

READY OR NOT

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FADE IN:

1

INT. MANSION - HALLWAY - NIGHT

1

CLOSE ON the image of an impish, devil-like face. Pull back to reveal that it's the logo on a deck of antique PLAYING CARDS, which sits inside a display case.

PAN ACROSS a series of display cases containing board games and sporting goods. They chart the rise of a gaming empire growing with the times, its name emblazoned on its products:

LE DOMAS FAMILY GAMES

We're in the darkened hallway of this family's magnificent "old money" estate. Everything is quiet...

Until a dark-haired BOY (7) and his light-haired YOUNGER BROTHER (4) suddenly barrel into the hall, their breathing panicked. The older boy checks behind him; they're clearly fleeing from someone or something. We hear shouting voices--

--and a GUNSHOT. The older boy trips over a rug and SMACKS his face on the marble floor, splitting open his chin. He yelps in pain, but it's the younger boy who starts to cry. From the floor, the older boy looks behind him...

There is a man at the end of the hall.

We can't tell if he's seen the boys. The older boy silently motions for his brother to get down. He does.

After a long moment... *the man lurches forward*. Terrified, the boys belly crawl around the corner into...

ANOTHER HALLWAY, where they spy a large CABINET. The older boy leads the younger one to it and they shimmy inside.

**POV** - We're inside with the boys, looking out through the slats of the cabinet doors. We hear their breathing.

The man enters frame, creeping through the darkness.

The boys hold their breath. The man slowly moves past us...

*The younger boy's foot scrapes the back of the cabinet.* The man stops. Listens. *Turns towards us...*

BOY

(whispers to younger boy)  
Close your eyes and *don't open them.*

The younger boy squeezes his eyes shut. *The man starts towards the cabinet...*

The older boy preemptively steps out and shuts the door. The man grabs him--

MAN  
*Please-- help me.*

The man is wearing a tuxedo. *And there's a SPEAR sticking out of his gut.*

MAN (CONT'D)  
Daniel - *please. They're trying to kill me.*

An eternity passes. Then--

BOY  
HE'S IN HERE!

MAN  
Oh, God...

A BEAM OF LIGHT appears at the end of the hallway. Then another. The man backs against a pair of magnificent bas relief doors. He's trapped. He pleads for his life.

We stay with the older boy as a half dozen ROBED FIGURES approach. He stands in front of the cabinet, protecting his unseen brother. The beams come closer until they're on us, blinding us. They're coming from old SIGNAL LANTERNS.

The robed figures wear identical devil-like masks; reminiscent of the logo, but terrifying. Like a human face that's been horribly stretched and deformed. Beneath the robes, the figures wear BLACK TIE ATTIRE.

A WOMAN in a WEDDING DRESS races into the hallway, screaming and crying.

One of the masked figures fires another spear from a SPEAR GUN into the man's chest. THWACK. The bride screams.

*The man falls. He stares at the spears, uncomprehending, and gurgles up nonsense syllables and blood.*

One of the robed figures leans down to the older boy.

ROBED FIGURE  
You did well.  
(points to dying man)  
*This is our burden.*

The figures lift the dying, screaming man and open the elaborate gold doors. As they drag him inside we SMASH TO:

2

INT. UNKNOWN - AFTERNOON

2

CLOSE ON the beatific image of a beaming BRIDE reciting her wedding vows. This is GRACE (late 20s, pretty).

GRACE

...to have and to hold, from this  
day forward, for better, for worse,  
for richer, for poorer, in sickness  
and in health, 'til death do us  
part.

Grace brings a cigarette to her lips and takes a drag.

Pull back to reveal that we are not in fact mid-ceremony, but in a well-appointed bedroom, which doubles as Grace's PREP ROOM. She's practicing her vows in front of a mirror.

She wears a gorgeous princess ballgown with spaghetti straps and a birdcage veil. Despite her flawless look, an exposed TATTOO suggests a less-than-polished background.

GRACE (CONT'D)

And even though your family is  
richer than God and intimidates the  
hell out of me, and I'm pretty sure  
your mom hates me, and your  
alcoholic brother keeps hitting on  
me, I honestly can't wait to be  
part of your moderately fucked up  
family.

ALEX (O.S.)

"Moderately" is waaay too generous.

Grace turns to see ALEX Le DOMAS (early 30s, light hair, good breeding) in the doorway.

GRACE

Excuse me! Bad luck to see the  
bride?

Alex takes her in. Overwhelmed.

ALEX

You look... perfect.

Grace giggles and does a little twirl. He smiles, then notes the cigarette in an ash tray by the window.

ALEX (CONT'D)  
Smoking? In my old room? Naughty  
bride.

Alex crosses to it and takes a drag himself, then flops on his old bed.

ALEX (CONT'D)  
We should get down there.

Grace peeks out the window at the wedding set-up on the rear grounds. Guests are filing in and taking their seats.

GRACE  
It's so lopsided. There's like 10  
people on my side and 90 famous  
people on yours.  
(frowns)  
Your parents look like they're at a  
funeral. They hate me.

ALEX  
They don't hate you, Grace--

GRACE  
They think I'm after your money.

ALEX  
That part's probably true, yes.

GRACE  
Alex--

ALEX  
Give it time. We kinda sprung this  
on 'em. They're used to the three  
year courtship, not... what we did.  
The six month... whirlwind?

GRACE  
(overlapping)  
...bone-a-thon?

ALEX  
You should put that in your vows.  
Anyway, they're horrible people.  
Who cares what they think?

GRACE  
I do. They're the parents of the  
man I love and I want them to  
accept me.

Grace notes Alex digging his nails into his palm.

GRACE (CONT'D)

Are you okay?

She offers him the cigarette, he takes it.

ALEX

I just hate being back here. I know you want me to make peace with them... I just don't like who I am when I'm around them.

Grace stamps out the cigarette, takes his hands in hers.

GRACE

Hey. I know you're not your family.

Alex smiles, reassured.

DANIEL (O.S.)

That's literally the nicest thing you could say to any of us.

DANIEL Le DOMAS (late 30s, weathered) stands in the doorway. The prominent scar on his chin identifies him as the older boy in the opening scene.

DANIEL (CONT'D)

I've been sent to collect you.

Daniel puts his brother in a headlock and drags him towards the door. Alex laughs as he struggles.

DANIEL (CONT'D)

(singing)

Here comes the groom... shit-ting his pants...

Alex throws his brother off, fixes his hair. Daniel removes a FLASK from his jacket, takes a drink.

DANIEL (CONT'D)

(drinks, to Grace)

It's not too late to flee, you know. You don't belong in this family, and I mean that as a compliment.

GRACE

You're not so bad. Present company excluded.

The brothers exchange a look: "Yes, we are." Grace rolls her eyes.

DANIEL

Well, if you're determined to become a Le Domas, please get your lovely ass outside.

(to Alex, flask raised)

Congratulations, fuck face.

Alex smiles. Daniel exits. Grace takes a final look in the mirror and places her veil.

GRACE

I can't believe that in half an hour I'll be part of the Le Domas gaming... what, dynasty? Empire?

ALEX

(deadpan)

We prefer dominion.

(beat)

Daniel's right - we can still make a run for it.

GRACE

Sure. "Just kidding everyone. Remember to tip the valet on your way out."

ALEX

I'm serious - I'm giving you an out.

Grace goes to him.

GRACE

No thanks. I'm all the way in.

ALEX

Then I am too.

Alex takes her hand and leads her to the door.

ALEX (CONT'D)

You ready for this?

She takes a deep breath, then:

GRACE

Oh, fuck no.

Alex reaches for the doorknob.

ALEX

Well...

TITLE: READY OR NOT

As credits roll, QUICK CUTS of our characters posing for wedding photos.

STEVENS (50s, fit), the family's major domo, stands behind a tripod-mounted camera aimed at an old, majestic oak tree.

- Grace poses with a trio of bridesmaids. She smiles at Alex's mom, REBECCA "BECKY" LE DOMAS (mid-60s, regal) who sips a cocktail next to Alex's father, ANTHONY "TONY" LE DOMAS (late 60s, virile).

Her future parents-in-law smile back at her.

BECKY  
(through her smile)  
He could have done so much better.

TONY  
You're just saying that because  
he's your favorite.

BECKY  
Please. I love all my children  
equally.

A beat before Becky and Tony burst out laughing. Tony squeezes his wife's hand.

TONY  
One out of three isn't bad.

- Daniel poses with Grace. She notices a stoic OLDER WOMAN dressed in all black glowering at her.

DANIEL  
Don't take it personally. They're  
just trying to figure out if you're  
a gold digging whore. You know,  
like my wife.

STEVENS  
Smile, please.

DANIEL  
(quietly)  
Last chance for a quickie before  
we're officially family.

As Grace reacts - CLICK!

- Alex poses with his parents. Tony fixes his son's tie.



TONY

Two years is a long time, Alex. I was starting to think we'd really lost you.

Alex looks conflicted.

STEVENS (O.S.)

Smile, please.

TONY

(checking watch, to Alex)  
Where the hell is your sister?

BECKY

I'm sure it's her *husband's* fault, the oaf.

Everyone smiles. CLICK!

- Grace poses with Daniel and his wife, CHARITY Le DOMAS (30s, ice goddess).

CHARITY

I *adore* your dress. So elegant.

Stevens snaps the picture. Charity immediately peels away, dragging Daniel with her.

CHARITY (CONT'D)

(low, to Daniel)

She's pretty enough in a "last call at the dive bar" kind of way. But she'll never be one of us.

DANIEL

Of course not. She has a soul.

CUT TO mid-ceremony. TIGHT ON Grace's face as she recites her vows, trying to keep the tears in.

GRACE

When I was little, I used to dream about what it would be like to have a real, permanent family. My foster parents were good people, but it was always temporary. I know you would have been happy to go on "living in sin" forever...

Laughs from the congregation.

GRACE (CONT'D)

But you understood how important this is to me. People say it's old fashioned, but making this bond, this *pact*... it's like having a shield. We'll protect each other from everything that can hurt us.

TIME CUT to Alex delivering his vows.

ALEX

The first time I saw Grace, she was a waitress at a restaurant I was eating at, and I was... less than polite to her, to put it mildly. She put me in my place with a kind word and a smile, and I realized, "That's the kind of person I want to be with - and more than that, the kind of person I want to *be*." I went back seven times over the next few weeks before she finally let me take her out for coffee. Then a drink. I'm still working up to dinner and a movie, but I'm pretty confident I'll get there.

Warm laughs from the crowd.

ALEX (CONT'D)

I was broken, and you made me better. Without you, I'm... well--

DANIEL (O.S.)

(shouting)

One of us!

ALEX

(smiles)

What he said.

Some awkward laughs from the congregation. QUICK REACTION SHOT of Becky and Tony in the front row, clearly hurt.

ALEX (CONT'D)

You saved me. You save me every day.

- Alex and Grace quickly walk back down the aisle to applause. As our credits sequence ends, we SMASH TO:

3

INT. LE DOMAS MANSION - ALEX'S BEDROOM - NIGHT

3

Alex and Grace spill into his moonlit room, giggling like a pair of teenagers playing hooky.

GRACE

Do you remember anything that happened today?

ALEX

It's a goddamned blur. But I'm pretty sure we got married.

She flings herself onto the bed. Alex joins her.

ALEX (CONT'D)

You didn't *literally* have to push your friends out the door.

GRACE

They're fine, I'll see them at brunch. I've been "on" for three days straight. I'm done.

Grace exhales deeply, finally relaxing... but Alex is growing nervous all over again.

ALEX

Actually...

GRACE

C'mere.

He kisses her, but...

ALEX

I have to tell you something.

She pulls him on top of her.

ALEX (CONT'D)

Grace--

Grace silences him with a hand between his legs. He moans. Grace tugs on her dress.

GRACE

Help me get this off.

Alex takes off his jacket and starts to remove Grace's dress when--

--Grace sees a figure sitting in a chair in the dark, watching them.

GRACE (CONT'D)

Alex!

ALEX

What-- what?

GRACE

There's someone in here!

Alex turns to see the old woman in black from the wedding, his aunt HELENE, staring back at them.

ALEX

Helene, can you give us a minute?!

HELENE

(to Grace)

You'll have to hide better than that.

ALEX

We're not hiding - can you--

HELENE

Everyone is waiting.

ALEX

We'll be down in a few minutes!  
Can you *please*...?

Helene rises and slowly exits. Grace and Alex compose themselves.

GRACE

What the hell was that?

ALEX

My Aunt Helene... She has boundary issues.

GRACE

What's she talking about? Who's waiting?

Alex is troubled and anxious. Grace clocks it.

ALEX

I was trying to tell you.

(beat)

My family has this stupid "tradition." It's no big deal, it's just... important to them.

GRACE

Okay...

ALEX

At midnight... you have to play a game. It's a thing we do when someone new joins the family.

GRACE

A game? What game?

ALEX

I don't know yet. Croquet, backgammon-- checkers for all I know. You draw a card.  
(off her expression)  
I know, I know. It's so stupid.

GRACE

It's... a little weird. Why...?

ALEX

I guess since we made our money from games, it's part of the "initiation?"

GRACE

Do I have to win?

ALEX

No. You just have to play.

GRACE

And then...

ALEX

Then you're *officially* part of the family. I honestly think it's more important to them than the actual wedding.

Grace waits for the other shoe to drop.

GRACE

That's it? You were acting like you were gonna tell me I'm your third wife.

ALEX

No, that's it. It's just a weird family ritual. But you only have to do it once.

A beat... before Grace shrugs.

GRACE

All right. Cool. If it gets them to accept me, I will play the shit out of checkers.

Alex doesn't seem relieved, but forces a smile. Grace checks the clock. It's 11:21 p.m.

GRACE (CONT'D)

Go buy me ten minutes - I gotta touch up.

ALEX

We'll be in the music room.  
(off her blank look)  
Downstairs, east wing, second door on the right.

4 INT. DE LOMAS MANSION - VARIOUS - MINUTES LATER 4

As Grace traverses the vast and maze-like mansion, we get a sense of the extent of the family's wealth and obsession with its own history.

Portraits of the same VICTORIAN GENTLEMAN hang everywhere, accompanied by displays of all manner of Le Domas games, puzzles and sporting gear.

Grace stops in a four corridor intersection, completely lost.

GRACE

East wing? Which way is north?

Grace hears GLASS BREAKING and moves to investigate.

5 INT. LE DOMAS MANSION - TROPHY ROOM - CONTINUOUS 5

She enters a magnificent TROPHY ROOM. Dozens of glassy-eyed TAXIDERMIC SPECIMENS, from local fish and fowl to exotic big game, stand testament to the life of an avid hunter.

Daniel stands over a shattered tumbler. He pours Wild Turkey into a new one.

