

Final Destination
(Flight 180)
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1st draft (second revision)
New Line Cinema

FADE IN:

1 INT. HARTFIELD TERMINAL - AFTERNOON

1

PAN through the crowded airport, packed with travelers. Up ahead we see A GROUP OF 26 HIGH SCHOOL STUDENTS rushing through the corridor. TWO TEENAGERS break from the herd.

They are: ALEX HENDERSON, 18, handsome in a non-threatening way and KIMBERLY ROSS, 17, blond hair, laid back. Kimberly is holding a sheet of paper and marking off students as she sees them.

KIMBERLY
Monica....Brett.....

ALEX
Do you see Tony?

Kimberly points to TONY LLOYD, 17, too good looking to live. He's getting chummy with a BLOND CASHIER.

KIMBERLY
Over there, working the help.

Behind Tony, we see his girlfriend HEATHER LAWSON, 16, striking red hair, walk out of the lady's room, wiping her mouth. She goes to Tony, grabs his arm and pulls him away.

KIMBERLY (cont'd)
And Heather crashes the party.

Kimberly finishes checking off the last of the names and puts the paper away in a manila folder.

KIMBERLY (cont'd)
So, I guess everyone's here.

Alex runs a nervous hand through his hair. Preoccupied.

ALEX
I'm sorry, what?

Kimberly moves closer.

KIMBERLY
Focus, babe.

Suddenly, NIKKI BARKER, 17, black eyeliner, black nails -- a gloom and doom type of gal, yells over the crowd.

NIKKI

Alright worms. Get together and smile like you mean it. Time for the old group picture. Spring Break '98. Friggin, Hurrah!

She pulls out a camera and starts to corral everyone together for a GROUP PICTURE. Alex turns to Kimberly.

ALEX

You think they'd get someone a little more "cheery" to edit the yearbook.

Kimberly smiles as she and Alex join their classmates.

Nikki hands the camera to a PASSERBY, the kids huddle together and the picture is taken.

As the kids separate, Kimberly gives Alex a quick kiss.

KIMBERLY

As the official troop-rallier for this jaunt, it's my duty to keep you in line. So you better watch your back.

That said, she squeezes his butt. Alex forces a smile.

ALEX

(in fake accent)
What trouble could I possibly get into in Paree'? The city of lovers, croissants, smelly folks, lovers...

KIMBERLY

You already said lovers.

ALEX

Subliminal message. I figure if I say it enough, you'll succumb to my formidable charms.

KIMBERLY

(ala Jabba The Hut)
Your mind games won't work on me, Jedi.
(beat)
But, it's nice to see you're feeling better.

ALEX

Actually, I'm still kind of nervous. But you'll never get me to admit it. Ah, crap. I just did.

BRETT KELLY, 17, slick, dressed in Armani, walks by.

BRETT

You've got the nerves, I've got the cure,
baby.

Alex smiles.

ALEX

Thanks, Brett. But, I'll be fine.

BRETT

You sure? I've packed enough "party
favors" to keep you flying the whole trip
- guaranteed.

ALEX

I'm sure you did. How do you afford all
that crap, anyway?

BRETT

Well my dad's always preaching that "The
Good Lord helps those who help
themselves." So every now and then, I
'help myself' to some fundage from the
old church coffer.

KIMBERLY

You are the bad seed.

BRETT

I'm a preachers kid. I've got a naughty
reputation to live up to.

Laughing, Brett walks down the corridor and goes through THE SECURITY CHECK. Behind him, MONICA BELLAMY, 17, a beautiful black girl, walks through the security check behind Brett. When she does, the ALARM goes off. Monica looks around with mock panic.

MONICA

I didn't do it! I didn't do it! Those
aren't my shoes, the glove don't fit...

(to the guard)

Step back, man! You lay a hand on me and
I'll bite your damn ear off.

The crowd goes wild. Monica takes a quick bow, removes her jewelry and steps through the machine again. Clean.

MONICA (cont'd)

Thank you. Thank you very much.

Lydia, Monica's sister, rolls her eyes.

LYDIA
Sis, chill. Why you gotta trip like that?

MONICA
I don't know. Why you gotta speak Ebonics?

LYDIA
You are so immature.

MONICA
(snidely)
Well, you drained the gene pool when it came to being perfect. Immaturey was the only thing left.

Alex and the others move to the SECURITY CHECK. Suddenly Alex halts as a wave of nervousness washes over him. He takes a deep breath and SQUEEZES Kimberly's hand....hard.

KIMBERLY
Ouch! Easy on the grip, tiger.

Alex stands, staring at the gate.

KIMBERLY (cont'd)
Alex?

Alex turns to Kimberly.

ALEX
I don't know why I'm such a wreck.

Behind them, students yell out, telling Alex to hurry. Kimberly squeezes his hand.

KIMBERLY
Are you all right?

Alex looks at her. Then, taking another deep breath, he walks through the security check and boards the plane.

