

INT-HOUSE-NIGHT

Start right away with a scene from some random movie. A girl is running, screaming, and decides to run up some stairs. Suddenly the scene pauses.

LEO

Stop. Goddammit.....why the stairs, you idiot...

CUT TO: LEO, SITTING AT THE COUCH

Alright, so my name's Leo, and I'm an avid horror movie fan...that hates horror movies.

Characters in these movies do so many dumb things, so often so, that they inspired me to make my own little guide to surviving a horror film. It hasn't ever been tested in the field, but I'm pretty confident in it. For example, take this dumb bitch.

CUT TO: PAUSED TV SCREEN

She's disobeyed one of the most important rules. And that's rule number 5: "Never go up OR down any stairs." If you don't follow my rules, you'll end up like...well...just watch.

The scene starts again and the girl rushes up the stairs runs down a hallway, and hits a dead end. She turns to reveal the killer standing behind her. He stabs her in the eye and pushes her through a window. She falls to her death, screaming silently, while blood and broken glass rain around her. Title sequence rolls.

CUT TO:

INT-LEO'S ROOM-NIGHT

Leo's room is small, gloomy, and dark save for a single lamp. The window is creaked open slightly. A notebook is slammed on a desk. Leo sits, his eyes crazy, working hard on his guide.

LEO

Rules...rules...so many rules...no, omit Rule 53...Add Rule 78...

CUT TO:

INT- TENT- NIGHT

Two teenagers, a guy and girl, huddle in the tent. The girl is visibly shaken. The guy is staring at the entrance.

GIRL
Are we safe in here?

BOY
...we should be safe.

GIRL
(sighs) I love you...

BOY
I love you too...so much...

The two take off their clothes and prepare to engage in sexual intercourse. Right in the middle of it, a dark figure with glowing red eyes brandishing a machete slashes open their tent and skewers the two together. While blood spurts everywhere, and the two slowly die together, Leo begins talking.

LEO
"Rule 12: Horror films are not the
time and place for love-making."

CUT TO:

INT-IMAGINARY ROOM-NIGHT

A random black guy is standing there, he begins to look around when he hears Leo's voice.

LEO
Rule# 65....Don't, be black.

BLACK GUY
What? Who said that?

LEO
I mean it sounds prejudiced, I
know, but that's the truth of it.
You guys are dead meat.

All of a sudden a masked killer appears in front of the black guy. The killer snarls and waves.

BLACK GUY
Aw, come on man. I got a wife and
kids...

(CONTINUED)

LEO
You're a figment of my imagination.

BLACK GUY
Then why you gotta give me a wife
and kids?

LEO
It's a characterization thing.
Screenwriters have to make the
audience care for the minor
characters, racial implications
aside, even if they don't give two
flying craps about them. Scratch
that, WHEN they don't give two
flying craps about -

The killer loses patience and slashes the black guy's
throat. He falls over, the camera painfully holding on him,
still gushing blood.

LEO
...nope, don't care.

CUT TO:

INT-LEO'S ROOM-NIGHT

LEO
...ah, there's one...

CUT TO:

INT- LOG CABIN - NIGHT

A young woman tries to run from a crazy woodsman with an ax.
She trips and falls. Suddenly the scene pauses.

LEO
Oh, tripping while running from
danger, I forgot that.

Scene plays. The woodsman stands over the girl, about to
kill her.

WOODSMAN
Finally...for eleven years I've
been hunting you, you slippery
little whore...

GIRL
AAAAAHHHHHHH!!!!

(CONTINUED)

WOODSMAN

I've been waiting for this moment
for so long...the urge to kill has
been cooped up for so long...

GIRL

AAAAAAHHHHHH!!!!

WOODSMAN

It's just like my old man always
said, "Don't bottle up your
emotions, it's bad for you..."
huh...never thought I'd listen to a
word that old coot said...

GIRL

AAAAAHHHHHH!!!!!!

WOODSMAN

I think I'll make a soup out of
you...starting with your eyes...

The woodsman lifts up the axe.

GIRL

AAAAAAHHHHHHHH!!!!!!

WOODSMAN

Wait...maybe...the liver! Yeah!
Maybe add a little chutney to the
mix...

He brings the ax down, but the scene pauses.