GRACE

Jesus, Daniel. Wild Turkey?

DANIEL

Sure. It may be shit, but it's honest shit. Like me.

Daniel obnoxiously GOBBLES like a turkey. Grace shakes her head, but can't suppress a smile.

GRACE

Any advice for me about this  
"game?"

DANIEL

What has Alex told you about it?

GRACE

Nothing 'til about ten minutes ago.

A beat as Daniel weighs potential replies.

DANIEL

Then don't worry about it. I'm  
sure it'll be fine.

GRACE

(confused)  
Why wouldn't it be?

Daniel ignores the question, takes a drink. Darkens.

DANIEL

This fucking family. It's true  
what they say: the rich are  
different. You thought I was  
joking before, but I meant it. You  
should run away screaming and never  
look back. Alex should have stayed  
away.

GRACE

Why did he leave?

Tight on Daniel. This is tricky to talk about.

DANIEL

There are aspects of our  
family's... *business arrangements*  
that make Alex uncomfortable.

Grace is about to prompt Daniel for more when Charity enters. She eyes Daniel with contempt, clocks the broken glass.

CHARITY

(to Grace)  
I hope my husband hasn't upset you;  
he's all bark, no erection.

DANIEL

I told you, dear, that's only with you.

CHARITY

You married the right brother,  
Grace: the one with bladder control  
and maybe even some living sperm.  
Shall we?

Daniel follows Charity out of the room, but Grace lingers for a beat on another large portrait of the Victorian gentleman, this time depicted as a "Great White Hunter," complete with safari garb and a DOUBLE-BARRELED SHOTGUN.

A brass PLAQUE reads: **"Victor Le Domas, South Africa, 1883"**

Displayed about the portrait is an array of antique hunting implements, both traditional (a WINCHESTER RIFLE, PISTOL, CROSSBOW, AXE and KNIFE) and exotic (a BLOWGUN from the Amazon, the handmade INUIT SPEAR GUN from the opening scene, etc.), as well as the very SHOTGUN depicted in the painting.

The display makes Grace shiver. She exits.

6

INT. LE DOMAS MANSION - DINING ROOM - SAME TIME

6

Alex stands alone in an enormous, darkened dining room. He stares at the EMPTY CHAIR at the head of the long DINING TABLE, troubled. He stares for a long time.

TONY (O.S.)

I'm sure he's here today. In spirit.

Startled, Alex turns to see his father standing behind him. Tony notes Alex's tension.

TONY (CONT'D)

How much have you told her?

ALEX

Nothing. And I never will. We had the wedding here and she'll play the game, but that's it. Tomorrow, we're gone.

TONY

We're not the DMV, Alex. You can't just pop in for "official business" and leave. We're your *family*. There are *rules*.



ALEX

I'm following the rules, but that doesn't mean I have to like you.

TONY

(intense)

If she pulls *that* card, are you prepared to--

Alex turns and walks out of the room.

7

INT. LE DOMAS MANSION - MUSIC ROOM - LATER

7

Charity leads Grace and Daniel into the music room, where Becky paces with her smartphone to her ear. Helene sits silently in a corner, observing.

Stevens, who has been playing Beethoven on a grand piano, quickly segues into an encore of "Here Comes the Bride."

A trio of servants, CLARA, TINA and DORA (20s, striking), service the family. They're nearly identical; each wears a tight black minidress and too-perfect makeup. It's as odd as it is distracting.

BECKY

(angry, on phone)

...better be here by midnight or there'll be hell to pay. Call me as soon as you get this.

(hangs up, to Grace)

I'm so sorry, Grace. We're still trying to track down our errant daughter. I can't believe she missed her brother's wedding.

Becky's a little soused, but holds it well. She grabs a cocktail for Grace from Clara's tray.

GRACE

I hope she's okay. I can't wait to meet her. It's been so wonderful getting to know you all.

BECKY

We're just so grateful that you brought Alex back to us.

(conspiratorially)

I need you to promise me that you'll *encourage* him to come back into the fold, as it were...

GRACE  
Absolutely! I'd love that.

BECKY  
I knew you would. Oh, I'm so happy  
to be your mother-in-law!

Becky gives Grace a warm but respectable hug.

Alex enters, followed by Tony. Alex crosses to Grace and  
pulls her away from his mother. Grace sees his discomfort.

GRACE  
What's wrong?

ALEX  
What did she say to you?

GRACE  
Nothing - did something happen?

ALEX  
No, I'm just not feeling well.

GRACE  
If you need to lie down, can we  
just play the game in the morning-?

ALEX  
No, it has to be tonight.

Grace studies him.

GRACE  
Why? It's just a game, right?

Alex seems to be on the verge of saying something when--

--a BOY runs in wearing a DEVIL MASK from the opening,  
startling everyone. He's chasing a screaming YOUNGER BOY--

BOY IN DEVIL MASK  
Kill kill kill kill kill kill!

Daniel sees the mask and BELLOWS:

DANIEL  
You take that off right now!

The older boy, GEORGIE (10), takes off the mask. Tears well  
in his eyes. The younger boy, GABE (6), starts wailing.

The preternaturally beautiful EMILIE Le DOMAS-BRADLEY (mid-30s) glides in. She tosses her purse on the floor - it lands with an audible "SHICK!" of pills shifting inside.

EMILIE (O.S.)  
We made it! Ha ha ha...

FITCH BRADLEY (mid-40s), follows her in. He's a paunchy ex-frat boy with fading looks. Luckily, he married well.

GEORGIE  
Daddy?

FITCH  
You keep right on playing, buddy.

Georgie puts the mask back on and resumes his chase. Daniel glares at Fitch. Grace looks to Alex, confused. He shrugs, but seems upset by the mask as well.

Fitch approaches Grace and vigorously shakes her hand.

FITCH (CONT'D)  
You must be the bride! Fitch  
Bradley! Sorry we missed the first  
part - we couldn't get our usual  
charter out of de Gaulle until this  
morning and I just can't fly  
commercial anymore.

Emilie gives quick hugs and kisses to her brothers, then makes a beeline for Tony and Becky.

EMILIE  
Daddy! We made it!

Emilie wraps her arms around Tony and squeezes. He reciprocates.

BECKY  
Barely. And you missed the  
ceremony.

TONY  
Oh, let it go. She's here now.

Becky walks off, fuming.

EMILIE  
Where's Grace?

Emilie spots Grace, runs over to her.

EMILIE (CONT'D)  
I'm Emilie! Sorry we cut it so  
close!

Grace reacts - "close?" - but Emilie rambles on, talking a  
mile a minute.

EMILIE (CONT'D)  
I've been totally stalking you on  
Instagram. Oh wow, your dress is  
amazing!

Grace notes some residual white powder around Emilie's  
nostril and alerts her to it with a gesture.

EMILIE (CONT'D)  
Oops! Thanks.

Emilie grabs Grace and SHAKES her by the shoulders.

EMILIE (CONT'D)  
Oh, my God, WE'RE GOING TO BE BEST  
FRIENDS!

Grace is uncomfortable, but keeps smiling.

GRACE  
I'm so happy to be part of your  
family!

HELENE (O.S.)  
He will decide that, my dear.

Helene has sidled up behind Grace. Grace shoots Emilie a  
quizzical look, but she shakes her head: "don't mind her."

EMILIE  
Aunt Helene. It's nice to see you!

HELENE  
Blonde niece. You continue to  
exist.

Nearby, Fitch grabs Clara.

FITCH  
Babe? Any chance of you scrounging  
up some Spaghetti-Os, pudding pops,  
that kinda shit?

Stevens clears his throat.

STEVENS  
Ladies and Gentlemen: it is 11:55.

All at once, the family goes quiet. Emilie breaks the tension when she speaks to Clara.

EMILIE

Cancel the snacks - just take the boys to bed. Two stories, then lights out.

(kisses them on the head)

Mmwah! Mommy loves you. Night-night.

As everyone files out of the room, Alex moves towards Grace, but before he can reach her, Emilie takes Grace's arm and leads her after the others.

EMILIE (CONT'D)

This is gonna blow your mind...

8 INT. LE DOMAS MANSION - VARIOUS

8

- Tina and Dora light wall sconces throughout the home. Bathed in candlelight, the mansion takes on a Victorian aura.

- Holding a candle, Tony leads the clan to a pair of magnificent, bas-relief doors. The doors from the opening scene.

Daniel's eyes linger on the cabinet he hid inside with Alex all those years ago.

TONY

This room is reserved for family members only...

9 INT. LE DOMAS MANSION - GAME ROOM - CONTINUOUS

9

Tony opens the doors, admitting the family into an incredible game room, lit solely by candles.

GRACE

Ho-ly shit.

The room is like a two-story Edwardian study with finely detailed dark wood paneling. An enormous FIREPLACE dominates the room, over which hangs another portrait of Victor.

TONY

(toasting the portrait)

Great Grandfather enjoyed his games.

Grace gawks. A veritable museum of antique pastimes is on display, all the way back to an ancient Egyptian senet game. She wanders around the room, intoxicated by booze and wealth.

TONY (CONT'D)

Grace. Have a seat.

Grace sits at the large gaming table in the center of the room. She bumps her KNEE on something and looks beneath the surface - it's being supported by a thick marble DAIS.

GRACE

What game are we playing?

TONY

We'll know in a moment.

(beat)

As you may have noticed, we're a family that's big on tradition. And the time has come for you to join us in those traditions. But first, a little history.

DANIEL

Ah, story time!

Daniel hunkers down, patronizing his father.

TONY

As you may know, my great-grandfather Victor set up a printing shop during the Civil War, manufacturing playing cards.

(beat)

A generation later, my grandfather expanded into sporting goods and board games. And under my leadership, Le Domas Family Games acquired four professional sports teams and reached even greater heights.

(beat)

Some may call it luck, but it's more than that. It's almost as if someone's watching over us.

The family exchanges knowing glances. Alex is literally sweating from discomfort.

TONY (CONT'D)

When the market crashed in '29, Le Domas Family Games still managed to turn a profit.

(MORE)

TONY (CONT'D)

When earthquakes destroyed our factories in the '80s, we used the opportunity to modernize ahead of the competition. When--

DANIEL

--The grand jury acquitted you of all charges after all those nice girls--

TONY

That's ENOUGH, Daniel!

After an agonizingly awkward silence, Tony composes himself and retrieves a finely-carved rectangular BLACK BOX from a display case.

TONY (CONT'D)

It all began with a very generous benefactor... and this box. Great-Grandfather was a merchant seaman. It was a hard life, and, like so many, he wanted more.

Tony reverently hands the box to Becky, who in turn passes it to Emilie, who hands it to Fitch, and so on...

TONY (CONT'D)

On one of his many excursions abroad, Great-Grandfather came to meet a Mr. Le Bail. He was a passenger aboard the ship - a collector of sorts - purchasing exotic antiquities to resell to wealthy Americans.

(beat)

After discovering a mutual passion for games of chance, they passed a great many hours playing cards.

Grace is captivated by the family history. Alex seems revolted by the box and quickly passes it to Charity, who handles it greedily before passing it to Grace.

TONY (CONT'D)

Among Mr. Le Bail's possessions was this box.

Grace studies the curious box. The intricate engravings that decorate its surface are like a strange hybrid of Babylonian, Summerian and Egyptian.

As Grace lingers over the box, Helene becomes agitated and clears her throat: "keep it moving."

TONY (CONT'D)

And, one evening, after indulging in more than their fair ration of rum, Mr. Le Bail proposed a wager:

(beat)

If Great-Grandfather could solve the mystery of the box before arriving at port, Mr. Le Bail would finance any endeavor of his choosing.

The box finally arrives back at Tony.

TONY (CONT'D)

Great-Grandfather wiled away the long hours at sea studying the box, until finally...

Tony manipulates the apparently "seamless" box, out of which a tray slides, revealing a hidden CAVITY. Grace's eyes light up - she's like a child delighted by a magic trick.

Tony opens a fresh deck of Le Domas PLAYING CARDS and removes the JOKER, complete with the impish "devil" logo.

TONY (CONT'D)

Since that time, whenever the Le Domases are presented with a... *new addition* to the family, we place a playing card into the box.

Tony places the card in the drawer and reseals it, then hands the box to Grace.

TONY (CONT'D)

Our "initiate" has the privilege of drawing the card, which tells us what game to play.

CHARITY

I got Chess.

FITCH

I got Old Maid! Seriously!

Tony silences Fitch with a look.

TONY

And now, my dear... it's your turn.

The tray POPS open, startling Grace. She looks to Alex.

GRACE

I just... take out the card?



Alex nods, mute. Grace slowly retrieves the card.

The Joker artwork has disappeared and the card is now completely white, save for one message in big block letters:

**"HIDE AND SEEK"**

Grace laughs, impressed.

HELENE

What does it say, girl?

GRACE

"Hide and Seek!" Are we really going to play that?

And, just like that, everything changes.

Alex looks to be in shock. His family turns to him, waiting for him to react first. Charity wears a dark smile.

Grace's smile fades - what just happened? She looks at Alex.

GRACE (CONT'D)

Is everything okay...?

A long moment passes. Then Alex snaps out of it, seemingly fine.

ALEX

Yep. Those are the rules. Hide and Seek it is. Right, Dad?

Tony holds Alex's stare, suspicious. But finally:

TONY

Yes, indeed. Those are the rules.

The tension seems to break. Grace's smile returns.

GRACE

So, who hides and who seeks?

TONY

It's your "initiation," my dear. You get to be the one to hide.

GRACE

(laughing)  
Oh, of course...

Tony glances at Stevens, who stands in the doorway. He nods obediently before quietly exiting.

EMILIE  
 (to herself)  
 I'm gonna need a bump.

ALEX  
 Good luck, hon. This is gonna be  
 fun.

Alex pulls Grace into a hug and whispers into her ear.

ALEX (CONT'D)  
 Meet me in my room--

GRACE  
 No! I want to play for real.  
 (whispers)  
*This is so weird!*

Tony approaches with a fresh martini for Grace, who raises it with a smile, trying to guess at the right toast.

GRACE (CONT'D)  
 Um... To Mr. Le Bail?

Grace catches Daniel staring at her. Far from his usual leer, his expression conveys... pity? He approaches Alex, concerned, as Tony leads Grace out of room.

10 INT. LE DOMAS MANSION - HALLWAY - CONTINUOUS 10

Tony and Grace stand in the hallway outside the game room.

TONY  
 The rules are simple: you can hide  
 anywhere inside the house. We all  
 count to a hundred, then try and  
 find you.

Grace glances at a SECURITY CAMERA tucked into a high corner.

GRACE  
 I think you have a little  
 advantage.

INTERCUT WITH:

- The Le Domases begin their count to 100, accompanied by an old "Le Domas Family Games" record of "**The Hide and Seek Song.**" Its innocence only makes the scene more ominous.

