

# Thy Hallow Tide

Created by Sarah Selnes

Written by Sarah Selnes & Nick Bohle

## Log Line:

Born into a family of religious serial killers and a Halloween family tradition unlike any other, a young girl named Nora Dalmenzo, traumatized by her mother's violent death, grows up with a moral complex between good and evil, right and wrong. Fatefully, on the eve of her long awaited 18th birthday she is forced to make a choice that could cost her everything.

Nick Bohle C.M.P.A | ACTRA

1811 20th Ave South Lethbridge, AB, T1K 1G3

Tele: 403-715-0778

E-mail: [contact@nickbohle.com](mailto:contact@nickbohle.com)

**1 INT. MASTER BEDROOM - EARLY EVENING**

A woman sits in front of a large wooden dresser with a mirror. Her hair is long, her face is painted white as she starts adding black around her eyes. The bedroom window creaks open. The woman is startled as she jumps up, looking over. As another woman dressed in black climbs inside. She lowers her hood, showing her face and long black hair.

THE WOMAN

Lyra what are you doing here, If he catches you... he will kill you. You have to go!

LYRA

I wanted to see you LIBBIE, you don't have to stay. Let's just go now.

LIBBIE

Let's stick to the plan, in a few days this will all be over and we will be gone with the kids.

Libbie walks over to the bed, pulling out a large leather bound book. Walking over to Lyra she hands it to her.

LIBBIE

Take this, keep it safe. It's hundreds of years of information. It's very important to me and these.

Libbie picks up two purple handled daggers passing them to Lyra. Lyra looks worried as she takes them. Libbie leans in Kissing Lyra.

Libbie

I will be okay But you have to go... I will see you soon okay.

Lyra nod's, then climbs out the window.

CUT TO:

**2 EXT. MIDDLE CLASS RESIDENTIAL STREET - EVENING 2**

The full moon shines down, giving light to a rather foggy and gloomy night. Kids and adults, young and old, are all dressed up. Some are scary creatures of the night, others branch along as pretty fairy tail princesses. Halloween is in full swing.

KIDS (YELLING)

Trick or Treat!

A sign stapled on a light pole "Haunted house" with an arrow below.

A couple boys dressed up as superheroes look at the sign. Their faces light up with excitement.

BOY

Sweet!.. Let's go!

They start running down the road.

A dark and looming haunted house is revealed behind a large grandfather oak tree. The haunted house is old, the front window is boarded up with red spray paint on it ("Warning to all those who enter"). There are elaborate Halloween decorations all around. Realistic set pieces and props, a few move, some make noise. There is a path through the front yard around back, then into a garage and back out into an alley.

There is an older woman dressed as a witch, standing at the front gate, handing out candy as people enter. There are scary clowns in one area but only two are real.

There is a wolf with eyes that light up as it howls. A creepy toy box made of plexiglass, full of dolls that are made of the nightmares of children.

Kids and some teenagers run out of the garage screaming.

Staring out the second floor window of the haunted house, watching below is a little girl. She is 10 years old, bright blue eyes curly auburn hair. Wearing pink and purple plaid pajamas and a silver cross around her neck. She looks sad gazing out watching people as they come all happy and joyful. Kids playing, having fun, eating candy. The little girl watches, disappointed.

CUT TO:

**3 INT. DELMENZO HAUNTED HOUSE - LITTLE GIRLS ROOM - NIGHT 3**

The room has very few toys, a pink blanket on the small bed. There is painting on the walls, The lord's prayer. A cross above her door and a couple books on her little white end table.

The little girl sighs. Watching as the lights out front get turned off. The gate closes and locks. Turning away from the window, she opens her bedroom door. Looking both directions down the hall.

She steps out, tiptoeing down the hall. A door creaks open, Nora stops as a head peaks around the door. A boy with dark almost black hair and blue eyes pops out into the hallway, a look of curiosity on his face.

Nora puts her finger to her lips, She turns the corner, seeing the stairs and a teenager, She is 16 years old. Dark hair and green eyes. Dressed up as a scarecrow.

SCARECROW

Nora, what are you doing? You know you're supposed to stay in your room.

NORA

But I just wanted to see, why can't I be a part of it. You are, ANYA!

ANYA

It's my first year and I'm only helping with some things.

Anya walks over taking Nora by the hand, walking her back to her bedroom.

ANYA

Look, I won't tell mom and dad that you were trying to sneak out but you know the rules.

Anya is stern for a young girl but a little nervous to get Nora back to bed quickly.

NORA

I don't understand, Anya, it's not fair.

ANYA

You will soon enough, trust me, Nora. You don't want to grow up too fast. There are things you're better not knowing right now. Remember what papa said? You will start your studies and learn our history when you're 12, then when you're 14 you start your training... and when you're my age you get to start helping but when you're 18.

NORA

I know, when I'm 18 I gotta join and help with the family traditions and set up a haunted house. I just don't understand why I can't know everything now. Why can't I help or see anything?

ANYA

Little sis, do you trust me?

Anya crouches down and holds Nora by the arm.

NORA

... Yes.

ANYA

You don't want to know yet. There is a "darkness" in our family, okay? A history you're not old enough to know. Please, Nora! Just do as you're told.

NORA

What do you mean "darkness," Anya...? Dad is a priest. Mom is a police officer. I thought they stop the bad guys, they keep us safe.

ANYA

It's hard to explain. There are many kinds of evil and darkness, Nora. There are sins and religious views that lead to wars. I can't explain everything, one day we will sit down and talk but right now you just need to go to sleep and know that you're safe and you have lots to learn.

NORA

Fine, I still don't understand the big deal, other kids walk through the yard and get to dress up and get candy.

ANYA

KILLIAN didn't get too and I didn't get too at your age either. Trust me Nora, go to bed before mom or worse, dad finds out.

Nora grabs her blanket, tossing it over herself like a ghost.

ANYA

Goodnight, Nora.

Anya gets up walking out of the room, closing the door behind her.

Nora tosses the blanket back off, getting out of bed she walks back over to the window. It's all done, Halloween is now over. She watches her father lock the gate and head into the backyard.

CUT TO:

**4 EXT. DELMENZO HAUNTED HOUSE - FRONT ROOF - NIGHT 4**

Nora climbs out her window, grabbing onto a tree branch. She climbs down, standing there on the ground as she looks around. The crowd of people are gone, she looks at the pumpkins carved and lit, lighting the way into the backyard. The clowns that laugh and move, scary props, she smiles, taking it in.

Out of the corner of her eye, she sees a shadow. Someone lurking around.

NORA

Hello??

Seeing the shadow, it becomes slightly more clear. It's a person with a black hoodie on, who then jumps the back fence. Dropping a purple handled dagger.

Nora takes A breath, running over to the fence, picking it up.. She looks around.. then steps up on a rock looking over the fence. The person is gone. Nora turns and runs through

the yard as a fake wolf howls; she lets out a little scream.

## 5 INT. DELMENZO HAUNTED HOUSE - GARAGE - NIGHT 5

Nora runs into the garage, she looks around. There's an old couch where a large stuffed teddy bear with a big evil smile sits. Fake blood on the floor, fake body parts hanging down from the roof.

NORA

Mom? Mom it's not that scary, I can handle it. Mom?

Looking around seeing the blood splattered on the wall, the old rusted tools and knives on the wall. Looking down she sees a line, it glows with light behind it. Kicking some dirt and hay out of the way. Seeing a metal hatch. She lifts it up, seeing the small staircase going down.

Nora looks around, then goes down in the small set of stairs. At the bottom she looks around, it's lit up with candles and a 6 foot cross with white LED lights. A clock that starts dinging in the corner. Nora looks at it, it's midnight.

Nora walks further into the depths looking around in awe. It's the first time she has seen it. There is a metal table off to the side of the cross. It has a golden cup on it with a very old inscription on the side. Nora walks closer to it, looking inside the cup. It looks like a dark rich red wine.

Nora looks at the other end of the room, seeing another door. Walking closer to it, she stops and looks back at the stairs. Last chance to turn back. Taking a breath, she steps forward and opens the door.

Nora looks in. It's a tunnel with lights running along the dirt ceiling.

NORA (NERVOUS VOICE)

I can do this, I'm not scared... I will show them, I'm not too young.

Walking into the tunnel she closes the door behind her, gulping what little spit she has in her mouth.

It doesn't take long till she is at another wooden door. It's old and heavy with big metal hinges. Nora opens it up with surprising ease and the door creaks open.

It's a dirt room, with chains on the walls, there are two people chained up, unconscious, just hanging there. There is a voice on an old radio playing the 10 commandments on a loop. There is another door off to the far right hand side of the room. In the middle of the dirt room, a woman is laying on a large table, her hands and legs tied down. She is screaming a muffled scream under a leather gag.

A woman stands dressed as a nun with demonic looking makeup on. A cross painted on her forehead. Her face, painted white with black around the eyes. She is standing beside the table holding a long metal pole with a cross on the end glowing red.

NORA

Mom.

The woman turns around looking at Nora.

WOMAN

Yes Nora, get out of here now!  
You're supposed to be in bed.

NORA

What are you doing?

The woman on the table pulls hard, her wrist starting to bleed as she pulls it through the rope.

THE MOM

Get out of here now, Nora, don't make me say it again. You are in so much trouble, young lady. "Listen to thy father," you know this!

The woman reaches to a nearby table grabbing a scalpel, leaning over she cuts the rope to her other wrist.

NORA

Fine, I'm sorry mom.

THE MOM

Go now before your father sees you.  
I will deal with you tomorrow.

Nora's mom turns, looking back at the woman on the table as the woman stabs her in the neck. Pulling the scalpel out. She puts her hand over her neck, stepping back. The blood



sprays out. Her hands, covered with blood. The woman on the table struggles to get her legs untied.

NORA  
MOM! MOMMY...?! MOM!?

A man opens up the door off to the right, he is a large man, dressed as if he were dead. Skeleton makeup painted on his face.

He looks at her and at what is going on. The other woman gets her feet loose and stands up.

THE MAN  
LIBBIE!

He screams lifting his hand, pointing a gun as he steps in the room, he pulls the trigger. Shooting the woman in the head.

The blood and brain matter goes everywhere. Nora, who was still screaming, now stands there silent covered with blood splatter.

The man runs over, next to LIBBIE. Putting his hand on her neck. She looks up at him, with tears in her eyes. Not saying a word as she takes her last breath.

After a long tense moment that seems to hang in the air for too long.

THE MAN (ANGRY)  
What... did you do, Nora?

She stands there not moving, not speaking a word.

Anya runs down the tunnel, seeing Nora standing there. The blood's everywhere all over her. Another man walks out behind him. Dressed as a devil. Seeing what has gone on. He stands there a moment.

Anya stops, looking in the room. Standing behind Nora.

ANYA  
Mom...! Nora, come with me now!

Nora is stunned. She doesn't move.

ANYA  
Nora! Now!

Grabbing her hand.

ANYA

Come on Nora, now!

The man gets up, walking over to them standing there.

THE FATHER

This is your fault! Both of you! You said they were all in there rooms going to bed.

He winds up slapping Anya across the face.

ANYA

I'm sorry, father.

Anya with tears and despair in her eyes.

THE FATHER

You should be, your mother is dead.

The other man dressed as the devil, walks over standing in front of him. Between him and the girls.

THE DEVIL

Brother... Now is not the time.

Anya grabbing Nora's hand. Nora, not saying a word. Not even blinking, frozen in shock, fear and horror, with blood all over her face.

Heer father drops to his knees and mourns his wife as Anya takes Nora down the tunnel, not saying a word.

CUT TO:

## 6 EXT. WOODS - LATE NIGHT

Carlos stands next to a small old car, Libbie placed in the driver's seat. His brother stands in the distance, by a truck with the headlights pointing straight at him, still dressed as a devil.

CARLOS

Goodbye, my love.

He takes a tire iron, smashing the driver's window. Picks up a piece of glass, he lines it up with the hole in the side of Libbies neck

and gabs it in. He reaches inside the car pulling down the handle into drive. They stand there a moment, watching the car start rolling and go off the cliff.

CUT TO:

**7 INT. ALL SAINTS CATHOLIC CHURCH - MORNING - TWO YEARS LATER 7**

People all dressed up, walking into the church. The bells ring loudly.

Nora and Anya sit in the front row, wearing old, turn of the century dresses. Simple and pretty with a little lace. Nora's is pink, Anya's purple, both are pastel. Chairs are spread all around, as people come and find a spot and take a seat.

A teenage boy with almost black hair and blue eyes, wearing a dress shirt and vest enters. His boots stand out of place, with some mud on the bottom.

He takes a seat, next to Anya.

ANYA

Pay attention today, Killian. I don't know what Dad is going be talking about so I won't be able to help you this week.

KILLIAN

Okay, chill, would you?

Lights turn on the stage in front of them. There is a big white wall behind the stage. A man on the other side of the room who turns on the projector. As words appear on the wall.

"PREIST CARLOS"

A large man walks from the side of the stage and stands in the middle. He has short hair, dark brown eyes with wrinkles showing his age and wisdom.

The crowd claps. As he picks up the microphone.

CARLOS

Thank you, and welcome all of you here today. For those of you who don't know me yet or are new here, Please just call me Carlos.... Today I wanted to talk about...

The projector changes the words on the wall.

"Halloween, All Saints day."

CARLOS

Halloween. Also known as The Hallows. Hallows is an old word meaning Saints. This is where we get "All Saint's Day..." Many think Halloween is bad, dressing up as a Zombie or witch. However, that is a misconception. All Saint's day is a celebration of all the saints', spirits that have come before. To dress up is to mock the evil that is all around us, to show that we are not afraid, for God is with us... It is also known as the international day of prayer. The word allhallowtide was first used in 1471. It stands for the three days of Halloween.

The words on the wall change again.

"All Hallow's Eve, Halloween, and all souls day."

CARLOS

These...

Carlos points at the wall.

CARLOS

These are the three days. It is recognized world wide. Some cultures dress up and paint their faces like skulls, they dance and party in the streets, a mass celebration. They honor the dead, even display the bones of their past family members. Some cultures embrace death. We should honor our dead, celebrate their life. Dress up and have fun and most of all remember it is a holy tide. Meaning, take time with your family and pray for all the souls here and the ones we've lost.

The crowd claps loudly. Nora looks at Anya, whose eyes are locked straight forward, staring at Carlos, her father, intensely with a look upon her face of anger and concern as she sits keeping herself contained.

CUT TO:

**8 EXT. DELMENZO NEIGHBOURHOOD ROAD/DRIVEWAY - DAYTIME 8**

Their Green jeep drives down the road. Turning into a driveway. It comes to a fast stop. A moment later they all get out of the Jeep and run inside. The rain is starting to come down hard.

CUT TO:

**9 INT. DELMENZO HOUSE - NORA'S BEDROOM - EVENING 9**

Nora enters her room and sits on her twin bed, grabbing a pink blanket and putting it on her legs. The white side table has a golden lamp on it that was left on.

It casts a warm light as she reads a book "Wars of religion in history". There is a photo of her with a pretty woman in a sundress on the table under the lamp. They appear happy.

Nora puts down her book. Picks up a little purple handled dagger, she looks at it for a moment, and sighs. Looking at the engravement on the blade.

NORA (softly)

Sanctus. (subtitle "SAINT.")

A little knock on the bedroom door as it creaks open. Nora quickly puts the dagger under her pillow, hiding it.

Anya walks in her room and sits down on the bed next to Nora. Leaning over, giving her a hug.

ANYA

I know you're smart, Nora. I know you read my books and my notes...

Nora gives her a hug and a little nod.

ANYA

Nora, do you remember how I told you I needed to leave?

Nora nods. Looking at her sadly. Then looks down.

NORA (mumbles)

Yes.

ANYA

I can't stay, Nora. I have to go, I'm not a killer. I can't join the family tradition. I have a friend that is going to meet me, take me to the bus station. I'm going to start a new life in Chicago. Seems like a great place to start. When you get older, you should come find me there. You have a choice, Nora. You don't have to listen to anyone. No matter how father twists the words in the bible or uses different verses to better suit his desires.

Nora sits there with tears in her eyes, rolling down her cheeks.

Nora rests her head on Anya's shoulder.

ANYA

I'm serious tho! When you turn 18, they will expect you to join them, to say the family prayer. If you don't they will kill you. You understand, right?

NORA

Yes.. I'm going to miss you Anya, I will find you one day. I love you and I understand... But... please be safe.