LEO

*Rule 18: "Take advantage of
monologues. If the psychotic
monster beings to monologue, he is
fucking stupid."*

The scene rewinds.

WOODSMAN

It's just like my old man always
said, "Don't bottle up your
emotions, it's bad for you..."
huh...never thought I'd listen to a

-

The girl delivers a swift firm kick to his balls. He recoils
in pain and drops the knife.

(CONTINUED)

WOODSMAN
AAAUUUGH!!! GOD, YOU LITTLE SHIT,
I'LL KILL YOU!!

The girl reaches over, grabs the knife, and blindly swings it, managing to slice up his leg. The woodsman collapses and falls on the knife, accidentally squashing the girl.

GIRL
(muffled) Ewww, he smells like
feeet...

CUT TO

INT-LEO'S ROOM-NIGHT

Leo finishes writing. He looks at the clock. It reads 1:24 am.

LEO
Damn, I gotta get some sleep...

Leo closes the window, locks it, and turns off the lamp.

CUT TO

INT-ENGLISH CLASS-DAY

Everybody is sitting down in their seats, ready for class to start. Leo is sitting next to his best friend BUCK. Buck leans over and talks to him. They converse in hushed voices.

BUCK
Leo, did you get the project done?

LEO
Yeah. What did you do yours on?

BUCK
Take a gander for yourself.

Buck proudly hands over his project, which looks rushed and half-assed. Leo looks at it.

LEO
Buck, this looks like crap.

BUCK
Just read it.

Leo reads the title.

(CONTINUED)

LEO

Oh, you rascal. "Zen Piger: The Art of Laziness," by Buck Charmantz.

BUCK

I woke up at about 2 in the morning last night and remembered I forgot to do it, but I had a great idea: "Why don't I do my assignment about NOT doing the assignment?" Genius, huh?

LEO:

Maybe you'll get one point for honesty.

BUCK

Oh, fuck off.

TEACHER

Alright, settle down...we're going to present now...

He looks at a clipboard.

TEACHER

Leopold Anderson...

A slight slur in the class upon the hearing of his real name.

Leo gets up and walks to the front of the room. The rest of the class looks at him with expressions of disinterest. Apparently they've had to put up with stuff like this before.

LEO

Hello, everyone.

The class is silent.

LEO

Right. Well, throughout my life, I've been watching a lot of horror movies. And you always have to ask yourself... "Why are people dumb? Why do they do the same stuff in every single movie that leads to their grisly demise?" For my project, I have penned a guide on how to survive pretty much any situation a horror movie throws at you. This guide contains a list of

(MORE)

(CONTINUED)

LEO (cont'd)
cliches to avoid, precautions to
take, and in-depth bios of pretty
much any creature, spiritual or
corporeal, a horror movie has
featured.

As he talks, Leo passes out rough copies of his guide. The
students pick them up and read them with bored expressions.

LEO
Painstaking analyses of character
stereotypes and said movies'
screenplays have bored the fruits
of my labors in the form of this
beacon of survival. In "guide" you
shall trust, heh heh.

The class is silent.

LEO
...now, for the practical part of
the assignment, I request a
volunteer.

No one raises his/her hand. A few girls nudge BETH, who gets
up.

BETH
I'll do it.

The scene pauses as she walks to the front.

LEO
What the Hell...Beth Walters
wouldn't be caught DEAD looking at
me...and now she wants to volunteer
for my project?.....what is
this.....

The scene continues as Beth walks up to Leo

LEO
.....hi.

Awkward silence.

LEO
Um, uh...

The class laughs. Leo regains his composure.

LEO

Ahem...Beth, I am going to give you a little scenario.

BETH

Alright...

LEO

A forest, at dusk. The leaves on the trees are glimmering gold from the twilight sun...

CUT TO

EXT-WOODS-DUSK

Beth is standing in such a forest, taking it in. Leo is narrating.

LEO

...the crickets are starting to pipe up...and around you...three mutilated corpses hang from the trees, sickeningly swaying in the wind, their guts hollowed out and filled with flies, their eyeballs popped and dangling...

Beth's breathing increases as she tries to back away from the grisly sight. Something creeps in from behind her.

LEO

...behind you is a terrifying entity, eager to add you to his collection...

