the printed articles are scattered in front of them.

BAILEY
And that's everything I could find
online.

Tyler's eyes scan the clipping before looking back to Bailey.

TYLER
(confused)
And now you think, Corinne and
Dorian are connected to what
happened back then. How? Why?

Bailey begins collecting the articles and putting them back into a folder.

BAILEY
What else can I think? You believe
me, right? About the screaming.

Tyler hesitates, looks deeply in her eyes.

TYLER
I believe you're hearing something,
yes. But that doesn't mean-

BAILEY
Well, what does it mean then? And
why'd you and Rory and my dad not
hear it?

Tyler takes a long drag from the joint and shakes his head.

TYLER
These are all old houses, you know.
And the trees, when the wind hits
them a certain way, it can sound
like a scream.

Bailey's mouth drops.

BAILEY

The trees? You think I'm hearing the trees? Tyler, this was like somebody was screaming in my ear. It was like they were right next to me. That's NOT the damn trees.

Tyler passes her the joint.

TYLER

Here, smoke a little more; whatever you heard, your nerves are rattled. This'll help.

Bailey knocks the joint from his hand.

BAILEY

Don't you get it? I can't just block this out. I can't hit a joint and act like this isn't happening, like I don't care.

Tyler looks at her with concern.

TYLER

Alright, fine. So what can we do then?

Bailey's mood lightens; a smile slips through.

BAILEY

I thought you'd never ask. I think we need to start by learning more about what happened. Back then.

TYLER

Nobody really talks about it.

BAILEY

Yeah, well I can think of one person who will.

30 INT. BAILEY'S CAR - NEXT MORNING

Bailey is driving, and Tyler rides in awkward silence. They pass a sign that reads: "ROCKINGHAM COUNTY PRISON - 5 MILES."

TYLER

Are you sure you want to see her?

Bailey glances at him as he shifts back through the articles.

BAILEY

No, I'm not. But who else is there?

Bailey looks back up.

The Banshee stands in the middle of the road, a mere few feet ahead. Her mouth is open as if to scream, but no sound emerges.

Bailey screams and spins the wheel to divert from crashing.

The articles fly through the air as the car spins out into a neighboring field, slowing to a stop.

Bailey's head has hit the wheel, and a small CUT has opened on her forehead.

Tyler is bewildered.

TYLER

What the hell just happened?

BAILEY

(terrified)

I saw...I saw something...someone.
Out there, on the road.

Tyler looks skeptical, but slowly opens his door.

BAILEY

No! Don't go out there.

TYLER

Bailey, you think you saw a person.
I have to go check that they are
alright.

BAILEY

I don't think- It didn't look like a
normal person. There was
something...off...something wrong
about her.

Tyler shakes his head and climbs out the car. Bailey, alarmed, hops out and follows him.

The street is empty as far as either one can see.

TYLER

There's nobody else out here.

Bailey's brow furrows with determination.

BAILEY
Come on, we have to keep going.

TYLER
Are you crazy? You're bleeding. We
need to get that looked at.

BAILEY
NO. I came out here to see my
mother, and I'm not leaving until I
have. Let's go.

She climbs back into the car and starts up the engine.

Tyler sighs, but gets back in.

31 INT. ROCKINGHAM COUNTY PRISON - LOBBY

An elderly SHERIFF sits at the desk, acting as the crypt-
keeper over her charges.

SHERIFF
(gruffly)
Only one visitor at a time.

Tyler and Bailey exchange looks.

TYLER
Are you sure you can handle this
alone?

Bailey looks back to the Sheriff and sees no sign of
sympathy.

BAILEY
It doesn't look like I have much of
a choice. Just wait out here; I
doubt it'll take long.

The Sheriff briskly nods at a chair, indicating that Tyler
can have a seat. He hesitates but does so.

32 INT. ROCKINGHAM COUNTY PRISON - VISITOR'S ROOM

The visiting room is simply a converted interrogation office.
There is a long table, with a chair on either side.

Bailey waits alone, visibly nervous.

SHERIFF #2, as haggard as the first, enters the room quietly
and leads BECKY WALSH (39) to the chair opposite Bailey.

Gone are the perfectly coiffed curls and the bright smile from the yearbook photos. Becky, in a tan jumpsuit, looks decades beyond her age, wrinkles cracking her face and dark circles sagging under her eyes.

Becky won't look up to make eye-contact with Bailey.

Sheriff #2 leaves awkwardly, and the silence grows heavy.

BAILEY

Mom?

Becky's eyes shift upwards for a moment, but she still doesn't respond.

Bailey's anxiety begins to shift to familiar frustration.

BAILEY

Almost twelve years and all you can do is sit there? You don't have anything to say?

Becky's eyes finally meet Bailey's, a small fire brewing behind them.

BECKY

Nothing to say? I mailed you every week for years, and your lack of response made it pretty clear how much you wanted to hear from me.

BAILEY

I WAS A KID! What the fuck did you expect from me? You're the one who went and killed-

BECKY

Fuck off. Nobody else in this town ever believed me, why would you? So, Bailey, why are you even here? Just to call me a monster, like the rest of them?

Becky becomes emotional, tears swelling.

BECKY

Well, here I am. The murderous, adulterous bitch; Black Widow Becky, in the flesh.

Bailey is taken aback by her mother's apparent sadness. She sits back, unsure of how to proceed.

Becky notices she has hit a nerve and seems to regret it.

BECKY
(tone softens)
I'm sorry.
(beat)
I don't exactly get visitors often.
I shouldn't have snapped.

Bailey regains composure and pushes on.

BAILEY
I'm not here to talk about us, ok?
But I do need to know more about
what happened, how you got here.

Becky is surprised and glances around nervously.

BECKY
The whole charade of a trial was in
the paper. I'm sure you can find
what you're looking for-

Bailey interjects forcefully.

BAILEY
No. I don't want that version. I
want to hear it from you.

Becky's entire demeanor is packed with nerves. Eyes are still shifting, while the rest of her begins twitching.

Bailey waits for a moment, but sees that she is getting nowhere.

BAILEY
Mom, please. You owe me this much.

Becky becomes outright manic.

BECKY
OWE YOU? I OWE YOU? Patrick's done a
real fucking number, I see. Guards!

BAILEY
Wait, stop. Just...just tell me
about the screaming.

Becky quiets down immediately, clearly not expecting this.

BECKY
The screaming? How...what do you
know?

BAILEY

Nothing! Dad won't talk about it.
But I'm starting to hear it, and-

Becky's eyes widen with alarm.

BECKY

You...you hear her too? No. No, no,
no. Not you.

BAILEY

Her? Who? Who am I hearing?

BECKY

Not again. Listen to me, ignore the
screams. Get as far away as
possible.

The mania is setting back in. Bailey's anxiety returns.

BECKY

Bailey, you have to get away. Get
away from the screaming, from this
town. JUST GO. Before...before...

BAILEY

Mom, what is it? Before what?

BECKY

(growing wilder)
BEFORE EVERYBODY DIES. THE SCREAMS-
THE SHRIEKS...she's back...

Becky's yelling has alerted Sheriff #2, who returns.

Becky's rant has devolved into incoherent murmuring. The
sheriff wordlessly begins to pull her away from the table.

BAILEY

Wait, who's back? What are you
talking about?

Becky is still babbling as she is led out.

BECKY

The screams...all the dying...get
away...ELYSE! She knows...I didn't
kill them...I didn't...

Bailey watches with sorrow and confusion. Just as the door is
about to shut, she sees a SHADOW pass quickly in front of her
mother.

Becky begins screaming hysterically.

The door closes.

Bailey is left alone, in silence once more.

33 INT. BAILEY'S CAR - AFTERNOON

The radio is off, as Bailey drives with resolve. Tyler stares at her with apprehension.

TYLER

So you got nothing out of her?

Bailey drums her hands against the steering wheel impatiently.

BAILEY

It wasn't nothing. Don't you see?
I'm on the right path, I know it.

TYLER

What makes you so sure? You said she started to break towards the end.

BAILEY

She was scared. I could see it on her face. She knew exactly what I was talking about. She's heard it too.

TYLER

So now what?

Bailey treads carefully.

BAILEY

Well, she said that Miss Cortinger knows something, but she didn't say what.

Tyler eyes Bailey curiously.

BAILEY

And I think it's about time that people like Miss Cortinger, and my dad for that matter, begin to clue me in. I'm not a child; I deserve to know.

34 INT. LONDONDERRY H.S. - COUNSELOR'S OFFICE - DAY

Elyse Cortinger sits at her desk, looking over papers in a faded MANILA FOLDER. A KNOCK on the door.

Elyse subtly slips the folder under a book as Bailey enters the office.

BAILEY
Miss Cortinger? Can we talk?

ELYSE
Of course, Bailey. Have a seat. Have you looked through some of those old photos?

Bailey sits down and nods. She pulls the yearbook out and pushes it towards Elyse.

BAILEY
As a matter of fact, and I found something you might be able to help me with.

Elyse smiles nervously.

ELYSE
And what's that?

BAILEY
I know you had mentioned my mom and you were friends back then-

ELYSE
(interrupting)
More like acquaintances. We all grew up here in town, went to the same school, the same parties.

Bailey flips the yearbook open to the back page. The blank space is covered in a bevy of handwritten SCRAWL.

Elyse looks down curiously, but then her brow furrows.

BAILEY
Acquaintances, eh? Because you see, I found this note in the back, signed by my mom.

Elyse stiffens her back, realizing she's been caught in a lie.

BAILEY
Care to read it out loud? No? Ok, well, let me then.
(turns the yearbook towards herself)
"Elyse, I'm so thankful this nightmare year is over.