- In the SECURITY CONTROL ROOM, Stevens sits down at the master terminal.

TONY (O.S.)

Oh no, we don't use the cameras.  
We always play the games as they  
would have been played in Great-  
Grandfather's time.

- Throughout the house, the SECURITY CAMERAS power down;  
their red lights go out.

GRACE (O.S.)

So... there's no way for me to  
"win," right?

- The front gate closes with a loud CLANG. A HUM indicates  
that the electrified SECURITY FENCE is active.

TONY (O.S.)

(with a laugh)

I suppose you could stay hidden  
'til dawn.

GRACE (O.S.)

I'd never make it.

TONY (O.S.)

We'll start the count as soon as  
you leave. Good luck, Grace.

- Stevens engages the home's MASTER ELECTRONIC LOCK. All the  
doors and windows lock simultaneously with a CLICK.

- Upstairs, Clara reads PARADISE LOST to Georgie and Gabe in  
their beds.

- Grace's heels click loudly on the marble floor as she  
searches for a hiding place. She drunkenly shushes herself  
before bending down and removing the offending shoes. She  
proceeds in her stockings.

- In the game room, the Le Domases and the song on the record  
near 100.

LE DOMASES (O.S.)

Ninety-seven... Ninety-eight...

- Grace peers into a LAUNDRY ROOM. The industrial-sized  
machines are large enough to accommodate a small woman.

Giggling, Grace gathers her wedding dress and climbs into a  
huge DRYER. She leaves the door slightly open.

LE DOMASES (V.O.)

Ninety-nine... One hundred.

CHILD'S VOICE ON RECORD  
 "Ready or not... here I come!"

One by one, the family files silently out of the room,  
 leaving only Alex, Tony and Becky.

BECKY  
 Sweetheart...

Becky embraces her son, who falls to pieces.

TONY  
 I'm so sorry, Alex.  
 (sadly)  
 This is our burden.  
 (beat)  
 I know you understand what we have  
 to do--

ALEX  
 I can't. I just can't.

TONY  
 (quietly)  
 Maybe you should stay here.

Alex nods and collapses into a chair. Tony and Becky exit.

Alex's defeated expression immediately turns into one of  
 determination. He rises, goes to a display case and squats,  
 preparing to lift it.

11 INT. LE DOMAS MANSION - HALLWAY - MOMENTS LATER 11

Tony and Becky find Charity waiting outside the game room.

TONY  
 (to Charity)  
 Watch the door. I don't trust him.

Charity nods, eager to impress. Tony leads Becky away.

Once they're alone, they stop and face each other. They join  
 hands and have a conversation without words - their faces  
 register horror, indecision, and fear... but in each other,  
 they find strength and resolve.

Husband and wife embrace. They're in this together.

VARIOUS SHOTS - In silhouette, we see the "seekers" spread  
 out around the mansion as the search begins.

It is very, very quiet.

GAME ROOM - Charity opens the doors and creeps into the room, her voice dripping with false sympathy.

CHARITY

Alex, honey? Do you want company?

But the room is empty. Alex is gone.

CHARITY (CONT'D)

Fuck me...

She sees the moved display case and rushes to it. Behind it, there is a hidden doorway to a SERVANTS' CORRIDOR.

CHARITY (CONT'D)

Fucking *fuck!*

HALLWAY - A hidden wall panel opens and Alex slips out. He rushes up a narrow SERVANTS' STAIRWAY.

LAUNDRY ROOM - As we push in on Grace, her smile fades.

GRACE

"How was your wedding night,  
Grace?" "Good. I sat in a dryer."

(beat)

How long is this gonna take?

12

INT. LE DOMAS MANSION - HALLWAY - SAME TIME

12

Becky smokes as Fitch leads the way through the darkened house, warding off the darkness with a candelabra.

FITCH

(whispering)

How long does this usually take?

BECKY

There's nothing "usual" about this.  
It's only happened once in my  
lifetime.

As the pair approaches a BATHROOM:

FITCH

I've got to make a pit stop.  
Nervous stomach.

Becky shakes her head disapprovingly as Fitch disappears into the darkened bathroom. We glimpse something bulky strapped to his back before the door closes behind him.

13 INT. LE DOMAS MANSION - LAUNDRY ROOM - MINUTES LATER 13

Grace sighs, boredom setting in.

GRACE

And... that's enough of this.

She climbs out of the dryer, but snags her gown on a hinge and is nearly yanked off her feet.

GRACE (CONT'D)

Shit--!

She rights herself and sees that her gown has suffered a small tear. She reacts, pissed, before exiting the room.

14 INT. LE DOMAS MANSION - VARIOUS 14

Grace walks through the mansion, shoes in hand, looking for a less effective place to "hide." She ascends a staircase.

15 INT. LE DOMAS MANSION - UPSTAIRS HALLWAY - MOMENTS LATER 15

Grace arrives on the 2nd floor and grabs a doorknob:

EMILIE (O.S.)

One minute, goddammit!

Grace jumps back.

16 INT. LE DOMAS MANSION - BATHROOM - SAME TIME 16

By the dim light of a COMPACT, Emilie snorts a long LINE off the marble counter, obviously the last of many.

EMILIE

Fucking people take this shit so fucking seriously. It's fine, I'm fine-- I said *I'm coming!*

17 INT. LE DOMAS MANSION - GEORGIE & GABE'S ROOM - SAME TIME 17

George and Gabe's room. Clara STARTS awake in her rocking chair. Gabe is asleep in his bed, but...

CLARA

Oh, shit...

*Georgie is missing and the door is hanging open.*

18 INT. LE DOMAS MANSION - UPSTAIRS HALLWAY - SAME TIME 18

Grace hears FOOTSTEPS. Finally, some action. She ducks into the doorway of Alex's room as Clara appears in the hallway with a CANDELABRA. Clara makes her way down the corridor, checking every room in search of--

CLARA

Georgie?

As Clara disappears into one of the rooms--

--A HAND clamps over Grace's mouth and pulls her into Alex's room.

19 INT. LE DOMAS MANSION - ALEX'S BEDROOM - CONTINUOUS 19

Grace turns and sees that it's Alex.

GRACE

Jesus! I almost pissed myself!

Alex slaps his hand back over Grace's mouth, shushing her.

ALEX

Grace, listen to me very carefully--

But as he hears Clara's footsteps approaching, Alex forces Grace behind his tall bed, concealing them both from view.

Alex puts a finger to his lips as Clara enters.

CLARA

Georgie, I know you're in here.

Clara searches the room... coming closer and closer to the bed. Grace stifles a laugh. Alex tenses--

But Clara gives up and exits the room. Alex exhales. Then:

EMILIE (O.S.)

*Gotcha!*

Alex's eyes go wide, but as he and Grace peek above the bed, they see only Clara's back.

*Then there's a deafening BANG. Clara's head snaps back.*

EMILIE (O.S.) (CONT'D)

Fuck yeah!

Clara turns and sees Grace and Alex... with her good eye.

*It's her good eye because where the other eye used to be, only a bloody hole remains.*

Clara is obviously in shock. Grace starts to scream, but Alex again covers her mouth.

A moment of surreal silence before Clara lets out a bloodcurdling SCREAM. Her body lurches a few steps as blood pours from the gunshot wound in her face.

Clara's scream fades but her body remains standing for a few brief moments before collapsing into a quivering heap.

Emilie enters the room, a smoking PISTOL in her hand. It's the pistol from Victor's trophy room. Alex and Grace duck behind the bed again.

EMILIE (CONT'D)

(quietly)

I did it...

(shouting)

I did it! Daddy, I did it! Daddy!

The POUNDING of footsteps and the dancing light of SIGNAL LANTERNS as Tony and Helene enter. Tony holds Victor's WINCHESTER and Helene lugs his CEREMONIAL BATTLE AXE.

Daniel enters a moment later, Victor's HUNTING RIFLE in one hand and a whiskey in the other.

EMILIE (CONT'D)

I did it, Daddy! Look!

Tony quickly rights Clara's candelabra and illuminates the dying girl's face. Daniel promptly VOMITS into his glass, which can't contain it all.

TONY

Jesus Christ - this is Clara! Is she dead?



Clara gurgles up blood. Daniel hands his vomit-filled glass to Tony (who tosses it aside) and rolls Clara onto her side, clearing her esophagus. She begins taking breaths.

EMILIE  
(confused)  
Clara?

TONY  
*Why did you shoot her in the  
fucking face?! You're supposed to  
maim her - she has to be alive for  
the ritual!*

Grace reacts with terrified confusion. Emilie looks like she might cry. She drops her pistol on a table by the door.

DANIEL  
So, uh... what do we do now?

TONY  
I don't know - I'm thinking.

DANIEL  
If she dies, does this count?

HELENE  
*Of course it does not count! It  
must be the bride.*

This hits Grace like a hammer. She looks at Alex, horrified.

Emilie, becoming somewhat cognizant of what she's done, kneels next to the dying servant and lightly slaps her, getting blood on her hand.

EMILIE  
Clara? Wake up, Clara...

Emilie wipes her bloody hand on Tony's pants.

TONY  
Get her out of here.

Daniel leads his blubbering sister out of the room.

TONY (CONT'D)  
(to Helene)  
What do we do about her?

Helene kneels and places her hand over Clara's mouth and nose. She squeezes. Clara's limbs twitch.

After a long moment, Helene removes her hand. Clara is dead. Tony gazes at the body, melancholy.

TONY (CONT'D)  
She was my favorite.

HELENE  
We must move her. We do not want  
the girl to see.

Tony lifts Clara's arms and Helene takes her legs, the axe slung across her back. But after two steps, Helene drops the legs.

HELENE (CONT'D)  
*Shit!* I can't get a grip.

TONY  
Do you need to switch?

HELENE  
(trying again)  
No, no. There. Go.

Brother and sister disappear into the hallway. As the sound of their footsteps fades down the corridor, Alex finally releases Grace. She's hysterical.

GRACE  
*What the fuck?*

ALEX  
We have to get you out of here.

Alex rushes to the door and quietly closes it.

ALEX (CONT'D)  
Get your phone-- the car keys.

GRACE  
*Alex, what the fuck is going on?*

Alex quickly searches the room and his discarded tux jacket, but comes up empty.

ALEX  
Fuck. Stevens must have taken our  
phones. Grab some shoes, you'll  
have to run--

GRACE  
(whispering)  
*ALEX, WHAT THE FUCK IS GOING ON?!*

ALEX

Hide and Seek. You pulled the one bad card. They think they have to kill you before sunrise.

The words make no sense to Grace. She just shakes her head.

ALEX (CONT'D)

They think that if they don't, something very bad will happen to the family. I had to play along so I could buy time to get you out - the house is on lock-down so it's gonna be tricky--

GRACE

You knew what would happen if I pulled that card?

ALEX

I didn't think they'd ever go through with it--

GRACE

But you knew?

ALEX

No one ever pulls that card! It never fucking happens! I thought it was safe! But if you didn't pull a card at all--

GRACE

Then your crazy fucking family wouldn't be trying to kill me?!

ALEX

--we'd both be dead! If you marry into this family, you have to play a game. If you don't play, you die.

(off her face)

I know it sounds crazy, but I swear to you - it's real. It happened to my Great Uncle Teddy. Got married, didn't play the game, died the next day. His wife, too. Same with my cousin Rachel and some others I never even knew. You just... you have to play.

GRACE

You said your family was fucked up. *Fucked up.*

(MORE)

GRACE (CONT'D)

You didn't say psycho killers. You didn't warn me... you brought me here...

ALEX

You wanted to get married. I was afraid if I didn't, I'd lose you. I can't lose you, Grace - you're *everything*. I promise I'll get you out of here.

A CREAK from the hallway. Then: light dancing under the door.

Alex puts a finger to his lips and presses a wall panel, revealing another concealed door to a servants' corridor. He hands Grace her shoes - Chuck Taylors - and beckons for her to follow him into the corridor.

As she enters, her gaze lingers on the BLOOD SPATTERED white roses by the door.

A second after Alex closes the door to the corridor, Emilie enters and grabs her forgotten gun. She looks at herself in the mirror.

EMILIE

Okay, girl. No more fuck-ups. You're a winner.

She does a quick bump and a silent "Woo!" then runs back out.

20 INT. LE DOMAS MANSION - SERVANTS CORRIDOR - MOMENTS LATER 20

Alex leads Grace through the narrow, maze-like corridor but her bulky gown catches on every jagged corner and loose nail, slowing them down.

Her stocking catches on a loose floorboard and she hits the floor with a THUD. She locks eyes with Alex, terrified - did she just give away their position?

21 INT. LE DOMAS MANSION - BATHROOM - SAME TIME 21

Fitch sits on the toilet, pants on, playing a very easy word on WORDS WITH FRIENDS on his smartphone. He hears the thud... but chooses to ignore it.

We see what he was lugging earlier: Victor's old CROSSBOW. It sits on the sink.

22 INT. LE DOMAS MANSION - SERVANTS CORRIDOR - MOMENTS LATER 22

Alex squats down and speaks lowly to Grace.

ALEX

Put your shoes on.

She does, but her hands are shaking too much to tie the laces. Alex does it for her.

ALEX (CONT'D)

Take this hallway to the kitchen. I'm going to go to the security room and unlock the door for you and turn off the fence. Then just run 'til you get to your friends at the hotel.

GRACE

Don't leave me--

ALEX

I have to. Stay inside the walls 'til you get to the kitchen and you'll be fine.

Alex cracks open an exit panel and peers into the dark hallway. The coast looks clear.

ALEX (CONT'D)

Just go straight and take the very last left. It's not far. I love you.

Alex slips out of the servants corridor, leaving Grace terrified and alone.

23 INT. LE DOMAS MANSION - HALLWAY - SAME TIME 23

Alex sneaks through the darkened house, wary of every sound and shadow.

24 INT. LE DOMAS MANSION - SERVANTS CORRIDOR - SAME TIME 24

Grace hyperventilates as she feels her way through the dark.

GRACE

Please, God, help me. Please...

She comes to a fork in the servants' corridor - there is no "straight." She's lost again.

GRACE (CONT'D)

Oh, fuck... Goddamn it, Alex...

25 INT. LE DOMAS MANSION - FOYER - SAME TIME

25

Daniel and Tina awkwardly ease Clara's body down the grand staircase as Tony supervises from below. Helene rejoins the group from a hallway.

TONY

Any sign of her?

HELENE

No. She could be anywhere.

*Just then - Grace emerges from another concealed door at the top of the staircase.*

Everyone stares at Grace for a stunned beat.

DANIEL

Found her!

They all follow Grace's eyes to Clara's corpse. Now they know she knows.