Anya puts her arm around Nora, giving her a hug, resting her head upon hers.

CUT TO:

**10 INT. DELMENZO HOUSE - ANYA'S ROOM - EVENING 10**

Anya packs her backpack, putting some clothing in it. Then she picks up a photo. It's her, Nora and their mom. She puts it in the backpack and zips it up.

Anya walks over to the window, opening it up. She looks down and tosses the backpack out, watching as it falls down hitting the ground.

CUT TO:

**11 EXT. DELMENZO HOUSE - CONTINUOUS 11**

Climbing out the window, she hangs onto the window frame, then lets herself drop down 10 feet.

As she turns around and picks up her backpack Carlos is standing right there. He grabs her by the arm, tightly. Bringing her back inside.

CARLOS

Just what do you think you are doing?

Anya, looking scared, eyes lit up in fear.

CUT TO:

**12 INT. DELMENZO HOUSE - CONTINUOUS 12**

Killian sitting on the couch reading his studies. The front door flies open as Carlos tosses Anya onto the living room floor. Slamming the front door closed.

ANYA

I'm sorry, father. I can't j... join.  
I'm not like you.

She cries out loud, on the ground.

CARLOS

Evil will win if we do nothing!! We must fight, we must kill the evil in the world. In God's name.

ANYA

There have been more religious wars than any other kind of war. Thousands of people have died. This isn't right, father. Enough people have died. I'm sorry, I can't take part.

Nora walks out of her bedroom, walking slowly down the

stairs, hearing the shouting.

CARLOS

Killian, get to your room now! You don't need to hear this.

Killian gets up, not saying a word. Takes his book and walks out of the living room.

Anya gets off the floor.

CARLOS

You can't run away from your family. You can't run from God! You can't turn your back on your destiny. Haven't I taught you enough to understand our culture. Family is everything, you don't get to walk away from family.

ANYA

I want to write my own story. I want to fall in love and have kids and they won't know this world. I won't tell anyone, father. I promise but please let me go.

CARLOS

You really would turn your back on your family?

Killian stands next to Nora on the stairs. He mouths to her...

KILLIAN

"Go to bed!"

Nora shakes her head "no" as she continues to walk down the stairs, standing in the entranceway to the living room.

ANYA

I'm sorry, father.

CARLOS

If we don't do God's work who will? God has angels for a reason. Who are you? My daughter would not run away? Dishonor the father, the family?

Carlos slaps Anya across the face.



ANYA (SCREAMS)

Are you happy now? Did that make you feel better?... I hate you! You can't stop me from leaving!

CARLOS

I can so... You don't get to just walk away, Anya.

Anya takes a little red pocket knife out of her jean pocket. Holding it tightly in her hand, down at her side.

ANYA

Yes, father, I do.

He slaps Anya again across the face, grabbing her by the hair. Anya pushes him away, then slashes Carlos across the face. A deep but clean cut is made across his face. Starting on the forehead, going down the side of his eyebrow and down part of his cheek. Blood starts running out.

Carlos screams, as he jumps to attack, kicking Anya in the stomach, knocking the wind out of her. She falls on the ground. He grabs the pocket knife. Putting it to her throat and holding her down before she could get back up.

CARLOS

Say the family prayer!

Nora... takes a big breath, tears in her eyes.

NORA

Father, please stop!

Carlos looks back at Nora only for a second, she's standing there watching.. He then looks back at Anya.

CARLOS

SAY THE FAMILY PRAYER!

ANYA

Forgive me, father. No!

Carlos punches Anya. Knocking her out.

CARLOS

Get to your room, Nora.

Nora runs over standing above Anya. Tears in her eyes,

shaking her head, "No!"

CARLOS

Get in your room, Nora, or I will knock you out as well. I don't need disobedient daughters. Obey Thy father!

Nora, almost hyperventilating.

NORA

Please... don't kill her...

Nora cries, putting her hands to her face as she runs away. Running up the stairs, slamming the door to her bedroom. She flops on her bed, throwing her pillow, she cries, picking up the dagger she flops on her bed. Anya's cries for mercy and help echo through the house.

CUT TO:

### 13 INT. DELMENZO HOUSE - GARAGE - SUNRISE 13

- 4 years & 10 months years Later. (Nora's almost 17) -

Nora is growing up, more and more becoming a young woman. She has long hair, pulled back in a pony-tail. Wearing tight yoga pants and a top. She is on the treadmill running and running. Working up a sweat.

The treadmill is showing 5 miles and counting.

Carlos walks in the garage, the cut across his face now a scar. His eyes with more lines, his hair turning slightly gray.

He stands there for a moment. Nora looks over, hitting the stop button on the treadmill. Taking a big breath, she picks up the water bottle.

CARLOS

Good to see you out here and committed, Nora... When you are done with the five mile run. Come inside, have some breakfast. You will be training today. Your trainer gets here at 2:00. I expect you to treat him with respect. He was your mothers friend.

NORA

Yes, father...

CARLOS

Oh and a reminder. Tomorrow we are going to church early. I want you to wear your best dress. It's important we show good standing here.

NORA

Yes, father. Ummm, Father? It's been years. I was wondering if it would be possible.. for me to see Anya?

CARLOS

Maybe if you pass your physicals in a couple more months and help with this year's set up. I was thinking you can play a small "normal" role this year.

NORA

Yes, father.

She says, annoyed, taking a drink of her water. The sound of a motorbike rumbles, echoing through the garage.

NORA

Sounds like Killian is home.

CARLOS

Yes... it does.

The garage door opens, as Killian walks in. Putting his helmet down on the wooden bench at the side wall. Wheeling in his motorbike. He used the kick stand, parking it nicely.

Nora and Carlos stand there looking at him.

Killian, is more grown up. Looking more like a bad boy. His hair is a mess and standing up on end. He isn't wearing a jacket, he isn't wearing a shirt. He stands there with boots and jeans on. His tattoo showing. Big black letters across the top shoulder blades "Knight of thy Hallow".

KILLIAN

Hey, 'sup?

Nora rolls her eyes.

CARLOS

I was just telling Nora what is going to happen the next couple months. You, however, got mail today. I took the liberty to open it and give it a read... Why didn't you tell me you applied to go to school to be a cop?

KILLIAN

I didn't want to say anything till I knew if it'd be a possibility or not.

CARLOS

Well, it is! Congrats, Kid. You're going to be like your mother. Make me proud!

Killian smiles.

KILLIAN

I got accepted!? This is awesome.

Killian grabs the letter from Carlos. Nora throws her water bottle across the garage, walking out of the garage she slams the door.

KILLIAN

What's her problem?

CARLOS

She asked about Anya again.

CUT TO:

**14 INT. DELMENZO HOUSE - CARLOS' OFFICE 14**

Nora walks inside, she runs into her father's office. There is a window, a desk and lots of old scripture hung on the walls. A colorful rug lays on the floor. An old photo of her parents on the desk. Her mother, dressed in a long pink, purple, blue, green and black floral dress. Her face painted all bright and colorful, a beautiful decorated skull face design. Her father is in a suit with a skull face as well.

Nora opens up his address book, flipping through it as fast as she could.

Seeing it finally, just one page... "DOCTOR HEBROW," with a phone number below. She grabs a pen writing it down on a note pad paper. Tossing the book back on the desk. She runs out of the office, closing the door. Running up the stairs, just as the front door opens. Carlos and Killian walk in the house.

Nora walks in her room. Taking the sticky note, putting it in the back of the bible next to the bed.

Picking up a felt maker she looks at her empty white walls. Nora picks up a marker from her desk and stares at the wall. After a moment of intense thought she starts writing the ten commandments, then draws a circle around it. Stepping back! She's not done, she's just getting started. She keeps going, writing all the sins she could think of on the wall along with dozens of bible quotes.

Hours pass by. [Timelapse] Soon the wall is covered with many different colors, and many different quotes.

Knock, knock. On her bedroom door. The door slowly opens as Killian walks in. Seeing Nora standing there with a marker in her hand. Writing... "thou shall not bear witness to a false God."

KILLIAN

Are you okay, Nora?

NORA

Why wouldn't I be?

KILLIAN

Okay, well Father sent me to get you. Your trainer is here.

Nora looks at the clock on the wall behind her. Seeing it's already 2:00.

NORA

I will be right down.

KILLIAN

What are you working on?

Nora is standoff-ish.

NORA

Religious studies.

KILLIAN

You should write the family prayer.  
That is an important one.

Nora looks at him, displeased.

NORA

Yeah...! I guess. Maybe on the other  
wall.

Killian gives a half smile as he turns walking out of the  
room. Nora rolls her eyes and keeps writing a second.

CUT TO:

**15 EXT. DELMENZO HOUSE - BACKYARD - AFTERNOON 15**

A Japanese man, in his 40s. Stands in the yard, holding two  
long bamboo sticks.

Nora walks into the yard.

The Japanese man tosses one of the bamboo sticks at her. It  
lands by her feet.

JAPANESE MAN

My name is Lee, Lee Karz. Your  
father hired me to help with your  
training.

NORA

So what, I'm suppose to fight with a  
stick?

LEE

It's not just a stick, it becomes a  
extension of your body. It is called  
Bojutsu.

Lee smiles, swinging the bamboo stick around, he moves with  
it. A spin kick added, a slash with the bamboo shown. He  
moves so fast, yet with grace and ease. Like a silk sheet  
in the wind.

Nora stands there watching, then she smiles. Picking up the  
bamboo stick.

Lee stops, he is standing approximately 10 feet away from  
her. He is waiting in anticipation.

NORA

So what? I'm I to do some spinning and dancing, or do I come after you with it and try hitting you?

Lee laughs.

LEE

You remind me of your mother. She too was trained in Bojutsu among many other things.

Nora's head turns slightly, staring at Lee.

NORA

You knew my mother well?

LEE

Yes, we grew up together. She would be proud of you. The staff is important, if you can't use it, you shouldn't ever try a samurai sword.. You would likely cut off your own hand off.

NORA

So you call the stick, a staff?

LEE

Yes.

NORA

Okay, well what do I do?

Lee Smiles. Stepping forward, he starts swinging the staff around. He gets closer to Nora and goes to swing the staff down, to hit her on the shoulder. She moves out of the way, dodging it. He spins to kick, as she jumps back, another near miss. He swings the staff once more.

Nora lifts her staff, just in time blocking the blow. She smiles but only for a second as Lee uses his staff to trip her. Taking her legs out from under her as she falls back, hitting the ground.

LEE

You have good reflexes, now again..

As he holds out his hand, Nora takes it. Jumping back up on her feet. Nora moves to attack.

CUT TO:

**16 INT. DELMENZO HOUSE - NORA'S ROOM - LATE NIGHT 16**

Nora lays in bed, tossing and turning.  
Getting out of bed, she rubs her eyes. Looking out the window. There are teenagers running out into the street, laughing, enjoying the night. They are dressed up for Halloween; zombies, rappers, vampires and witches flood the streets while they laugh and play together.

NORA

No... Not again..

Nora runs out of her room, down the stairs and out of the house. Running through the yard, a wolf howls, the clowns laugh.

She runs in the garage, opening the small metal hatch in the floor. Going down fast, she runs past the cross. Opening the tunnel door. She runs.

Opening the door, seeing her mother standing there. Dressed up as a nun, with a black cross on her forehead. The woman on the table.

NORA

Mom, she is going get lose and kill you.

She looks at Nora, with a look of disappointment.

LIBBIE

Get out of here now, Nora, don't make me say it again. You are in so much trouble, young lady. Lesson to thy father, you know this.

NORA

Mom, PLEASE!!!

Nora cry's out, with tears in her eyes.

The woman's hand gets free. She grabs the scalpel off of the table.

LIBBIE

Go now before your father sees you.  
I will deal with you tomorrow.



NORA

But you won't be here, Mom LOOK!

Libbie turns looking back at the woman, as she stabs her in the neck. Nora screams a blood curdling scream. Dropping down to her knees.

Carlos walks into the room... hearing the scream.. then ringing in the ears start. The blood is going all in directions.

Nora wakes up, sweating, panicked. Turning on the light on the end table. She takes a few big deep breaths. Tears rolling down her face. She puts her hands in her hair, letting out a scream of pain and anger. Nora's eyes wide and filled with tears as she stares at the roof. She takes a breath and clenches her jaw.

CUT TO:

**17 INT. ALL SAINTS CATHOLIC CHURCH - MORNING 17**

The church bells ring as people start walking in the doors. Everyone seems happy to be there with their family. They greet one another as they take a seat on the wooden benches all lined up in a row. Looking at a stage in front of them.

Nora in a black sundress with yellow sunflowers on it and a pair of black high heels. Walking down a hall in a hurry, turning the corner, she walks into an office. Closing the door behind her.

Nora picks up the phone as she dials the number on the sticky note.

WOMAN (ON PHONE)

Hello, Westland Heights Psychiatric,  
Mindy speaking. How can I help you?

NORA

What's your address?

WOMAN (ON PHONE)

It's number 664 Linden road west.

NORA

Thank you, I was wondering about a  
patient you have in your care. Would  
I possibly be able to speak with

Anya DELMENZO.

WOMAN (ON PHONE)

I'm sorry but Anya had an episode this morning and is not able to take phone calls. Who is this calling?

Nora hangs up the phone. Looking at the sticky note with an address now attached.

She walks out of the office, looking up and down the hall. Closing the door, she runs down the hallway as fast as she could in heels. Entering the main area. She looks for Killian, finding him in the second row. She takes a seat behind him. Hearing the church bells ring once more.

KILLIAN

What were you up to? Dad will be starting soon.

NORA

I know, I know. I had something I wanted to look into.

Killian raises a suspicious eyebrow and gives Nora a knowing grin.

KILLIAN

So... what were you looking into?

NORA

Nothing it doesn't matter, it was a dead end anyways.

Killian rolls his eyes, he doesn't believe Nora.

CUT TO:

**18 EXT. HEYDE'S VALLEY PUBLIC LIBRARY - LATE AFTERNOON 18**

The red and black Honda motorbike pulls up to the library, coming to a stop. Nora gets off the motorbike, putting the helmet in the saddle bag. It's a tight fit, but it fits. She is wearing jeans, and a black shirt with a white cross on the arm cuffs. Her hair is pulled back, She has a blue back-pack on.

Killian keeps his helmet on. Watching as Nora walks into the library. Then he drives away.

Nora walks in the doors. Stands there for a moment then

Nora walks back out, looking around. She walks out of the library's parking lot and stands at the bus stop.

CUT TO:

**19 INT. WESTLAND HEIGHTS - PSYCHIATRIC HOSPITAL - CONTINUOUS 19**

Nora walks inside, looking around. Seeing the areas mapped out on the walls. She heads downstairs. As she opens the door at the bottom of the stairs there is a SECURITY GUARD standing there. A husky 25 year old wannabe cop.

SECURITY GUARD

Can I help you?

NORA

I wanted to visit my sister.

He nods his head as Nora walks past. Going down a robin's-egg blue hallway.

She opens up another door. There are women working at the front desk and a security guard stands at the small desk to her left hand side.

Nora tunes him out, as he asks her for her ID. Walking up to the desk she sees a shockingly colorfully dressed OLD RECEPTIONIST woman.

OLD RECEPTIONIST

Can I help you?

NORA

Yes, I would like to check my sister out of here.

OLD RECEPTIONIST

And who is your sister?

NORA

ANYA DELMENZO.

OLD RECEPTIONIST

Oh, I didn't realize she had any other family. It's only your father on her list. You would need to sign some consent forms and liability forms, as well as show two government pieces of Id.

The woman looks Nora up and down.

OLD RECEPTIONIST

You will also have to be 18 years or older, to do so. You become legally responsible for her upon release and any actions she may or may not do.

NORA

Okay, can I get the papers and maybe talk to her for a moment.

Nora looks through an interior window into the common room. Seeing Anya sitting in a wheelchair, her hair in knots and some drool running out of her mouth.

OLD RECEPTIONIST

Now isn't a good time. You should call ahead next time, Miss?

NORA

What did you do to her?!

A nurse enters the intake area from the patients common room and the door is slow to close. Nora takes her shot to see Anya. She runs over to Anya. Giving her a hug. Anya hardly moves, zoned out in the wheelchair.

NORA

ANYA, IT'S ME! ... ANYA?

The security guard rushes over to Nora.

SECURITY GUARD

Miss you need to come with me, now!

Nora looks at him, shrugging him off. She crouches down closer to Anya.