A rotting, skinned man with a pair of bone shears looms from behind her. Beth gasps and runs.

LEO

That's right, run, Beth, don't just stand there and scream like every dumb slut in a movie! Good on you!

Beth keeps running. The creature follows, snipping the shears, but Beth manages to outrun it.

LEO

You've outran it. There's a ditch up ahead.

Beth dives into the ditch and lies there, completely still. Silence from outside the ditch.

(CONTINUED)

BETH
....safe here...

Leo somehow appears lying next to her.

LEO
Nope.

The creature suddenly jumps in the ditch and drills the shears into Beth's stomach and starts cutting away. Leo starts talking while Beth's screams, the sound of the shears, and blood and flying body parts surround him.

LEO
Can you identify where you made your mistake? No? You have disobeyed Rule 25, which is "Don't stop to hide, keep on running." Countless characters have been massacred because they THINK they're safe, but they're just mince meat in the end! Do you get what I'm saying?

Blood and body parts continue to fly.

LEO
I hope you learned a valuable lesson.

CUT TO:

INT-ENGLISH CLASS-DAY

Beth is standing there, an expression of subdued confusion on her face.

LEO
Thank you, you may sit down now.

Beth goes to sit down. Buck starts clapping, but he quickly stops when no one joins in.

TEACHER
Well, Leopold, that was...terrifying. Good job.

Leo awkwardly sits down. Buck and Leo start whispering to each other:

BUCK
That was good.

(CONTINUED)

LEO
I overdid the scenario again.

BUCK
You're too hard on yourself, man,
lighten up! You were good,
really...people just aren't as
interested in this stuff as you.

LEO
Say that again, I think that guy in
the back decided to start jacking
off.

BUCK
To how awesome your project was?

Leo doesn't respond. Buck sits back in his chair, slightly
miffed.

CUT TO

INT-SCHOOL HALLWAY-DAY

The bell rings, and students start flooding out of the
classroom. Leo is speed-walking, anxious to get away from
people, but RANDY manages to catch up to him, walking with
him.

RANDY
Anderson!

Leo tries to ignore Randy.

RANDY
Anderson! The Black Knight Ghost is
in my house and I need to know how
to defeat him.

A few people in the passing crowd snicker. Leo ignores
Randy. Randy speeds up and snatches the guide from Leo's
hand.

LEO
Hey!

Leo tries to swipe at it, but Randy opens it up and reads
it, keeping it out of reach from Leo. At this point a small
crowd gathers, Beth included.

RANDY
Full-fledged descriptions of every
monster on how they fit into the
(MORE)

(CONTINUED)

RANDY (cont'd)
uncanny valley. The fuck is the
uncanny valley?

LEO
None of your concern and way above
your level of comprehension.

Leo makes another swipe at the guide, but Randy easily sidesteps him.

RANDY
Feisty. Have you ever considered
committing yourself, queer?

LEO
Don't call me queer.

RANDY
Oh, that's right, you're into dead
things. Why don't you dig up your
dog and screw that?

The crowd is slightly shocked. Leo charges at Randy, but Randy easily maneuvers him into a locker door.

RANDY
(whispers) Ohhh, you're so dead,
you little-

Randy raises back a fist, but Buck suddenly shows up and grabs Randy's fist. Buck, being slightly bigger than Randy, shifts him around and shoves him into a locker door.

BUCK
Lay off him, Trager.

RANDY
Taking the freak's side, huh,
Charmantz? You're about as fucked
up as him.

BUCK
Hand over his project or I'll fuck
YOU up.

Randy glares at Buck, then hands over the guide. Randy nonchalantly stalks off. The crowd slowly disperses. Buck calms down and gives Leo the guide back.

LEO
Thank you, again.

Leo walks away, trying to keep his cool. Buck stares sympathetically at the retreating Leo.

CUT TO

EXT-ANDERSON HOUSE-LATE AFTERNOON

Leo is shown walking home at a fast pace. He enters the house.

INT-KITCHEN

Leo enters the kitchen, where MRS. ANDERSON is cooking something.

MRS. ANDERSON

Oh hi, Leo! You're just in time
for...

Leo ignores her and heads up to his room.

MRS. ANDERSON

...are you okay, honey?