Tony aims his Winchester and fires, nearly catching Daniel in the blast. Grace screams and runs.

DANIEL (CONT'D)

Jesus fuck!

Daniel drops his end of Clara, sending her corpse tumbling down the stairs--

--until her head catches between two balusters, breaking her neck with a nauseating SNAP. Her body is left hanging at an unnatural angle.

Tony charges after Grace. Helene follows, axe raised.

26 INT. LE DOMAS MANSION - UPSTAIRS HALLWAY - CONTINUOUS

26

Grace runs right into Emilie, who has her five-shot at the ready. Emilie fires three times--

--but misses Grace, despite the point blank range. The bullets whiz past her just as Tony appears on the landing.

TONY  
Goddammit, Emilie-- *Aim for the  
center of gravity!*

Grace races past Emilie who just drops her gun like a hot potato.

EMILIE  
I don't know what I'm doing.

Tony, Helene and Daniel pursue Grace, but Daniel is conspicuously slow.

TONY  
Move your ass!

DANIEL  
Years... of alcohol and drug  
abuse... take their toll, Dad...

Tony frowns. Is that all it is? Daniel holds his side and stops running entirely.

27 INT. LE DOMAS MANSION - VARIOUS

27

It's a full-on chase through the mansion. Grace runs awkwardly, impaired by her numerous layers of petticoats. She tries windows and doors, checks landline phones that have no dial tones. Nothing works.

The family remains in hot pursuit, their signal lanterns piercing the shadows. Finding herself at a dead end, Grace is forced to take a stairway back to the second floor.

28 INT. LE DOMAS MANSION - TONY'S STUDY - CONTINUOUS

28

Grace creeps into Tony's darkened study. Unlike the rest of the mansion, this room is a veritable shrine to the '80s. An enormous TROPICAL FISH TANK dominates one wall and Nagel and Nieman paintings fill out the others.

Moonlight leaks in through the window and reflects off the fish tank, casting strange shadows.

She rushes to the window. It's locked... and worse, there appears to be nothing beyond it but a sheer drop.

GRACE

Shit...

Grace runs back to the doorway--

--to find Daniel standing in it. They freeze, staring at each other.

DANIEL

I just came in to get a drink.

He can't bring himself to look at her as he shuffles past.

DANIEL (CONT'D)

I have to call the others.

GRACE

No you don't. You can help me.  
Please...

Daniel moves to a particular book shelf and reaches behind some books.

DANIEL

This doesn't end well for you. I  
just don't want to be the one to  
serve you up.

GRACE

Daniel. I'm begging you.

He produces a stashed bottle of Wild Turkey.

DANIEL

I really am sorry about all this.  
(long beat)  
I'll give you a ten second head  
start.

Seeing that he's really not going to help, Grace runs out of the room.

DANIEL (CONT'D)

(slowly)  
One one thousand... two one  
thousand... two and a half one  
thousand...

He pours his cheap whiskey into one of the fine crystal glasses from his father's bar. Takes a long sip. Savors it. Taps on the fish tank. Sighs.

DANIEL (CONT'D)

SHE'S IN THE STUDY!



29 INT. LE DOMAS MANSION - VARIOUS - SAME TIME 29

QUICK SHOTS of Tony, Helene, Becky, Fitch and Emilie as Daniel's call echoes through the house.

Alex pauses, conflicted, but forces himself to continue on.

30 INT. LE DOMAS MANSION - TONY'S STUDY - SAME TIME 30

Charity, holding the Inuit spear gun from the opening scene, runs into the study to find her husband alone.

CHARITY  
You lost her?

DANIEL  
Indeed.

CHARITY  
You're pathetic.

DANIEL  
(raises his glass)  
Indeed.

Tony and Helene enter.

DANIEL (CONT'D)  
I'm afraid you just missed her.

Tony eyes his son.

CHARITY  
Tony, Alex got out. I'm so sorry.

TONY  
Goddamn it.

DANIEL  
Who's the fuck up now?  
(off their looks)  
Right. Still me.

Emilie, Fitch and Becky (who we now see carries a BLOWGUN) join the rest of the clan in the study. Everyone speaks in urgent whispers.

FITCH  
Did you find her? Is it over?

TONY  
No. And she knows what's going on.

DANIEL

Oh, and Emilie shot Clara in the face. She's dead. Just, you know, as a side note.

FITCH

Clara's dead? She was my favorite.

EMILIE

*Cock* - I forgot my gun. Daddy, I forgot my gun. I just suck...

FITCH

(offering his crossbow)  
Here, hon, why don't you take mine--

At that moment, Tina enters and urgently approaches Tony.

TINA

Mr. Le Domas, I just saw her running towards--

Emilie grabs the crossbow by the TRIGGER and an ARROW flies straight into Tina's open mouth and through the back of her skull. She collapses, dead before she hits the ground.

FITCH

Oh God! Oh! Oh God.

Everyone is silent... until Emilie begins to cry.

EMILIE

*Why does this keep happening to me?*

Tony motions to Fitch: "Do something." Fitch takes the crossbow from Emilie's trembling hands and begins awkwardly stroking her head.

FITCH

It's alright, hon. Why don't we take a little walk, okay?

Fitch leads Emilie out of the room, but her sobbing continues to echo through the house long after she's gone.

CHARITY

So, wait. Does the help count?

HELENE

*No!* Why does everyone keep asking that? We must--

Tina's body suddenly convulses. A death rattle emits from her mouth. It goes on for a while. Then she falls silent.

HELENE (CONT'D)

We must--

Another disturbing noise and convulsion from Tina--

WHACK! Helene lops off Tina's head with her battle axe.

DANIEL

WHAT THE FUCK!

Daniel vomits again as he yells. Helene composes herself.

HELENE

We must kill the bride by dawn.

TONY

With Alex loose out there, we have to wrap this up *fast*. I'm going to use the security cameras.

HELENE

("tuts" Tony)

You have no respect for tradition.

TONY

Don't you think Great-Grandfather would have used electricity if he'd had it? It's not "tradition" that he lived in a time before cameras - that's just stupid!

CHARITY

Exactly - times change. It's not like we're a bunch of primitives dancing around a bonfire, is it?

(re: her spear gun)

Speaking of which, may I *please* use a weapon made this century? I have a damn .22 in my purse...

Daniel raises an eyebrow: "you do?"

TONY

We use Great-Grandfather's.

(to Helene)

*That's* the tradition.

HELENE

Pick and choose, pick and choose...

DANIEL

At least you're not making us wear those fucking masks.

TONY

That was Dad's thing. It was the '80s.

HELENE

Our reverence must not waver--

TONY

*Goddammit, you know what's at stake here - if we don't kill her by dawn, we're all dead!*

A beat as Tony's words sink in.

TONY (CONT'D)

I'm turning on the cameras. It's the lesser of two... well.

(to Daniel)

You're with me. The rest of you get back out there and find her. And somebody find Alex.

31 INT. LE DOMAS MANSION - HALLWAY - SAME TIME 31

Grace bolts down a hallway. But as she passes one doorway, she suddenly remembers something and stops. She enters...

32 INT. LE DOMAS MANSION - TROPHY ROOM - CONTINUOUS 32

...the trophy room. She zeroes in on the arsenal surrounding the portrait of Victor. Though most of his antique weapons are now in the hands of her hunters...

GRACE

Yes...

...the double-barreled shotgun Victor holds in the portrait is still on display. His bandolier hangs alongside, fully stocked with shells. Grace quickly loads the weapon.

Locked and loaded, Grace is about to exit when she catches her reflection in a large mirror:

Bride with a shotgun. In Chucks.

GRACE (CONT'D)

Jesus...

33 INT. LE DOMAS MANSION - KITCHEN - MINUTES LATER 33

Grace finally makes it to the massive kitchen. She maneuvers around a large center cooking island and goes to the back door. She tries the knob - locked.

GRACE  
Come on, Alex...

Grace gazes up at one of the motionless security cameras, praying Alex will eventually find her. Then...

SOMEONE holding a single CANDLE enters the kitchen.

Grace ducks behind the cooking island. The unseen candle-bearer whistles the theme song from "Mr. Belevedere." We hear running water.

Grace peeks around the island and sees that it's Stevens--  
--coming right towards her, tea kettle in hand. Her gown swishes on the tiled floor as she scurries around to the opposite side of island. But Stevens just lights a burner and continues to whistle, oblivious to the faint sound.

34 INT. LE DOMAS MANSION - SECURITY CONTROL ROOM - SAME TIME 34

Alex enters the small security control room, breathless, and hits a switch. An independent GENERATOR kicks on and the main SECURITY CONSOLE powers up.

35 INT. LE DOMAS MANSION - KITCHEN - SAME TIME 35

Stevens wanders around the island while he waits for the kettle to boil, and Grace is forced to circle around as well to stay out of his sight, lugging the shotgun as she goes. Round and round, over and over...

Finally, Stevens stops walking and whistling. Everything is silent...

...until Stevens suddenly BELTS OUT the final verse of the song, startling the shit out of Grace.

STEVENS  
*"According to our new arrival, life  
is more than just survival! We  
just might find the good life yet!"*

The kettle comes to a boil.

36 INT. LE DOMAS MANSION - SECURITY CONTROL ROOM - SAME TIME 36

The security system slowly comes online. Alex begins a frantic search for Grace on the various screens, none of which display the kitchen.

37 INT. LE DOMAS MANSION - HALLWAY - SAME TIME 37

Tony marches through the house with Daniel in tow.

TONY

...Your aunt always gets lost in the details. Who gives a shit how we find her?

Daniel notices the RED LIGHT on a nearby SECURITY CAMERA.

DANIEL

Oh, I agree completely.  
(a moment of hesitation)  
Looks like someone else does too.  
The cameras are already on.

Tony looks up at the camera and darkens.

TONY

Alex.

38 INT. LE DOMAS MANSION - SECURITY CONTROL ROOM - SAME TIME 38

The kitchen screen finally blinks on, and Alex spies Grace hiding behind the island...

*...but remains unaware of Stevens, who stands just out of the camera's field of view.*

ALEX

Good girl...

Alex enters a code at the console to disengage the kitchen door's ELECTRONIC LOCK.

INTERCUT WITH:

39 INT. LE DOMAS MANSION - KITCHEN - SAME TIME 39

Stevens is taking the first sip of his tea when he hears the CLICK of the lock disengaging.

He slowly turns towards the door. He sets down his tea, walks to the door and tries the knob. Curious, he opens the door and peers outside...

CONTROL ROOM - Alex panics as he finally sees Stevens on the monitor. Just a few feet from Grace, who's panicking.

ALEX  
Oh shit. Stay calm...

KITCHEN - Grace knows her window of escape is quickly closing. She steels herself, rises, and cocks her weapon.

CONTROL ROOM - Alex is helpless as he watches the Grace/Stevens standoff.

ALEX (CONT'D)  
*Shitshitshit!*

KITCHEN - Stevens finds himself staring down the barrel of Grace's shotgun.

GRACE  
Move.

STEVENS  
I'm afraid I can't do that.

A moment of hesitation before Grace steels herself, aims at Stevens' knees... and pulls the trigger.

Nothing happens. Stevens' lips curl into a smug smile.

STEVENS (CONT'D)  
The ammunition is "display only."  
Did you really think--

Grace grabs the teacup and hurls steaming tea into Stevens' face. He screams in pain.

CONTROL ROOM

ALEX  
*Yes!*

Someone begins POUNDING on the door to the control room.

TONY (O.S.)  
*Open this door right now!*

KITCHEN - Grace rushes Stevens, trying to push past him, but he won't budge. His skin blisters as he screams in pain and rage. He grabs a KNIFE from a knife rack on the wall and swings it blindly at Grace. She opts for retreat.

CONTROL ROOM - Distracted by the knocking, Alex doesn't see Grace sprinting out of the kitchen. When he turns back to the monitor, she's gone.

ALEX

Fuck!

The pounding on the door intensifies. Alex frantically enters another code, unlocking every door and window in the house.

40 INT. LE DOMAS MANSION - HALLWAY - SAME TIME

40

As she runs down a long hallway, Grace hears the locks on all the doors and windows disengage. She goes to a small window at the end of the hall and starts to softly pull it open--

CRASH! A spear from Charity's spear gun slices Grace's shoulder and severs her spaghetti strap before shattering the window. The jagged edges prevent her from climbing through.

Charity reloads, whispering to herself:

CHARITY

I got you, I got you, bitch...

Grace hurls a Le Domas brand DODGE BALL at Charity, buying herself a few seconds, but another LANTERN appears to her left. Grace runs right, but yet another lantern beam appears ahead. Out of options, Grace is once again forced upstairs.

Charity calls after her.

CHARITY (CONT'D)

I lied before - that dress makes you look like a slutty marshmallow!

41 INT. LE DOMAS MANSION - SECURITY CONTROL ROOM - SAME TIME 41

Alex grabs a FIRE EXTINGUISHER from the wall and begins SMASHING the security monitors and console.

He turns to the master circuit breaker and begins flipping switches at random. Power is returned to a handful of locks and systems (including the dumbwaiters) just as--

--The door to the control room flies off its hinges and Tony barrels into the room. Alex stands defiant.



Tony surveys the damage to the console... and coldly grabs Alex by the neck.

Alex fights back. He grabs his father's throat and squeezes. There's a look in Alex's eyes we haven't seen before. Rage. Tony's eyes flash with fear.

ALEX  
*You leave her alone.*

DANIEL  
Alex...

Tony drops to his knees. Alex squeezes harder. Daniel places a hand on Alex's shoulder.

DANIEL (CONT'D)  
Alex, you don't want to do this.

ALEX  
*She's my wife.*

Tony turns a shade of blue. Alex's grip tightens. Tony begins to lose consciousness.

DANIEL  
(gently)  
Alex.

Alex lets go. Tony collapses on the floor, gasping. Alex turns to Daniel, frightened by his own actions.

ALEX  
God...

Daniel hugs him.

DANIEL  
Sh...

ALEX  
You have to help me. She's all I have. She saved me. She saved me.

DANIEL  
We'll get her out.

WHAM. Tony clocks Alex over the head with the fire extinguisher. Alex drops, moaning.

TONY  
(to Daniel)  
Whose side are you on?

DANIEL  
I distracted him, didn't I?

As Tony drags a dazed Alex out of the room, we push in on Daniel's conflicted face.

42 INT. LE DOMAS MANSION - UPSTAIRS HALLWAY - SAME TIME 42

Grace cautiously makes her way down a 2nd floor hallway. She contends with her torn dress strap as she looks for a safe way back down to the main level.

She hears a CREAK. Is there someone else on the floor, or is it just the house settling? She hears it again. She looks for somewhere to hide... and spots the closed door of a DUMBWAITER. Grace darts to it and raises the door--

GRACE  
*Oh, shit!*

--DORA is already curled up inside, terrified. Dora sobs hysterically... and loudly.