NORA

Big sis! Hey?... I know you're in there. I'm going to..

SECURITY GUARD

Now, miss!

The security guard steps forward. Nora waves her finger, "Give me a second".

NORA

I will be back for you. Be strong.

The security guard goes to grab Nora's arm. She spins her arm around his, then pulls her arm free. Nora then walks out of the room, she's pissed. Security follows her up the stairs, through the doors and out of the building. They watch Nora walk down the block, stopping at the bus stop. The security guard chuckles and closes the door.

Nora sits down at the bus stop, tears in her eyes and a pissed off look on her face.

CUT TO:

**20 INT. DELMENZO HOUSE - KITCHEN - EVENING 20**

The kitchen table is set. There are fresh buns, pasta and a salad laid out. Carlos sits at the head of the table. Killian to his right side and Nora to his left. The light above the table flickers slightly.

CARLOS

Killian, I have decided I want to meet Faith and her parents. Invite them here for dinner this Saturday.

KILLIAN

Yes, father.

CARLOS

Nora, this Halloween I have decided you will dress up. I have picked out one of your mothers first costumes.

Nora shows little enthusiasm. The excitement she would have felt as a little girl has been crushed by Anya's predicament. Carlos cuts and eats his food as he speaks. He focuses on his meal.

CARLOS

I know you have been waiting for many years to be involved. So, Nora, You will be the bear. It is a full bodysuit, head to toe. A Zipper is sewn in the back so we will have to help you with it. You will remain in the toybox, only to get out to scare the little kids, stand behind them when they aren't looking, look fake then Move, that sort of thing. When

the night is done, I will come get you. You will then go shower, say your prayers and go to bed.

Carlos finally looks at Nora and stops chewing. A beat.

NORA

If it's enclosed, how will I breathe?

CARLOS

There are rubber tubes inside that project out the noises of the bear.

KILLIAN

Awesome! Is it that one that was in the old chest? With the big evil smile and guts pouring out the one side. It looked so sick!

CARLOS

Yes, that's the one.

NORA

Okay.

Carlos starts eating dinner again. Killian grabs another bun.

NORA

Father, I didn't get much sleep. May I please be excused? I would like to go to my room.

Carlos waves his hand, in a gesture saying, "Yes, yes, go on."

Nora gets up, taking her plate to the kitchen. Then she heads up the stairs to her room.

## 21 INT. DELMENZO HOUSE - NORA'S ROOM - EVENING 21

Walking in the room she closes her door. Looking at the other wall of her room, seeing writing she didn't do. She sits down on the bed, looking at it.

THY FAMILY PRAYER.

"Our father, who art in heaven. Hallow be thy name. Thy kingdom come, thy will be done on earth as it is in heaven. A time for everything and everyone. A time for killing, a time for healing, a time to talk to the dead, a time we rid the

world of evil in God's name. We set them free, cleansing them of their sins. We are your right hand. We are the Knights of Thy Hallow. "

The big letters in felt marker on the wall, the bedroom light right above it.

Killian knocks on the door, then walks into Nora's room.

KILLIAN

What do you think? I thought I would help with the walls.

NORA

Why? I didn't ask you. This is my room, Killian. You have no business here.

KILLIAN

Wow, what's eating you? Take a chill pill.

Nora lowers her head.

NORA

Do you know what's going on with Anya?

KILLIAN

Same thing as the last few years. She had a mental snap, cut Dad and needs help from doctors everyday. Look, Nora, you need to trust our father. He is only doing what is best for all of us.

NORA

Anya isn't crazy, Killian, you know that! They have her so drugged up she couldn't even say anything to me.

KILLIAN

What? You went to see her? You know father would be really mad if he found out.

NORA

So don't tell him... didn't you just hear me?

Killian takes a big breath.

KILLIAN

What am I to do about it, Nora? The doctors are going to do what is best for Anya.

NORA

But they aren't. If you had seen her you would know. Killian you're an adult now, you can sign the papers and get Anya out of there.

KILLIAN

It's not that simple, Nora, what then? Take her home and say hey father, I went behind your back and checked Anya out of the hospital. What's for dinner?

NORA

There has to be a way. Killian, this is our sister.

KILLIAN

I know and she makes her own choices, Nora... I heard Dad on the phone, a year ago, or so... They diagnosed Anya schizophrenic with paranoid delusions. You know, she has attempted to tell the family secret. She has talked about Thy Hallow Tide. That could have ended everyone's life. Jail for father, me, aunt Marie or uncle Rob and our cousins. She told them that we are killers.

NORA

She wasn't having delusions, Killian. That actually happened.

KILLIAN

I know but we can't let her destroy the family. Nora, I'm sorry but it's better that they don't believe her.

NORA

You're not sorry and who is it better for? You? Father? What about Anya?



KILLIAN

All Anya has to do is admit she needed help... Turn to God, tell them she was delusional, even if it's not true and that her pills are working. She needs to talk to father and apologize.

NORA (YELLING)

GET OUT OF MY ROOM!

KILLIAN

Nora...

NORA

GET OUT!

Killian walks out of her room, closing the door. Nora, grabbing a book and throwing it at the door behind him.

CUT TO:

**22 INT. DELMENZO HOUSE - HALLWAYNORA'S ROOM - MORNING 22**

Feet stomp through the hallway. Carlos approaches Nora's room. Nora lays in her bed fast asleep. Hair a mess. Knock knock loudly on the bedroom door.

Carlos opens the door, as Nora sits up.

CARLOS

Lee is here setting things up in the yard. Do your training then your home schooling this afternoon.

Nora rubs her eyes.

NORA

Yes, Father.

Nora yawns and takes in the morning light glaring in the window before flipping the sheets off.

CUT TO:

**23 EXT. DELMENZO HOUSE - BACKYARD - MORNING 23**

The yard has a large red punching bag with a metal pole stuck in the ground, a chain at the top holding the bag up. There are two poles ten feet away from the punching bag, at the top is a single metal bar attaching those poles.

Lee stands in the yard, placing a bamboo staff on the ground. He holds one in his hand. Standing there in a calm meditation pose with one leg off the ground, pressed against the other leg.

Nora walks into the yard, looking at what he has set up.

NORA

'Morning, Lee.

LEE

'Morning, Nora. Good to see you.

Lee puts his leg down, standing there normally.

LEE

So, today you are going to start with 100 push ups, then you are going use right leg and kick the bag, then follow it with a left elbow, then left leg and right elbow. Do that eight times. Then you move on to the bar, I want 50 pull ups. Then you will pick up the staff. Now! As fast as you can.

NORA

That will burn a lot of my energy, Then what? I'm expected to defend myself, aren't I?

LEE

Now, Nora!

Nora takes a breath, then gets down on the grass as she starts doing push-ups. Lee paces around Nora and speaks.

LEE

Your enemies will not wait for you to have the energy to fight.

Nora is moving swiftly through her pushups with perfect form.

NORA

So, you said you knew my mother when she was young. Did you know my father too?

LEE

Yes.

Nora keeps doing push-ups.

NORA

Why haven't I meet you before you became my trainer?

LEE

When your parents got married, I moved to Japan for many years. I met you a couple times when I came back to visit family. You were so young though. I think you were three. I moved back to Canada two years ago.

NORA

Do you have family in Japan as well?

LEE

Yes. My mother came here and met my father when she was in college. So I am a dual citizen. Family in both Japan and Canada.

NORA

What else do you know about my Mom?

LEE

She was smart and loved all her kids. You, Killian and Anya were her world. I know... she was very proud when she became a police officer.

NORA

Did she talk to you a lot?

LEE

When we were younger, yes, but things change and people get busy when they get older. She had her hands full.

Nora is still doing push-ups. She goes over 100 intentionally.

NORA

How long have you been training people?

LEE

Three years, but I started my

training when I was a child at eight years old. Now, rather than talking... Let's pick up the pace... Do this as fast. As. You. Can. GO!

NORA

I'm pretty sure that's more than a hundred.

LEE

More. No talking.

Nora starts doing push-ups faster. Lee, standing there, leaning slightly on his bamboo staff.

CUT TO:

**24 INT. DELMENZO HOUSE - EVENING 24**

Nora helps set the kitchen table, fresh buns with potatoes and chicken. Killian sits down at the table.

Carlos walks in the dining room, sitting down at the head of the table. He waits for Nora.

Nora walks into the kitchen grabbing the salad bowl, walking back putting it on the table. Taking a seat.

CARLOS

Killian, say the prayer.

KILLIAN

Thy father who art in heaven, Thank you for this dinner before us and for all you do. Please give Nora and Anya your strength and wisdom to overcome all they face. Amen!

NORA & CARLOS

Amen!

Killian starts dishing his plate up. Carlos is staring over at Nora, looking displeased. Carlos begins filling his plate too.

CARLOS

Nora, what have you been up to?

NORA

School and training, sir.

A long pause as Carlos looks at his children, mostly focused on Nora. Carlos is breathing heavily, holding back anger.

CARLOS

Did you think I wouldn't find out about your little... stunt?

NORA

What do you mean?

Carlos drops the salad tongs and back hands Nora. She puts her hand to her face.

CARLOS

Don't lie to me and don't play dumb. You went to see Anya behind my back.

NORA

I... I miss her, I'm sorry father.

CARLOS

Anya is where she needs to be. I will not hear any more about this! You will not go there again, understood?

Nora with tears in her eyes. She looks to Killian. Killian wants to console her but minds Carlos and resists.

NORA

Yes, father.

Carlos changes the topic. He's made his point. Killian and Nora share a look. Nora knows Killian ratted her out.

CARLOS

Killian, are Faith and her parents coming tomorrow night?

KILLIAN

Yes, father.

CARLOS

Good, I expect you to have the house cleaned up and to help Nora with dinner tomorrow.

KILLIAN

Yes, father.

Carlos sits there his head held high as he takes his fork and

stabs a piece of chicken, putting it on his plate.

CUT TO:

**25 INT. DELMENZO HOUSE - NORA'S ROOM - LATE EVENING 25**

Nora standing in her room, writing on the wall. Looking intense and slightly upset. Writing "Thou shalt not kill." Below that is written, "Unless in God's name."

Knock, Knock on the door. Killian walks in the room.

KILLIAN

I just thought I would see if you were doing okay before I went to bed.

Nora stares forward at the wall for a couple beats.

NORA

Why did you tell him?

KILLIAN

I didn't. He must have got a call from the hospital.

Nora struggles to believe him. She continues to write on the wall. Killian stands there watching.

"Romans 13:4 - For he is God's servant for your good. But if you do wrong, be afraid for he does not bear the sword in vain. An avenger who carries out God's wrath on the wrongdoer."

KILLIAN

That is a good one. It shows our purpose.

NORA

Does it? Thou shalt not kill, yet that's what is expected.

KILLIAN

Yes, but we do so in God's name. We cleanse them of their sins and set them free, Nora. We do God's work. You know that.

NORA

But at what cost? Mom died, Anya is

locked up.

KILLIAN

Mom knew, you live by the sword you die by the sword. I know that day has haunted you but when are you going to let it go?

NORA

It's not that easy. How's this? I will let IT go, when it stops hurting me, when... it doesn't bother me anymore. Then I will let IT go.

Killian rolls his eyes walking out of the room.

CUT TO:

**26 EXT. DELMENZO HOUSE - BACKYARD - AFTERNOON 26**

Nora stands in the yard, wearing tight black pants, a tight black and blue shirt and running shoes. Her hair is pulled back.

Nora stands there looking at the punching bag. She starts kicking it. Left foot, right foot, left. Kicking it hard. Each kick's impact forcing dust into the air

Lee walks in the yard, holding the staff. He stands there watching.

Nora screams, kickin it, showing her frustration.

LEE

Good morning, Nora.

Nora stops, turning around looking at Lee.

NORA

Is it...? Morning, Lee.

LEE

Today let's practice with the staffs but first we are going for a run.

NORA

Okay. Let's go, then.

He smiles, placing the staff on the ground by the punching bag.

LEE

I hope you can keep up.

NORA

I used to run every morning. It won't be a problem.

LEE

Okay, but it's not your normal run.

NORA

Whatever. Let's do it.

Lee smiles.

LEE

You're in for a treat.

Lee starts running out of the yard, Nora right behind him. They run down the street, turning left. They run another block.

Lee turns into an alleyway climbing the metal stairs to the top. Nora, still behind him.

They get to the top of the building, running across the roof. Lee jumps from one building to another.

Nora screeches to a halt. She stands there... shocked. Lee stands confidently and patiently on the other rooftop.

NORA

I can do this, I can do this.

Nora backs off and does a running jump off the building onto the next one.

LEE

Good, I was not sure if you would jump or not.

NORA

Well, there is a first time for everything.

Lee nods, as he starts running. Jumping from rooftop to rooftop. Nora trying to keep up.

Eventually, Lee comes to a stop sitting down on the edge of the rooftop, overlooking part of the city. Trees and



mountains off in the distance.

Nora sits down beside him. Slightly out of breath. Taking in the view.

NORA

So, what do you do for Halloween, Lee?

Lee chuckles.

LEE

Are you trying to figure out if I know or not?

NORA

Uhhh... know what?

Nora plays dumb.

LEE

Thy hallow tide... the answer is yes... I know. Your mother told me long ago. I was sworn to secrecy.

Lee chuckles again.

NORA

And you're okay with training me still? Even though I will be expected to do something... bad.

LEE

I'm training you so you survive. There are many kinds of evil in this world, Nora.

NORA

Have you ever killed anyone?

LEE

Once, in self-defense. It was a fight. I didn't mean to kill him... Nora, with your training, you become the weapon. Your hands and feet are deadly. ONE wrong blow to the head can kill someone.

Beat.

NORA

Do all sinners really deserve to

die? It says thou shalt not steal,  
but what if they did cause they were  
hungry and had no other option.

LEE

No, I don't believe all sins are  
worthy of death. Nor did your Mother.  
Your father is a different story. He's  
seen unimaginable evil in the old  
country. There are some really bad  
people out there. People that hurt  
others, people who sin in the worst of  
ways.

Nora takes a breath, looking out at the city again.

CUT TO:

**27 INT. DELMENZO HOUSE - EARLY EVENING 27**

Killian is dressed in a black silk dress shirt, tucked into  
his dress pants. He stands waiting by the front door looking  
through the window.

Nora is in a long sundress. Her hair is down and curled. She  
places a plate of baked potatoes on the table next to the  
sour cream, cheese and bacon bits. Then she walks out of the  
dining room back to the kitchen.

KILLIAN

They're here!

He yells as he opens the door, welcoming them inside.

Faith is in a black dress, she has black hair and green eyes.  
She has black lipstick on and dark eye shadow; pulling off a  
gothic style. Her parents are more modest. Her mother is  
wearing a blue woman's suit with a vest. Her father stands  
there in a black suit jacket and woven silk white shirt.

KILLIAN

Hi, it is very nice to see you again  
Mr. and Misses MAXTON. May I take  
your jackets?

MISS MAXTON

Hola. Well, aren't you just charming?  
Yes, you may and did I say that right,  
Hola?

KILLIAN

Yes, Ma'am.

She removes her jacket, handing it to Killian. Smiling. Carlos walks in the back door of the house, holding a plate of BBQ'd steaks. Walking into the dining room he places it on the table. Turning around he adjusts the silver cross hanging on the wall. Making sure it is hung straight.

Killian walks into the dining room with Faith holding his hand proudly.

KILLIAN

Father, this is Faith and her parents Mr. and Misses Maxton... Mr. and Mrs. Maxton, this is my father Carlos Delmenzo.

MISS MAXTON

Hola, Carlos.. Umm Mucho gusto. You can call me JILL, and this is my husband, DAVID. Sorry that was all the Spanish I have learned so far.

Jill laughs. Carlos looks at them, giving a smile as he holds out his hand. Shaking hands with David and Jill.

CARLOS

It is a pleasure to meet you as well. No need to apologize. English is perfectly fine. Please make yourself at home.

Nora is in the kitchen putting oven mitts over her hands. Opening the oven as she pulls out a tray of cupcakes. She places it on top of the stove.

CARLOS

Nora!

Nora walks into the dining room.

NORA

Sorry father, I was just taking dessert out of the oven.

Nora pulls her seat out, taking a seat at the far end of the table across from her father. Killian and Faith sit next to

one another, her parents sitting across from them.

CARLOS

Nora, won't you say the prayer  
tonight.

Nora nods her head.