Thank you for always believing in me. Never forget, 'hear no evil.'
Best friends forever, Becky."

Bailey turns the yearbook back towards Elyse and widens her eyes with faux innocence.

Elyse gives the passage a once-over and shuts her eyes for a moment.

ELYSE

And what, exactly, is your point, Bailey?

Bailey is triggered.

BAILEY

You really have to ask? You've lied to me, you all have! You, my dad, Chief Quinn probably. You were all friends, close friends at that.

Elyse remains calm.

ELYSE

I've told you before, Bailey. I knew your mother a long time. Or at least, I thought I did. But then the murders happened, and, I don't know, she shut me out. She shut everyone out.

BAILEY

There it is, again. You're still lying to me. I visited her over the weekend. She told me that you know, you know about the screaming, what she heard.

Elyse is growing defensive, but remains stiff.

ELYSE

What she thought she heard, Bailey. I only know what she told me.

Bailey stands up and slams her fist down on the desk.

BAILEY

That's enough! Enough going around in circles. What in the HELL did my mother tell you?

Elyse finally relaxes. She signals for Bailey to sit down and pulls the folder out that she had been examining.

ELYSE

Fine. You're right. I thought it best to let your dad fill you in slowly, as you grew older. But Patrick clearly has failed in that regard.

She gently pushes the folder across the table.

ELYSE

It's all in there. I recorded everything, even back then. Your mother wasn't a patient or anything, but I followed the case very closely. I wrote down everything, hoping to find a clue.

Bailey eyes the folder suspiciously.

Elyse sighs.

ELYSE

Most of what is in there, you can find online, like details about the victims, the investigation, the trial. But there are a few things that weren't reported to the public.

Elyse opens the folder for Bailey and begins thumbing through the papers.

ELYSE

Becky never gave a statement to the newspaper, but she insisted that I take one down. She...she thought she was going to die, and she asked that I give it to Patrick if so. I've never shown it to anybody, not your dad, not Chief Quinn.

Bailey's eyes widen. She grabs furiously at the folder.

BAILEY

So you just held onto it this whole time?

Bailey swells with unbridled anger.

ELYSE

Bailey, you have to understand. Your mother told me these things in confidence. And anyway, when you read the statement, you'll see.

She was already starting to slip
into delusions.

Bailey packs the folder away and gets up to leave.

Bailey storms out the door while Elyse hangs her head with
disappointment and worry.

35

INT. LONDONDERRY H.S. - HALLWAY - DAY

Bailey slips the folder into her locker and grabs some
textbooks. She closes the locker, and Naomi is waiting on the
other side.

BAILEY

Hey, what's-

Naomi aggressively shoves Bailey into the lockers.

Spectating students begin to gather.

NAOMI

Don't "hey" me. What the FUCK did
you do to Dorian?

Bailey struggles to hold her anger in check.

BAILEY

Naomi, I already told your dad. I
don't know anything.

Bailey tries to walk away but Naomi shoves her back again.

NAOMI

I've heard your bullshit story, and
he doesn't believe it either. You
know where Corinne and Dorian are,
don't you?!

Bailey's anger surfaces.

BAILEY

Look, I know you're worried, I am
too. But if you touch me again-

Naomi yells and lunges at her.

NAOMI

You'll what, bitch!? You'll kill me
too? Like your crazy mother,
continue the family business?

Bailey screams and begins to fight back. The girls are locked in each other's grips.

PRINCIPAL SHADLEE (52), standard tweed-jacket type, pushes through the crowd of gathered students and grabs hold of Naomi and Bailey.

SHADLEE

That's enough! Miss Quinn, Miss Walsh, I don't know what has gotten into you girls, but this is unacceptable.

(to the crowd)

Nothing to see here. Everybody get to class!

(to Bailey and Naomi)

Ladies, my office. NOW.

JUMP CUT TO:

36 INT. LONDONDERRY H.S. - PRINCIPAL'S LOBBY - DAY

Bailey sits alone in a chair, arms crossed. Her eye is swollen.

The office door swings open, and Chief Kyle and Naomi leave without looking at Bailey.

SHADLEE

Miss Walsh! Please come in.

37 INT. LONDONDERRY H.S. - SHADLEE'S OFFICE - CONTINUOUS

Bailey enters quietly and sits in the chair across from Shadlee. The walls are full of diplomas, but no decor.

SHADLEE

Well, Bailey. You'll be relieved to know that Chief Quinn has convinced me to let this incident pass with a warning.

Bailey looks up with surprise.

SHADLEE

Given the recent events, I realize that you and Naomi are in a very tense state of mind, perhaps even a bit hysterical-

BAILEY
Hysterical? What is this, the Salem
witch trials?

Shadlee shakes his head, unamused.

SHADLEE
Again, Miss Walsh, I understand that
you are emotional, but I hardly
think now is the time for humor.
Now, I've called your father and...

Shadlee's voice fades as Bailey sits back, defeated.

38 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey unpacks her bookbag frantically, searching for the
folder that isn't there.

BRIEF FLASH TO:

Bailey putting the folder into her locker at Londonderry H.S.

RETURN TO SCENE.

BAILEY
DAMN IT!

Bailey sits down with resignation and looks back over the
articles scattered across her desk.

Her thoughts are interrupted by a KNOCK against her window.

Bailey walks over and looks out to see Tyler tossing rocks
from the ground.

TYLER
(hushed yell)
Bailey! Get down here.

Bailey glances cautiously at her door, cranks her music up,
and shimmies out of the window.

39 EXT. BAILEY'S HOUSE - CONTINUOUS

As Bailey's feet hit the ground, Tyler can hardly contain
himself.

TYLER
Bailey, listen. You need to come
with me, quick.

BAILEY
(worried)
What is it? What's going on?

Tyler takes Bailey's hand and begins pulling her towards the woods.

TYLER
It's Buck. He called and asked me to meet him at the alcove. He said it had to do with Dorian.

Bailey's face reveals her confusion.

TYLER
You were tired of being left out of the loop, right? Well, here's our chance. Who knows what Buck could have seen while they were in the forest together?

BAILEY
But why wait until now to say something?

Tyler shrugs but keeps tugging Bailey along, directly through the woods.

TYLER
He wouldn't say. Just that he saw somebody else out there and didn't realize who at the time.

Tyler stops and turns to Bailey.

TYLER
If you want to turn back, we can. We don't have to go out there.

Bailey's face hardens. Tyler nods, and they keep going wordlessly.

Before they can get far, a shrill SHRIEK pierces the air.

Bailey stops in her tracks.

Tyler realizes Bailey has stopped and looks back with concern.

Bailey catches a glimpse of the Banshee rushing through the trees ahead.

BAILEY
TYLER! RUN!

Bailey grabs his hand and yanks him back in the other direction. He is too surprised to resist.

TYLER
What's happening?

BAILEY
We have to get out of-

Another SHRIEK, longer. Bailey stops running and grabs at her ears.

Tyler grabs her by the shoulders and pulls her face-to-face.

TYLER
BAILEY. What is it? What's wrong?

The night is silent, Bailey's tension eases some.

Her eyes are wide with fear.

BAILEY
B-Buck. Something is happening to Buck. I can't explain it. We have to go back, we have to get to the alcove.

TYLER
Are you fucking kidding me? You saw something just now, I could see it in your eyes. We should get help.

The SCREAMING starts again, but has grown more distant.

BAILEY
No, you don't understand. There's no time. Come on!

Bailey takes off running, deeper into the woods.

Tyler follows reluctantly.

40 EXT. LONDONDERRY H.S. - CONTINUOUS

The SCREAMS grow louder and more constant. The school can be seen in the background as Bailey and Tyler rush towards the nearby alcove. The wind WHIPS around them.

Without warning, the wind and the screams stop.

Bailey stumbles to a stop, doubled-over and gasping for air.

Tyler finally catches up.

BAILEY
It's too late.

TYLER
What do you mean?

Before Bailey can answer, SIRENS wail and POLICE LIGHTS flash.

Chief Kyle pulls up in his patrol vehicle.

KYLE
Bailey, Tyler. What the hell are you two doing out here so late?

He shines a flashlight and looks them over.

KYLE
And where are you coming from in such a hurry?

Tyler and Bailey share a look, and she shakes her head.

KYLE
Alright then. If you don't want to talk out here, we can take this conversation down to the station-

TYLER
Mr. Quinn, wait.

BAILEY
Don't do it, Ty. Let's just go with him-

TYLER
And leave Buck? Have you lost your mind?!

Bailey is stung. Her look says, *et tu, Brute?*

Tyler shakes it off.

TYLER
No, he needs to know. Buck asked me to meet him in the clearing, just over there. We were on our way when Bailey heard something-

BAILEY
Tyler, please-

TYLER
(angrily)
Bailey heard something. And we think
Buck is in danger.

Kyle looks back and forth between the two, unsure if he should take them seriously.

He stops shining the flashlight in their faces.

KYLE
Fine. You kids, wait here in the
car. I'll go check the clearing. But
when I get back, I want to know
exactly what in the hell is going on
around here.

Kyle opens the backdoor of the cruiser and signals for them to get in.

Tyler does so immediately, but Bailey is more hesitant.

KYLE
Come on, Bailey. Get in so I can go
look for Buck.

Bailey climbs in and shuts the door behind her.

41 INT. KYLE'S POLICE CAR - CONTINUOUS

Bailey has her body turned away from Tyler, while he pouts angrily.

KYLE
(through the window)
I'll be right back.

Kyle walks away, towards the woods.