GRACE (CONT'D)  
Sh! Quiet!

DORA  
I don't understand what's happening  
- they killed Clara!

GRACE  
Sh! We can help each other--

DORA  
I'm not even a maid - Mr. Le Domas  
just liked the way I dance!

VOICES echo through the hallway. With the house's acoustics, it's impossible to tell how close they are.

GRACE  
Switch places with me - they're  
after me, not you!

A beat as Dora realizes Grace is right.

DORA  
SHE'S OVER HERE!

GRACE  
No! Shh!

Dora grabs Grace and tries to hold her in place. During the awkward scuffle, Dora accidentally hits the DOWN button. Both women are surprised when the dumbwaiter ACTIVATES.

Before Dora can shimmy back inside, her dress snags and she finds herself pinned in place, her upper torso pressed between the sill and the descending car.

She screams in pain. Grace tries to disengage the dumbwaiter, but it won't stop.

GRACE (CONT'D)

Oh, God--

Dora makes an inhuman sound as the dumbwaiter's motor grinds away, audibly CRUSHING her rib cage. Grace holds her hand over Dora's mouth to silence her, hating herself for it.

Blood oozes from Dora's mouth and nose as she is squeezed to death. Horrified, Grace runs off. The motor finally shorts out.

A moment later, Stevens appears, now sporting a nasty facial burn. He regards Dora's crumpled body.

STEVENS

I assume you'll be taking the rest of the night off?

(as he moves on)

Idiot.

43

INT. LE DOMAS MANSION - ALEX'S BEDROOM - LATER

43

An unconscious Alex is dragged into his bedroom by Tony. Helene HANDCUFFS Alex's wrists around his wooden bed frame. Daniel and a concerned Becky observe.

Stevens enters. Daniel laughs upon seeing his burned face.

DANIEL

Oh, man! Ow!

STEVENS

I checked the grounds. The fence still has power - she must still be on the property. The others are covering the exits downstairs.

(beat)

Oh, and I'm afraid Dora has been... crushed, sir. By the dumbwaiter.

Tony sinks, visibly upset.

DANIEL

And then there were none.

TONY

Get back out there.

Daniel and Stevens exit. Becky lingers, her eyes full of concern for Alex.

TONY (CONT'D)

He'll be fine, sweetheart.

Becky nods, exits. Helene gazes at Alex with pity.

HELENE

He lost his way. You should never  
have let him leave us.

Helene notices that the window is unlatched. She pushes it open and peers out onto the grounds.

We slowly drift through the window...

*...And find Grace standing on a narrow ledge on the side of the house, two stories up, just to the right of Helene.*

Grace's heart races. All Helene has to do is turn her head to the right and she'll be revealed.

Inside, Alex has regained consciousness and is listening to his father and Aunt. Facing away from them, he pretends to still be out.

HELENE (CONT'D)

He and I have always been so much  
alike. I knew the girl would draw  
that card and that he would face  
the same choice I faced.

TONY

Oh, horseshit. None of us expected  
to be doing this tonight. I have a  
tee time at 8. And in case you  
didn't notice, it wasn't much of a  
choice - he's been helping her. He  
hates us.

HELENE

No. He's simply afraid of who he  
truly is. Like I was.

CLOSE ON Alex's eyes as he listens.

HELENE (CONT'D)

You'll never know how it felt that night, to be told that the only man I'd ever loved had to die. But I should not have fought it. *I should have killed Charles myself.*

Tony, surprised and disturbed.

HELENE (CONT'D)

There's still time for Alex to do the right thing. He only has to accept the truth.

TONY

And what truth is that?

HELENE

That he is meant to lead this family, not run from it.

CLOSE ON Grace's face. Tony scoffs.

TONY

Riiight. He's hated everything about our pact from the start. He's the "good son."

HELENE

Then why did he see what he saw that night... in the chair?

A beat.

Distant thunder prompts Tony to nudge Helene aside and close and LOCK the window. He exits. Helene strokes Alex's hair before following Tony out.

ON THE LEDGE - Though safe for the moment, Grace is trapped two stories up.

Grace judges the distance to the ground, then hikes up her gown and carefully drops to a hanging position.

Just as she prepares to drop, Fitch exits the house onto the back patio directly beneath her. Her feet are exposed. She bends her knees, raising her feet out of sight.

Fitch moves beneath the overhang. Grace's gown is practically tickling the top of his head.

Grace's grip on the ledge weakens... she's going to fall. Fitch is still directly beneath her, shining his lantern beam onto the grounds...

...but he finally gives up and turns back towards the house. Grace drops and lands HARD on a hedge, which thankfully has enough give that she doesn't break her back. But it knocked the wind out of her, and it was loud.

Fitch heard it. He turns back. Grace rolls off the hedge just as Fitch shines his lantern in her direction.

CLOSE ON Grace behind the hedge. We hear Fitch coming closer. Grace's eyes fill with panic - she can't breathe, can't move. But as RAIN begins to fall...

FITCH

Nope, not getting wet.

...Fitch retreats back into the house. Grace GASPS, sucking air back into her lungs. She slowly picks herself up...

...and sees that she's standing at the far end of the long white carpet she trod earlier to the altar. Anger, regret, and sadness cross her face. It's all so fucking absurd.

She centers herself, then races down the aisle and under the arch towards the dense treeline a hundred or so yards away.

But she doesn't get far before another speck of light appears on the grounds - a FLASHLIGHT. The beam sweeps across the lawn, searching her out.

Grace hesitates. She won't make it to the treeline without being spotted... but the STABLES are close. She makes a run for them as the flashlight bearer closes in.

44 INT. LE DOMAS GROUNDS - STABLES - MOMENTS LATER 44

Grace, soaked, enters to find the stables in disarray. A few GOATS mill about, but there are no horses. The horse stalls are filled with dusty old furniture and knickknacks.

The flashlight beam sweeps under the door. Grace ducks down and shimmies deeper and deeper into the crammed maze of junk. She spies a metal RING on the floor - a CELLAR DOOR.

She quietly lifts the door and slinks down a ladder...

45 INT. LE DOMAS GROUNDS - STABLES CELLAR - CONTINUOUS 45

...into total darkness. She breathes heavily. We hear the CREAK of footsteps above her. DUST sprinkles down through the floorboards with each footfall.

The steps come closer and closer to the cellar door... and stop. After an agonizingly long silence...

*...the cellar door opens.*

Grace scurries back out of the light. FEET step onto the ladder and climb down. The door closes.

Again, utter darkness... until a hanging LIGHT BULB clicks on and the seeker is revealed:

It's GEORGIE. Grace almost collapses in relief.

GRACE

Georgie? Thank God. I need your help. I know this is all really scary, but--

But Georgie smiles malevolently *and raises Emilie's FIVE-SHOOTER*. He FIRES.

Grace instinctively raises her hand to shield herself--

*--and the shot rips through her hand, narrowly missing her face on the other side.*

Grace screams in pain--

--then PUNCHES the little shit in the face with her good hand, knocking him out. He falls back, arms and legs akimbo.

Grace looks at her hand. There's a pellet-sized hole through it. It's useless.

GRACE (CONT'D)

Oh God... oh fuck...

Grace moves towards the ladder when--

GOAT

BAAAAAAA!

--an EMACIATED GOAT lunges out of a darkened corner. It runs right at her, its eyes crazed! She falls backwards...

*...through a row of wooden slats...*

*...and into an old stone WELL.*

Grace falls a good twenty feet before hitting bottom with a strange CLACKING sound.

She struggles to orient herself. She hears the BUZZING of flies and her nostrils are assaulted by a fetid stench.

GRACE

Oh God, what...

*As her eyes adjust to the darkness, Grace realizes that she's waist deep in GOAT CARCASSES. It's an abattoir.*

Though most have been rendered to bone, there are more recent, fresher kills. And something else:

A HUMAN SKELETON. Its tattered tux identifies it as Helene's doomed fiancé from the opening scene.

Hysterical, Grace claws her way up the well. Her good hand searches out holds as she braces herself with the other elbow. Her white gown is stained an ugly rainbow of browns and grays.

Grace emerges from the pit and collapses. After a few moments, she finally catches her breath.

Then she throws up.

Once she's done, she checks the pistol. Empty. She swears, then RIPS a length of material from the skirt of her dress...

46 EXT. LE DOMAS MANSION - REAR GROUNDS - MINUTES LATER 46

CLOSE ON Grace's newly bandaged hand as she runs towards the treeline.

47 INT. LE DOMAS MANSION - SECOND STORY BALCONY - SAME TIME 47

Charity stands on the 2nd story lanai, scanning the grounds with giant naval binoculars.

In the distance, she spots Grace running for her life. Charity smiles and readies her spear gun. She psychs herself up as she takes aim.

CHARITY

I've got you this time, bitch...

Charity pulls the trigger... and the spear flies impotently over the trees, missing Grace by a mile.

CHARITY (CONT'D)

Fuck!



48 EXT. LE DOMAS GROUNDS - EDGE OF PROPERTY - MOMENTS LATER 48

Grace comes to a halt as she arrives at a HUMMING FENCE laden with "WARNING - ELECTRICALLY CHARGED" signs. She finds a stick on the ground and throws it at the fence. It is ZAPPED by several thousand volts.

GRACE  
Goddammit...

Grace can see the road, tantalizingly out of reach.

She explores the perimeter, looking for any way out. She comes upon an ancient TREE and sees that one of its limbs has grown out over the fence.

She considers the limb. She *might* be able to crawl down it and clear the fence, but it's a long fall... and the limb looks less than stable. And there's her injured hand, clumsily bandaged with the strip of her dress.

But there are no other options. She rips the petticoats out from under her gown and tears a slit up the side of her skirt for better leg movement.

She pulls herself up the trunk, the jagged bark cutting into her injured hand. Her bandage comes loose. Tears of pain fill her eyes.

She loses her footing and slips down a peg. She almost gives up... but her survival instinct won't let her. She grabs the next branch and pulls herself farther up.

We feel every ounce of effort this is taking, every jolt of pain. Somehow, *she makes it to the limb.*

It looks less substantial up close; it's hard to tell if it will support her weight. She starts to inch along it. It seems steady. A few more inches. She's right over the fence-

*She slips.* Upside down, she frantically grabs at the limb... and a bulky KNOT goes right through the hole in her hand.

She screams... but the knot actually *anchors her to the limb.* Her dripping blood SIZZLES as it hits the electrified fence.

Then: *HEADLIGHTS appear down the road. Potential rescue.*

It's all the motivation she needs. She pulls herself back onto the limb and presses forward.

The headlights get closer.

GRACE (CONT'D)

Please...

Grace crawls faster. She's cleared the fence. The car speeds closer. It's going to be tight...

She prepares to drop down. Salvation is almost at hand--

--When the limb suddenly SNAPS. Grace clings to it as it smashes down onto the road in front of the oncoming car--

The terrified DRIVER sees a bride falling from nowhere--

DRIVER

*Jesus--!*

--and cranks the wheel. The car's tires skid over the rain-slicked pavement. Grace holds up a hand, blinded by the headlights--

The car careens out of control before CRASHING into a tree.

Grace, covered in cuts and bruises, rises with difficulty. The car's HORN screams into the night.

Grace takes in the sight of the wreck. The car is totaled.

GRACE

No...

She limps towards the twisted heap of metal and finds the bloodied driver pinned by the steering column, face down on the wheel.

GRACE (CONT'D)

Are you all right?

The man is silent. He doesn't appear to be breathing. Grace lifts his head off the wheel, silencing the horn--

*--and his eyes flash open, startling Grace.*

GRACE (CONT'D)

Oh, God!

DRIVER

(gurgling up blood)

What...

GRACE

You've been in an accident. Try to stay calm. I'll get you out of here.

Grace tries the door. It won't budge.

GRACE (CONT'D)  
Grab my hand.

The man does, weakly. Grace attempts to pull him through the window, but he cries out in pain: his entire lower body has been *folded* into the car's crumpled front end.

GRACE (CONT'D)  
Oh, God, I'm sorry, I'm so sorry.

DRIVER  
(in shock)  
Please... help me.

At that moment, Grace spots another pair of headlights on *the grounds*. They belong to a BLACK TOWN CAR.

GRACE  
Shit. We have to go *now*.

Grace tries again to free the man as he howls in agony. It's no use. He's going to need the jaws of life.

GRACE (CONT'D)  
Do you have a phone?

The man moans. Grace leans into the car and finds the man's mobile phone... but it's locked. The car is getting closer.

GRACE (CONT'D)  
What's your pass code?

DRIVER  
...Help me...

Grace grabs the man's hand and presses his bloody thumb on the touch pad. Still locked.

She tries his index finger. Nothing. *The town car is getting closer*. She quickly tries the rest of his fingers.

GRACE  
*Goddammit*. Is it your other hand?

The man makes another pained moan. Grace leans into the car again and grabs the man's other sleeve. She pulls on it, but his hand is stuck in the wreckage. She WRENCHES his arm, which breaks free, but--

--*there is no longer a hand attached to it.*

GRACE (CONT'D)

OH GOD!

The man screams in pain and horror at his stump. Grace checks the town car: *it has cleared the property's back gate.*

GRACE (CONT'D)

Oh God - I have to go. I'll call for help--

DRIVER

Don't leave me!

*The town car approaches with great speed.*

GRACE

I'm so sorry.

Wracked by guilt, Grace retreats into the surrounding trees.

The town car screeches to a halt just short of the wreck. Grace's instincts are validated as Stevens gets out of it. Stevens runs up to the driver.

STEVENS

My God, sir! Are you all right?

DRIVER

Can't move...

STEVENS

I'll call for help. You're going to be fine.

IN THE WOODS - Grace sighs with relief: at least the man is going to get the help he needs.

STEVENS (CONT'D)

But I have to ask you: did you see a young woman?

DRIVER

What?

STEVENS

Did you see someone on the road? A woman in a wedding gown?

DRIVER

She fell... out of nowhere...

Stevens spots the fallen tree limb and puts it together.

STEVENS  
Where did she go?

The driver indicates Grace's path with his eyes.

DRIVER  
She left me here...

STEVENS  
I see. Thank you.

Stevens resumes whistling "Mr. Belvedere" as he places his hand firmly behind the driver's head...

DRIVER  
What... what are you doing?

*...and matter-of-factly forces the driver's face forward into a jagged shard of metal sticking out of the dashboard, impaling him through the eye. He whistles the whole time.*

Grace presses her hands over her mouth, fighting the urge to scream. Stevens takes the man's pulse. Nothing.

Grace retreats into the woods as Stevens dials his mobile.

49 INT. LE DOMAS MANSION - GAME ROOM - SAME TIME

49

Tony answers the call.