NORA

Thank you lord for the food before  
us. Bless this food and our new  
friends here tonight. May you help  
all those who are in need. Amen.

ALL

Amen.

CARLOS

David, what do you do for work?

DAVID

I own my own real estate company and  
Jill here is a legal assistant.

CARLOS

And you, Faith? What do you aspire  
to be? Any schooling in your future?

FAITH

I want to be a veterinarian.

CARLOS

You seem like a lovely young lady,  
may I ask why you wear black  
lipstick?

JILL

She has been going through... this  
Goth stage... I know it looks  
horrible but what can we do?

FAITH

Mom!

Faith rolls her eyes. Killian putting his hand on her knee.  
She grabs his hand, holding it. They share a look.

KILLIAN

Well, I like it.

Faith blushes. Nora gags a bit to herself and rolls her eyes. Killian and Carlos notice. Carlos gives Nora a look.

CARLOS

So, David. Tell me about the market these days.

DAVID

Well, the south end of town has my eye. Lots of new developments that should bring new residents to the area.

Dinner conversation continues and slowly fades into the background as we see Nora observe the dinner, distracted by her budding purpose and the trivial and mundane conversation. She has no stakes in this game.

CUT TO:

**28 EXT. DELMENZO HOUSE - FRONT PORCH - CONTINUOUS 28**

Killian stands out front on the stairs. He gives Faith a hug goodbye and shakes her father's hand. He stands there watching as they walk to their car. David opens the door for Jill and waves to Carlos in the window and then Killian on the step. Killian waves back as they drive away.

Carlos walks outside, standing beside Killian. He puts his hand on his shoulder.

CARLOS

She is.. different, Killian. Are you sure she would fit in with us?

KILLIAN

Yes father, just give her a chance.

CARLOS

I am. I am.

Carlos pats Killian on the shoulder and walks inside. Killian stays on the step and watches after the Maxton's for a moment then steps towards the street.

CUT TO:

**29 INT. MAXTON RESIDENCE - FAITHS BEDROOM - MIDNIGHT 29**

Faith stands looking out her bedroom window. Wearing a short black lace dress.

She smiles seeing Killian walking up and opens the window excitedly then backs away. Killian comes in through her bedroom window, Faith doesn't say a word. They kiss passionately.

KILLIAN

I think dinner went well, don't you?

FAITH

Yes, my parents really like you.  
They said you were a sweet boy.

KILLIAN

Oh my... a sweet boy, huh? Want a  
taste?

Killian goes to kiss Faith. She stops his lips with her fingers and looks him in the eyes. Killian stares back for a moment.

FAITH

I love you!

KILLIAN

You do?

FAITH

Yes.

Killian stares into Faith's eyes.

KILLIAN

I love you too.

Faith kisses him again, grabbing his hand, she pulls him over to her bed.

Killian sits down as she sits down on his lap. Kissing his neck, licking his ear.

KILLIAN

Faith, hang on!

FAITH

What's wrong?

KILLIAN

We can't do this, I'm sorry.

FAITH

Why not? We are adults and you love me, I love you? What is the problem?

Killian takes a deep breath as Faith gets off him and sits down next to him.

KILLIAN

No sex before marriage. My father would kill me.

FAITH

I doubt that but okay. We... can do other things.

KILLIAN

I can't! I'm sorry, Faith. I really want to... you're perfect for me, so beautiful and I love the way you think but...

FAITH

But religion says we must be married right?

KILLIAN

Well... Yes!

FAITH

So let's get married then!!

Killian looks at her shocked, not sure what to say. He takes a moment and a breath.

KILLIAN

Are you sure you would want to be a part of my family? It can be pretty messy and fucked up at times.

FAITH

All families are, there's nothing you can say that would scare me away. Killian, I love you.

Killian leans over. He kisses Faith passionately. Looking into her eyes intensely, considering this bold decision.

KILLIAN

Okay! Okay. Yes. Let's get married, But let's keep this a secret for now. I want it simple, maybe we should just elope and then tell everyone.

FAITH

Sure, small, simple. Just me and you. I like that idea.

They both embrace again enthusiastically, laughing with nervous excitement. They kiss again.

CUT TO:

**30 EXT. DELMENZO HOUSE - BACKYARD - LATE AFTERNOON 30**

Nora is in the yard doing backflips off a big stone rock, then jumps back on top of it, repeats.

Killian walks in the yard watching her for a moment.

KILLIAN

I didn't think Lee was coming over today. Why are you out here training?

NORA

To be the best... Why else?

She jumps off the rock. Looking at Killian, with her hands on her hips, her training is showing. Nora is stronger, glistening in the sunlight.

KILLIAN

What did you think of Faith?

NORA

Not much, I didn't even talk with her really. All I know is she is Gothic.

KILLIAN

Yea, she likes to dress up a little differently I guess but she shares a lot of the family views. She likes that I'm going to be a cop and she wants to see evil people suffer.



NORA

Okay... why are you telling me this?  
You think Faith and I are going to  
become friends or something?

KILLIAN

It would be nice... Nora I want to  
marry her.

Nora laughs. Pauses and looks at him and laughs again.

NORA

Well, good luck with that.

KILLIAN

What is that supposed to mean?

NORA

Does she even go to church?

KILLIAN

I will bring her next week.

NORA

Do what makes you happy brother, I  
recommend that you do it before  
telling father.

KILLIAN

Thanks.

Nora can see that Killian was going to tell father.  
Nora laughs harder.

NORA

Good luck! You know next month is  
Halloween, right...? And my birthday...  
in a couple days he is going to be  
busy.

KILLIAN

I know and that's why now is a good  
time to tell him. When he is busy  
and not wanting to think about that  
much hopefully.

NORA

I guess.

Killian changes topic.

KILLIAN

So you're going to be 17 soon. What do you want for your birthday?

NORA

I... I want Anya back, but since I know that isn't going to happen... I want a real sword. Like a samurai sword.

KILLIAN

That's cool.

NORA

Yeah, sure would be! Good luck with father. You are going to need it.

Nora chuckles and jumps back on top of the rock. Backflip. Killian walks away in thought. Another backflip.

CUT TO:

**31 INT. DELMENZO HOUSE - NORA'S ROOM - SUNRISE 31**

Nora fast asleep, the sun starting to shine in the window. The bedroom door opens. A blond girl, her hair in pigtails with red tips walks in the room, wearing pajama pants and a shirt. She stands there looking at the bedroom walls then opens the closet. Pulling out different dresses as she holds one up to herself, she makes a funny face tossing it on the bed. Landing on Nora's face. She chews gum loudly.

Nora grunts, opening up her eyes, then sits up.

BLOND GIRL

Oh good, you're up. 'Morning little cousin.

NORA

PIXIE... What are you doing here?

PIXIE

Me and my mom got here late last night. Your dad said I can help myself to your clothes but... you don't have much... What's the word...? Style.

NORA (SARCASTICALLY)

Great.

PIXIE

I know, right? I hear you're going to be helping with Halloween finally this year. Well, helping with the haunted house or whatever, you know cause you haven't been sworn in yet.

NORA

Yep...

PIXIE

Coooool, just stay out of my way okay. I don't want you in the way, like distracting me. You know? Like you did your mom, or whatever.

Pixie giggles. Nora is getting angry.

NORA

Get the hell out of my room, Pixie!

PIXIE

What, did I say? Gawd!

She says with a smirk.

NORA

I'm not in the mood to deal with you, Pixie, so just stop being a bitch.

PIXIE

Oh my... is little Nora growing up? You can use bad words now. Good for you!

Pixie laughs.

Nora tosses the dress and blanket on the floor, standing up. Looking Pixie in the face.

NORA

Ya, I'm not a little girl anymore, Pixie. I guess I have grown up, something you have yet to do. Now, get out of my room.

PIXIE

Oh come on, I was just having fun. Killian is making breakfast and our parents are talking about hallow tide. Come down when you're ready and join us, ya?

Pixie walks out of the bedroom, Nora still standing there. Her fist is clenched. She takes a breath, then looks up.

CUT TO:

**32 INT. DELMENZO HOUSE - DINING ROOM - MOMENTS LATER 32**

A woman sits cross legged, head held high with a straight posture. She has short brown hair and big glasses. She takes a drink of hot coffee, placing her cup on the table.

Killian, walks into the dinning room, places a plate of French toast on the table. Taking a seat next to Pixie.

Carlos sits at the head of the table next to the woman.

KILLIAN

Aunt MARRY, What are you doing for your Hallows costume?

MARRY

The dead, I suppose you might call it a zombie but.. The dead is more suitable.

Killian nods his head.

PIXIE

I'm going to be a vampire but I need to build a new coffin. I want a hidden hatch in and out of it. It might take me a week to build. What about you Killian?

KILLIAN

I think... the wolf again.

Nora walks into the dinning room, sitting down next to Pixie.

CARLOS

Nice of you to join us, Nora. Since you are last at the table you can say the prayer, then help with cleaning up before you do your training.

NORA

Yes, father.

Nora continues to take the passive aggressive directions from Carlos in stride.

CUT TO:

**33 EXT. OLD TOWN ROOFTOPS - MORNING 33**

Nora, keeping up to Lee, jumping from rooftop to rooftop. They jump, land and tumble before popping up in one smooth motion. Soon, Lee stops at the edge of a roof, taking a seat. He passes Nora a bottle of water.

Nora takes the bottle and takes a seat.

LEE

You're getting faster, Nora. Braver as well. I can tell.

NORA

Thank you, Lee.

LEE

I got you something, a little... early birthday gift.

Lee opens his backpack, taking out a small box and handing it to Nora.

NORA

What's this...? Thank you, Lee.

LEE

Open it!

Opening it up. Taking out a polished throwing star. Seeing there are many more in the box with some kind of strap for throwing stars.

LEE

We should practice with those as well. You must be careful with them. They're very sharp, you can easily cut yourself.

NORA

Wow! Lee! I love it! Thank you, thank you so much!

Nora gives Lee a big hug. Lee chuckles and pats her back.

NORA

Now this... this is badass.

LEE

You are very welcome.

They both look out into the city from atop a high building.

CUT TO:

**34 INT. DELMENZO HOUSE - NORA'S ROOM - MORNING 34**

Nora lays in bed, sleeping. The sun is starting to come up. The bedroom door creaks open. Killian and Pixie tip toe into the room. Pixie, giggles. She is holding a banana cream pie.

Killian pulls an air horn out from behind his back. Blowing it next to Nora.

Nora sits up fast, almost jumping out of her skin. Her eyes wide open, but only for a second. Pixie throws the pie in Nora's face.

PIXIE AND KILLIAN (YELL)  
HAPPY 17TH BIRTHDAY!

Nora, stunned for a moment, rubs the banana cream pie off her face, whipped cream all over her. It's in her hair, on her face, on her shirt, in the bed. Nora looks at them with a look that could kill.

NORA  
What the fuck! Get out of my room.

PIXIE  
Oh come on birthday girl, it's funny. Why don't you wake up? Go for a shower. Then come downstairs, and join us. I'll flip your sheets.

Nora gets out of bed, standing there a mess. Whipping cream dripping off her face. She looks Pixie dead in the eyes.

NORA  
Get the fuck out of my room, and if either of you step foot in my space again I will start swinging.

PIXIE  
Oh my god! You're so cute when you're mad. Nora, we are just having fun... chill out.

KILLIAN

Come on Pixie, let's leave her be.  
She'll come down when she is ready.

Pixie smiles, a bitchy grin of a smile. Then winks at Nora. She turns and walks out of the bedroom. Killian right behind her.

Nora walks out of her room, slamming her bedroom door. She walks down the hall, walking into the bathroom. She closes the door, starting the shower. She stands there a moment looking in the mirror then starts crying.

CUT TO:

**35 INT. DELMENZO HOUSE - LIVING ROOM - MORNING 35**

Pixie walks into the living room, she stands there looking at Marry and Carlos. Pixie fixes her pig-tails. Killian walks in behind her.

KILLIAN

Nora's awake, she is going for a shower.

CARLOS

Thank you for waking her up, I hope Nora comes down in a good mood.

Killian glances over at Pixie. They both resist a smile.

MARRY

Is she still having problems cause of Anya? Maybe it would do her some good to see her.

CARLOS

She has had problems since her mothers passing, not just Anya's mental... break. It's the whole "birthday on October 31st" thing.

MARRY

Hmm, maybe she needs to understand more about the family. Maybe it would help her more if she was able to join us for Halloween. All souls day is a big part.

CARLOS

She has another year yet. Plus she is doing some training with Lee Karr.

MARRY

Libbie's old friend?

CARLOS

Yes, I have seen her a few times in the yard with him. She is getting faster and stronger, more confident.

MARRY

Hmm... So the same kind of birthday as it has been every year?

CARLOS

Yes, dinner.. Cake.. couple gifts.

MARRY

Well I guess next year we will see how she does. Maybe you need to tell her everything.

CARLOS

Not today, Marry! Let's just have her birthday like every other year. She still has some time.

Nora walks down the stairs, walking into the living room. Seeing more and more Halloween decorations. The clowns being set up, the scary look upon their faces. The evil smile and eyes that light up.

Nora stands there with her hair dripping wet, wearing jeans and a blue sweater.

CARLOS

'Morning, Birthday girl. Wait here a moment. I want to give you, your gift right away.

NORA

Really are you sure, I thought we open them after dinner.

CARLOS

One right now won't hurt.



Carlos walks out of the living room excited.

Marry looks Nora up and down. With a look of judgment.

MARRY

Happy Birthday, Nora, one more year  
and you will officially be an adult.  
Enjoy this time you have left.

Marry wink's at Nora.

Carlos walks back in the living room holding a long box wrapped in pink and red wrapping paper. He smiles, passing it to Nora.

CARLOS

Happy birthday.

NORA

Thank you, father.

Nora places the box on the couch, she opens it placing the wrapping paper on the ground. Opening the box, her face lights up.

CARLOS

They were your mothers and your  
grandmother's before her. It has been  
in the family for six generations, now  
it's seven.

Nora picks one up, taking it out of the box. Looking at the blade it's about 2 feet long with a handle comparable to the blade length, it's very sharp. The handle is wrapped in leather.

CARLOS

I don't honestly know a lot about the  
sword other than your mother said it  
was a Nagamaki. It's pretty much a  
samurai sword. Lee knows more.

NORA

They are perfect, father. THANK YOU!

Nora's face lit up, a smile ear to ear. Placing the Nagamaki back down in the box. She gives Carlos a rare hug.

He smiles, surprised, holding his daughter for a moment. A rare and welcome embrace.

Nora lets go, excited she grabs the box and runs upstairs.

MARRY

Wow, I don't think I have ever seen her happy like that.

Carlos smiles and watches Nora head up the stairs.

MARRY

So are there any good picks around here?

CARLOS

Yes actually, there is a convicted pedophile that lives just down the road. There's the mayor who is corrupt and greedy but may be a job for later time. I've been making friends, I'm sure he will show up for Halloween. There is also a woman who confesses almost weekly about her adultery, she has had many affairs.

MARRY

Hmmm... I guess they will have to do.

CUT TO:

**36 EXT. DELMENZO HOUSE - BACKYARD - LATE NIGHT 36**

Nora stands in the yard by herself. Carlos stands looking out a window watching her. She doesn't notice him.

Nora looks at the blade, it's sharp and deadly. The long handle makes it easy, as she slides her grip up and down on it, feeling the balance of the sword. Then Nora swings the sword with her right hand, as she moves through the yard. She keeps swinging it, spins it and slashes with it. She moves fast, with ease and grace about her.

Marry walks over to Carlos watching through the window holding a cup of tea. She stands next to Carlos looking out the window.

MARRY

She moves faster than her Mother did.

She is a natural with those. My god,  
It's almost like she is dancing.

Marry puts her hand on Carlos' shoulder. Carlos grins with pride.

CARLOS

Yes, a natural but still has much to learn.

Marry walks away giving Carlos a moment to watch on with pride bubbling behind his eyes.

CUT TO:

**37 INT. ALL SAINTS CATHOLIC CHURCH - MORNING 37**

Nora, Pixie and Marry walk to the main area. Nora looks at the stage and all the empty seats. Walking in running shoes hidden by the long sundress. Nora takes her seat, sitting in the second row in the middle.

Killian walks in with Faith. They are holding hands as he brings her to the front. Faith waves at Nora, Nora waves back. They walk over sitting next to Nora.

NORA

Hi.