The tension between Bailey and Tyler is palpable. They purposefully stare out of either window.

BAILEY
Why would you do that?

TYLER
Do what?

BAILEY
Tell him that...that I saw something
out there.

TYLER

Well, you did, didn't you?

Bailey begins to shake.

BAILEY

You still don't get it, do you? He won't believe me. Nobody will. Just like my mother.

Tyler's frustration dissipates, and he looks at her with concern.

Bailey's attention is turned to the woods where Kyle disappeared.

Bailey glances up at the side mirror.

Standing behind the car, visible to Bailey over her own shoulder through the mirror, the Banshee stares at her.

The Banshee opens its mouth in a wailing motion, but there is no noise.

Bailey's eyes dart over her own shoulder, holding her breath.

Nothing's there, Bailey exhales.

Tyler watches with confusion.

Bailey turns forward and is face-to-face with the Banshee, who is now in the cab of the car, staring at her through the reinforced glass. The Banshee's mouth is still distorted in a silent scream.

Bailey's scream is not so silent. She begins yanking at the door handle, and cowering further back into the seat.

Tyler's confusion escalates to alarm.

BAILEY

Don't-don't you see her?

Tyler looks up at the cab. There is nothing to see.

TYLER

See what? Bailey, it's okay. Nobody's up there.

The Banshee closes her mouth and looks over Bailey's shoulder.

Terrified, Bailey turns and looks back at the woods.

A flashlight BEAM begins to emerge.

Bailey turns forward.

The Banshee is now on the seat between Bailey and Tyler, mere inches from Bailey.

The Banshee's face, an emotionless mask, breaks into a horrific cry.

BANSHEE
(otherworldly)
RUUUUUUN!!!

The BEAM cuts through the car.

Bailey is temporarily blinded, but when she regains vision the Banshee is gone.

Kyle is staring beleaguered through the window.

42 INT. LONDONDERRY GENERAL HOSPITAL - EXAM ROOM - NIGHT

Bailey, in a paper gown, is laying in a hospital bed. The cut on her face is bandaged. Tyler is standing by her side.

A NURSE is making notes on a chart.

Chief Kyle is sitting in a chair in the corner, watching intently.

NURSE
It is certainly possible that, with an injury like that, Miss Walsh may have been concussed immediately after her fall.
(reads back over notes)
And I see you re-opened the wound in a car accident?

Kyle perks up with interest.

Bailey looks uncomfortable.

BAILEY
It was nothing. A car stopped short ahead of me, and I had to brake too hard. The cars never even touched.

Tyler shoots her a hard stare, which Bailey returns in kind.

The nurse is too focused on her chart, but Kyle is alert to the exchange.

NURSE

Regardless, the concussion could explain why you may have thought you were seeing or hearing things that weren't there. I still need to ask some standard questions.

(beat)

Is there any history of mental illness in your family?

Bailey groans.

43 EXT. BAILEY'S HOUSE - MORNING

Bailey and Tyler get out from Kyle's police car.

Bailey sullenly walks towards her house.

Tyler turns back to Kyle, who has his window rolled down.

TYLER

Thank you for the ride, Mr. Quinn.

Kyle tips his hat.

KYLE

Anytime. But you kids stay out of trouble. It's probably for the best if you keep away from the woods until we know what's going on. And Bailey?

Bailey turns back silently.

KYLE

If anything else comes to mind, you know how to reach me.

Bailey nods.

Kyle drives away.

Tyler approaches Bailey and puts an arm on her shoulder.

TYLER

Come on. Let's get you inside.

BAILEY

But what about our friends? You're the one who said Buck would be out there. Shouldn't we...

TYLER

Bailey, stop. I'll go check in on Buck. You need to lay down. I knew we should have gone to the hospital after you spun out.

BAILEY

(annoyed)

Oh, so let me guess. You think what I heard, what I saw, it was all because of a concussion?

TYLER

Look, I didn't say that. What I am saying is that you very likely did have a concussion, and therefore you need to give yourself time to recover.

BAILEY

And the screams? And the woman I keep seeing?

Tyler sighs.

TYLER

I don't know. I mean, is a concussion really the least likely option? Have we come up with a better explanation?

Bailey shoves Tyler's hand off her shoulder.

BAILEY

No, you're right. We haven't found a better explanation...yet.

Bailey turns around and walks into her house.

Tyler looks dismayed.

44 EXT. LONDONDERRY H.S. - MORNING - ESTABLISHING

A BELL rings.

45 INT. LONDONDERRY H.S. - HALLWAY - CONTINUOUS

As the bell rings, Bailey hurriedly takes the folder from her locker and shoves it in her bag.

Bailey closes the locker door, revealing Naomi again waiting on the other side.

Bailey takes a quick step back and moves her arms upwards.

BAILEY

Naomi, I don't have time for-

Naomi raises her hands, palms out, gently.

NAOMI

Look, I'm sorry for yesterday. First Corinne, then Dorian, and now Buck's missing as well. I'm just really on edge lately.

Bailey cautiously moves back closer.

BAILEY

I get it. This whole past week has felt like a nightmare that I'm waiting to wake up from.

Naomi stares with empathy at Bailey.

BAILEY

You don't still think that I had something to do with this, do you?

Naomi shakes her head.

NAOMI

Not at all. It's just...

Naomi looks around cautiously.

Bailey's eyes follow, confused.

NAOMI

Hey, do you think maybe we could get together after school today?

Bailey is taken aback.

Elyse Cortinger approaches from directly around the corner.

ELYSE

Ladies, there isn't about to be another round, is there?

Bailey laughs as Naomi shakes her head.

NAOMI

No, ma'am. I was actually just apologizing to Bailey for that whole mess.

Elyse smiles and nods.

ELYSE

Very good. You know, in troubled times such as these, you should keep your friends closer than ever. Now then, please get to class.

Bailey zips her bag up.

BAILEY

(to Elyse, with a nod)
Yes, ma'am.
(to Naomi)
Meet me in the usual spot, after school?

NAOMI

Got it.

Naomi and Bailey turn and walk in different directions.

Elyse smiles with satisfaction.

46 INT. LONDONDERRY H.S. - LIBRARY - DAY

Sitting at a table in a corner, and secluded by numerous shelves full of books, Bailey has the folder open and the contents spread out in front of her.

Bailey picks up a specific stack, labeled "POLICE REPORT", and glances through the pages.

BAILEY

(to herself)
Alright, Mom. Let's start with your so-called rape.

FLASH TO:

47 FLASHBACK - 1987 LONDONDERRY H.S. - NIGHT

SERIES OF SHOTS:

A) INT. GYMNASIUM - ENTRANCE

A group of teenagers in formal clothes walk into a lamely-decorated school gymnasium. Young Becky and Colin walk in together, followed by Young Elyse and Young Patrick. The four look well-organized and excited.

B) INT. GYMNASIUM - NEAR REFRESHMENT TABLE

The teens are looking a bit more disheveled. Young Becky and Colin are dancing close, as Young Elyse finishes pouring from a flask into a cup. Young Elyse interrupts the couple to pass them their drinks. They all toast.

C) INT. GYMNASIUM - LOCKER ROOM

The locker room is empty, save for a couple getting intimate in a dark corner. A quick glimpse of light reveals it to be Young Becky and Young Kyle.

D) EXT. PARKING LOT

Young Becky is propped against a car, with two police officers in front of her taking notes. Her dress, make-up, and hair are a mess, and tears are streaming down her face. The officers exchange annoyed looks, and one rolls his eyes.

FLASHBACK ENDS.

48 INT. LONDONDERRY H.S. - LIBRARY - DAY

Bailey sighs and pushes the first police report away. She picks up a second police report.

INSERT - POLAROID PHOTO

The dead body of GEORGE ROMANSKI (32) is surrounded by police tape in the woods. This is a CSI photo.

FLASH TO:

CORINNE'S MANGLED CORPSE IN WOODS

BACK TO INSERT.

TYLER (O.S.)
Bailey?

BACK TO SCENE.

Bailey looks up with surprise.

Tyler is standing next to her.

TYLER

What are you doing in here? I began to worry when you didn't show up to class.

Bailey beckons at the reports spread in front of her.

BAILEY

I'm looking into these police reports that Miss Cortinger gave me. First, my mom's incident at prom, and this pile was the murder of that investigator, George Romanski.

Bailey looks at the two untouched piles of papers.

BAILEY

So that leaves us with the police report of Colin Davies' murder and...

(motioning to larger stack)

The record of my mom's trial. That's going to take awhile to sift through.

Tyler sits down next to Bailey.

TYLER

Alright then. I'll start on the trial while you read the police report.

BAILEY

(pleasantly surprised)
Yeah, okay.

Bailey picks up the final police report, and her eyes begin to scan down the page.

FLASH TO:

49 FLASHBACK - EXT. - THE WOODS - NIGHT (B&W)

Colin Davies is running through the woods, wind and shadows whipping all around.

He stumbles.

JUMP CUT TO:

50 EXT. - THE WOODS - MORNING (B&W)

Young Becky is being led out of the woods, handcuffed and flanked by officers.

FLASHBACK ENDS.

51 INT. LONDONDERRY H.S. - LIBRARY - DAY

Bailey cradles her head in her hands and massages her temples.

BAILEY

I just know I'm missing something here. As I read the reports, I get this overwhelming feeling, like I'm there, but that something is slightly off.

Tyler nods sympathetically while flipping through the pages in front of him.

Bailey sighs with frustration, then notices Tyler has stopped.

BAILEY

Anything interesting?

TYLER

As a matter of fact, take a look at this.

Tyler turns the page to face Bailey.