TONY  
Yes?

Tony's expression changes as he listens to Stevens' report. He looks like someone just walked over his grave.

TONY (CONT'D)  
(to Stevens)  
Stay on the line.

Tony lowers the phone from his ear and slowly turns to the others, who are all assembled.

TONY (CONT'D)  
She's... she's out.

Becky, Helene, Charity, Emilie and Fitch are speechless, on the verge of panic.

DANIEL  
Well, this was fun.  
("yawns")  
(MORE)

DANIEL (CONT'D)  
 Think I'll turn in. Should we  
 divvy up the wedding gifts over  
 brunch tomorrow?

In a flash, Tony has Daniel pinned up against the wall.

TONY  
*You think this is a fucking game?*

DANIEL  
 Yeah - Hide and Seek, remember?

TONY  
 Do you realize what will happen if  
 she lives through the night? Get  
 it through your fucking head -  
*we're all gonna die!*

Behind Tony, Helene plays "hype man," nodding  
 enthusiastically to punctuate his points.

TONY (CONT'D)  
 The entire family line, wiped out  
 in an instant! You all know what  
 happened to the Van Horns!

Everyone but Fitch cringes at the name.

FITCH  
 (confused)  
 Didn't they die in a house fire?

TONY  
 That's what the press told you.  
 You don't want to know how they  
*really* died. Trust me - you don't  
 fuck Mr. Le Bail, he fucks you!  
 (to portrait of Victor)  
 You couldn't have negotiated better  
 terms, huh Vic? Couldn't have  
 tried to, I don't know, *talk him*  
*down on the whole eradication*  
*clause?*  
 (raises glass)  
 Well, here's to you, fucker,  
 because we are all FUCKING FUCKED!

Tony HURLS his glass at the "choosing box" display case,  
 shattering it.

The family exchanges glances: "Tony's losing it." After a  
 long, awkward beat, Daniel finally speaks.

DANIEL  
Come on, Em. Let's go take care of  
Clara and Tina. And Dora.

EMILIE  
(whining)  
No...

Daniel leads her out of the room. Tony, continuing to come unhinged, puts the phone back to his ear.

TONY  
Stevens?

INTERCUT WITH

STEVENS' TOWN CAR - Stevens is shining a BRIGHT LIGHT into the woods, searching for Grace, when he hears Tony.

STEVENS  
Sir.

TONY  
Put me on the-- the-- the goddamn  
picture phone thing.

Stevens does. Tony's angry face fills his mobile screen.

GAME ROOM - Tony snaps his fingers at his family members and motions to a large TV SCREEN.

TONY (CONT'D)  
Can you get this up on the big  
screen there?

Charity steps forward, grabs the phone and AirPlays the call to the television. Stevens's face appears on it.

TONY (CONT'D)  
Tell me what you're doing to find  
her.

STEVENS  
(patiently)  
I'm shining a light into the woods  
in the direction I believe she ran.

TONY  
Let me see. Point me towards it.

Stevens does. His face registers frustration.

TONY (CONT'D)  
I can't see shit!

STEVENS

Yes, sir, I'm sorry. I promise to call the second I locate her--

TONY

You keep me on the fucking line. I want to see everything you see.

STEVENS

Understood.

Becky gently approaches her husband.

BECKY

Sweetheart, maybe we should let Stevens--

TONY

*I'm in control, goddammit. I'm in charge.*

Becky nods, cowed. Fitch shoots Charity a nervous look.

50 EXT. WOODS - NIGHT

50

Grace drags herself through the dense woods, but she's slowing down, on the verge of defeat.

Then: she hears FAINT MUSIC. She squints through the trees and sees the lights of another house - a beacon of hope. Determined, she heads towards it.

51 INT. LE DOMAS MANSION - ALEX'S BEDROOM - NIGHT

51

CLOSE ON Alex's own determined expression. He struggles to pull his hands out of the cuffs, but they're too tight. He takes a chance and calls out:

ALEX

DANIEL! DANIEL, HELP ME!

Nothing. Alex considers the wooden bedpost around which he's handcuffed. He tries using the chain to "saw" through the post. It's awkward, and the cuffs dig into his wrists, but after a few seconds he's worn a faint groove in the post.

He gets to work. This is gonna take a while...



52

INT. LE DOMAS MANSION - HALLWAY - MOMENTS LATER

52

Near the dumbwaiter, Daniel and Emilie are lifting Dora's body on top of Tina's, which lies in a wheelbarrow. They hear Alex's screams. Emilie looks to her brother, pained.

DANIEL

Just ignore it.

Charity approaches.

CHARITY

Daniel? A word?

DANIEL

A little busy, darling.

CHARITY

Please.

Her use of "please" gets Daniel's attention. Emilie takes the hint.

EMILIE

I'm going to powder my--

(shrugs)

Fuck it - I'm going to do a line.

I do a lot of coke.

Emilie exits.

DANIEL

What?

Surprisingly, tears are rolling down Charity's cheeks.

CHARITY

I'm scared.

Beat.

DANIEL

You want a hug?

Charity nods and moves in. But...

DANIEL (CONT'D)

Fuck you. The girl you *tried* to kill might live and now you're scared. Too bad. You placed your bet and you've gotta honor it, no matter what cards you get.

Charity hardens.

CHARITY

You really don't care if I die?

DANIEL

About as much as you care if I do.

A beat. There's the truth of their marriage.

DANIEL (CONT'D)

I have no doubt you'll find her and kill her. No one's bursting into flames at dawn or whatever the fuck is supposed to happen.

(beat)

But you know what got me thinking? Alex may have been wrong keeping Grace in the dark, but when I told you about this all those years ago? *You didn't fucking blink.* You couldn't wait to risk your life and sign your soul away. I've been so drunk for so many years I never asked myself, 'What kind of person does that?'

Charity, defiant.

CHARITY

You know where I came from and what my life was like before. I'd rather be dead than lose all this.

DANIEL

From your lips...

He crosses his fingers. Charity exits. PRE-LAP audio of the sound of music...

53

EXT. WOODS - NIGHT

53

...which Grace is closing in on--

--when she's suddenly caught in the beam of a *SEARCHLIGHT*.

It's Stevens. His town car has crept up a small lane in the woods and he's shining a high powered lamp right on her.

GRACE

Fuck!

She hikes up her dress and runs, trying to avoid the light.

54

INT. LE DOMAS MANSION - ALEX'S BEDROOM - SAME TIME

54

Alex hears someone coming and throws a pillow behind his head to hide his efforts.

Emilie appears in the doorway.

ALEX

Emilie! Thank God. You have to help me. Hand me that key.

Alex nods to the HANDCUFF KEY on the dresser across the room. Emilie is silent for a beat.

EMILIE

I just wanted to make sure you were okay.

ALEX

Please. I have to help her.

EMILIE

Are you serious?

(stares incredulously)

*My kids will die if she lives, Alex. My fucking kids will die.*

Do you not get that? I may not be the best mom in the world, but I love my boys and I'll do anything to keep them safe.

ALEX

No one's "safe" in this family.

Emilie shakes her head, disgusted.

EMILIE

You know what your problem is, Alex? You have no fucking self awareness. You think you've "changed" and that this woman made you better than us.

(beat)

You haven't changed. You *can't*. You'll always be who you are. *One of us.*

ALEX

You're wrong.

The siblings glare at each other. Emilie exits. Alex resumes sawing the handcuff chain against the bedpost.

55 EXT. WOODS - NIGHT

55

Grace continues running towards the music, but Stevens' light continually finds her.

She comes face to face with a BRICK WALL surrounding the neighboring property. She curses, but manages to scramble over it as Stevens' car closes in.

She hits the ground running on the other side... but Stevens knows exactly where she is.

56 INT. LE DOMAS GROUNDS - STABLES - NIGHT

56

Daniel and Emilie roll the maids' bodies into the stables in two wheelbarrows. Tina's head is balanced precariously atop the stack.

EMILIE

Why did she have to pull Hide and Seek? She seems like a good person.

DANIEL

I think that's why. Gimme a hand.

They carry Dora's body to the cellar door, stepping over a cluster of large cannisters labeled "HYDROCHLORIC ACID."

DANIEL (CONT'D)

Watch your step.

They toss the body through the trap door. It lands with a sickening crunch.

EMILIE

I used to think it was just a story Mom and Dad would use to scare us: "If you pick the wrong man to marry, Mr. Le Bail will take him away."

They toss Tina's headless corpse into the cellar. She lands on top of Dora in a position that looks vaguely obscene.

EMILIE (CONT'D)

Almost like the "Santa's not real" conversation. Only the opposite. With a couple letters switched around.

(beat)

God, our family's fucked.

DANIEL

Last one. Shit, hang on.

Clara's hair is snagged on a loose floorboard. He untangles it and down she goes. The siblings catch their breath.

EMILIE

You were with them last time they played Hide and Seek, weren't you? How old were you? Six or seven? Do you remember anything?

DANIEL

I remember all of it. Alex was with me, but I managed to shield him from it. He doesn't remember anything from that night.

EMILIE

You always looked out for him.

DANIEL

If that were true, I would have stopped him from marrying Grace. He deserved a better brother.

They consider the pile of bodies below. Emilie remembers Tina's head and scoots it with her foot into the hole with a disgusted "ew."

DANIEL (CONT'D)

And we all deserve to die.

EMILIE

Let's get 'em in the well.

Emilie is halfway down the ladder when she spots Georgie, still unconscious. She runs to her boy, worried, and lightly slaps him awake.

EMILIE (CONT'D)

Georgie? Sweetie? Are you okay? What are you doing down here?

A disoriented Georgie looks around, slowly remembering.

GEORGIE

I followed that lady down here and... I shot her with the gun I found upstairs!

EMILIE

Oh, awesome - you found it!

GEORGIE  
But then she hit me.

Georgie's lower lip quivers. He's playing to mommy's sympathies.

DANIEL  
Where did you shoot her?

GEORGIE  
In the hand. It went right through.

DANIEL  
*Why did you do that?*

GEORGIE  
(defensive)  
That's what everyone else was trying to do!

EMILIE  
Oh, sweetheart...

Emilie hugs her son close, tears welling up.

EMILIE (CONT'D)  
*I'm so proud of you.*

Off Daniel's disgust, we CUT TO:

57 EXT. NEIGHBORING MANSION - REAR GROUNDS - CONTINUOUS 57

Grace races across the rear grounds of the neighboring mansion to the main house. The remains of a garden party litter the lawn, but the brief spat of rain seems to have forced all of the revelers indoors.

Grace rounds the corner to the front of the house--

58 EXT. NEIGHBORING MANSION - FRONT OF HOUSE - CONTINUOUS 58

--and stops short as Stevens' car races up the main drive. She backpedals around the corner, narrowly avoiding his headlights.

Stevens bolts out of his vehicle holding his phone; Tony continues to remotely micromanage the search.

INTERCUT WITH:

59 INT. LE DOMAS MANSION - GAME ROOM - SAME TIME

59

Tony paces, watching the screen.

TONY  
Go to the door.

Behind Tony and Becky, Fitch sidles up to Charity.

FITCH  
(quietly)  
So... at what point do we cut and  
run?

Charity glares at him.

FITCH (CONT'D)  
Right? I mean... right?

CHARITY  
I've never liked you. You know  
that, right?  
(parroting Daniel)  
You placed your bet and now you  
have to honor it, no matter what  
cards you get. Pussy.

Charity steps forward and puts a comforting hand on Becky's back. Fitch flips her off with both hands and mouths "fuck you!" behind her back.

60 EXT. NEIGHBORING MANSION - REAR GROUNDS - SAME TIME

60

Grace runs towards the back of the house, looking for the rear entrance. Bright lights pour out of floor-to-ceiling windows. She runs to them and looks inside...

GRACE  
What...? Fucking rich people...

61 INT. NEIGHBORING MANSION - BALLROOM - SAME TIME

61

It's a goddamned WESTERN HOEDOWN. The blue bloods are decked out in bespoke "country and western" garb. A twangy BAND belts out a tune as their FRONT MAN calls a square dance.

At the windows, Grace pounds on the glass and screams for help... but no one can hear her. From our perspective, she's completely silent.

OUTSIDE - Grace continues to scream and pound--

--when a *TRANQUILIZER DART* ricochets off the window, inches from her face.

Grace turns to see Stevens, DART GUN in hand, struggling to quickly reload. She runs. Stevens curses and gives chase.

INSIDE - Window to window, we watch the chase progress, but the guests continue to boot scoot, oblivious. At the last window, we see Stevens TACKLE Grace out of frame.

OUTSIDE - Stevens and Grace roll across the lawn in a violent embrace. They smash into a table, knocking bottles and glasses to the ground. Stevens pins Grace and aims the dart gun at her chest--

--WHACK! Grace smashes a champagne bottle against Stevens' arm. He shouts in pain and the dart gun goes flying. Another swing finds Stevens' skull, shattering the bottle and creating a bloody GASH in his scalp.

Grace struggles to her feet and lurches forward, but the goddamned wedding dress catches on a sprinkler head. She face plants.

Stevens is on her in a flash - he punches her hard, right in the face. It's brutal. Blood spurts from her nose and her world goes blurry.

Stevens pulls the skirt of her gown up around her arms and head like a potato sack. He's about to throw her over his shoulder...

...when one of Grace's newly freed legs delivers a punishing kick to his groin.

Stevens doubles over in pain. Grace yanks the SASH from her waist, wraps it around Stevens's neck and chokes the bastard.

Stevens' face reddens and he falls to his knees. Grace jams her knee into his back and strains, Princess Leia vs. Jabba-style, until Stevens blacks out.

Grace searches Stevens' pockets and finds his car keys. She runs to the front of the house, leaving Stevens facedown on the grass.

FRONT DRIVE - Grace goes straight to the town car. Within moments, she's behind the wheel. The engine purrs to life.



62

INT. TOWN CAR - MOVING - MOMENTS LATER

62

Grace speeds down the road, pedal to the metal, putting distance between herself and her nightmare. She breathes a small sigh of relief, back in control of her situation.

She sees an "ON STAR" button. She presses it frantically. A chipper VOICE answers.

VOICE (O.S.)

Good evening! This is Justin with On Star. How can I help you this evening?

GRACE

Please, I need help! People are trying to kill me!

JUSTIN (O.S.)

Okay, ma'am, I can definitely help you with that. Is this Mr. or Mrs. Le Domas to whom I am speaking? And are you in need of medical assistance?

Grace can hear Justin casually typing away on his keyboard.

GRACE

I-- What? Yes, but-- I need the police!

JUSTIN (O.S.)

Not a problem, I can definitely help you with that.

More typing.

GRACE

Just call the fucking police!

Beat. The typing stops.

JUSTIN (O.S.)