FAITH

Hi, Nora. It's good to see you.

NORA

Thanks. You too.

Slowly more and more people start walking in as they find a seat, the church bells ring.

Carlos walks out of the stage, people clap in anticipation of what all he has to say.

CARLOS

Good morning. I'm happy to see all of you here today and welcome to all the new faces here. It's always nice to have new people join us. Today I want to take a moment to talk about one of the most popular and known parts of the bible.

The projector shines, showing the lord's prayer on the wall.

CARLOS

Let's look at the first part. Our father, who art in heaven, Hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in Heaven... Now of course the bible is like any other book, any other religion. It's how you interpret the words in it, what does this mean? Our father, who art in heaven, Hallowed be thy name... well the first part is pretty easy, our father who art in heaven. Means God but what does Hallowed be thy name mean?

The room in silence as all eyes looking at the stage, listening.

CARLOS

Hallowed has a simple meaning, it means holy. It means respected and honored. So it's saying our God who is in heaven, Holy be thy name. To be holy, is to also be a saint. Now I have talked about this part before. But Halloween comes from All Hallows Eve. Over the hundreds of years we now know the holiday as Halloween. So we have All Hallows Eve, then Halloween itself but Nov 1st, the day after, is known as All Souls Day, the day of the dead. This is also the international day of prayer.

Some people clap, others watch, waiting to hear what he is going to say next.

CARLOS

This year, I invite all to come and join me and my family on Halloween, for a haunted house. Dress up and show the evil we aren't afraid. Then of course come to church on the 1st, we will be opening the doors at 4:00pm for the international day of Prayer.

Please come honor the dead and pray  
for their sins.

The people in the crowd clap, whistle and cheer.

**38 EXT. DELMENZO HOUSE - FRONT YARD - AFTERNOON 38**

The yard is getting set up. Killian, placing the clowns in a corner of the yard. Pixie setting up her coffin against a door to the garage. The back of the coffin has a small button that pops the wood open down the middle into two pieces. Pixie opens it, inwards. Opening the garage door inwards she walks into the garage, with a creepy look on her face.

Marry is standing in the front of the yard lining up the tombstones and adding bones in different areas. A hand, coming out of the ground, a skull on top of a tombstone. A full and very real looking skeleton hangs from a tree.

Carlos is building a big wooden box with plexiglass, showing a big window to the inside over top of a Hatch in the corner of the box. A hatch leading to below the garage. Nora is standing there watching him.

NORA

What should I do, father?

CARLOS

Go hand out the fliers, the satchel is on the kitchen table. You can post them up on some light poles and the community board by the post office.

NORA

But that's what I have done every year. I want to help more with setting things up.

CARLOS

It's an important job, Nora. When you're done doing that we can talk about other ways you can help.

NORA

Yes, father.

Nora walks away as Carlos uses silicon to hold the plexiglass in place.

CUT TO:

**39 EXT. RESIDENTIAL STREET - LATE AFTERNOON 39**

Nora walks around taping flyers to light poles. Walking calmly on her fall stroll.

There are some young kids playing street hockey, the kids are really having fun.

KID

Car!

They all do their part to move the hockey nets out of the way. The black Honda Accord drives by slowly. It takes no time before they are back in the streets playing. Nora smiles walking by.

Seeing the post office, she walks across the street. She posts a flier next to an ad for some guitar lessons and a poster for Dying Art Tattoos.

A couple girls around the same age as Nora walk by. They are dressed in short skirts and short tops. They have makeup on and their noses up in the air.

One laughs, turning around. Walking up to Nora.

THE GIRL

You're the priest kid, right?

NORA

Yea, I'm Nora.

GIRL

I never asked your name but okay...  
What're you doing, handing out  
flyers for the church?

Nora hands her a flier. She takes it, looking at it she laughs.

GIRL

You're joking, right? A haunted  
house setup at the priest's house.  
What, is there going to be bobbing  
for apples?

Her friends laugh.

NORA

Not exactly. You should come check  
it out.

GIRL

Hmm, maybe if I don't have anything  
better to do.

The girls start to walk away, giggling and whispering.

NORA

I dare you!

The girls stop. They look at each other then turn and look at  
Nora. The one girl walks back over with some attitude.

GIRL

What did you just say?

NORA

I bet you can't make it through  
without pissing those cute little  
pants.

OTHER GIRL

(Scoffs) OMG!

GIRL

Listen, you little bitch. I don't  
like you. You're weird and rude.

NORA

And you're normal as fuck.  
Congratulations on being basic.

Nora starts clapping in her face then chuckles to herself.

NORA

You wouldn't make it through the  
garage.

Nora chuckles.

GIRL

You and your family are nothing but  
freaks. Why don't you go wear your  
sombbrero, dance around and eat some  
taco's... haha. Byyye Loser!

They turn and start walking away. Nora stands there scowling.  
Walking up to the next light pole she puts up another flier.

CUT TO:

**40 EXT. HEYDE'S VALLEY - OLD TOWN - ROOFTOP - EVENING 40**

Lee is running fast jumping from rooftop to rooftop. Nora right beside him. Lee jumps, sliding down off a rooftop. He turns fast, grabbing the roof ledge, then let's go. Dropping down to the ground. Nora, however, slides down and just jumps off. Landing on the ground, on her feet but her ankle roles. Nora screams, grabbing her ankle.

LEE

What happened, are you okay?

NORA

No, my ankle rolled when I landed.

Nora says, trying to hold back the tears.

LEE

You probably sprained it. Let's get you home. You seem distracted tonight, Nora.

Lee takes Nora's arm, putting it around his shoulders.

LEE

Bend your knee, don't put your foot down. Use your good leg and me to walk.

Nora, taking a big breath, wiping a tear off her cheek. They start walking back.

NORA

Lee, can I ask you some more questions?

LEE

You can ask me anything, Nora.

Hobbling along together.

NORA

My mom trusted you, and I know you were sworn to keep the secret but did she ever question it? Like doubt what she was doing?



LEE

Yes, she had doubts but... she also had faith.

NORA

I'm not sure what to do, I know what is expected from me. I get it, they target evil and bad people. But I fear that by killing them, I will be a murderer and, therefore, a sinner and no better than them.

LEE

Thou shalt not kill.

NORA

Exactly.

Nora, stumbles her foot touching the ground for a moment, as she winzes.

NORA

I just want to know the right answers.

Lee chuckles.

LEE

Everyone does.

NORA

What do you know about The Knight's of thy Hallow?

Lee thinks to himself for a moment before he speaks while they continue to hobble along.

LEE

I know it started hundreds of years ago and that 24 different knights were appointed, 24 different families to act as God's hand and to target wrongdoers on earth. Now I believe there are only six family's remaining, maybe less. At least that is what your mother told me when she married your father.

Nora takes a breath, sighs.

NORA

My father gave me my mothers swords,  
said it was her mother's and it's...  
He said that I'm the seventh generation.

Lee stops walking.

LEE

The Nagamaki?

NORA

Yeah.

LEE

Next week when your ankle  
is better, you will get dropped off  
at my farm. I will have a surprise  
for you.

NORA

Ohhhh?

Lee smiles.

CUT TO:

**41 INT. DELMENZO HOUSE - NORA'S ROOM - LATE NIGHT 41**

Nora sits on her bed, she takes off her socks. Looking at her ankle, swollen and bruised. Her foot, already with tape on it by the toes. She unwraps it, looking at the blisters.

Holding back the tears, she places a bag of peas on her ankle. Then leans back in bed looking at the roof for a moment. Then she reaches under her pillow, taking out the purple handled dagger. She looks at it fondly.

NORA

Who were you?

CUT TO:

**42 INT. DELMENZO HOUSE - EVENING - ALL HALLOWS EVE 42**

Carlos, Marry, Pixie and Killian all sit at the kitchen table. Nora walks in holding a cake, with white icing. Placing it on the table. Then takes a seat next to Killian.

CARLOS

Marry, you're good in the graveyard and you're going to be dressed as a skeleton. Pixie, I love your idea of a vampire and the coffin works beautifully.

Pixie smiles.

CARLOS

Killian you're the wolf and Nora you're the evil teddy bear. I will be the last and the dead butcher. It will be a decent Hallows Tide. Nora I just want you to focus on scaring people don't worry about anything else.

NORA

Yes, father.

CARLOS

Next year, Nora, you will join us and cleanse a soul, rid the world of some evil in God's name.

NORA

Father... I'm conflicted. I know what is expected of me. I know the history and I understand that to be a knight of the Hallow this is what we do, knight to thy saints. But father thou shalt not kill. Won't killing them be a sin?

Pixie laughs, Marry looks at Carlos lifting an eyebrow.

CARLOS

Yes, but not when you kill for the right reasons. When you kill in God's name it's different. Nora we do God's work, when the angels come and kill a demon, no one questions if it is right or wrong.

NORA

But what about... "forgive them father for they know not what they do." He let them hang him on the cross. He died and was not angry. He didn't

seek revenge.

CARLOS

Nora, these people DO know what they are doing. They commit sins of man and God. We do God's work here on earth as it is in heaven. You know all this, Nora. Now enough of this nonsense.

Killian cuts the cake, handing out pieces to everyone.

Carlos starts eating his cake, looking displeased.

CUT TO:

**43 EXT. DELMENZO HOUSE - EARLY EVENING - HALLOWEEN 43**

The sun is starting to go down, as all the kids and parents gather in the streets. Going house to house. Kids yelling trick or treat.

Pixie dressed as a scary vampire, her hair is black, her face is white. She is wearing contact lenses, an amber cat's eyes.

The black pants, slightly dirty and torn. Her black shirt matches, as she wraps around a red cape, and puts in realistic vampire teeth.

Marry, a skeleton, ready to go. Walks around turning on the fog machines. Watching as the fog starts to go across the ground, adding a creepy effect to the bones she put on display.

Killian stands there in the front yard, watching as people start lining up at the gate, waiting for the haunted house to open the doors. He has his werewolf suit on, fur added on his face, the large sharp teeth in his mouth giving a real feel to his costume.

Nora walks into the back yard, with Carlos right behind her. Nora is wearing a teddy bear costume that covers her head to toe. Looking like a stuffed bear she walks over to a wooden box, opening the door on the side as she takes a seat on display next to other creepy dolls, bears and toys.

Carlos walks over to the box he built in the garage, over the hatch in the corner. He is dressed like the dead, wearing a butchers outfit over his clothing. He sharpens his knives, looking down at the skeleton, stuffed with meats and blood packs. No skin on it, as it lays on a bench in front of him.

Killian unlocks the gate, opening it up as he lets out a loud howl. People start walking in, looking around at all the different areas, a path set out before them.

People laugh, people jump. Some turn their heads walking while others stop and stare, taking it all in.

Nora moves in the box like she is a prop slowly moving her head side to side. Kids stand there watching.

LITTLE BOY

It's all fake in there, nothing is real.

The kids turn looking around, as Nora sneaks out the side walking quietly behind them. When they turn around and look up seeing the bear, they scream and run away.

KIDS

AHHH!

Nora laughs getting back in the box.

Pixie opens the coffin, the fog machine and lights give her a creepy show. She looks at the crowd of people, smiling a creepy smile. Seeing a woman in the crowd, holding a young girl's hand. She walks up to her, checking her out. The woman freezes, not moving, but eyes locked on Pixie.

Pixie moves her hair off her neck, the woman letting go off her child's hand.

THE WOMAN

What are you doing, I'm not apart of the show.

Pixie lets out an evil laugh, biting her on the neck. The crowd cheers. Not seeing Pixie, slide a needle out of her sleeve, stabbing her in the back as she bites.

The woman falls into Pixie's arms.

PIXIE

Shall I give her everlasting life?  
The crowd cheers.

A MAN

This is awesome, that almost seemed real.

Pixie pulls the woman into the coffin, closing the door tightly behind them, she opens the back doors. The woman falls on the garage floor, behind the butcher.

Carlos, staring at the crowd, used a big knife as he cut down across the stomach. The blood packs burst, spraying the fake blood on the plexiglass.

The man stands there watching the coffin as nothing else happens. He steps forward, opening the coffin's door. Seeing no one inside. Looking back at the little girl standing there waiting for her mother.

THE MAN

Come on my little princes, this is just like your mother. Pull a stunt like that and ditch us. Let's go home. She'll catch up.

The little girl takes his hand and walks as she looks around. The little crown on her head, and pink dress glimmering catches Nora's eyes watching them as they walk by once more.

Another woman runs out of the garage into the alleyway and throws up.

Pixie brings the woman she "bit" down into the small hatch, her lifeless body falling down the stairs. Pixie slowly walks down, grabbing her by the arms, she starts sliding her across the dirt floor.

CUT TO:

**44 INT. DELMENZO GARAGE - UNDERGROUND - LATE NIGHT 44**

Killian walks down the stairs, looking over at Carlos.

KILLIAN

The gates are locked, father, the yard was checked. Everyone is gone. I helped Nora out of her costume and sent her in the house.

CARLOS

Good, son, let's begin.

They open the small wooden door walking into the tunnel and down to the dirt room with log studs. Marry stands in the room humming. Pixie sits there staring at the woman chained to a log against the wall. The log, going four feet down and into the dirt roof. The woman is crying, her make-up is running. There is tape over her mouth and her hair is a mess.

On the other side is the Mayor, he has a black eye and some cuts on his arms. He sits chained up to the log stud. He is overweight, out of breath with tape over his mouth as well. Then there is another man, one who lays in the middle of the room, strapped down naked to a table.

Carlos walks over looking down at him, he pulls the tape off his mouth.

CARLOS

Do you know why this is happening to you PAUL?

PAUL

No, please, you gotta let me go.

CARLOS

We know all about the little girls you have hurt, we know all about your sins, Paul. It's why we are starting this holy night with you.

PAUL (CRYING)

Fuck... I won't do it again, I promise.

CARLOS

You must accept God into your heart, Paul. You must confess your sins.

PAUL

Yes, okay... I will just let me go, dude.

CARLOS

Repeat after me, Thy father who art in heaven, Hallow be thy name. I confess my sins and come upon you for judgment.

PAUL

Wait, what the fuck? No judgment... No, NO!

Carlos swings a large axe down at him.

CUT TO:

**45 INT. DELMENZO HOUSE - CONTINUOUS 45**

Nora flips a page as she sits by the living room window, reading a book with areas highlighted. Hearing the faint sounds of screaming. She closes her eyes for a moment, taking a big breath. Opening her eyes she throws the book.

Getting up she walks over, picking up the book off the ground in front of a glass display unit. She stands there for a moment, holding the book. Looking at the very old samurai sword. There is a cross engraved in the blade by the handle.

Nora sighs, then sees a shadow pass by on the wall. Someone is walking by the window outside. Nora walks over to the window and looks out. Seeing a shadow, walking the yard. Nora gets her shoes on, running to her room grabbing the dagger as fast as she could. Then runs out the front door.

**46 EXT. DELMENZO HOUSE - LATE NIGHT**

NORA

Hey, Who are you!.. It was you here  
years ago wasn't it!

The person starts to run through the yard, Nora chases the shadowed figure.

NORA

Wait, I just want to talk to you!

The person jumps the back fence into the trees. Nora right behind her, jumps the fence. Running into the trees. Nora keeps her sight on the person, jumping over branches and logs.

Nora finally gets close enough, she reaches out grabbing the person on the shoulder. Gripping the hoodie. The person grabs her hand and flips Nora over the shoulder. The hoodie falls down, showing her long dark hair and fair skin. Nora looks up from the ground, as the woman continues to run. Nora gets up and starts running after her again.



NORA (yells)

I have your dagger! It was you wasn't it? You were here years ago! What do you want?

The woman stops, back is turned from Nora... Nora cautiously walks up to her. The woman grabs Nora pushing her up against a tree. Nora looks her in the eyes. Taking out and gripping the dagger. The woman lets her go. Standing in front of her. She looks down at the dagger in Nora's hand.

THE WOMAN

It wasn't my dagger, it was Libbie's.

NORA

Who are you? How did you know my Mother?

THE WOMAN

She was my best friend, I loved her. Look Nora there is lots you don't know.

NORA

Then start talking!

The woman staring at Nora, takes a big breath rolling her eyes.

THE WOMAN

My name is LYRA, Me and your mother were in love okay. And I know, I know... you would call it a sin. Two women were in love and she was already married. Libbie was going to do one last Halloween and then she was going to tell him she was leaving. I was waiting for her that night.

NORA

How can I trust a word you are saying?