INSERT: "The following evidence and testimony has been redacted to protect the identity of a minor." The rest of the page is filled with a solid black bar.

BAILEY

A minor? Is this about me?

Bailey frantically flips through the next few pages, but the black bar continues.

TYLER

I'm not sure. Were you there that night?

Bailey shakes her head.

BAILEY

No, I was at home, with my dad, and Rory wasn't even born yet.

TYLER
Maybe Corinne?

Bailey shrugs.

BAILEY
It doesn't say anything about her in
the police report. Would the
original trial record be reda-

A loud O.S. COUGH interrupts Bailey.

Bailey and Tyler turn to see the LIBRARIAN hovering.

LIBRARIAN
What are you doing in here? You two
should be in class.

Bailey and Tyler exchange looks and collect the papers.

52 EXT. LONDONDERRY H.S. - AFTERNOON

The front doors of the school burst open, and students stream
out in large crowds.

PAN TO:

53 EXT. THE ALCOVE - CONTINUOUS

Bailey, disheveled, impatiently smokes a cigarette, watching
the students file out of school.

Naomi emerges from the crowd and approaches.

NAOMI
Man, you're looking rough. Trouble
sleeping?

Bailey rolls her eyes.

BAILEY
Sorta hard to sleep when your
friends are disappearing one by one,
am I right?

Naomi digs around in her purse and produces a large white
pill.

Bailey looks at it questioningly.

NAOMI
Don't worry. It's just an Ambien.
It'll help.

Bailey nods and accepts the pill, shoving it into her pocket.

BAILEY
So did you ask me out here just to
tell me I look wrecked?

Naomi shakes her head softly and rummages through her bag again.

This time, she pulls out a LARGE ENVELOPE, "REBECCA WALSH" prominently hand-written across the front.

NAOMI
I saw this last night, sitting on my
dad's desk. I couldn't help but take
a look inside.

BAILEY
And?

Naomi passes the folder to Bailey.

NAOMI
I really think you ought to read it
for yourself.

Bailey nods and tucks the folder into her bag.

NAOMI
And Bailey?

BAILEY
Yeah?

NAOMI
If my dad were to ever find out I
stole this...

BAILEY
I'll take it to my grave.

Bailey grins at her poor word choice.

Naomi grimaces.

54 EXT. BAILEY'S HOUSE - DRIVEWAY - AFTERNOON

Bailey pulls Rory's book bag out of her trunk and hands it to him.

Tyler approaches from his house.

BAILEY

(to Rory)

Go ahead inside and start your homework. I'll be in to help in a sec.

Rory races into the house.

TYLER

So, anything interesting from Naomi?

Bailey glances down at the manila folder in her bag, then pushes it down out of view.

Bailey shakes her head.

BAILEY

Nothing of value. She simply wanted to apologize again and ask if there was anything else I remembered about the night Corinne died.

TYLER

Disappeared?

Bailey's eyes darken.

BAILEY

I know what I said.
(beat)
And what I saw.

Tyler smiles sheepishly.

TYLER

That's not what I meant. Should I come in and go through the rest of those trial papers with you? There was a lot left to -

BAILEY

(coldly)

No, I think I'll be fine. I need a minute to look at all of it alone, objectively.

TYLER

I hardly think you can call yourself objective in this.

BAILEY

Why, because I'm delusional?

Tyler shakes his head with frustration.

TYLER

Because you are so deeply involved.

Bailey shuts the trunk and turns towards her door.

BAILEY

I'll call you later.

55 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey sits at her desk with two items in front of her: the envelope with Becky's name and a stack of pages titled "Rebecca's Statement, taken by Elyse Cortinger on 28 April 1995."

Bailey reaches for the manila folder first and opens it to find a single page of typed information.

Her eyes scan the page.

GEORGE (V.O.)

This is an auxiliary report, intended as an addendum to the rape case of one Rebecca Walsh, nee O'Connell at the time of incident. I have found inconsistencies and major lapses within the investigation, and as such will seek jurisdiction to re-open the case.

FLASH TO:

56 FLASHBACK - LONDONDERRY POLICE STATION - DAY

George is sitting at a desk, flipping through an old case.

Young Kyle Quinn enters, dressed as a rookie officer.

YOUNG KYLE

Dr. Romanski, I had no idea you'd be in today. Is there anything I can help you with?

George sets down the report and stares hard at Young Kyle.

GEORGE

Yes, I think you can. I was just looking through the old case files and stumbled across Rebecca O'Connell.

Young Kyle laughs.

YOUNG KYLE

The O'Connell case? Don't even worry about that, it was very open and shut. The girl had a bad case of the nerves after losing her virginity at prom.

GEORGE

I see. What I find most curious is that the report says that she named the assailant, but that he was cleared. Why isn't the accused named in the report?

Young Kyle's light demeanor begins to shift.

YOUNG KYLE

Well, I wouldn't know. I reckon you'd have to ask the officers who took her statement and filed the report.

George nods tersely.

GEORGE

Right. But I did a little background research into the O'Connell girl, and you were there with her that night, correct?

Young Kyle hesitates but nods.

GEORGE

So then, is there anything that you can remember, anything that might help?

Young Kyle sighs.

YOUNG KYLE

Yeah, I remember a lot about that night. I was, as you so eloquently put it, the "accused."

George says nothing but indicates Young Kyle should continue.

YOUNG KYLE

We all had a few drinks, one thing led to another. Becky and I started at it in the locker room.

We got caught, Becky freaked out about her boyfriend's reaction, and she tried to make it into something it wasn't. But she's the one who dropped the charges!

GEORGE

Only after the police, with your father as Chief, had declared you innocent.

YOUNG KYLE

It wasn't like that. Becky was fine, the whole thing blew over in a matter of days.

George taps a pencil against the report.

GEORGE

Officer Quinn, are you familiar with date-rape drugs?

YOUNG KYLE

You can't be serious.

GEORGE

Deadly serious. Rohypnol, it has been around for over a decade. Have you heard of it?

YOUNG KYLE

(tense)

No.

GEORGE

It is a prescription sleep aid. I couldn't help but notice the toxicology report didn't test for it. Why wasn't a full screening taken?

YOUNG KYLE

Full screens are expensive. We only send out for them in extreme cases.

GEORGE

I see. Well, that's all the questions I have. Thank you for your time, Officer Quinn.

Young Kyle shakes his head.

YOUNG KYLE

Dr. Romanski, I'm telling you, don't waste your time with this. Nothing happened.

George is already leaving, but calls back over his shoulder.

GEORGE

We'll see.

57 INT. LONDONDERRY MOTEL - NIGHT

George has the report in front of him and is on the phone.

GEORGE

Mrs. Walsh?

(beat)

This is Dr. Romanski. I'm a visiting criminologist that has been working with local authorities on cold cases.

(beat)

Yes, I actually have your case in front of me right now. I'd like to talk to you more about it, if that is alright with you.

(beat)

I know this may seem a bit unorthodox, but I would prefer to meet elsewhere. As I'm sure you realize, certain people at the station may be inappropriately involved in this matter..

(beat)

Yes, yes. Tomorrow at Madigan's Pub would be great. I will see you then, Mrs. Walsh.

FLASHBACK ENDS.

58 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey is reading the final lines of George's report.

GEORGE (V.O.)

After my interview with Mrs. Walsh, I will submit my request to re-open this case outside of the scope of local police.

Bailey sets the paper down solemnly.

Bailey looks at the clock, which reads "12:23."

Bailey pulls the Ambien from her pocket and sets it on her desk. She looks between it and Becky's statement to Elyse.

Bailey massages her temples, eats the Ambien, and lays down in bed.

CUT TO BLACK.

59 DREAM SEQUENCE - INT. ROCKINGHAM COUNTY PRISON - CELL - NIGHT

A constant and low SCREAMING starts in the background before the scene fades in on Becky in her cell. The screaming persists through scene.

BECKY'S POV

The gray wall suddenly lights up as a door opens from behind. A menacing SHADOW of a person appears. The image begins to shake.

BACK TO SCENE.

Hands grasp Becky's neck from behind, as she puts up a struggle. She opens her mouth, trying to scream.

SEQUENCE ENDS.

60 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

The background screaming of the prior scene continues, but begins to fade. Bailey awakens from what appears to be a nightmare, and the background scream fades entirely into Bailey's own scream.

RORY (O.S.)

Bailey?

Bailey snaps to attention when she realizes Rory is standing in her doorway. She tries to hide her panic.

BAILEY

Yeah, buddy?

RORY

I heard you yelling. Is everything okay?

Bailey gets up and walks over, pulling Rory into a hug.

BAILEY

It was just a bad dream, Ro. I'm fine. I'll tuck you back in, alright?

Rory looks concerned but nods, letting Bailey walk him back out into the hall.

61 INT. BAILEY'S HOUSE - KITCHEN TABLE - LATE MORNING

Bailey looks outright haggard and is drinking a cup of coffee.

Rory is eating a large bowl of cereal and watching cartoons in the background.

Patrick stumbles down the stairs.

PATRICK

Shouldn't you kids be in school?

RORY

Dad, it's Saturday!

Patrick grunts and pulls a pint of whiskey from the fridge. He fills most of a mug and tops it with a splash of coffee.

Bailey watches with disdain.

Patrick sits down at the table.

PATRICK

Chief Quinn called last night.

Bailey's eyes widen with alarm.

PATRICK

(casually)

Becky had some sort of stroke or something. She's at the hospital.

BAILEY

What the hell happened?

Patrick shrugs.

PATRICK

She's in a coma. Said they'd call if anything changes.