Ma'am, I'm just doing my job.

Beat. The typing resumes.

JUSTIN (O.S.) (CONT'D)

Ma'am, I'm afraid your automobile has been reported stolen. I'm going to have to shut it down.

GRACE

*What? Are you fucking kidding me?!*

The town car's engine CUTS OUT. It coasts to a halt atop a long, narrow BRIDGE.

GRACE (CONT'D)  
*Fuck! No, no! NO!*

JUSTIN (O.S.)  
 Please stay where you are. Police are on their way.

GRACE  
 Fine-- good!

HEADLIGHTS crest the hill behind her. Grace sees them in the rearview. Is it a stranger, or Stevens in a different car?

GRACE (CONT'D)  
 Oh, shit. Please - I think they've found me. You have to help me. Please start the car.

JUSTIN (O.S.)  
 I'm sorry, ma'am. I'm not able to help you with that issue.

The headlights draw closer.

GRACE  
 They'll kill me... Please just *START THE FUCKING CAR!*

The headlights STOP at the end of the bridge. The car just sits there, idling.

JUSTIN (O.S.)  
 Ma'am, as I've stated--

GRACE  
 Oh God... it's him, it's him...

The car starts moving again, slowly prowling closer...

JUSTIN (O.S.)  
 Is there anything else I can assist you with this evening?

...before navigating around Grace. An old man and woman dressed as Roy Rogers and Dale Evans stare curiously at her as they pass. Grace relaxes.

GRACE  
 Yeah. You can go *fuck yourself, Justin.*

JUSTIN (O.S.)  
I definitely *cannot* help you with  
that. Thank you for using On Star.

The line goes dead.

GRACE  
(to herself)  
Just wait for the cops... it's  
gonna be okay...

CHIRP-CHIRP! All the locks on the town car suddenly  
disengage. Grace glares accusingly at the On Star button.

GRACE (CONT'D)  
Justin...?

She immediately relocks the doors. A beat passes, then:

CHIRP-CHIRP! The doors unlock again.

GRACE (CONT'D)  
What the hell?

Then she sees him through the rear window. Twenty feet away.  
Stevens. Holding something. A *spare key fob*.

Grace relocks the doors and they immediately unlock again.

The dance continues - lock-unlock, lock-unlock - as Stevens  
strides closer and closer to the car, in no particular hurry.  
Grace screams--

SMASH! Stevens' fist shatters the driver's side window!  
Grace scampers to the passenger side, unlocks the door, but -  
CHIRP-CHIRP! - Stevens now locks her in!

Stevens fires a tranquilizer dart into Grace's thigh. She  
starts to fade. As she falls unconscious, she sees a smiling  
Stevens dangling an extra key fob, taunting her.

STEVENS  
"Whether you're a Sally or a Rob,  
always keep an extra fob..."

FADE TO BLACK.

Grace starts awake, disoriented. She's in the passenger seat  
of the town car...

And Alex is at the wheel. He looks sweaty and ill.

GRACE  
Alex? How did you find me?

ALEX  
You're safe now. We're leaving.

Grace looks out the window, confused. She turns back to Alex-  
And he's wearing one of the "devil" masks. Grace shrieks.

GRACE  
Alex?!

Alex pulls off his mask... revealing the same devil-like face  
beneath, but it's real - fleshy and animated.

GRACE (CONT'D)  
What's happening to you?!

ALEX/DEVIL  
'TIL DEATH DO US PART!

Grace SCREAMS.

END DREAM SEQUENCE

64 INT. CAR - NIGHT - MOVING

64

Grace's eyes snap open and she realizes that she *is* in the  
town car, but in the back seat. Stevens is behind the wheel.

GRACE  
No...

Woozy, she sees that her hands and feet have been tightly  
bound with rope. A seat belt further inhibits her movements.  
Stevens sees that she's awake. He looks nervous - he  
obviously expected the tranquilizer to last longer.

STEVENS  
Just relax. It will all be over  
soon--

WHAM! Grace lifts her legs and kicks Stevens in the head,  
stunning him.

Grace manages another awkward blow. Blurry-eyed, Stevens  
cranks the wheel a little too hard--

GRACE

Oh, shit--

Grace braces herself as the car goes into a spin and *careens sideways down a steep ravine, flipping onto its roof before violently crashing into a tree.*

A long beat. We push in on the wrecked town car.

Grace is suspended upside down, still strapped into the back seat. Stevens is similarly trapped in the driver's seat, but still has his trusty sommelier knife. He begins to cut through his seat belt.

Grace uses a jagged shard of metal to do the same. It's a race to see who will get free first.

Grace wins. She falls hard onto the roof and shimmies through the smashed passenger window, snagging her gown. She yanks with all her might, tearing off what's left of the dress below the thigh.

A small FIRE erupts under the car's hood. Stevens panics.

STEVENS

Grace, please--!

The fire grows larger and begins to consume the car - and Stevens along with it. He howls in agony.

STEVENS (CONT'D)

Help! *Please help me!!*

Despite everything, Grace can't watch a man burn alive. She thrusts her bound hands into the car and helps Stevens cut through the seat belt.

Grace pulls Stevens out. His lower half is still smoldering...

*...yet still he grabs Grace's throat.*

STEVENS (CONT'D)

Idiot.

Grace reacts quickly and uses both legs to launch Stevens back into the flames. The fire quickly works its way up his body, devouring his flesh. His screams are horrible.

STEVENS (CONT'D)

Oh, God. Forgive me!

GRACE

NO.

Stevens's cries echo through the night until, finally, they cease.

Grace gathers her wits and turns to run--

--only to discover DANIEL standing in her path, his rifle trained on her.

DANIEL

Deja vu.  
(eyes her tattered gown)  
Shame about the dress.

GRACE

Daniel, please - let me go. I know you don't want me to die.

DANIEL

No, Grace, I don't. I like you--

GRACE

*Then let me go!*

DANIEL

--But I'm weak. I've led a wasted life. I've forgotten more than I remember.

Daniel moves closer, his barrel inches from her chest.

GRACE

You're a good person. You love Alex. If you let them kill me, he'll never forgive you.

Daniel considers this. He's obviously conflicted. But...

DANIEL

Maybe not. But at least he'll be alive. I'm not going to let my entire family die for you.

GRACE

This is insane - no one will die, *it's not real! You can stop this!*

A beat. Daniel is impossible to read. Finally:

DANIEL

No. I'm not who you think I am. Alex is the one that got out, at least for a while. If anyone was going to save you, it would have been him.

Daniel suddenly WHIPS the stock of his rifle into the side of Grace's head. She falls, unconscious. He takes a breath before...

DANIEL (CONT'D)

You can come out now.

CAMERA MOVES to reveal Tony, Helene, Emilie and Fitch in the treeline. They were watching the whole time.

TONY

You knew we were here?

DANIEL

I'm drunk, not blind.

Tony checks his watch.

TONY

We've got to move - it's less than an hour 'til dawn.

65

INT. LE DOMAS MANSION - ALEX'S BEDROOM - NIGHT

65

Alex has progressed much further in sawing through the bedpost, but there's still a long way to go. He hears another visitor approaching and hides his work.

Becky enters. She sits in a chair in the corner and lights a cigarette. Mother and son lock eyes.

ALEX

Where's Grace?

BECKY

She's indisposed.

Beat.

ALEX

Did you think I was just going to let it happen?

BECKY

With family, one hopes for the best. You should know that she killed Dora.

ALEX

I'm sure it was self-defense.

BECKY

She also punched Georgie in the face. Gave him a concussion.

Beat.

ALEX

She's fighting for her life.

BECKY

*We're fighting for ours.*

The rage in Alex's eyes returns.

ALEX

If she dies, I'll kill you.

His words cut Becky.

BECKY

Then I suppose I'm dead either way.

Alex just glares at her.

BECKY (CONT'D)

Would you really choose a woman you've known for six months over all of us? Your father? Emilie? *Daniel?*

(soft)

Me?

(off his silence)

You do realize you'll die too.

ALEX

(without conviction)

Maybe it's all a crock of shit and nothing will happen.

BECKY

Please. If you believed that, you wouldn't have let her draw a card at all.

(beat)

Why did you leave us, Alex?

ALEX

I don't know, Mom. I guess one night when I was *chanting and slicing the throat of a goat*, it occurred to me that it maybe wasn't a completely normal thing to do. But - and this is what scared me the most - it *felt* normal.

(MORE)



ALEX (CONT'D)

And I realized that you'll do pretty much anything if your family tells you it's okay.

(beat)

Then I met Grace and she was the opposite of all of you. She's good. She made me think I could be good too. So if it comes down to you or her... I choose her.

Becky nods, sizing up her son.

BECKY

I don't believe you.

She rises silently and exits. As soon as she's out of earshot, Alex resumes sawing through the bedpost.

66

INT. LE DOMAS MANSION - PATIO ENTRANCE - NIGHT

66

Tony and Daniel carry the unconscious Grace into the house through the back patio doors. Helene and Emilie follow them inside. Becky rushes over to meet them.

BECKY

I saw flames near the road - what happened?

TONY

Stevens is dead - car crash. Unrelated to the other one. The police will be here soon.

THUNDER erupts in the distance. The storm is resuming.

HELENE

The police are nothing. The girl must be dead before first light.

TONY

I'll start the preparations. Everyone else... get dressed.

67

INT. LE DOMAS MANSION - VARIOUS - NIGHT

67

Each member of the Le Domas clan prepares for the climax to the evening's "festivities" in their own unique way.

EMILIE has "the talk" with GABE and GEORGIE, both of whom can't seem to wrap their heads around what she's saying.

FITCH psychs himself up, slapping himself in the face and pacing.

CHARITY stares at her flawless, naked form in a full-length mirror before donning a BLACK, HOODED ROBE.

TONY stands in the dining room, staring at the empty chair at the head of the table. He's cradling the "choosing box" lovingly, protectively. Like it's a lifeline.

TONY

I'll make it right. You'll see.

HELENE sits, at ease. Her mouth moves in silent prayer.

ALEX continues sawing through the post. He's getting close.

Finally, we come to DANIEL, sitting in a darkened living room.

His bottle of the Turkey is nearly empty. He downs the rest. We push in on his conflicted face.

68

INT. LE DOMAS MANSION - GAME ROOM - LATER

68

Grace awakens and struggles to orient herself. She's gagged.

She's in the GAME ROOM, which has been transformed into a macabre tabernacle, illuminated by hundreds of candles. The portrait of Victor stares down at her.

Pulling back from Grace, we see that she's strapped to the gaming table, whose surface has been removed to reveal a marble CEREMONIAL ALTAR adorned with a PENTAGRAM.

Grace's limbs are splayed like the Vitruvian man, each bound to a point of the pentagram. A muffled SCREAM erupts from the back of Grace's throat...

*...as the Le Domas family, clad in the ceremonial black robes, enters the room. Each member holds a BLACK CANDLE.*

Four of the robed figures slowly gather in around Grace and position themselves at the points of the pentagram.

Tony is identifiable as he speaks:

TONY

*In nomine Magni Dei Nostri Satanus.  
Introibo ad altare Domini Inferi.*

EVERYONE

*Ad uem qui laefificat meum.*

Emilie mumbles through the Latin. Tony clocks it and shoots her an angry look.

TONY

*Adjutorium nostrum in nomine Domini  
Inferi.*

EVERYONE

*Qui regit terrma.*

CLOSE ON Grace as she struggles and screams. The STORM outside grows in intensity.

Another of the robed figures produces a SILVER GOBLET engraved with a strange serpent motif. The figure hands it to Tony.

TONY

*Calicem voluptatis carnis accipiam,  
et nomen Domini Inferi...*

Tony drinks from the chalice, then passes it to the robed figure next to him.

TONY (CONT'D)

*Accipe calicem voluptatis carnis in  
nomine Domini Inferi...*

The goblet is passed around the room, with each family member drinking his or her share of... whatever it is.

TONY (CONT'D)

We renew our pledge this night, as  
our ancestors before us, with an  
offering of flesh and blood.

Tears stream down Grace's face as Tony raises a CEREMONIAL DAGGER over her heart.

TONY (CONT'D)

*Shemhamforash!*

EVERYONE

*Shemhamforash!*

Tony slowly raises the dagger over his head. Just as he is about to plunge the blade into Grace's heart...

TONY

*Hail--!*

...he BELCHES up a glob of bloody VOMIT instead.

The others look at each other: "that's not part of the ritual, right?"

HELENE  
Brother...?

But she suddenly SPITS UP BLOOD as well. Realizing what has happened, she points accusingly at the "goblet bearer."

HELENE (CONT'D)  
Poisoned!

Daniel throws back the hood of his robe. He watches his family retch and spasm uncontrollably.

TONY  
You little sonofabitch!

Tony takes a swing at Daniel but he misses by a mile as he continues to void the tainted contents of his stomach.

The thunder storm grows more intense, almost as if reacting to the interruption.

EMILIE  
What did you give us?!

DANIEL  
I found something in the stables.  
White with a red cap...?

TONY  
Hydrochloric acid?! Oh God!

Fitch doubles over with intense stomach cramps. With his family incapacitated, Daniel sets to freeing Grace.

DANIEL  
C'mon. Up and at 'em.

69

INT. LE DOMAS MANSION - ALEX'S BEDROOM - CONTINUOUS

69

As the storm outside intensifies, Alex grows more desperate. He hasn't completely sawed through the bedpost, but he pulls against the deep groove, harder and harder, the cuffs cutting savagely into his wrists. The post SNAPS...

...and he's free! He runs to the key and removes the cuffs.

70 INT. LE DOMAS MANSION - VARIOUS - MOMENTS LATER

70

Daniel leads Grace through the house.

GRACE

You killed them...?

DANIEL

Nah, just gave 'em a nip. I Googled it - they'll shit weird for a while, but they'll be fine. And don't worry, I'll get Alex out too.

71 INT. LE DOMAS MANSION - PATIO ENTRANCE - CONTINUOUS

71

Daniel and Grace enter the enclosed back patio.

DANIEL

Almost there.

GRACE

I knew you'd help me.

DANIEL

I didn't...

They reach the main doors... which are locked.

DANIEL (CONT'D)

Not to worry.

Daniel grabs a metal PATIO CHAIR and prepares to smash it through the thick mesh screen enclosing the patio.

GRACE

I told you - you're a good person.

DANIEL

I don't know about that. All I know is, at some point, someone had to burn it all down.

(smiles)

Never thought it'd be--

*BANG.* Daniel's throat EXPLODES, splattering blood on Grace's face. She SCREAMS.

Daniel's eyes go wide as he grasps at the bloody wound, going into shock. His body crumples, revealing Charity standing behind him, a smoking .22mm in hand.

Charity stands motionless, stunned by what's she's done.