2 INT. 180 - LATER

2

Several passengers mill around the cabin. We slowly move down the aisle. TWO CHILDREN through the cabin, laughing. MONICA and her sister get situated. Nikki reads a copy of Fangoria Magazine. Behind her, Tony argues with Heather.

TONY

I told you, After the party, she needed a place to crash.

HEATHER

And you had to crash with her? In the same bed? Give me a break!!! I'm not stupid, Tony.

TONY

(nasty)
Oh, you're not?

Heather rises.

HEATHER

Forget it! I'm not dealing with your shit. Enjoy the flight.

With that, Heather moves to the front of the plane and plops down with a NERDY GIRL.

In the back of the plane we find Alex and Kimberly. Alex is getting worse. His eyes dart around the cabin.

Behind Alex, Brett steps out of the bathroom, eyeing him.

BRETT

Yikes, you look like death. You should ask Nikki, the 'OD Queen', for some Valium. Works like a charm.

Kimberly glares at him.

KIMBERLY

Mouth!

BRETT

Oh, yeah, I forgot. Big secret. I am just evil. Evil I sez.

Brett laughs moves back to his seat. Suddenly Alex feels his stomach twist. He rises, pushing past several passengers and races into the bathroom.

3 INT. BATHROOM - NIGHT

3

Alex leans against the door for a second, his breath quickening. Then he goes to the sink and splashes cold water on his face. Rising, Alex looks in the mirror - He looks awful. Alex shuts his eyes, clenching them tight.

ALEX
Calm down...just...calm....

He slowly opens his eyes.

ALEX (cont'd)
...down.

He takes another breath. Suddenly, the bathroom mirror CRACKS -
- scaring the shit. out of him.

Alex moves to the door -- just as the entire plane SHAKES
violently. Alex clutches the door handle, as the plane SHAKES
again. Alex bolts into the cabin. As he does, the plane DROPS.

ALEX'S POV

Around the cabin, passengers start screaming as oxygen masks
drop from their compartments. Alex grabs a seat for support.
Passengers who don't have their seat-belts on are tossed around
the cabin. A young man CRACKS his head against the overhead
compartment. A mother desperately holds onto her wailing child
as they both are THROWN ACROSS THE CABIN. Two young girls
clutch each other and cry out.

IT'S UTTER CHAOS.

ALEX'S POV

Looking down the aisle. Around him, the plane starts to FLIP.
Yet somehow, IMPOSSIBLY, Alex remains upright. He watches in
horror as the other passengers are SLAMMED against the ceiling.

Alex gets a glimpse of Kimberly, CRASHING into the ceiling,
landing on her arm at an odd angle - SNAPPING IT.

Then Alex hears a noise at the front of the plane. Looking up,
he stifles a scream.

ALEX'S POV IN SLOW MOTION

The front of the plane suddenly begins to CRUMBLE INWARD, as if
something were CRUSHING it from the outside. The twisted metal
FOLDS inward...jagged pieces RIP into the passengers in the
front of the plane.

A piece of the hull splinters, the razor-sharp metal shoots out,
IMPALING Heather. The rest of the hull continues to crumble,
shredding and crushing passengers like paper.

Then, a spark ignites in the front of the plane, followed by a loud EXPLOSION --- and a huge BALL OF FIRE races down the aisle, incinerating the screaming passengers.

ALEX'S POV

He sees Kimberly, her arm dangling at her side. The ball of fire roars over her. Alex throws his hands up and screams as the flames rush over him - -

-- Suddenly, all at once, he SNAPS BACK TO REALITY.

He's standing in the aisle, screaming. Everything's normal. The plane's still on the runway.

It was a PREMONITION.

Around the cabin, everyone is silent - staring at Alex. A FEMALE FLIGHT ATTENDANT rushes over.

FEMALE FLIGHT ATTENDANT
Sir, what's wrong?

ALEX
Y...you've.....you've got to stop this flight!!!

FEMALE FLIGHT ATTENDANT
We're getting ready to depart....

Alex grabs her arm, his voice rising.

ALEX
No! Tell the pilot...this plane is...it's gonna crash!

The fear in Alex's voice spreads throughout the cabin. The other passengers begin to whisper among themselves, clearly unnerved by Alex's outburst. Kimberly moves to Alex.

KIMBERLY
(to Alex. Soothing)
Alex. Calm down. Focus...

ALEX
Listen to me! If this plane takes off, we're all going to die.

Several other flight attendants notice the commotion and rush down the aisle. A MALE ATTENDANT steps closer.

MALE ATTENDANT

What seems to be the problem?

ALEX

This plane can't take off -- you've got to stop it from taking off.

MALE ATTENDANT

We can't do that. Now why don't you...

Alex looks around the cabin, realizing that he has to do something. He turns to the Male Attendant.

ALEX

(desperate)

You either stop this plane, or I'll stand here and yell all the way to fucking France!