LEO

(feigning honesty) Splendid,
Mother.

MRS. ANDERSON

Wha...what's wrong?

LEO

Nothing.

Leo enters his room and shuts the door.

INT-LEO'S ROOM

Leo drops his backpack and sees the window open. On the opposite side, a smashed bottle lies against the floor. Among the glass is a folded up piece of paper. Leo walks over, suspicious, and unfolds it to reveal a crudely drawn picture of Leo giving a thumbs up and having sex with a dead dog.

LEO

(whispering) Asshole.

Leo rips up the paper, closes the window, and plops down in the chair by his desk, his face in his hands. He mutters indistinctly, then he whips out the notebook and continues jotting down rules.

(CONTINUED)

LEO
Let's see, Rule 88...

CUT TO:

INT- RANDOM ROOM

An imaginary Randy is standing there, doing nothing.

LEO
(narrating)... "If you're an
asshole, call yourself DOA."

A masked man with a knife stupidly rushes in and slits Randy's stomach. He collapses, sputtering, then a black, skeletal demon flies in and beats up Randy. A kid on a scooter runs over Randy. Randy tentatively lifts an arm, but arrows rain down from the sky and pepper Randy. A piano falls on Randy's body. Then, after a few seconds, a portal to Hell opens up and swallows Randy and the piano.

LEO
(narrating).....heh heh.

CUT TO

INT-LEO'S ROOM-NIGHT

Leo is still sitting at his desk. A slight smirk is on his face. He continues writing. Time passes. Unknown to him, his window slightly creaks open again.

CUT TO

INT-LAMBORGHINI-NIGHT

A Lamborghini zooms by. It is revealed that Randy takes the car out on joyrides. A racy-looking girl, Kiara, sits shotgun, mesmerized by the experience.

KIARA
Have you ever noticed, like, at
night, how everything looks so,
like, different? It's so bizarre!

RANDY
Yeah, it's TOTALLY bizarre.

KIARA
So, where are we going, Randy?

(CONTINUED)

RANDY

Brace yourself, Kimberley...we're going to a place so terrifying you'd be BEGGING to suck my dick out of fear.

KIARA

...it's Kiara.

RANDY

Whatever.

The car drives past a sign on a mountain road that reads "PORT 0." After a while, they pull up in front of an old isolated lake house, one with boarded-up windows and an ominous sense of foreboding. Randy and Kiara sit idle in the car. Randy appears to be expecting something. Kiara looks confused.

KIARA

Um...what, exactly, are we waiting for?

Randy doesn't respond, continuing to stare straight ahead. Tension rises. Suddenly he beeps the horn, startling Kiara.

KIARA

What the fuck??!

RANDY

Listen...

Quiet at first. Then, slowly, grisly moaning starts to emanate from the attic of the house. The moaning is joined by more, and soon the sounds of a huge crowd of people shuffling is heard. Bodies can be heard pressing up against the walls from the inside. Kiara is visibly frightened; Randy looks slightly nervous.

KIARA

Randy, get me out of here...

Randy doesn't appear to hear her. He continues to stare at the top of the house, listening to the strange noises. Kiara grabs Randy and rigorously shakes him.

KIARA

Please!

As Randy prepares to leave, a rotten arm suddenly bursts from the wall, swiping at the air, thumping against the outside walls. Randy guns the motor and Kiara squeals in fear. The house slowly fades in the distance. Randy and Kiara ride off in silence.

(CONTINUED)

RANDY

By the way, if you tell anyone
about this, you're dead, okay?

Kiara, still shocked, slowly nods her head "yes." They drive
on in silence for a few moments.

RANDY

So...you wanna suck my dick now?

Kiara stares at Randy in disgust.

INT.-SCHOOL HALLWAY-DAY

Leo and Buck are at their lockers, preparing for class.

BUCK

You never thanked me for saving
your ass yesterday.

LEO

What can I say, man...it was a spur
of the moment, I acted rashly. I
want to say sorry about it, but it
happens so often that I-

BUCK

Chill. It's okay. I understand.

At that moment, Sid and a group of nerd cronies walk up to
Leo and Buck.

SID

HEY, did you hear the news??

LEO

What now, Sid.

SID

Well, I just heard that Melvin, you
know, our Melvin?