Bailey groans with frustration and storms out.

Tyler's house is much tidier than Bailey's, and his bedroom walls and shelves gleam with various ribbons and trophies.

Tyler and Bailey are sitting on his bed. Tyler is awkward, while Bailey is distracted, staring at Becky's statement to Elyse, which sits between them.

BAILEY

I don't know why I am struggling so hard to read this.

Tyler pats her shoulder comfortingly.

TYLER

Take your time.

Bailey pulls back.

BAILEY

I don't know how much time is left. It went after my mom last night. How do we know I'm not next?

TYLER

Didn't you say it was a stroke?

BAILEY

No; Patrick said it was a stroke. I saw her attacked.

TYLER

In your dreams? While on Ambien?

Bailey's eyes flash with anger.

TYLER

Hey, I'm not ruling anything out, just stating facts.

Bailey looks ready to argue, but sighs, deflated.

BAILEY

Let's just get through this already. I don't want to talk about last night, not right now.

Tyler nods and picks up the stack of papers.

YOUNG BECKY (O.S.)
My name is Rebecca O'Connell Walsh,
and I have been falsely accused of
murder.

CUT TO:

63 FLASHBACK - LONDONDERRY POLICE STATION - EXAMINATION ROOM

Young Becky and Young Elyse sit at a table, a voice recorder sitting between them.

YOUNG BECKY
I can't thank you enough for doing
this, Elyse. You're the only person
left I can trust.

Young Elyse reaches out and touches Young Becky's hand reassuringly.

YOUNG ELYSE
Of course, Becky. Whatever you need.

YOUNG BECKY
Oh, Elyse, this whole thing is going
to sound so crazy, but I promise
you, I'm not. Remember how I told
you about the screaming that I
heard, the nights that Dr. Romanski
and Colin died.

Young Elyse nods.

YOUNG BECKY
So I've looked into that, and I
believe I'm being followed...

Young Elyse's eyes widen with curiosity.

YOUNG BECKY
By a banshee.

Young Elyse unsuccessfully tries to stifle a grin.

YOUNG ELYSE
A banshee?

YOUNG BECKY
(intensely)
Yes, a banshee. It's a spirit, a
female, that acts as an omen-

YOUNG ELYSE

Becky, I'm familiar with the lore,
but, come on, you know how this
sounds.

YOUNG BECKY

I do, but it all fits. How else
could I have known that something
was wrong when I wasn't even there?

YOUNG ELYSE

Alright. So, this banshee then, you
believe that is what attacked George
and Colin?

Young Becky nods.

YOUNG BECKY

I don't know very much yet, I'm
still trying to understand it all.
Honestly, Elyse, I'm starting to
wonder if I'm really losing it.

Young Elyse pulls Young Becky into a consoling hug.

FLASHBACK ENDS.

64 INT. TYLER'S HOUSE - TYLER'S BEDROOM - DAY

Tyler's mouth is agape.

TYLER

A banshee?

BAILEY

That's what it says, just like the
book from The Derry Parlor.

Tyler looks back down at the paper, puzzled.

TYLER

(scoffing)

Are you serious?

BAILEY

So, what? I guess I'm just crazy
then, like my mom. That lady from
the shop, Maeve, she's crazy too,
right?

TYLER

That's not the same at all, Bailey,
and you know it.

That old woman, Maeve, was it, she was certifiably loony.

BAILEY

So more like my mom than me, right?

Tyler shifts with disgusted exacerbation.

TYLER

Believe what you want.

Tyler pauses as Bailey looks away.

TYLER

Look, let's just take tonight, think over everything we know so far. Reconvene in the morning?

Bailey turns back to him and fixes him with a long stare.

BAILEY

I'm not crazy.

TYLER

I'm not saying you are. 11am, the alcove, alright?

BAILEY

Fine.

Bailey stands up and exits, leaving Tyler sadly staring from his bed.

65 EXT. THE WOODS - LATE AFTERNOON

Bailey sits alone on the overgrown root system in the patch of woods just behind her house. She pulls the Shield Stone, which she is wearing around her neck, out from under her shirt.

Bailey eyes the intricate design on the back.

The design begins to lightly GLOW.

A SCREAM pierces the night.

Bailey's head darts up.

In the distance, the unobscured and menacing Banshee is approaching through the woods. It seems to glide just above ground.

Bailey jumps up and runs away, towards her parked car.

66 EXT. MAIN STREET - EVENING

Bailey's car speeds down the street. It parks abruptly at an open space in front of The Derry Parlor.

67 INT. THE DERRY PARLOR - EVENING

Bailey races into the shop and goes directly to the back counter.

Maeve is sitting in her chair, eyes closed, warm smile on her face.

MAEVE

Back again, Miss O'Connell?

Maeve peeps one eye open.

MAEVE

Pardon, I should've said Miss Walsh.

Bailey shakes her head with frustration.

BAILEY

It doesn't matter. Please, I need your help.

Maeve's eyes open, and she leans forward.

MAEVE

How can I help, lassie?

Bailey points to "The Scream of the Banshee."

BAILEY

Why? Why am I seeing her?

Maeve's eyes slowly follow to the book, and she cackles.

MAEVE

Oh, my dear, you're seeing a banshee now, are you?

Bailey nods vigorously.

BAILEY

She-she's after me. She just attacked me in the woods, behind my house. She's been following me, and I think she's killing my friends-

Maeve cuts her off with a loud cackle.

MAEVE

Attacked you? Killing your friends?!
Why, you don't know a thing about
them, do you?

Bailey appears confused.

MAEVE

Banshees aren't malevolent, lass;
they are simply omens, warnings, if
you will. Being women themselves,
they would visit the clan
matriarchs, who in turn would pass
the warnings along to her kin.

BAILEY

An omen?

MAEVE

Exactly. She isn't after you. Just
like your Shield Stone, she's
protecting you!

Bailey looks unconvinced.

MAEVE

Why, haven't you ever heard of Mary
Jane Kelly?

Bailey shakes her head.

MAEVE

The last victim of Jack the Ripper?

BAILEY

I thought Jack the Ripper was
British. Wasn't he in London?

Maeve cackles.

MAEVE

You know some basic history after
all, don't you? Well, Mary Jane,
poor lass, she was an Irish girl,
born in Limerick and moved to
London. Drawn by the city life, you
see.

CUT TO:

68 FLASHBACK - 1888 LONDON - STREET - NIGHT

The streets of London are dark and empty, but the pubs are teeming with lights and the sound of revelry.

MAEVE (V.O.)

It was a scary time in London, young women being picked off in the dead of the night. Poor Mary Jane, she heard the cries of the banshee on each evening that the Ripper struck.

MARY JANE KELLY (24) sits outside of a bar, cradling her head in her hands.

MAEVE

But, of course, no one would believe the lass, and doctors chalked it up to migraines and hallucinations. To drown the screams, Mary would go to the pub, drink herself stupid, and bring home whatever gentleman would have her.

An UNIDENTIFIED MAN approaches Mary Jane, who stiffens herself up and accompanies him into the bar.

69 EXT. MARY JANE'S APARTMENT - NIGHT

Mary Jane and the man drunkenly stumble through her front door.

MAEVE

You see, Mary was a lady of the night, as they say, a whore. So that night, she went to the pub and fell into one of 'er fits. A man offered to walk her home, made a quick lay of her, dropped a shilling on the stand, and left.

The man exits the apartment alone and walks away.

MAEVE

But, poor lass, she just couldn't keep herself inside. The wailing started back up, and she found herself wandering back, down the road, to the pub.

Mary Jane stumbles out of her apartment and lingers a bit too long outside of a dark alley.

A SHADOWY FIGURE appears and pulls her into the alley.

FLASHBACK ENDS.

70 INT. THE DERRY PARLOR - AFTERNOON

Bailey is on the edge of her seat.

MAEVE

Never made it to her next pint, I'm afraid. The streets were empty, on account of the Ripper, and she was an easy target.

Maeve cackles.

MAEVE

So, lass, don't you see? Had she understood what the banshee was trying to tell her, Mary Jane never would've left home that evening, the Ripper never would've had her. But nobody believed her, so she didn't believe herself any.

Bailey nods with understanding and empathy.

BAILEY

So why me? Why now?

MAEVE

Well, I would think for the same reasons you'd see them back then, as a warning, and not just any warning.

Maeve pauses to see Bailey is following.

MAEVE

The O'Connell clan is one of the last noble lineages. For eternity, your Banshee has been sworn to protect you and yours from the most vile of treachery, back-stabbings, secret plots, and the like.

Maeve pauses, takes in Bailey's look of confusion, and cackles.

MAEVE

My God, lass, need I spell it out for you? You come running into my shop, telling me you're in danger from a banshee.

Here I am telling you, the banshee
can't bring you any harm. Don't you
see?

(beat)

Bailey, you are in danger, just not
from where you think. From somewhere
much closer, a force much darker
than you realize.

Maeve cackles wickedly.

Bailey's eyes widen. She turns to leave.

71 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey lays in her bed. Her eyes are wide open, watching the
clock, which reads 11:30pm.

TIME CUT TO:

72 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - MORNING

The clock now reads 9am. The circles under Bailey's still-
open eyes have darkened.

Bailey forces herself out of bed.

73 INT. BAILEY'S HOUSE - KITCHEN TABLE - MORNING

Patrick is sitting solemnly at the table, a glass of whiskey
and ice sits in front of him.

Bailey comes downstairs, still in the same outfit as the day
before and starts a pot of coffee behind Patrick. Neither
acknowledge each other.

Rory wanders down the stairs, still in pajamas. He sits down
at the table and looks to Bailey for breakfast.