LYRA

I know about the knights of thy hallow, I know all about how your dad is a killer, hiding behind God's skirt. I know Libbie wanted to get away, take her kids and let you all choose a life for yourself.

Nora stands there with a blank look upon her face, shocked. Her

heart is racing...

LYRA

I know your father killed her, or she would be here with me. It wasn't a car accident, like he made it appear. I know the truth and I will bring your father down.

NORA

No you don't understand, I was there when she died. I snuck out and went to see what they were doing. She was distracted when she saw me and this woman stabbed her in the neck. My father shot the woman.

LYRA

What are you sure? I... I thought...

NORA

I'm sure... I'm sorry... So my mom really wanted us kids to choose for ourselves?

LYRA

Yes... We had a plan together. Nora, why don't you come with me? Run away you still can.

NORA

I can't, it's not that simple. Can I meet you again, I have so many questions?

LYRA

Yes, I will be around... Watching you and your family...

Lyra looks at Nora and takes a breath.

LYRA

You look like her, you know. Keep the dagger.

Lyra then turns around and starts running, going through the trees. Soon she fades into the black of night.

Nora stands there a moment, tears in her eyes.

CUT TO:

**47 INT. DELMENZO HOUSE - MORNING 47**

Carlos is sitting at the head of the table. Marry is next to him drinking her coffee. Pixie sits down and yawns. Killian places a plate of pancakes on the table next to the bacon as Nora walks in, putting down a plate of scrambled eggs.

Carlos smiles looking around the table.

CARLOS

I want to say how proud I am of everyone here today. Last night was a success. We rid the world of three wrongdoers, sinners who now stand before God. People also had a great time with the haunted house.

CARLOS (con't)

As today is a holy day, All Souls Day, I want to make sure we take the time to honor the dead. To pray and celebrate. So, let's eat and then I want to get ready. We will be going to church and after, when we come home, we will have dinner, some wine, we will sing and celebrate.

MARRY

What a great day. Thank you for having us here, brother. In a couple days we will be leaving, I will help as much as I can tomorrow with cleaning up, Pixie you will do the same.

CARLOS

It was an honor to have you both with us, the added hands sure helped pull things together. As you know next year Nora will be joining us, I trust you and Pixie will be here for it?

MARRY

Of course, brother. The joining is a big deal. I trust that brother ROB and his boys will be joining us next

year as well.

Nora's ears perk up as she looks around the table.

CARLOS  
Yes, they will be.

CUT TO:

**48 INT. ALL SAINTS CATHOLIC CHURCH - AFTERNOON 48**

Nora walks in the church, her hair is let down with a little curl to it. She is wearing a black skirt and a golden shirt. Dressed very proper, she walks in lighting a candle. She lowers her head saying a prayer, she holds onto her cross necklace.

NORA  
Today is the day that your suppose to be here, Mom. Today is the day you should be here with me. I'm sorry, I wish you were here with us. Anya and I need you. Mom if you can hear me, please know we love you.

Nora watches as the candle flickers. She takes a breath. Then she walks slowly down the rows, taking a seat next to Marry and Pixie.

MARRY  
Where is Killian?

NORA  
Not sure, he went to see Faith. I'm sure he will be here soon.

CUT TO:

**49 INT. PENTACOSTAL CHURCH - AFTERNOON 49**

Killian stands at the end of a row, a priest stands there holding a book, the music starts. Faith walks into the room, walking down to him, wearing a long white and silver dress. There is a woman and a man who sit in the front row, holding hands watching as Faith makes her way up to Killian.

Faith smiles as Killian takes her hand.

PRIEST

We are here today to celebrate the love of Killian and Faith. I trust no one objects. So I will just get started. Killian, repeat after me... I Killian.

KILLIAN

I Killian,

PRIEST

Take thee Faith to be my lawful wedded wife...

KILLIAN

Take thee Faith to be my lawful wedded wife...

PRIEST

To have and to hold from this day forward,

KILLIAN

To have and to hold from this day forward, For better or worse, rich or poor... In sickness and in health, till death do us part.

PRIEST

Faith, do you take Killian to be your lawful husband, to love, honor and keep him, in sickness and health and forsaking all others, keep only onto him so long as you both shall live?

FAITH

I do!

PRIEST

Repeat after me. I, Faith Maxton, take thee Killian Dalmenzo...

FAITH

I, Faith Maxton, take thee Killian Dalmenzo...

CUT TO:

**50 INT. WESTLAND HEIGHTS PSYCHIATRIC HOSPITAL - AFTERNOON 50**

Anya sits on the single hospital bed. The bed is made with a light pink blanket. There are hospital blinds and a small window that doesn't open.

A female DOCTOR walks in the room. She has brown hair, glasses and red lipstick on. Her hair is in a pony-tail and her nails match the lipstick. She holds a binder and a pen.

DOCTOR

Good afternoon Anya, It's good to see you today.. and not sedated, like last time.

ANYA

Afternoon, Doctor Hebrow.

Dr. Linda Hebrow takes a chair, pulling it over beside the bed. She takes a seat.

DR. HEBROW

Do you think the new medications are helping? I noticed on your chart you haven't had an episode in a few days now.

ANYA

Maybe.

DR. HEBROW

I would like to talk to you about some things that you have mentioned before.. okay...? Anya, what is Halloween to you and your family... Anya? Can you answer me, please?

Anya looks at her scowling.

ANYA

I don't want to talk about that.

DR. HEBROW

We need to work on your mental health. Halloween has been a trigger for your delusions in the past.

ANYA

I'm not crazy!

DR. HEBROW

I never said you were. Anya your not crazy, you just need help.

ANYA

My father isn't what he appears to be, I have told you all this before. Nothing is as it appears to be. He isn't a saint or priest he is a killer. My family are killers. The haunted house, you don't know what's real and what's fake. But I do... They dress up, put on a show and people die.

DR. HEBROW

Anya, you know that isn't true. There would be bodies and police. I met your father, he loves you and He is very worried about you.

Anya gets off the bed, throwing her pillow. She is becoming upset.

ANYA

It's a lie. It's all lies! This goes back hundreds of years. The churches, they started it. They created Halloween, they created thy hallow tide.

Dr. Hebrow stands up, looking uneasy.

DR. HEBROW

You need to calm down, Anya. Sit back down!

ANYA

Why? You don't believe me! Why should I talk to you? You never LISTEN!

DR HEBROW

I'm here to help you, Anya. So one day you can go home, you want to go home don't you?

ANYA

Fuck no!

DR. HEBROW

Okay... well why don't you tell me

about these people they kill? Why do they do it?

ANYA

Because they are bad people, they sin. They do wrong to others. That's their motive.

DR. HEBROW

So your family are vigilantes, or superheroes of sorts.

ANYA

No, they are killers. They kill these bad people, sinners. They dress up and do a haunted house and kill people. Why don't you understand?

DR HEBROW

Because Anya, It's far-fetched. It's not real.

Anya starts screaming, as she kicks her bed. It slides across the room hitting the wall. Anya turns to the other wall, Hitting her own head off it, over and over. Dr. Hebrow runs out of the room.

DR. HEBROW

Security! She needs to be restrained and medicated now!

There are two male security guards that run into the room. One grabbing Anya, pulling her away from the wall. He attempts to restrain her. The other uses a needle, stabbing her in the leg. Anya starts to get weak, unable to fight, unable to move, her forehead bleeding. The guards guide Anya to the floor as her vision fades to black.

CUT TO:

**51 EXT/INT. OLD BARN - MORNING 51 - 11 ½ MONTHS LATER**

An old farmstead with a small house that looks like it's in need of repairs. Just beyond that there is a big red barn. It has huge white bay doors. With a few cows that wander around the barn.

Nora stands on the second floor to the barn, looking down below. Her hair is longer, her eyes dark with makeup. Dressed in black, she looks like a ninja. The swords in her hands,



down at her sides.

There are sandbags hanging from the pillars all around the barn. Some placed higher, others low. There is hay on the ground with a few dirty windows letting in light and spider webs hanging all over.

Lee stands on the ground. He is holding a paintball gun and a stopwatch.

LEE

Start!

Nora jumps down, stabbing a sandbag as she flies through the air. She catches a rope and slides down cutting open another as it helps break her fall. Two feet hit the ground, as she stabs the sandbags on her sides.

Lee pulls the trigger, shooting a paintball at Nora.

Nora jumps to the side, behind a pile of sandbags. The paint ball hits it, Nora moves, slicing another one hanging at head height. Moving quickly, running through the barn, she destroys 1,2,3,4 sandbags. Demonstrating clearly, her skills, her training and evolved drive. Dodging the next litany of paintballs Lee hurls her way, she pounces off of a low beam, performing a flying backflip before landing on the ground, one knee, one fist and eyes down. Nora slowly stands, breathing heavily in front of Lee. Her sword in one hand beside her. Lee shoots again and Nora deflects the paintball with her sword.

Lee smiles, giving a slight nod.

CUT TO:

**52 EXT. WESTLAND HEIGHTS PSYCHIATRIC HOSPITAL - AFTERNOON 52**

Nora walks down the street, holding a sunflower in her hands. She walks across the grass, looking in a window to the hospital. Seeing Anya sitting on her bed, looking out the window at her.

Nora places the sunflower on the edge of the window ledge then places her hand on the window.

Anya gets up walking over slowly, looking at Nora. She places her hand on the window.

They don't speak a word, they don't mouth anything either.

They stand there looking at one another with sadness in their eyes.

Nora nods her head then touches her hand to her heart then walks away. Anya remains standing there looking down upon the sunflower.

CUT TO:

**53 INT. DELMENZO HOUSE - EVENING 53**

Killian stands in the living room looking out the front window, Faith stands beside him. She is pregnant, and showing.

Nora walks into the living room.

NORA

Maybe they are running late or decided to stop somewhere for the night.

KILLIAN

No! They will be here. Uncle Rob told dad he was on the way with the twins.

NORA

Okay. Well I'm going for a run. I'll be back.

Nora puts on her shoes, walking out of the house.

FAITH

Can I help you with Halloween this year?

KILLIAN

Not this year love, you're pregnant. We have talked about it and you'll be spending the weekend with your parents.

FAITH

Okay.. I love you. I just can't wait for this little boy to get here.

KILLIAN

Another two months, hun, he'll be Here sooner than you think.

Killian watches as a red van pulls up in front of the house. Then a small black car.

CUT TO:

**54 EXT. DELMENZO HOUSE - EVENING 54**

Marry and Pixie get out of the car. Standing in front of the house. A large man gets out of the van, he is balding with wrinkles showing the hands of time. There is a tattoo on his forearm (Knight of thy Hallow).

Two more men get out of the van. They are younger, in their late 20s; twins. Standing the same height. Both with light reddish blond hair.

PIXIE  
WADE and KADE!

Pixies says, walking up to them, giving them a hug.

WADE  
It's good to see you, cousin's.

Marry and Rob give one another a hug. Then start walking up to the house.

Killian, opening the front door, welcomes them all as they come inside.

CUT TO:

**55 INT. DELMENZO HOUSE - EVENING 55**

Marry instantly places her hands on Faith's stomach, feeling the belly, feeling the baby move. She smiles at Faith.

MARRY  
Oh, babies are so exciting, it really is a gift from God. Do you know what you are having?

FAITH  
It's a boy.

Carlos walks into the living room.

MARRY  
Praise be! Thank you, Lord

CARLOS  
Sister Marry, brother Rob, Welcome.  
It is so good to see you all. Please

make yourself at home.

ROB

Thank you, brother. So... where is the birthday girl?

KILLIAN

She went for a run.

CARLOS

She has been taking her training very seriously. You would be proud, brother. She has surpassed her mothers training.

ROB

Very good.

KILLIAN

Wade and Kade, you guys can follow me. I set you up in the guest room. You will have to share but I trust that isn't a problem.

The two look at each other and shrug.

KILLIAN

Pixie, you and your mom are in the same room you were before and, uncle Rob, I set up the sofa in the study down here.

Wade and Kade pick up their bags, following Killian up the stairs.

WADE

So, how's married life?

KILLIAN

It's been good. I mean after my father got over not being there and all.

KADE

We heard.

Kade tosses his bag on the bed.

WADE

That's good, (whispering) we also heard she doesn't know yet about the family. When are you going to tell her

and how do you think she'll take it?

Both Kade and Wade have their arms crossed and look to each other then back to Killian.

KILLIAN

I was going to tell her right out the gate but then we got pregnant. I figure after we have a few kids I'll bring her into it. Till then she is doing her job and growing the next generation of Knights'.

KADE

I couldn't do it. Married to one woman your whole life and kids... diapers and poop and screaming baby's... fuck no...

Killian Laugh's.

WADE

What if she freaks and won't join us?

Wade and Kade look to Killian for an answer as Killian considers his words carefully.

KILLIAN

Till death do us part.

The twins share a surprised but knowing look.

CUT TO:

**56 INT. ALL SAINTS CATHOLIC CHURCH - MORNING 56**

The church doors are open, the church bells ring. People young and old walk inside. Nora sits at the front row next to Killian and Faith. Marry and Pixie walk over taking a seat on the other side of Nora. Marry waves at Rob and his twin boys. They walk over, taking a seat behind them.

Carlos walks out onto the stage, people clap. The lights dim as the projector turns on.

Killian, places a hand on Faith's stomach. Feeling the baby move. Faith places her hand on his, with a proud smile on her face.

CARLOS

Good morning, it is so good to see all

of you here today. I would like to welcome all the new faces. Today is a special day for me. It is the first time in eight years that all of my family has been gathered together. I'm not just talking about my children. It's my sister's and brother's, my niece's and nephew's as well. So today I want to talk about the importance of family... of love and honor.

The projector shines a bible quote on the wall.

"Honor your father and mother" - Matthew 19:19" children, obey your parents in everything, for this pleases the lord" - Colossians 3:20

Carlos just points at the wall.

The people in the crowd clap and a few of them call out, "Amen."

CUT TO:

**57 EXT. DELMENZO HOUSE - DAY 57**

Killian stands in the yard next to a big box, pulling out the head of a clown, he pulls out the body. Attaching the head he stands it up. Wade walks over looking at it.

WADE

I'll take this one, I just found the perfect spot for it.

KILLIAN

Okay, I'll go get another box.

Wade takes the clown walking in the yard, he places it down by the back fence.

Marry is setting up the graveyard, Pixie is putting her coffin back in place. The light begins to move quickly. It doesn't take long before the yard is looking more decorated.

Nora hangs a sign on the gate. ("Warning. Haunted house, may appear real). Rob walks up to Nora, looking at the sign.

ROB

You're going to be 18 right away. Are you ready?

NORA

As ready as I can be.

ROB

Do you know who yet?

NORA

No, not yet. I have some idea but we will have to see.

Rob looks at her with a look of disbelief.

ROB

Tell me one!

NORA

Shane... He lives like six blocks away.

ROB

Why?

NORA

Thy shall not murder. He killed his girlfriend and child. It was in the papers, he did eight years and is now out on parole.

Rob smiles and nods.

ROB

I hear great things about you, Nora. Your abilities in combat, your training and all your studies... I'm happy to see that drive. The family was concerned you would become a problem after your mother and then Anya. I'm glad to see it hasn't affected you too negatively.

Nora digs her fingernails into the palm of her hand so tight. She takes a big breath.

NORA

It did affect me. It's also what drives me to do better. It changed me, changed me at my very core. I still dream about it, you know.

ROB

Will it affect your ability to be a

Knight? Will it affect your vows?

NORA

No, uncle.

Rob examines Nora for a moment.

ROB

We will see... Well, carry on with the decorating then.

Rob opens the gate. Walking in the yard, he looks down at Nora, standing a foot taller than last year. He then walks past and into the house.

CUT TO:

**58 INT. DELMENZO HOUSE - NORA'S ROOM - NIGHT 58**

Nora sits on her bed, looking at the family prayer on the wall, lost in thought. The walls are all covered with different scripture, from different religions. Drawn on with different colors of felt markers over the years.

Knock, knock on the bedroom door.

NORA

You may enter.

Carlos walks in the bedroom. He walks over, sitting beside Nora on the edge of the bed.

CARLOS

Tomorrow is a big day, you're finally 18 years old. My youngest is all officially grown up. Are you ready?

NORA

Everyone keeps asking me that and asking what sin and who I'm going to kill...

Nora sighs.