LEO

Yes, our Melvin.

SID

Well, Melvin, apparently, is going
out with Jessica Cunningham!

BUCK AND LEO

WHAT?

(CONTINUED)

SID

Yeah, I saw them in the science lab and they was getting all touchy-feely, you know, and really hamming it up with the mouth department, you know what I'm saying?

LEO

I think so.

SID

Melvin and Jessica together...looks like Rapture came a few years early!

The nerd cronies laugh stupidly among themselves.

SID

Anyways, I'd better go and stock up on the canned food, because, you know, Melvin, our Melvin, and Jessica are dating, and Rapture is upon us. Catch you later!

Sid and the cronies shamle off, laughing. Leo and Buck stare at them as they walk.

LEO

...I hate them all.

BUCK

Well, it takes all kinds to make a world.

LEO

Still though...

Leo scans the hallway and manages to spot Melvin and Jessica, an extremely attractive cheerleader-esque girl, in a corner.

MELVIN

I also love your curves...lithe and voluptuous, they are...

JESSICA

Voluptuous, huh. What's that mean, cutie?

MELVIN

Well, it's an adjective, derived from Middle European

(MORE)

(CONTINUED)

MELVIN (cont'd)
linguistics...it means "sensually
pleasing."

JESSICA
You're so good with words...

Melvin and Jessica start making out; Melvin is obviously inexperienced at it. Leo and Buck stare with suppressed disgust.

BUCK
Beautiful, isn't it.

LEO
Yes...a bit TOO beautiful...

BUCK
huh?

LEO
See, there's literally nothing
about Melvin-

BUCK
OUR Melvin...

LEO
Shut up...literally NOTHING about
him that's physically, mentally, or
emotionally appealing to the
opposite sex. It's clear that
Jessica doesn't want him for any of
those things...she wants him...for
his soul.

Buck stares, confused, at Leo. Leo remains silent, building up dramatic tension.

LEO
...ask me why.

BUCK
Why-

Leo pointedly lifts up his finger.

LEO
*WHY, does she want his soul?
Because Jessica Cunningham is a
succubus.*

Leo lets the silence sink in.

LEO
Tell me, Buck, what is a succubus?

BUCK
(sarcastically) Oh, that was on
last week's science test, let me
think...

LEO
A female demonic creature who preys
on the lust of man and feeds off
their soul...a spiritual
parasite...and it has attached
itself to poor Melvin.

Buck puts his face in his hand. They've obviously been
through this routine before.

BUCK
Dude, come ON, you're going too far
this time. To even suggest that
someone is some kind of, devilish
whore, is COMPLETELY stupid. Maybe
Melvin's finally found love.

LEO
(his voice raising) LOVE? My
friend, THAT is not love. That is a
demonic facade utilized to
manipulate emotions and desires, an
insidious ploy, with the intent of
sucking out his soul and consuming
it like-

Buck pushes Leo into a wall and gets up in his face.

BUCK
Leo, you're making a scene. Now
listen to me. I'm the only one in
this whole school who doesn't think
you're some kind of psychopath. But
you're acting fucking crazy. Now
shut up, and get your fucking act
together.

LEO
But -

BUCK
No. You're being idiotic.

(CONTINUED)

As he's being scolded, Leo looks over to his right. Buck follows suit, and it's revealed Beth is standing there, confused and slightly shocked. Buck smoothly takes his hands off Leo and ad-libs.

BUCK

And if you don't give me the answers to the chemistry lab, I'll have to do that a SECOND time.

LEO

(cheesily) Oh, you villain.

BETH

Heh heh...hey....do you...maybe...want to go somewhere, Friday night...with me?

Leo looks behind him, to check to see if she was talking to anyone else. Beth rolls her eyes, unnoticed by Leo.

BETH

No, Leo, do YOU want to go somewhere with me Friday night?

(LEO)

Uhhhhh.....

Incredibly nervous, Leo turns to Buck, whispering:

LEO

What do I say?

Buck rolls his eyes too.

BUCK

A one-syllable word that begins with Y?

Leo turns back to Beth.

LEO

Yams.

BUCK

Wrong!

LEO

Yes! Yes, I mean, yes!

BETH

'kay...