PATRICK

Chief Quinn called a little while
ago.

Bailey looks annoyed.

BAILEY

What did he want?

Patrick takes a swig from his glass.

PATRICK

It's Becky. I honestly don't know
how to tell you this.

(beat)

She didn't make it. Passed away last
night, still in the coma.

Bailey stops in shock.

Rory begins to tear up.

BAILEY

(with intense clarity)

Can we see her? Can I see her,
please?

Rory is now fully crying.

Patrick is fully alert. He gets up and pulls Rory into a hug,
but looks over to Bailey.

PATRICK

It's too late, they've already moved
her for cremation. We can do a small
service later in the week.

Rory's anguish is matched by Bailey's rage.

BAILEY

CREMATED?! How did that happen so
fast, and without us knowing? And
why did Chief Quinn call, and not
the hospital?

Patrick shrugs, but appears genuinely sympathetic. Rory is
now cradled in his arms, but has calmed back down to a
whimper.

Bailey storms out of the house.

74

EXT. THE ALCOVE - DAY

Bailey is pacing back and forth, chain-smoking cigarettes.

Tyler approaches.

TYLER

Hey, Bails. I hope you weren't out
here waiting-

BAILEY

She died. My mom, she's dead.

Bailey bursts into tears.

Tyler pulls her into a consoling hug.

TYLER

Oh, shit. Bailey, I'm so sorry.

Bailey huddles against his chest for a minute, then begins to calm down and takes a step back.

BAILEY

I need you to listen to me. I've given this a lot of thought, and I think I have an explanation that may connect everything.

Tyler is apprehensive but open.

BAILEY

Alright. I went back to Maeve's last night.

Tyler groans.

BAILEY

According to her, the banshee is a sign, like a warning. It means somebody I trust is a danger to me and the people I love.

Tyler shakes his head.

Bailey ignores him.

BAILEY

So, if we assume the murders back then are linked to the ones now, then we can limit the focus to my mom and her friends.

Bailey waits a beat to see that Tyler is following.

BAILEY

Then, if you take into account what Dr. Romanski claims occurred in the rape case...

(beat)

Well, do you see where I'm heading with this?

Tyler shakes his head slowly.

BAILEY

Come on, Ty, think about it. That night that Buck went missing, why was Chief Quinn even out there?

Tyler sighs with exasperation.

TYLER

You can't really think-

BAILEY

(forcefully)

I can, and I do. He also would have had access to my mom, and it would explain why my dad never talked to a doctor directly and why the body was cremated before we could ever see the marks on her neck. Chief Quinn is-

TYLER

(angrily)

Chief Quinn is the police chief. He's Naomi's father, for Christ's sake. That man watched us grow up.

Tyler takes a breath and tries to temper his voice.

TYLER

Look, I know you want to find an explanation, desperately. But you can't just start accusing everybody around you. You're being unreasonable. And now you're seeing ghosts!

Bailey is bristling with rage.

BAILEY

FINE! Forget it. Forget this whole fucking situation, and forget me. I'm done with people not listening.

Bailey turns and storms away.

Tyler stands there, looking pained and confused.

75 INT. BAILEY'S HOUSE - LIVING ROOM - CONTINUOUS

Bailey walks into the room.

Patrick is sitting on the couch, a glass of water in hand. Rory is curled up on his lap. Cartoons play on the TV.

PATRICK
Bailey?

BAILEY
(snappy)
What?

Patrick is taken aback by her anger.

PATRICK
We don't have to talk about it if
you don't want to, or we can if you
do. I just thought you should know
that Miss Cortinger stopped by for
you. She even waited for a bit, but
said she'd try back later.

Bailey softens.

BAILEY
Thanks.
(nods head towards Rory)
How's he doing?

PATRICK
Best as could be expected, I
suppose. It'll take some time, but
he'll be alright. Oh, and there's
something on the table for you.

Bailey looks to the kitchen table and sees an envelope with
"Bailey" handwritten across the front.

Bailey grabs the envelope and heads up the stairs.

Patrick watches her intently.

76 INT. BAILEY'S HOUSE - BAILEY'S ROOM - CONTINUOUS

Bailey drops the letter on her desk and massages her temples.

She lays down on the bed, still massaging.

Her breathing grows rhythmic.

DISSOLVE TO:

77 DREAM SEQUENCE - THE WOODS - NIGHT

The woods are foggier than ever, the wind fierce. The HOWL of
the wind mingles with the faint SHRIEKS of the banshee.

Bailey is wandering through the thickets of trees.

INSERT: CORINNE'S CORPSE FROM EARLIER SCENE

BACK TO SCENE

Bailey pushes past more brush.

INSERT: THE BANSHEE IN THE ROAD FROM EARLIER SCENE

BACK TO SCENE

Bailey stumbles, grabs at her head, overwhelmed by her surrounding. The wind/banshee howls louder.

INSERT: POLAROID OF ROMANSKI CRIME SCENE

BACK TO SCENE

Bailey pulls herself back up and pushes forward through more trees. She can see the alcove ahead and what appears to be the shadows of her friends.

INSERT: THE BANSHEE IN QUINN'S CAR FROM EARLIER SCENE

BACK TO SCENE

Bailey pushes past the next tree and finds herself face-to-face with the Banshee.

The wind and howling stop. Everything is oddly calm and quiet.

Bailey stares into the eyes of the Banshee.

The Banshee points over Bailey's shoulder, and her mouth drops into a blood-curdling SCREAM.

Bailey clutches at her ears, face contorted in pain.

SEQUENCE ENDS.

MATCH CUT TO:

78

INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey's face is contorted in pain as her eyes flash open.

Bailey takes a moment to regain composure and notes the clock reads 7pm.

Bailey hops up, annoyed that she had been asleep. She immediately sits at her desk and picks up the envelope.

She rips the top open and pulls out a couple of sheets of loose-leaf paper with handwritten scrawl.

YOUNG BECKY (V.O.)

Dear Bailey, if you are reading this, then I have finally passed on to the other side and am free of the shackles that this town has unfairly placed upon me. That said, there are some things you should know, and I cannot trust Patrick, or anyone, to have been truthful with you or your brother.

Bailey's eyes frantically scan the pages.

YOUNG BECKY (V.O.)

First and foremost, I have never loved Patrick. He was simply there for me at a low point, after I was raped by Kyle Quinn, when I had nowhere else to turn.

FLASH TO:

79

FLASHBACK - EXT. LONDONDERRY MOTEL - NIGHT

Young Becky walks into a motel room alone.

YOUNG BECKY (V.O.)

My only true love is and always has been Colin Davies. After the rape, vicious rumors swirled, and we broke up. But our love was too strong, and, a few years later, not long after you were born, we struck up an affair.

Colin Davies casually wanders to the same motel room door, glances around cautiously and enters.

YOUNG BECKY (V.O.)
The illicit relationship carried on
for years. We thought we were
careful, truly. But then, the
unexpected happened.

CUT TO:

80 INT. BAILEY'S HOUSE - KITCHEN TABLE - DAY

Young Patrick sits across from Young Becky at the table.
Tears are streaming down Young Becky's face.

Young Patrick looks much more kept and together than his
present-day self, but he also appears confused.

YOUNG BECKY
(still crying)
Patrick, I don't know how to say
this.

YOUNG PATRICK
What is it, baby? It'll be alright,
just tell me what's going on.

YOUNG BECKY
I'm pregnant.

Patrick's face begins to break into a smile.

PATRICK
But, Becky, that's wonderful! We've
always said that Bailey will make a
great big-

YOUNG BECKY
No, Patrick. You don't get it. The
baby, I don't think it is yours. I
think-

Patrick's face has sunken.

YOUNG BECKY
I think it is probably Colin's.

Patrick tears up, his face turning red.

YOUNG BECKY
I'm so sorry. I didn't mean for this
to happen. You have to understand,
Colin and I, we've been in love
since we were kids. We couldn't help
it.

Patrick slams his fists down on the table.

YOUNG BECKY

But this isn't how I wanted you to find out. I swear, I didn't want to jeopardize our family. I love you and Bailey, and-

YOUNG PATRICK

Jeopardize our family!? You've been carrying on an affair with your ex, OUR friend, but you didn't think you were jeopardizing our family?

Young Becky cowers at his anger.

YOUNG PATRICK

You lying slut! And to think, I've stood up for you all this time, defended you when you accused Kyle Quinn of rape, and it's all been a lie.

Young Patrick begins slamming around the kitchen, shoving anything he can off of shelves and onto the floor.

Young Becky continues crying uncontrollably.

FLASHBACK ENDS.

81 INT. BAILEY'S HOUSE - BAILEY'S BEDROOM - NIGHT

Bailey's eyes have welled up with tears.

Young Becky's crying carries through from the flashback. It begins growing louder in the background.

YOUNG BECKY (V.O.)

Bailey, whatever you do, you cannot trust these men. Kyle Quinn is a rapist, Patrick Walsh is a violent drunk. Either one of them or even both may have killed Colin and Dr. Romanski. Do not trust them, only Elyse Cortinger. She alone knows the truth.

Bailey sets the letter down and takes a moment to collect herself.

The crying has escalated to a full-blown WAIL.

Bailey's head bolts up.

The Banshee is standing in her doorway, pointing her finger down the hall.

Bailey, cautiously but not scared, moves towards the door.

As Bailey gets close, the Banshee glides in the direction that she was pointing.

By the time Bailey is in the hallway, the Banshee is gone.

BAILEY

Rory?

(beat)

Dad?

Growing alarmed, Bailey exits her room.