NORA

Honestly, father, I'm a little scared and... nervous. I know what is expected and what I'm supposed to do. I know what every religion says about it. I read all the contradictions... And I know what the



family expects from me.

CARLOS

Everyone is scared and nervous their first time, Nora. It's normal, what you are feeling... but it will pass.

Carlos leans over kissing her forehead. He gets up walking to the bedroom door.

CARLOS

Get some sleep. Tomorrow is a big day.

NORA

Yes, father.

Nora remains sitting on the end of the bed looking at the prayer on the wall.

CUT TO:

#### 59 INT. DELMENZO HOUSE - MORNING 59

Killian sets the table. Faith and Pixie walk in the dining room, placing eggs, bacon and toast on the table. Carlos sits at the head, with Rob at the other end of the table. Marry is sitting next to Carlos, she drinks her morning coffee. The twins walk in sitting down. Kade rubs his eyes and yawns.

Carlos looks around the table. Happy to see everyone there except Nora.

CARLOS

Where is Nora?

PIXIE

I saw her go in the bathroom, I think she went for a shower, maybe. I'm sure she will be down soon.

Nora stands in the bathroom, her hair is wet. Tears in her eyes, matching the water dripping off her face. She is dressed in a white summer dress. It is short at knee length, with lace over top.

Nora picks up the purple handled Dagger. She grabs her long hair and starts cutting chunks off. Soon her hair is shoulder length. She stands there with her hair on the floor, looking at herself. Tears in the eyes, a look of despair and rage.

Knock, knock on the bathroom door.

PIXIE

Hey Nora, are you okay in there?  
We're waiting for you..

Nora opens the bathroom door, Pixie looking at her hair cut and the hair all over the floor. The tears in her eyes. Despair upon her face. Pixie shows a hint of sympathy.

PIXIE

Nice hair, I will tell everyone you will be down in a few more minutes, okay? Don't keep everyone waiting.

Nora nods.

CUT TO:

**60 INT. DELMENZO HOUSE - GARAGE UNDERGROUND - EVENING 60**

The dirt walls sprayed with spray paint, crosses all over the underground hidden bunker. There is a large metal tub in the middle of the room. Marry is lighting many little white candles all around the room. Pixie stands in the corner next to Wade and Kade. Carlos is carefully blessing the water in the metal tub. Rob stands on the other side.

Killian walks in with Nora. She is shaking slightly.

KILLIAN

You can do this.

Nora doesn't say anything, she looks at him, taking a breath. Carlos looks at Nora taking her by the hand, he walks her over. Nora stands in the tub. As they gather around her.

CARLOS

We are here to welcome and bless a new Knight of thy Hallow and her coming of age. Nora... Do you accept all responsibilities placed upon you, to honor our lord and our traditions. To expel all evil from your heart and on this earth. To obey thy father's commandments?

NORA

I do, father.

CARLOS

To be a knight of thy Hallow is to  
be a knight to all Saints' and a  
hand of God. To hold the sword with  
pride and grace.

Some take out a small vial, others a small package wrapped  
in silk.

ROB

I bless you Nora, a Knight of God, my  
gift to you is frankincense.

MARRY

I bless you, a knight of thy hallow.  
My gift to you is Holy Chrism Oil.  
This symbolizes the gift of the holy  
spirit and strength.

KILLIAN

I bless you, a Knight to thy Saints.  
My gift to you is Sandalwood and  
lemongrass.

PIXIE

Rosemary.

WADE

Anointing oil with Myrrh and spikenard.

KADE

Jasmine and thyme.

They all pour it into the water.

CARLOS

With these blessings we welcome you  
among us to take your place as a  
Knight. Please say the prayer.

Nora looks around at her family, all eyes on her. She gulps...  
nervously.

CARLOS (STERNLY)

Hazlo (sub-title.. DO IT!)

NORA

Our father, who art in heaven.  
Hallowed be thy name. Thy kingdom  
come, thy will be done on earth as it

is in heaven. A time for everything and everyone. A time for killing, a time for healing, A time to talk to the dead, a time we rid the world of evil in God's name... We set them free. Cleansing them of their sins. We are your right hand, we are the Knights of Thy Hallow.

Carlos smiles, everyone else claps. He leans Nora back, dunking her into the water. As Nora goes to sit up, he applies more pressure holding her under. Nora starts grabbing in his arms, panicking. He holds her under as the water splashes up at him and those around watching. Nora kicks and claws at his arms, then it all stops. He holds her under a second longer. They all put an arm under lifting Nora up and out.

Carlos does CPR. Bringing Nora back, she coughs out the water.

CARLOS

You have been reborn a Knight of thy hallow.

Nora sits up choking, still gasping for air, scared and shaking.

Marry starts clapping loudly.

MARRY

You've done it, now you must take your first life and rid the world of a wrongdoer this hallow's tide.

NORA

You're fucking crazy, you just fucking killed me. I didn't know that was a part of it.

CARLOS

It's tradition, you must die to live, you must die to be reborn. I never tried to kill you. You were dead, but my gift to you is this life. We brought you back in Gods name.

KILLIAN

I know it's scary that's why we don't talk about it. You must accept

God and believe in him to let you  
back. We all did it.

Nora stands up wet and dirty from the dirt on the ground.  
Anger in her eyes as she looks around. Pixie grabs a  
bottle of wine that is sitting in the corner in an old  
milk crate. Walks over to Nora opening it up, she holds it  
out.

PIXIE

Here, have a drink, it will help.

Nora grabs the bottle, taking a big drink. Looking around as  
everyone seems happy. Carlos celebrates, giving his brother  
a hug.

NORA

FUCK ALL OF YOU!!! What if you  
couldn't bring me back?

They laugh and chuckle.

MARRY

Then God didn't think you are worthy  
of being a Knight, but here you are!  
Now a Knight, Sweetheart.

NORA

Fuck you!

Nora takes the bottle of wine, as she storms out of the  
underground bunker, down the tunnel, under the garage and up  
the stairs.

CUT TO:

**61 INT. ALL SAINTS CATHOLIC CHURCH - MORNING 61**

The church bells ring, people of all kinds walk inside. Nora  
sits in the front row, her hair is shoulder length and  
straight. She is wearing a slim black dress with a red belt.  
Killian and faith sit next to her. Killian feels the baby  
kick, he smiles with pride looking at faith.

Marry and Pixie sitting behind them with Rob and the twins,  
Wade and Kade. The lights dim. The projector turns on as  
Carlos walks out onto the stage.

CARLOS

Good morning and welcome, all. Today I

want to take a moment to pray for the lost souls out there. To pray that they find peace and joy. Pray for your neighbor and their neighbor. Lord, we ask you to show them the light, to guide them home. Lord, we ask that no soul goes forgotten. Amen.

CROWD

Amen.

CARLOS

Though I walk threwh the valley of the shadow of death, I fear no evil for thou art with me. The rod and staff, they comfort me...

The crowd claps and cheers. Nora sighs looking down at her hands, as she fidgets with a hair clip.

CARLOS

Tomorrow is Halloween. I know many of the children are happy to go trick or treating. I encourage you all to have fun. Enjoy the holiday. Celebrate it. For those who don't know, everyone is welcome to come check out my haunted house. The address and poster is posted in the lobby.

The crowd laughs.

CUT TO:

**62 EXT. DELMENZO HOUSE - EVENING - HALLOWEEN 62**

The sun is going down as the kids come out. They dress up in all different kinds of costumes. Some are scary, others are pretty fairy-tail creatures. They go house to house, yelling trick or treat.

Seeing the haunted house, they run over standing in a line waiting for the gate to open.

The fog machines spaced out around the property, the howling of a wolf. A bone yard with skeletons placed out on display. Marry, dressed as a skeleton, leans against a tree. The fog is coming up from around her.

A vampire gets in the coffin, the clowns with evil smiles and bright red noses are jumping around, laughing. Wade holding a couple balloons. They act odd, joking around amongst the many clown props.

Carlos stands looking like the dead, putting on his butchers outfit. He gets in the big wooden and plexiglass box. Sharpening his knives as he looks down at a skeleton stuffed with raw meats and blood packs.

Rob is dressed as the devil, as he holds a chainsaw standing in a dark corner.

Nora has painted her face. Half looking like a demon from hell the other looked human and normal, even slightly pretty. showing two sides to her face, the good and the bad. Wearing a Ninja outfit, she places her two swords crossed on her back and climbs on the rooftop, looking down, watching.

The line starts getting longer and longer. Killian stands there in his wolf costume. He opens the gate, and takes his spot.

Kids, teenagers and adults all walk through. Some kids cry and scream. Looking at the clowns, as Wade gives the young ones a balloon then pops it immediately. Teenagers run, then Rob comes out turning on the chainsaw, the sound makes people scream.

Pixie puts on a show, the vampire who disappears and reappears, taking a victim with her. The crowd loves it. None seeing the needle that paralyzes the victim.

No one bats an eyelash when it's Halloween and there are two clowns carrying a blacked out tarp, in the shape of a body. As they bring it into the garage and down below.

Carlos with a big evil smile cuts into the body. Spraying blood, at the plexiglass. Adults cringe, women don't stand there long to watch, turning their heads.

Nora is scaring people as she jumps off the roof, landing a couple feet away in front of them. A woman dressed in a tinker-bell outfit screams, grabbing her boyfriend, he laughs. The fog blows out, crawling around their feet. The woman looks over gripping her boyfriend tightly, the lights in the pumpkin flicker. Hearing the screams of others running out of the garage.

She looks forward and Nora is already gone.

TINKERBELL

Where did she go?

BOYFRIEND

The ninja?

The woman nods her head.

BOYFRIEND

I don't know. She was just here.

TINKERBELL

Let's get out of here, this place gives me the creeps.

BOYFRIEND

It's suppose to, it's a haunted house. Come on!

He reaches out his hand which she grips tightly as they begin walking through. A devil steps out of the dark behind them, turning on the chainsaw. The sound makes many people scream again. Tinkerbelle and her boyfriend run. She screams.

TINKERBELL

Oh my God...!

She runs into the garage. She stops, watching the butcher cut what appears to be a body. The blood sprays out.

TINKERBELL

Oh, hell No!!! Get me out of here now!!

A look upon her face of horror and panic.

BOYFRIEND

Okay, let's go... Taking her hand They run out fast.

Nora see's a MAN. She watches him intensely. Walking in the shadows she stalks him. Watching him look at the bones and fog. Then looks over smiling at a kid, maybe eight years old, dressed as a pumpkin. Nora stands, still waiting for him to walk by as he heads her direction. Stepping out in front of him, she draws her sword. He jumps back.



MAN

Holy shit! Haaa, okay you got me.

Nora spins the sword, hitting him in the face with the handle. The man falls down as she kneels down beside him. With two fingers, she applies slight force to his throat. Just for a moment as the man passes out.

A small group of people clap as Nora stands taking a bow.

MAN IN CROWD

Wow! What a show! It was almost believable. Impressive.

The group continues on. Nora grins, as Killian runs over wrapping him in a tarp.

KILLIAN

Well, come on, let's get him moved.

Nora grabs his legs.

Soon the haunted house is done. There are less and less people walking through. The moon is out shining brightly above as Killian locks the front gate. Closing it down.

CUT TO:

**63 INT. DELMENZO HOUSE - UNDERGROUND GARAGE - EVENING 63**

Nora follows Killian in the garage and down the hatch. They walk through the tunnel to the dirt room.

Wade and Kade are standing next to a man tied up with a tarp around him, unconscious. Rob is standing next to them looking proud. Pixie and Mary, next to a woman tied to the wooden beam. Killian and Carlos are next to a woman tied up on the ground, her mouth is taped shut but she is awake. Then there is one man who lays in the middle of the room on the dirt floor. He isn't tied up but he is unconscious. There is blood on the side of his head.

CARLOS

Nora, I know you're new to this but you never leave them unrestrained. Since this is your first time you will go first.

Everyone is quiet as they look at Nora, watching, waiting.

NORA

Yes, father.

Nora walks over standing beside the man. She bends down, slapping him across the face. He opens his eyes. Looking at her with fear, the half demon face ninja staring down at him.

MAN

What do you want? Where am I?

NORA

Shane, you have been a bad boy, haven't you? You have hurt people. I have read about you in the papers.

SHANE

Come on, I did my time.

NORA

Mhmm, mmhmm. Did you change? Did you ask God for forgiveness?

SHANE

Oh, come on!

Shane goes to stand up, Nora kicks him in the chest. He falls back to the ground. He scrambles to sit up. He looks around the room, seeing the faces of nightmares.

NORA

I want to hear you pray to God! Pray for what you have done, Shane.

SHANE

There is no God, look around lady! What are you going to do, kill me? You're all religious nuts.

CARLOS

Just do it!

NORA

You have no remorse for killing that child and her mother do you?

He looks at her, not saying a word.

Nora pulls one of the swords from her back, letting out a scream as she swings. Slicing his head clean off, it falls at the feet of her father.

Everyone cheers, celebrating. All but Nora who stands there with a blank look upon her face.

KILLIAN

I knew you had it in you, now you have earned your tattoo.

Congratulations, little sister.

Nora, not saying anything. She stands there holding her head up and trying to hold back the tears in her eyes. As a tear runs down her face. Killian looks at her.

KILLIAN (softly)

Hold yourself together, Nora. You're a knight now and shall act as such. The first is always the hardest.

Nora takes a big breath, wiping the tear off her face.

Pixie starts breaking the woman's fingers one by one, as she is tied to the beam.

WOMAN (screams)

No... no, no. Ah! Please, no. NOOOOO!

Her last fingers break as she lets out a final scream, breathing heavily. Quickly, Pixie cuts her throat. The blood pouring out the body goes limp, still tied standing up to the beam.

Nora walks over, leaning against the other wall. Looking down at her feet.

Carlos drags the woman, tied up with tape over her mouth into the middle of the room. Pulling her through the dirt and through Shane's blood. He pulls off the tape.

CARLOS

KAREN you have sinned. Your greed and lust have harmed others and broken homes. You covet thy neighbor's, destroy homes and marriages. You confess at church, yet you keep doing these sins.

KAREN

Oh my God, you're the priest! Please let me go. I promise I won't sin

anymore. My daughter needs me. Please don't kill me.

Karen cries, bagging for her life. Looking over at the dead body next to her. The head separated laying a few feet away. The door creaks open to the dirt room, as a little girl walks in, about ten years old, she is dressed as a fireman.

GIRL

Mommy?

KAREN

NO!! Run, MELL. Run!!

The little girl turns running, through the tunnel.

ROB

Boys, go get her!

Wade and Kade run out after the little girl.

CARLOS

Killian I thought you made sure everyone had left.

KILLIAN

I did, she must have hid somewhere.

KAREN

Please don't hurt her! Oh my god!

Kade and Wade walk back in with the little girl. She is crying and shaking.

Carlos picks up his sharp Axe, he goes to swing. As Nora blocks it with her sword, just in time as it was about to kill Karen. Stopping what would have been a fatal blow.

Carlos looks at Nora with a stunned look of disbelief.

CARLOS

You dare stop me? You dare disobey your father? You challenge me?

Everyone goes quiet, all but the whimpering innocent little girl.

NORA

I'm sorry, father, it doesn't have to be this way. She is just a child.

Nora points at the little girl, then steps back, moving the sword to her side.

CARLOS

They must die, Nora, and if you ever  
get in my way again, I will kill  
you. I have no choice.

Nora looks at the little girl with fear and panic on her  
face. Her father lifts the axe, as he swings it down, Nora  
swings her sword upwards. Cutting the wooden handle in half.  
The axe drops to the ground, hitting the side of Karen's leg.  
Cutting her slightly.

Carlos, looking at Nora angry. Trying to reconcile his faith  
and his love. He suddenly punches her in the face. Then  
pulls out a knife.

CARLOS

You challenge me, my own flesh and  
BLOOD!

NORA

It doesn't have to be, Father. Please  
don't make me. There is a child here,  
father... she is innocent. We can't do  
this... I can't do this...

Nora turns to walk away. Carlos stabs her in the left  
shoulder blade. Nora turns around fast with the sword in her  
right hand, slicing his neck, within a split second. Rob  
screams as he throws knives at Nora. She moves fast, dodging  
them using her swords to deflect a couple. Then she jabs her  
sword through his stomach. Marry jumps on her back biting  
Nora on the stabbed shoulder.

Nora screams, turning, she slams her back with Marry on it  
against a beam, then grabs her hair, flipping her over,  
kicking her in the head, over and over till it caves in.