Beth walks away, an expression on her face of worry. Leo remains silent. Buck stares at the receding Beth, back at Melvin and Jessica, and then back at Leo.

BUCK

Dude, maybe there ARE demonic forces involved.

LEO

Oh, shut up.

BUCK

Ha, sorry. In all seriousness though...dude! This is totally awesome for you! She asked YOU!

LEO

Yeah...

BUCK

You really like her, I know that...dude, you gotta have something SPECIAL planned for Friday night.

FADE TO:

MELVIN'S ROOM

Melvin leads Jessica by the hand inside his bedroom. The two are very frisky with sexual anticipation. Melvin sits her down on his bed and strokes her hair.

MELVIN

My sweet muse, I implore, take my innocence from me...

JESSICA

Does talking all fancy-ish like that get you hard or something?

MELVIN

Hey, you know what they say, mens sana in corpore sano...

Melvin sits down next to her and they make out again; Melvin is still obviously very inexperienced. They slip off most of their clothes as they kiss; Jessica has a lithe, toned body, Melvin is embarrassingly pale and scrawny. Jessica, in a burst of sexual energy, grabs Melvin's shoulders and slams him down on the bed.

(CONTINUED)

MELVIN

Oh sweet Jesus, this is
incredible...

Jessica lays on top of him and they make out again, feeling each other up. Jessica sits up on his chest, massaging his shoulders. Melvin is slowly writhing with bliss, moaning.

MELVIN

Jessica...you are some carnal
goddess...oh.....oh.....

As Melvin enjoys himself, a cockroach, unseen, slowly crawls up the pillow and brushes by his ear. Melvin slowly awakens from his sexual bliss, notices the bug, and yelps, swatting at it. He struggles to get off the bed, but Jessica is too strong. As he breathes deeply, more cockroaches start to crawl out from underneath where Jessica is perched on Melvin. Melvin freaks out, thrashing, unable to wrench free.

MELVIN

Oh my God, what the Hell?? What in
the holy Hell is-

A guttural growl is heard. Melvin slowly looks up at Jessica's face, witnessing something the audience can't see, his face petrified in pure horror.

CUT TO:

DRIVE-IN THEATER

The movie is well underway. Beth has somewhat settled in with Leo. He is in the middle of telling her something.

LEO

And that's why they call it a
"dingleberry."

BETH

Huh...what do you know.

LEO

You know, Beth...I'm going to be honest with you, you're the first person who's ever accompanied me on one of these things. These drive-in theaters, are truly a treat to behold.

BETH

I can imagine so.

(CONTINUED)

LEO

The movie sucks though. The production value looks like crap.

BETH

Yeah, it kind of does...

Leo, getting comfortable, slowly makes to put his arm around Beth's shoulders, but just then, his phone starts buzzing. He goes to answer it; Beth doesn't seem to notice or care. He answers it.

LEO

What's up?

MELVIN

(from phone) Leo! Leo! I'm in trouble?

LEO

What? What do you mean?

CUT TO:

MELVIN'S HOUSE

Melvin is revealed to be running throughout the house, maneuvering in and out of rooms, as something pursues him from behind.

MELVIN

Jessica turned into some kind of fiery bitch from Hell! Whatever she is, she's weird and she's pissed off!

CUT TO:

DRIVE-IN THEATER

LEO

Mater Dei...get out of the house! Now!

MELVIN

(over phone) All the doors are locked!

CUT TO:

MELVIN'S HOUSE

Melvin is still running. The creature behind him shrieks, spewing blood and fire everywhere.

MELVIN

She'll smelt me before I can get them open!

LEO

(over phone) Well, break a window or something!

Melvin turns a corner and sees the living room window. Determined, he sprints with all his might. He jumps, but he isn't strong enough to break through; he merely glances off the glass and falls to the floor.

MELVIN

OWWWWWW! Son of a BITCH!

The Succubus enters the room; we can finally see it now. It resembles a vaguely female smoldering corpse, smog pouring out its ears and mouth, its eyes burning red with hate. As it walks, clumps of ash and scorched flesh peel off and leave a trail on the floor. It staggers towards Melvin, its jaw agape, looking as though it wants to devour him. Melvin screams.

CUT TO:

DRIVE-IN THEATER

Leo, listening to the carnage, fearfully puts down the phone and turns to Beth.