CHARITY

Oh my God - I did it. I really did it.

Daniel writhes on the floor, a geyser of blood pumping from his neck.

Grace takes a running leap and tackles the dazed Charity, sending her revolver skidding across the floor. The women wrestle for dominance.

Grace manages to straddle Charity, but when she puts her injured hand flat on the floor for balance, Charity POUNDS it with her fist. Grace screams.

Grace grabs Charity's hair with her good hand and proceeds to SMASH her skull against the marble floor over and over until she stops struggling. Charity moans, out of commission.

Grace takes Charity's gun and returns to Daniel. She grasps his hand. She knows she can't help him; he knows it too. He mouths, "Go."

Grace tries to pick up the patio chair with her good hand but it's too heavy. She tries the door again but it's no use.

Grace looks to Daniel, who points towards the front of the house. Grace whispers "Thank you" before running that way.

72 INT. LE DOMAS MANSION - FOYER - CONTINUOUS 72

Alex races through the house in a rage, looking for Grace.

ALEX

Grace?!

73 INT. LE DOMAS MANSION - HALLWAY - CONTINUOUS 73

Grace stops in her tracks - Fitch is up ahead, blocking her way. Her eyes narrow. She takes aim with the .22--

EMILIE (O.S.)

No!

--but Emilie runs up from behind and swats at Grace's arm before she can fire.

The gun goes skidding into the music room.

EMILIE (CONT'D)

I'm sorry - it's just how things are. Do you believe in reincarnation? I'm sure things will be better for you the next time around.

Grace levels a stare at Emilie. She's had enough. Her switch has flipped from flight to fight.

GRACE

*Fuck this shit.*

Grace grabs a heavy TROPHY for "Best Board Game - 1989" and CRACKS Emilie across the face with it. She turns to Fitch and runs right at him, yelling.

FITCH

Oh no...

Grace catches Fitch in the temple with the trophy. He reels, but throws his arms around her in a powerful bear hug. He's still sweating profusely from the poisoning.

FITCH (CONT'D)

(calling to Emilie)

Help me, dammit!

Fitch swings Grace around towards Emilie. She's barely upright. She takes shaky aim with Fitch's CROSSBOW.

She fires-- but somehow manages to get tangled in the recoiling string. The arrow narrowly misses Fitch's head.

EMILIE

Motherfuck! Aah...

FITCH

Just hit her!

Emilie throws a "punch" that only serves to annoy Grace.

FITCH (CONT'D)

What are you doing!?

EMILIE

I don't know!

Still trapped in Fitch's meaty arms, Grace raises her legs and delivers a punishing kick to Emilie's midsection, sending her flying down the hall.

FITCH

Emilie?!

Grace repeats the maneuver off the nearest wall, propelling her and Fitch backwards through a pair of doors into--

74 INT. DE LOMAS MANSION - MUSIC ROOM - CONTINUOUS 74

--The music room, where just hours earlier Grace was hobnobbing with the family, oblivious to what was coming. Embers smolder in the HEARTH.

Grace and Fitch hit the floor and wrestle near the fireplace. Grace grabs an IRON POKER and forces it against Fitch's neck, slowly choking him out--

--Until Emilie pulls her off and violently SHAKES her.

EMILIE  
WE WERE GONNA BE BEST FRIENDS!

Grace swings the poker at Emilie but hits Fitch instead, sending him reeling back into the fireplace. His ROBE catches fire almost instantly.

FITCH  
I'm on fire-- I'm on fire!

EMILIE  
Roll, baby! Drop-- I mean stop--!

Screaming, Fitch throws off his burning robe, spreading the flames to the CURTAINS and COUCH. He runs screaming from the room, naked, trailed by a shrieking Emilie.

Grace retrieves the .22.

75 INT. LE DOMAS MANSION - HALLWAY - MOMENTS LATER 75

Becky approaches the music room just as naked, flaming Fitch flies out of it, followed by the bruised and battered Emilie.

Grace emerges... and sees Becky. There's murder in Grace's eyes. Becky can see it. She raises the blowgun to her lips. Grace slaps her injured hand over the end of the tube just as Becky blows...

*...and the dart goes right through the pre-existing hole in Grace's hand.* The women exchange a surprised look. Then Grace smiles...

*...and PISTOL WHIPS Becky across the face. Becky drops.*



BECKY  
 (through bloodied teeth)  
 You were never good enough for--

WHACK WHACK WHACK! More pistol whips. Grace moves on.

76 INT. LE DOMAS MANSION - PATIO ENTRANCE - CONTINUOUS 76

Alex continues his frantic search and stumbles upon the unconscious Charity...

...and his dying brother. He runs to Daniel and drops to his knees.

ALEX  
 No. No no no. Not you.

Daniel reaches for Alex with a bloodied hand and pulls his brother in close. He tries to speak but only manages to choke up more blood.

ALEX (CONT'D)  
 Oh, God. FUCK!

The fear in Daniel's eyes is reflected in Alex's as well.

ALEX (CONT'D)  
 You can't go... I need you...

Daniel convulses in agony. He's bleeding out.

ALEX (CONT'D)  
 Please don't go... Please...

But there's nothing to be done.

Daniel dies. Alex holds him, shattered.

77 INT. LE DOMAS MANSION - VARIOUS - CONTINUOUS 77

Grace races through the house, looking for Alex, but FLAMES continue to spread all around her, forcing her into--

78 INT. LE DOMAS MANSION - DINING ROOM - CONTINUOUS 78

--The dining room, which is mercifully untouched by the fire.

*Tony is lying in wait, just to the side of the door. He grabs her and brutally flings her into the wall, stunning her. She drops the gun again.*

TONY

You little bitch. You think you can bring us down? You're just another sacrifice. Another goat.

Tony grabs her by the neck and LIFTS her off the ground, choking her.

TONY (CONT'D)

Fuck the altar. I'll do it here.

Tony BODY SLAMS Grace to the floor and proceeds to choke the life out of her. His face is set in grim purpose. Grace's is turning purple. She's losing consciousness fast...

Tony, crazed, turns and addresses the empty chair at the head of the table.

TONY (CONT'D)

You see? You see? I'm doing it.  
*My way.*

Tony returns his focus to Grace, who is nearly dead.

Through hazy eyes, Grace spots the "choosing box" teetering on the edge of the dining table. She violently kicks the floor, causing the table to shake.

Finally - the box falls. She grabs it and BASHES it into Tony's head. He howls in agony and rolls off Grace.

Grace gasps for breath and brings the box down on Tony's face with a sickening CRUNCH. He looks confused, betrayed.

Screaming like a wild animal, Grace bashes Tony, over and over, until his face is little more than jelly.

*CAMERA MOVES to reveal ALEX standing in the doorway.*

He saw the whole thing.

ALEX

Grace.

Grace turns to see him. Alex's expression is hard to read. He's dazed, a broken man. She drops the choosing box to the floor. A nasty CRACK appears in its surface.

A long beat. Alex is in her way. Just standing there.

TIGHT ON Alex. The scales are falling from his eyes. He's either going crazy... or accepting a terrible truth.

Grace can see that something is very wrong. She slowly and carefully approaches the door. Navigates around Alex, never taking her eyes off his.

Finally past Alex, she turns to run--

--and he suddenly grabs her.

For a moment, he seems almost as startled as she is. He stares at her, then pulls her into an awkward embrace.

GRACE

Alex, don't... *You're not your family.*

ALEX

Without you, I think I am.

Alex tightens his grip. Grace SCREAMS and struggles.

ALEX (CONT'D)

SHE'S IN HERE!

TERROR in Grace's eyes.

GRACE

NO! Alex!

Grace screams and kicks, bites and scratches, but Alex does not let go.

ALEX

(quietly)

This is our burden.

Helene, Becky, Fitch, Charity and Emilie enter. Spotting her husband, Becky kneels at Tony's body and wails.

HELENE

The sun is about to rise. We must do it now.

The Le Domases force Grace onto the dining room table. The scene is surreal, a nightmare in slow motion. Grace kicks and screams, but is helpless.

Helene goes to Emilie.

HELENE (CONT'D)

We have lost much tonight. Two points of the pentagram.

(MORE)

HELENE (CONT'D)

It is time for your boys to take  
their place.

Emilie hesitates, just for a moment. But then:

EMILIE

We'll be right down.

79 EXT. PRIVATE LANE - SAME TIME

79

Dawn is fast approaching...

*And so are two POLICE CARS, cherries flashing.*

80 INT. LE DOMAS MANSION - DINING ROOM - MOMENTS LATER

80

Emilie returns with Georgie and Gabe, who wear PAJAMAS decorated with circus animals. Emilie soothes them before passing them off to Charity.

Becky and Emilie hold Grace's arms; Fitch and Helene secure her legs. Grace struggles, but it's no use.

HELENE

Deliver us, O Mighty One, from all  
past error and delusion, that,  
having set our foot upon the Path  
of Darkness and vowed ourselves to  
Thy service, we may not weaken in  
our resolve, but with Thy  
assistance, grow in wisdom and  
strength.

Alex picks up the ceremonial dagger and takes his place at Grace's head. Georgie and Gabe cry; Charity holds them firmly in place.

GRACE

Alex... Alex, please...

Alex looks as if he's in some kind of trance; as if he's broken with reality.

Grace keeps searching for some sign of hesitation in Alex's face...

...but as they make eye contact, she realizes he's not going to help her.

HELENE  
*Shemhamforash!*

EVERYONE  
*Shemhamforash!*

GRACE (O.S.)  
 This is wrong, this is wrong, this  
 isn't you...

Alex raises the dagger over Grace's heart.

GRACE (O.S.) (CONT'D)  
 NO! YOU CAN'T, YOU CAN'T! ALEX!!

EVERYONE  
 HAIL SATAN!

ALEX  
 Hail S--

It happens in an instant: Grace WRENCHES her left hand free from Emily's grasp and swipes at Alex's face.

*Her WEDDING RING cuts him deep, right under his eye.*

He shouts in surprise and pain, but manages to bring the knife down. The blade enters Grace's shoulder, just above her heart. Alex's hand flies to his wounded face.

Grace rolls off the table and painfully removes the ceremonial dagger from her flesh. She points it at her captors, keeping them at bay.

Helene runs to the window...

HELENE  
 No...

81 EXT. LE DOMAS MANSION - REAR GROUNDS - SAME TIME 81

The sun peeks over the treeline. It's a beautiful morning.

82 INT. LE DOMAS MANSION - DINING ROOM - SAME TIME 82

Helene is bathed in sunlight as it pours through the window.  
She is terrified.

HELENE  
 It is lost.

The Le Domases close their eyes, expecting the worst...

HELENE (CONT'D)  
FORGIVE US!

*...but nothing happens.*

A long beat passes. Grace begins inching out of the room. Fitch cautiously opens one eye.

FITCH  
 Um... nothing's happening.

The others look at each other. He's right.

FITCH (CONT'D)  
 I knew it. *I knew it!* It's all  
 bullshit!

The others cringe, half-expecting Fitch to drop dead for his blasphemy, but... no. He's fine. They all are.

It begins to dawn on Alex that he nearly sacrificed his fiancée for no reason.

ALEX  
 Grace...

All eyes turn to her.

FITCH  
 So what, uh... what do we do about  
 her?

Helene addresses Le Bail's chair.

HELENE  
 I know it is too late... but I will  
 not fail you again.

Helene grabs her battle axe and stalks towards Grace...

HELENE (CONT'D)  
*The girl still dies--*

Helene explodes.

Bones, organs, blood, and viscera cover the family. They stand in mute shock.

83 INT. LE DOMAS MANSION - GAME ROOM - SAME TIME 83

In the smoldering game room, the needle drops onto the "Hide and Seek" record, seemingly of its own accord.

The song begins anew, but the intense heat of the fire has warped the record, creating a slow and distorted version.

84 INT. LE DOMAS MANSION - DINING ROOM - SAME TIME 84

The children's warped voices echo into the dining room.

We cut from one Le Domas face to the next. They know what's coming.

Emilie turns to Fitch.

EMILIE  
Baby...?

FITCH  
I think your dad was ri--

PAFF! Fitch bursts.

Becky embraces Alex, seeking to somehow protect him--

PAFF! Alex is painted with his mother's blood and innards.

Charity screams at the Le Bail chair.

CHARITY  
*I take it back I take it back I  
want to go ho--*

PAFF!

EMILIE  
HIDE!

Emilie grabs her boys and runs from the room. Her screams fade down the hall before...

...PAFF PAFF PAFF!

Alex is frantic. He knows he's next. He runs to Grace.

ALEX  
You have to help me! I don't want  
to die!

GRACE

Neither did I, you selfish fuck.

ALEX

I'm not like them - you made me better! I just need another chance! Look, he isn't taking me - I get a do-over! *Because of you!*

Alex clings to Grace as if proximity to her will save his life. Grace breaks free of the embrace and SLAMS him in the nose with a solid palm heel.

Alex staggers back and falls into Tony's chair.

ALEX (CONT'D)

Grace...

Grace struggles to twist her tight wedding band over her knuckle as the countdown song nears its conclusion.

WARPED RECORD

...95... 96... 97...

Alex's eyes drift towards the chair at the other end of the table...

WARPED RECORD (CONT'D)

98... 99... 100! Ready or not... here I come!

*The air above the chair shimmers, almost as if taking form.*

Alex's eyes go wide.

ALEX

Oh, shit.

Grace finally frees her ring.

GRACE

Alex?

He looks up at her. She throws the ring at him--

GRACE (CONT'D)

I want a divorce.

--It strikes his chest--

PAFF!

Alex's explosion is the most violent and disturbing of all.



Grace clocks the shimmering form in the chair. The shape of its head is reminiscent of the Le Domas games logo.

Grace stares at it, frozen...

...but it slowly dissipates. She's okay.

Grace stands alone, covered in the blood and guts of the Le Domas family.

A long, silent moment passes. Then:

GRACE (CONT'D)  
Well, *fuck*.

85

EXT. LE DOMAS MANSION - REAR GROUNDS - MOMENTS LATER

85

Grace emerges from the house into the pale morning light. She steps into the area where she married Alex a day earlier, a million years ago.

The sirens reach a crescendo as the police cars SCREECH to a halt on the other side of the house. Moments later, we hear SHOUTING.

Grace fishes a half-smoked cigarette out of an ashtray and finds a book of matches.

We PUSH IN on her, the battered, bloodied but triumphant bride, as she waits. TIGHT ON her face as the police arrive.

POLICE OFFICER (O.S.)  
Ma'am? Are you okay?  
(beat)  
Jesus Christ, what happened to you?

Grace considers. Lights the cigarette. Takes a drag and looks at them with the house burning behind her.

GRACE  
In-laws.

SMASH TO CREDITS