Pixie, enraged, grabs a chain, wraps it around Nora's neck.  
Nora starts swinging elbows, cracking Pixie in the side, she  
lets go of the chain.

KILLIAN

STOP NORA, FUCK. WHAT THE FUCK..  
STOP!

Nora pulls her sword out, dripping with blood as she  
swings the sword. Pixie moves back but not fast enough as  
the tip of the blade cuts her across the throat, followed

by Nora, kicking her in the side of the head. Pixies falls to the ground. Nora turns around fast as Wade lifts his hand pointing a gun at Nora. She swings her mothers sword, cutting his arm off then kicking him in the chest and swinging again, cutting his neck. He falls to the dirt floor.

KADE

Stop Nora, or I will kill the kid.  
That's what it's about, right? The  
kid?

Nora stops looking at Kade and Killian, the only other two left. Killian is stunned.

KILLIAN

What did you do, Nora? Why would you  
do that? Why?! I loved you and now..  
I can't let you... Live.. this was our  
family.

Nora and Killian share a look. They know only one of them is leaving tonight.

Killian turns walking out of the room, closing the door behind him.

Kade stands there with the little girl, holding a knife. Looking at Nora.

Nora spins her sword. Staring at Kade. She is covered with blood. Looking like she crawled out of the pits of hell.

KADE

Drop it or I will kill her and then  
kill you.

NORA

Too late, I already died once today.  
Little girl, close your eyes.

Nora bends, lowering her sword, placing it on the ground. As she stands up, with a flick of the wrist she throws a star. Hitting Kade in the throat. He drops the knife. Blood pours out of his neck.

The little girl, with blood now all over her, stands there silent, with her eyes closed.

Nora stands there a moment, breathing heavily. The

flashbacks to her as a child. Standing in the doorway, covered with blood. Her mother, laying there, lifeless. Nora lets out a scream. Then slaps herself. Shaking her head, Nora walks over cutting the rope, freeing Karen.

NORA

You better keep your word. Be a good person, be a good mother. If not, I will find you and I will finish what they started.

Karen nods her head.

KAREN

Thank you.

NORA

I didn't do it for you, I did it for her and she is going to need you now more than ever.

Nora walks up to the girl, looking down at her. Kade, dead on the ground behind her. Blood all over.

NORA

Go to your mother, and be happy you have one.

Nora walks out of the dirt room, down the tunnel and out of the garage.

Karen gets off the ground, standing up. Blood all over her, dead bodies all around, fingers all broken. She rushes over to Mell, limping, giving her a hug and breaking into tears.

CUT TO:

#### **64 INT. DELMENZO HOUSE - NIGHT 64**

Nora walks in the front door. Killian throws a knife, slicing the left arm of Nora and sticks into the door.

Killian breaks the glass in the tall corner display unit, taking out a samurai sword.

NORA

We don't have to do this.

KILLIAN

Yes we do. You killed our father, you

killed our whole family!

NORA

Thou shall not kill. Killian, I don't want to fight you, brother. Please think of Faith and your son.

Killian screams, spinning the sword. He runs at Nora. She takes a breath and takes her stand. As Killian swings the sword. Nora moves back, deflecting it with her sword. He swings again.

NORA

You have a choice, we don't have to do this. I love you, brother. Please don't make me kill you.

Killian screams, mad as he charges at her swinging the sword. Nora moves back, but it slashes across her stomach. Nora kicks a chair at him. Backing into the kitchen. Killian kicks the chair out of his way.

KILLIAN

One of us will die today. FIGHT ME!

Killian walks into the kitchen, looking at Nora, he spins the sword, then points it at Nora. She stands there, taking a breath. He charges at her again, swinging the sword down. Nora deflects the sword once again with her own. Hitting blade to blade. Nora moves as Killian swings, missing as the blade cuts through the drywall.

Killian swings again with rage as Nora jumps in close, stabbing him, the blade going all the way through. Killian drops the sword. Nora pulls her sword out, Killian places his hand on his stomach. The blood is pouring out, the front and the back. Nora takes a breath, looking at him with sad eyes. She gives him a hug, holding him tightly, he hugs her back as his body goes weak. She helps him lay on the floor.

NORA

I'm sorry, brother. You gave me no choice.

Nora, looks at the blood on her hands, tears running down her face. Killian struggles to speak.

KILLIAN

Forgive her father for she know not what she does. Nora, you are a



Knight, it is now left to you. You must continue the calling. You must... It's up to you... It's up to you...

Nora stands there, crying. A look of agony on her face.

NORA

I will not kill any innocents. I will not kill anyone for bullshit sins, brother. I'm sorry, I can't..

KILLIAN

You are a knight of thy hallow, it's your sworn oath... Promise me Nora, you will do the right thing!

NORA

I promise those who cross the line, those who are murders and rapists will meet my sword. I promise.

Killian coughs blood, laying on the floor. He smiles at her as the blood runs out of his mouth, dripping on the floor. He takes his last breath. Nora, with tears in her eyes, looks around. All is quiet.

Nora runs her fingers over his eyes. Closing them. She sits down beside him. The blood all around, the swords all on the ground. She sits there with tears running down her face, and lets out a loud scream... A shadow passes by the window... Lyra walks in the room... she looks down at Nora...

LYRA

Come on, let's go... You've gotta Go Nora...

Nora looks up at Lyra.

NORA

Why are you here? Why are you helping me?

LYRA

Libbie... You are her daughter... Simple... Now, we gotta go!

Police sirens can be heard in the distance as Nora gathers herself the two leave into the night.

CUT TO:

**65 EXT. DELMENZO HOUSE - MORNING 65**

There's police tape all around the house ("warning police line"). The road is blocked off with police cars and ambulances.

Karen and Mell sit in the back of an ambulance, with an officer standing at the door. Karen holds Mell, her hands are wrapped, both still have blood on them. Mell cries looking at the house.

A woman officer walks out of the gate, going under the police tape. She pukes in the bushes.

A Male officer walks out, walking up to a woman wearing a suit and heels. Her long dark hair is pulled back.

MALE OFFICER

This isn't just a haunted house, Ma'am. They were right, there are nine dead bodies in a hidden bunker and one in the house.

DETECTIVE

What?

MALE OFFICER

But that's not all... There appears to be real bones in the graveyard. There could be fifty victims here.

DETECTIVE

Get the forensic team here, I want everything collected and brought to the lab. Don't leave one stone unturned. Get it all. You hear me?

MALE OFFICER

Yes ma'am.

The officer starts to walk away but the detective stops him.

DETECTIVE

Tell me, officer, with the fresh corpses was there any flesh missing? or gang tattoos? Anything that stood out?

MALE OFFICER

I haven't examined the bodies, but not that I've seen. There is a completely decapitated head if that helps. There was also one other survivor, the ambulance left here 30 minutes ago with her in critical condition. If she lives, she might be able to tell us what happened.

DETECTIVE

Interesting. It appears we have more than one serial killer in this town. Let me know if the survivor lives and make sure there is an officer at her door round the clock.

The detective walks away, up to the ambulance. The other officer moves aside, as the woman gets in the back of the ambulance.

DETECTIVE

I need you to tell me, everything you know about what happened here.

She takes out a small voice recorder placing it in her lap.

KAREN

They took me when I was walking through the haunted house. I didn't think... anything was real at first.

MELL

Mommy, tell her about the ninja, with the half demon face. She saved us and set us free. She killed the devil and clowns.

The door opens to the back of the ambulance. The officer looks at them.

MALE OFFICER

The ambulance driver is ready to leave. Are you going with them, Ma'am.

DETECTIVE

Of course I am, officer Smitts.

He nods his head closing the door. The neighbors all gather watching, few start walking over to the police.

NEIGHBOR

Hey officer, what's going on?

OFFICER SMITTS

There was a murder here last night.

NEIGHBOR

Oh man, I was there last night. Well probably half the town was. There was this butcher, he was cutting up a corpse... oh shit was that real?

MALE OFFICER

I can't talk about the details of the case. If you would like you can go down to the police station and file a witness report for anything you may have seen last night.

NEIGHBOR

Okay.. thank you.

He turns, looking at all his other neighbors.

NEIGHBOR

Hey, everyone, listen up. If you went to the haunted house last night. Come down to the police station and give a witness statement.

The officer roles his eyes, mouthing "aww fuck..."

CUT TO:

**66 INT. ALL SAINTS CATHOLIC CHURCH - SAME TIME 66**

Nora and Lyra walk in an old stone church, hearing signing off in the back.

LYRA

I have to go but I will find you again soon. They will help you here. Rest.

Nora nods.

NORA (faint in breath)

Thank you, Lyra.

Lyra walks away. Nora lights a candle, lowering her head.

An old nun, showing the hands of time. Walks over to her, seeing the blood starting to come through the back of her shirt by the shoulder blade, and one blood drop running down her arm.

NUN

Child, your bleeding through your bandage. Come with me. I can help you.

NORA

Thank you, sister.

They walk into a back room. The nun looks at Nora concerned. She opens up a medical box.

NUN

You need to remove your shirt. Nora takes her shirt off, the bandage is almost falling off, the tape no longer holds it in place.

NUN

Child, what kind of trouble are you in?

The nun removes the bandage, looking at the wound.

NORA

I was blessed a Knight of Thy Hallow. It... was my first Halloween.

The nun steps back, looking her in the face. Shocked and unsure.

NUN

What did you just say?

NORA

You heard me.

The nun takes out a torch turning it on, placing a metal letter opener in the flame.

NUN

I have never met a Knight, only heard the stories...

The nun puts a thick glove on, picking up the knife. Walking

over behind Nora

NUN

This will hurt a little, my child.

NORA

It's okay, just do it.

NUN

What's your name?

NORA

Nora.

NUN

I'm SISTER MARGRET.

The nun presses the knife into the wound. Nora lets out a little scream as she grinds her teeth, clenching her jaw.

CUT TO:

**67 EXT/INT. DYING ART TATTOO STUDIO - AFTERNOON 67**

5 weeks later..

Nora stands out in front of a tattoo studio. Looking at her arm, she smiles. Taking a big breath she walks inside. Looking at the art that hangs on the walls. Nora walks to the front desk, a taller blond woman looks at her.

WOMAN

Can I help you?

NORA

I was hoping to get a tattoo today on my arm. It's a saying, I need it to say Knight of thy Hallow.

WOMAN VOICE

Okay, sure, we can do that. Just fill this form out and bring it back to Me when you're done.

The woman passes Nora a paper and pen.

Nora looks it over, fills it out quickly and signs the release form. She gives it back to the woman. Then stands in the rather large waiting room. Looking at the unique

paintings on the wall made of a strange hide canvas.

ELIZA (LOUDLY)

Nora!

NORA

That would be me.

ELIZA

You look really young but your ID says you're 18. It's not a fake is it?

NORA

No it's not. I just look younger.

ELIZA

Okay, fair enough. So you are after some bold writing on your arm that says "Knight of the Hallow," is that correct?

NORA

Yes, please.

ELIZA

Okay, simple enough. You can follow me.

They walk through The tattoo shop, into the back.

CUT TO:

**68 INT. WESTLAND PSYCHIATRIC HOSPITAL - AFTERNOON 68**

Nora walks into the hospital, heading down to the ward. She walks past the security guards. Not hesitating, but walking with confidence.

She opens the door, seeing the security at a desk off to her side. Nora ignores him walking up to the nurses desk. An older nurse looks at her.

NURSE

Can I help you?

NORA

I'm here to get my sister, Anya.

Nora places the paperwork already filled out on the desk,  
with Nora's ID.

The nurse takes the paperwork, looking it over, then looking  
at the ID. The nurse slowly looks up at Nora. Clearing her  
throat. She speaks nervously, obviously knowing who she is  
and what recently happened.

NURSE

You just turned 18. Are you sure you  
want to be legally responsible for  
anything Anya does? You do know that  
your sister has mental delusions.

NORA

She is my sister. You have your  
forms, is there going be a problem  
here?

The nurse rolls her eyes.

NURSE

I don't believe it is within Anya's  
best interest. She can be a danger  
to the public and herself. I don't  
think you understand what you would  
be dealing with.

NORA

Lady, you have your forms, now give me  
my sister before I start ripping this  
place apart.

NURSE

You need to calm down. If a doctor  
says "No" to her leaving due to her  
mental health, This paper work doesn't  
mean anything.

NORA

Then go talk to this doctor, as I  
talk to my sister. How about that?  
What room is she in?

NURSE

Room 333. I will go get the doctor  
and meet you there.

Nora, turns walking fast down a hall as she opens a door.



Nora see's Anya standing there, looking out the window.

NORA

Anya.

Nora walks over, placing a hand on her shoulder. Anya turns to look at her. She smiles placidly.

ANYA

Little sister, look at you. All grown up.

Grabbing her arm, she sees the tattoo then looks Nora sharply in the eyes. The smile she had for a moment wiped from her face.

The nurse picks up the phone, calling the number of a police card.

NURSE

A girl is here, for Anya... You said to call if anyone showed up here... Yeah... Okay, I will try.

The nurse hangs up the phone.

Back in Anya's room...

NORA

Anya, not now. We have much to talk about but this isn't the place. We are leaving. Let's go now. We don't have a lot of time.

Anya lets her arm go and she starts getting her things.

NORA

No, time for this, we gotta go now.

Nora takes Anya by the arm. Walking out of the room, past a different nurse glaring. The nurse follows them to the front, keeping her distance. Nora pushes the buttons, the doors open. The security stands up, watching as Nora and Anya walk out.

SECURITY

Hey, stop. I can't let you leave!!

Nora grabs the wooden chair in the hallway by the window, sliding it under the door handle.

The security guard rushes over pressing the buttons then pushes the door in an attempt to open it, it doesn't move... He presses the buttons again.

Nora holds Anya's hand, running down the hall. The alarms go off, a security guard steps out in front of them. Holding out his hand, with a stern look upon his face.

SECURITY

Stop!

Nora lets go of Anya's hand, as they go to run past him he grabs Nora's arm. She kicks the side of his knee, then punches him in the throat. He lets her go, grabbing his throat, he gasps for air. Nora grabs Anya's hand, as they run out of the building.

Up on the 6th floor room 403. The officer who was standing at the door, hearing the sound of the alarms. Runs down the hall.

Inside the room lies Pixie, her neck is wrapped all the way around and bandaged. She looks at peace, sleeping, With Iv's in her arms. Till her eyes suddenly open, she looks around the room. Clenching her jaw. Hearing the alarms... Pulling the needle out of her arm, she sits up.. Putting her hand to her throat feeling the bandage.

**69 EXT. WESTLANDS PSYCHIATRIC HOSPITAL - CONTINUOUS 69**

Nora walks out of the hospital, holding Anya's arm. They walk up to an old blue truck, as Nora opens the door helping Anya inside. There is a small suitcase in the back with a purple handled dagger on top. Along with Nora's sword's wrapped in a silk sheet sitting on the back seat beside the suitcase. The tips of the swords sticking out slightly, showing three different blades. Nora starts the truck, as Anya does up her seat belt.

ANYA

Nora, you're one of them? You had a choice. Why, Nora? FUCK!!!

NORA

Yes, I took my vows, and I did kill sinners. They where all murders.

Anya starts to cry.

ANYA

You broke me out of there, do you have any idea what will happen? Father is going to be so mad, what are we going to do?

NORA

He is dead, Anya. We have a lot to talk about.

ANYA

What... What about Killian?

NORA

I'm sorry, Anya. It's just us now.

Anya does her seat belt up. Looking over at Nora trying to gather herself. Nora backs the truck out of the parking space, then starts driving down the street. The truck peels around the corner.

**70 EXT/INT. SMALL OLD HOME - NIGHT - 18 MONTHS LATER**

It's dark out, with very few noticeable stars. The street lights are on. A small blue home, with a white picket fence and a small covered front porch has its lights on. Anya walks up a narrow staircase, entering an attic. There is a string of little bright lights running across the wall. A queen bed is set up. There are three swords hanging on the wall.

Anya walks over to the open window, sticking her head out looking up.

Nora sits perched on the rooftop, looking out at the city around her, in the dark.

ANYA

I made dinner, if you're hungry? And Lee is on the way over.

NORA

Be right down.

Nora looks at a note in her hand, (We need to talk, with an address, signed Lyra). Nora tucks the note in her jean pocket as she stands up on the rooftop, balancing on the edge. Nora takes a breath and smiles, looking out at the city.

**The End.**