LEO

Beth, one of my friends is in trouble. I have to help him.

BETH

Wait, what?? Who?

Leo is starting up the car.

LEO

Melvin!

BETH

Melvin, the weird kid?

(CONTINUED)

LEO

Trust me, you're being too nice.

Leo guns the motor and the two pull out of the theater, roaring down the road.

CUT TO:

MELVIN'S HOUSE

Melvin is cornered in the kitchen by the Succubus. It is revealed, however, he has been throwing whatever he could grab at it; silverware and other utensils are seen sticking out of the Succubus's body.

MELVIN

Shoo! SHOO, I say! Back that ugly face up!

Melvin throws a kitchen knife at the Succubus. It lodges in its face. It shrieks, stumbles backwards, slips, and hits its head on the granite counter top, collapsing.

MELVIN

OH YEAH! Score 1 for Melvin!

The Succubus slowly gets back up, oily blood leaking from the knife stuck in its face.

MELVIN

Oh, noodles.

Melvin dashes to the kitchen table. The succubus staggers over. They circle around the table, playing an endless game of cat-and-mouse. The Succubus, fed up, steps up onto the table and walks towards him. Melvin, terrified, dives under the table, slides on the hardwood floor, and gets up again, scampering into the next room. The Succubus follows.

CUT TO:

LEO'S CAR

The car zooms along the road. Leo is determined and focused; Beth is, understandably, confused.

LEO

He doesn't live too far away,
that's good for us.

BETH

...Leo...what kind of trouble is
Melvin actually in?

(CONTINUED)

LEO

Well, I have every right to assume his girlfriend is a parasitic demon trying to suck out his soul.

Beth doesn't comprehend.

BETH

....yyyyyeah.

CUT TO:

MELVIN'S HOUSE

Melvin is backed up against the fireplace. He desperately looks for more things to throw. He lays his eyes on an urn. He picks it up.

MELVIN

Jessica...thingy...don't make me throw Grandma at you!

The Succubus inches closer.

MELVIN

Alright! You asked for it! Grandmother, avenge me!

He throws the urn but misses horribly; the urn shatters on the wall and sends ashes everywhere.

MELVIN

Oooooohh....

Melvin notices the approaching Succubus and runs again.

CUT TO:

LEO'S CAR

The car pulls up in front of a house in a small neighborhood. It is dark, save for a fiery, flickering light. Muffled screams are heard. Leo exits the car.

LEO

Wait here.

He dashes towards the house. He tries to open the door, but remembers it's locked. He finds a stone on the walkway and throws it at a window, shattering it. He dives through the window.

MELVIN'S HOUSE

Leo rolls across the floor and gets up, following the screams. He screeches to a halt at a disturbing sight: the Succubus has Melvin lifted up by his neck. A fiery proboscis spills from its mouth and snakes its way towards Melvin's lips. Jessica doesn't notice Leo as she continues to attempt to feed off of melvin.

LEO

Shit!

Leo quickly sneaks into the kitchen and looks for a knife. He finds a kitchen knife and runs back into the other room. Before the succubus sees him, Leo slices at the arm holding Melvin up. Jessica shrieks and drops Melvin who slumps to the ground.

JESSICA

Oh look, now I've got main course and desert. And to think this is gonna be my first meal in this town.

LEO

Wait, you said this is your first meal?

JESSICA

Yes. Now come here!

Jessica lunges at Leo and pins him against the wall. Leo manages to get an arm free, and then reaches for his pocket knife. He takes it and stabs her in the heart. She recoils and cries out. Her wings and claws retract and she falls to the ground.

JESSICA

How...how can i be defeated by a kid.

LEO

Please, I have a whole chapter in my guide devoted to harlots like you. Succubi are at their weakest when they haven't fed for a while and stabbing them in their heart is a sure fire way to defeat them when they're weak. By telling me this was your first meal in this town, you gave away your greatest weakness.

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JESSICA

God....Dammit

The succubus lets out one final cry before she reduces to dust. All of a sudden we see Beth running into the room.

BETH

What the fuck is going on? Are you guys OK? I heard shrieking from outside.

LEO

I'm fine, but i don't know about Melvin. Let's get an ambulance over here, and I'll tell you everything.

CUT TO