82 INT. BAILEY'S HOUSE - LIVING ROOM - CONTINUOUS

Bailey comes down the stairs, still calling out.

BAILEY

Rory? Dad! Is anybody here?

Bailey glances out of a window and sees the empty driveway.

Bailey rushes out the front door, looking either way down the street in vain.

A BURGUNDY 2001 SATURN slowly pulls up and lowers the passenger window.

Elyse Cortinger leans across from the driver's seat.

Bailey lets out a sigh of relief.

ELYSE

Bailey, what's wrong?

Bailey gets into the passenger seat without hesitation.

83 INT. ELYSE'S CAR - CONTINUOUS

Elyse places a hand on Bailey's arm reassuringly.

BAILEY

(hurriedly)

It's my dad. Him and Rory are missing, and I'm worried that he may have snapped.

Bailey stops to catch her breath.

ELYSE

Slow down. What makes you think Patrick has snapped? And do you think he's done something to Rory?

Bailey shakes her head.

BAILEY

I don't - I don't know. I read the letter you left me from my mom, and-

Elyse's eyes widen with surprise.

ELYSE

Letter from your mom?

Bailey looks confused.

BAILEY

If you didn't leave it for me, then who did?

Elyse's brow furrows with concern.

ELYSE

What did the letter say? Did it have something to do with Patrick?

BAILEY

He isn't Rory's dad, Colin Davies was, and Patrick knows it. What if he couldn't handle it anymore, and did something? I think he has something to do with the murders back then and the disappearances now. Him and Chief Quinn.

Elyse appears more alarmed than ever.

ELYSE

Chief Quinn?

(beat)

What does he have to do with any of this?

BAILEY

We don't have time right now, I'll explain everything later. We have to find Rory.

Elyse nods and begins to drive.

ELYSE

Don't you worry, Bailey. I think I know exactly where to find them.

84 EXT. ABANDONED WAREHOUSE - ESTABLISHING SHOT - NIGHT

There is a dark warehouse, clearly unused in years, in the middle of a patch of woods. Elyse's Saturn sits outside.

85 INT. ABANDONED WAREHOUSE - CONTINUOUS

Bailey and Elyse enter through a side-door. The whole space is initially pitch black. A low MOAN can be heard in the background.

Bailey feels along the wall until she finds a light switch.

About a third of the dingy overhead fluorescent lights flicker on.

Bailey's face turns to horror.

BAILEY'S POV

The bloodied bodies of Corinne, Dorian, and Buck are strung up by barbed wire along a back wall.

On the floor in front of the bodies is unconscious Rory, tied firmly to a chair.

The muffled moaning grows prominent, so attention shifts in that direction.

Patrick is tied to a chair and gagged, but struggling against his restraints.

BACK TO SCENE

Bailey gasps.

BAILEY

I don't understand. Miss Cortin-

Bailey turns back towards the door, but is struck by a pistol whip to the face from Elyse.

CUT TO BLACK.

FADE IN:

INT. ABANDONED WAREHOUSE - NIGHT

Bailey comes to and finds herself tied to a chair.

Elyse sits directly across from her, pen and paper in hand, oddly reminiscent of the same pose she struck in her office while counseling Bailey earlier. The pistol is in Elyse's lap.

Bailey begins to struggle.

Elyse laughs.

ELYSE

You're wasting your time. Those knots are secure.

Bailey's eyes widen with recognition and alarm.

BAILEY

YOU?! It was you this whole time?

Elyse smiles and shrugs.

ELYSE

You couldn't possibly have thought a *man* came up with all of this, right?

Bailey struggles harder and begins to scream.

ELYSE

Oh, Bailey. We're miles away from the nearest property. Nobody is going to hear you.

Bailey stops and stares angrily.

BAILEY

But- but why?

Elyse taps her pen against the paper and shakes her head slowly.

ELYSE

My dear, why does one do anything?
For love.
(beat)
And survival.

BAILEY

For love?

Elyse becomes agitated.

ELYSE

I did it for Colin. He should've been mine. Growing up, your mom always knew how I felt. But no, pretty, sweet Becky couldn't stop herself, she just had to have him first.

BAILEY

What did you do?

Elyse smiles again.

ELYSE

It should've been so easy. I was the one pouring drinks at prom that night, and I slipped Becky a little something extra.

Bailey's eyes flare.

ELYSE

You see, I didn't even mean for her to get raped. I just thought she'd make a fool of herself, and that would have been enough.

Elyse grows frustrated.

ELYSE

But no, she had to stumble her way into Kyle Quinn. And that dumb bastard just couldn't help but take advantage of the situation.

(beat)

But that's when I realized he had given me a whole new opportunity. The next day, Kyle and I let it spread like wildfire that Becky had falsely accused him of rape. Your mom became the school pariah.

Bailey has resumed struggling, more in anger than expectation of freedom.

BAILEY

But she trusted you!

ELYSE

Yes, that she did. I'm even the one who coined that phrase, "Hear no evil." It became a personal mantra for her, having to walk through the whispers and glares at school.

BAILEY
(meanly)
All that, and Colin still didn't
choose you, huh? You still just
weren't enough for him.

Elyse's cool demeanor snaps, her face coils with rage.

ELYSE
(hissing)
Shut your mouth, you insolent,
little bitch.

Bailey stops struggling.

Elyse regains her composure.

ELYSE
(return to normal voice)
And the worst part? It all could've
ended right then, should have
really. But no, that damn
criminologist-

BAILEY
Dr. Romanski?

ELYSE
-Had to come to town and start
prying. Kyle started to follow him
when he realized that Romanski was
catching on. He's the one who saw
George and Becky at Madigan's and
brought old Carey in as a witness to
connect the two.

Bailey is entirely rapt in Elyse's explanation.

ELYSE
I couldn't have Romanski learning of
my role in the incident. He was an
outsider, and I was making a
reputable name for myself in this
town. So I decided to take...extra
precautions.

FLASH TO:

87 FLASHBACK - WOODS - NIGHT

George appears to be waiting for someone near the edge of the
woods.

Young Elyse emerges from the brush and bashes George over the head with a tire iron.

FLASHBACK ENDS.

88 INT. ABANDONED WAREHOUSE - NIGHT

Elyse pauses in contemplation.

ELYSE

You see, that's when things started to get interesting. I had no idea your mother would start suffering hallucinations. That's when I realized that I could spin this all back onto her.

BAILEY

But then, why kill Colin?

ELYSE

Easy. I was never going to have him, so what did it matter? The connection to Becky was so clear, the affair so outrageous. Becky killing Romanski might have seemed a stretch, but Colin? That was believable, and then we could wrap George's murder in with it.

Bailey spits at Elyse with disgust.

Elyse grimaces for a moment, then laughs.

ELYSE

Get it out while you can. Tell me, do those little acts of rebellion actually make you feel better?

Bailey stares silently with defiance.

ELYSE

No? I didn't think so.

BAILEY

So Corinne, Buck, Dorian...what did they have to do with any of this?

ELYSE
Unfortunate, really. It all started
back up when Corinne went poking
around where she didn't belong...

FLASH TO:

89 FLASHBACK - INT. - CORINNE'S HOUSE - ATTIC - NIGHT

Corinne is fishing through a large storage container, pulling
out an assortment of clothes and sorting them into stacks.

At the bottom of the container is a shoe box, labeled "Colin
+ Becky."

CUT TO:

90 INT. LONDONDERRY HIGH SCHOOL - COUNSELOR'S OFFICE - DAY

Corinne is sitting across the desk from Elyse.

CORINNE
The stuff in that box, the mementos,
the letters...
(beat)
Some of them are dated long after
their graduation, even after I was
born. I- I think they may have even
had a kid together, after they were
both married.

Elyse looks up with concern.

ELYSE
I don't think you should worry about
any of that, Corinne. You're talking
about things that happened over a
decade ago, things that ought to be
left to lie.

Corinne looks unconvinced.

CORINNE
NO. If I have some sort of
illegitimate sibling, then I want to
know. I will find out the truth,
mark my words.

Corinne stands angrily and walks out.

FLASHBACK ENDS.

91 INT. ABANDONED WAREHOUSE - NIGHT

Bailey is shaking her head, tears flowing.

Elyse smiles at her.

ELYSE

Frankly, I didn't consider her
threat very credible. Unfortunately
for her, Kyle did.

FLASH TO:

92 FLASHBACK - EXT. LONDONDERRY H.S. - PARKING LOT - NIGHT

Kyle and Elyse are standing in the empty parking lot, next to
her Saturn.

KYLE

FUCK. No, I've lived with this for
twelve years now. I won't let some
fucking Nancy Drew suddenly destroy
everything I've worked to build for
myself, for my family, hell, for
this town.

ELYSE

She's just a kid, she won't find
anything.

KYLE

(shaking his head)
You don't know that. But I'll make
sure she doesn't.

Kyle pulls out his phones and begins typing.

A sound indicates that Kyle sends a message.

ELYSE

What did you do?

KYLE

I told her that I needed to talk to
her about Naomi and to meet me in
the woods nearby.

FLASHBACK ENDS.

93 INT. ABANDONED WAREHOUSE - NIGHT

Bailey is resigned, no more struggling, no more crying.

ELYSE

So Kyle waited for her and did what he needed to do. What we didn't expect was for you to show up before we could hide the body.

Elyse flashes a grin.

Bailey glares.

ELYSE

(laughing)

It was almost too perfect. Just like your mom, you did half the work for us.

Elyse nods her head towards Dorian.

ELYSE

The day after, I realized we had left her phone in the woods, a potentially devastating mistake. However, Dorian found it before I could, and sure as hell he read the message from Kyle.

BAILEY

But Buck caught you, didn't he? That's why you killed him too.

ELYSE

Actually, it wasn't until the next day, when he saw me leaving from school. He asked me what I had been doing in the woods, and that's when I knew he had seen my car. Couldn't have any loose ends at this point, right?

BAILEY

So now what? You kill me too? Pin the whole thing on Dad.

Elyse stands up and begins pacing.

ELYSE

Aw, you poor dear. Nobody would ever believe Patrick smart enough for such elaborate work. No, no.

Elyse gets very close to Bailey and stares her in the eye.

ELYSE

You poor, poor girl. To have carried your mother's illness all these years. So sweet and smart, but just a bit too edgy, too...crazy.

Bailey's eyes widen with recognition.

ELYSE

Now you're getting it. All the statements in which you describe hearing noises, seeing things. Your fight with Naomi Quinn.

(tone goes somber)

Why, we really should have recognized the symptoms. Mental illness *does* run in the family.

A car can be heard O.S., pulling up onto the gravel nearby.

Elyse resumes her giddiness and claps her hands with glee.

ELYSE

And that will be Chief Quinn. Time to get this show on the road.

A car door slams O.S.

Bailey watches the door to the warehouse with anticipation.

Footsteps approach from outside.

The door swings open. In walks Chief Kyle.

Bailey struggles against her restraints.

BAILEY

You're not going to get away with this!

Kyle walks up, shaking his head.

KYLE

(to Elyse)

Why isn't she muffled?

ELYSE

We were having a friendly chat while we waited for you.

Kyle rolls his eyes.

KYLE

Let's just get this over with.

Kyle pulls out his gun and checks the clip.

A load O.S. CLAMOR comes from outside.

Kyle and Elyse looks towards the door with surprise.

KYLE

You wait here. I'll check it out.

Kyle exits.

Elyse stands with her back to Bailey, full attention turned to the door.

BAILEY'S POV

Off to the side, Tyler shimmies in through a broken window, unnoticed by Elyse.

BACK TO SCENE

Elyse walks to the doorway and calls out.

ELYSE

Kyle? Is there something out there?

Elyse waits a moment, then turns back to Bailey.

BAM!

Tyler slams a two-by-four across Elyse's face.

Elyse crumbles to the ground, the gun she is holding falls underneath some nearby rubble.

BAILEY

Tyler, hurry! Untie me before Mr. Quinn comes back.

Tyler rushes over, pulls out a knife, and begins cutting through the restraints.

BAILEY

How'd you know where to find me?

Tyler is still cutting through ropes.

TYLER

I know I didn't react well when you accused the Chief, but something didn't feel right.

After I thought about what you said,
I decided I would follow him for a
while and see if there was anything
to it. And, well, he led me here.

The final rope snaps.

Bailey smiles.

Tyler helps her to her feet, and she responds with a deep
hug.

BAILEY

Ok, use the pieces of this rope to
tie down Miss Cortinger. I'm going
to cut my dad and Rory loose.

Tyler nods and crouches down by Elyse.

Tyler begins strapping Elyse to a nearby pipe.

Bailey rushes to Patrick, takes the rag from his mouth, and
begins sawing at the ropes.

The ropes snap free.

BAILEY

Dad, come on.

Patrick tries to get up, but stumbles.

PATRICK

I'll be okay, just give me a moment.
Get your brother. Quick.

Bailey nods and rushes towards the back of the room, where
Rory is still unconscious.

Bailey looks up and sees the Banshee silently watching from a
corner.

BOOM.

Kyle is in the doorway, gun drawn and smoking.

Tyler flies backwards, blood splattering in air.

The Banshee floats closer to the center of the room, growing
bigger. Her face is a mask of sorrow and fury.

Bailey ducks behind a crumbling wall a few feet from Rory.
She is not visible to Kyle.

KYLE

Bailey? Where are you?

Kyle's eyes scan the room. Patrick is sitting still in his chair, and it is not obvious that he is free from his restraints.

KYLE

Not to worry. You'll come out eventually.

Kyle turns and faces Rory, lifting the gun.

The Banshee lets out a devastating SHRIEK.

As Kyle pulls the trigger, Patrick springs to life and jumps towards Rory.

PATRICK

NO!

BOOM.

Kyle's gun is smoking again.

Patrick lands on the ground in front of Rory.

Blood begins to pool around Patrick.

Bailey watches silently, but tears stream down her face.

Kyle loads a fresh clip and points the gun again at Rory.

BAILEY

WAIT!

Bailey emerges from behind the wall.

Kyle grins with satisfaction.

KYLE

Good. That makes this much easier.

The Banshee is even more centered, but is still across the room from Bailey and about ten feet behind Kyle.

BAILEY

You're going to get caught.

KYLE

Oh, yeah? How's that?

Kyle gestures around the room.

KYLE

The way I see it, the only living witnesses will be me and Elyse, who will be happy to explain how you kidnapped her before killing your family.

Kyle strikes a pose of feigned innocence.

KYLE

I tried to stop you, but I was just too late.

Bailey stands firm, her eyes firing with anger.

KYLE

Say hello to your mom for me.

Kyle raises the gun.

BOOM.

A bullet flies from Kyle towards Bailey.

Bailey's Shield Stone FLASHES a bright light.

The bullet changes course just as it is about to make contact, bouncing off to the side.

Kyle's mouth drops with surprise, and just as the bullet bounces, it appears he is hit with an invisible recoil.

Kyle flies backwards, landing on the ground in front of the now towering Banshee.

The Banshee begins WAILING.

Kyle looks up in terror, and it is apparent he can now see the Banshee.

Bailey watches with wonder.

KYLE

No! NO! NOOOOOO!

The Banshee descends downwards over Kyle like a dark cloud.

The cloud dissipates. Both Kyle and the Banshee are gone.

Bailey looks to Tyler, sees that he is bleeding from the arm but coming to.

Bailey turns to Patrick, a dark red patch growing across his chest.

Patrick's breathing is labored.

Bailey crouches down next to Patrick, crying.

BAILEY

Dad, come on, stay with me. We're going to get you help.

Patrick forces a small smile.

PATRICK

It's a bit late for all that, don't you think?

Bailey shakes her head, crying hard.

PATRICK

How is Rory?

Bailey looks up to see that Rory is untouched, still passed out and tied up.

Patrick's eyes follow Bailey's, and he nods.

PATRICK

(to Bailey)

You got Becky's letter?

Bailey looks down with surprise.

BAILEY

You left me that?

PATRICK

Yeah. The day she was sentenced, she gave it to me and made me promise. It was the last thing we ever said to each other.

(beat)

So you know? About Rory?

Bailey nods slowly.

PATRICK

I never loved him any less, you know. I was a shit dad, sure, but it wasn't his fault. It wasn't yours either.

BAILEY

I know. It's alright, just stay calm. I know you loved us, in your own way.

Patrick grunts.

PATRICK

Please don't tell him, not yet. Not until he is ready.

Bailey nods.

Patrick's eyes close.

Bailey gently grabs his shoulders.

BAILEY

Dad? DAD! Come on! Don't close your eyes.

It's too late. Patrick's breathing has stopped.

94 EXT. ABANDONED WAREHOUSE - NIGHT

Several ambulances and police cars are outside, lights flashing all around.

Tyler's arm is wrapped, and he is being moved by gurney into an ambulance.

Another gurney has a BLACK BAG and is being wheeled away.

Rory is sitting with a FEMALE OFFICER on the trunk of a patrol car. He is wrapped in a towel and shivering, but otherwise appears unharmed.

Elyse, handcuffed, is being escorted to the back of a different patrol car. Her face is contorted in anger.

Bailey is standing central to the rest, talking with Officer John Clarence, who is taking notes.

CLARENCE

The medics say that Tyler will be released by tomorrow or so, the bullet barely grazed him. Looked much worse than it actually was.

Bailey breathes a sigh of relief.

Bailey nods towards Elyse.

BAILEY

And her?

CLARENCE

Don't you worry. She'll be going away for a long time.

Clarence's brow furrows with concern.

CLARENCE

And we'll get the Chief - er, Kyle Quinn. I issued an APB and the next several counties know to be on the lookout. He won't make it very far.

(beat)

You're lucky he took off. He didn't say why?

Bailey shrugs.

Clarence closes his notepad.

CLARENCE

Well, that'll be it for now. I'll give you and Rory a ride to the hospital-

Bailey grimaces.

CLARENCE

Just for a check-up. Non-negotiable. We'll figure out the rest later.

TIME CUT TO:

95 EXT. BAILEY'S HOUSE - DRIVEWAY - MORNING

Bailey is loading Rory's bookbag into her trunk, as Rory excitedly gets in the car.

Tyler walks over from his house. His arm is in a cast.

TYLER

Today's the big day, right? Little man's first day of 8th grade.

Bailey smiles.

BAILEY

That it is. Not to mention, your cast comes off today. Sounds like we'll have a lot to celebrate.

Tyler moves closer to Bailey.

Bailey wraps her arms around him and pulls him into a passionate kiss.

BAILEY

Mmmm. Let me get Ro over to school,
and I'll be back to drive you to the
hospital.

Tyler swipes another quick peck and smiles.

TYLER

Sounds like a plan.

Bailey gets into her car and reverses out of the driveway.

Tyler watches the car drive away with a smile.

Bailey turns back to see the Banshee is standing behind Tyler, also watching the car. The Banshee's face is relaxed.

Bailey glances back again, just in time to see the Banshee's face begin to curl into a grimace.

FADE OUT.