The Male Attendant moves closer. He's all business now.

MALE ATTENDANT

Fine. You want off - you're off.

With that, he roughly grabs Alex's arm.

ALEX

No. Wait.

(to everyone)

People, you can't stay here.

(to Kimberly. Imploring)

Kimberly. I've...I've never experienced anything like this before. It's not nerves. You know me, Kim. Please...believe me.

Kimberly looks in Alex's eyes. And she does believe him. The Male Attendant has had enough.

MALE ATTENDANT

Move it, kid. I won't have you scaring the other passengers!

Alex reaches out, taking Kimberly's hand. They start down the aisle. Around the cabin, several students rise, obviously unnerved by Alex's outburst.

Heather rises, moving down the aisle. She turns back ---Tony is still sitting. When Tony sees the imploring look in her eyes, he stands and follows her.

We see Monica start down the aisle.

MONICA

Come on.

Lydia shakes her head.

LYDIA

No way. I'm not paying to change my ticket. Dad will kill us.

MONICA

But, Lydia...

LYDIA

You want to leave? Go ahead. I'll call you from Paris, and see how long mom and dad have grounded your stupid ass.

Lydia doesn't budge.

LYDIA (cont'd)

So? Leave.

It's obvious she's not budging. Monica sighs.

MONICA

(frustrated)

Oh, go to hell....

She moves down the aisle. As she passes Brett, he rises.

BRETT

This is bent.

Nikki walks by Brett.

NIKKI

I tried the death thing once. I didn't really care for it.

Brett moves into the aisle, following Nikki off the plane.

IN THE CORRIDOR, Alex stands outside the door as the other kids walk by. Then he turns back to the plane.

ALEX'S POV

Watching as a flight attendant reaches up and slowly closes the hatch.....locking it.

OFF OF ALEX'S WORRIED LOOK, we...

CUT TO:

4 HARTFIELD AIRPORT TERMINAL - AFTERNOON

4

The kids stand, looking out over the runway as Flight 180 takes off. A FLIGHT ATTENDANT is talking to Alex.

FLIGHT ATTENDANT

Security wants to have a word with you.
Wait right here.

The Flight Attendant walks away. Alex and Kimberly watch the plane lift off, cutting through the sky.

ALEX

I feel so stupid. Like I'm ever gonna
live this down. I don't understand, it
seemed so real.

KIMBERLY

Don't worry. By the time they get back,
no one will...

ALEX

Oh God...

KIMBERLY

What?

Alex is watching the sky. Kimberly follows his gaze, up to the ascending plane -- at least it should be ascending.

But the plane has STOPPED climbing. It's now weaving in the air. The other kids gather in the window.

BRETT

What's everybody staring at?

Suddenly, as the kids watch in horror --

Flight 180 does a NOSE-DIVE back to the earth. Kimberly grabs Alex's arm, her nails digging into his flesh.

It takes 10 seconds for the plane to disappear from sight and CRASH in the distance. But in that 10 seconds we see the shocked disbelief on the faces of each of the kids as they witness this horrific tragedy - and realize how close they came to tasting death.

Monica whispers her sister's name, then collapses. But the others are too stunned to go to her. Kimberly stares at Alex, trembling. She doesn't realize that her grip is so tight - she's drawn blood.

ON ALEX

The color drains from his face. We stay on him for a moment, then...

CUT TO:

5 INT. HARTFIELD AIRPORT SECURITY - LATER 5

Alex sits at a small security table, being circled by TWO ANGRY GUARDS.

GUARD #1
So you're sticking by this 'psychic vision' story?

Alex sighs, clearly exhausted and close to tears.

ALEX
I know how it sounds. But it's true.

Guard #2 interjects.

GUARD #2
Well let me paint you a really clear picture here, kid. A plane full of people are dead. Now you can bet your sweet ass we'll find out who caused that crash. So you come clean now, or so help me, you'll wish you'd stayed on that plane.

Alex straightens. Frustrated.

ALEX
I didn't do anything!

The guards are silent.

ALEX (cont'd)
I want to see my mom and dad.

GUARD #1
When you give us some straight.....

ALEX
I've told you everything I know. Now you let me go, or I call a lawyer. I know my rights. You can't hold me here.

The guards watch Alex, stewing.

6 EXT. HARTFIELD AIRPORT - LATER

6

The entrance to the airport is swarming with police cars, news vans and passengers trying to fight the crowds. A REPORTER addresses the camera.

REPORTER

And while the names of the victims have not been released, we have learned that seven people got off the plane just before take-off. This, apparently after a passenger had a "premonition" that the plane was going to crash. As we..

The reporter is distracted by a commotion off to the side. He turns to see Alex and the other passengers being led out of the airport terminal and to an AIRPORT VAN.

REPORTER (cont'd)

...wait a minute. There they are.

The reporter pushes through the massive crowd, shouting questions. But he gets no answers from the 7 shell-shocked kids who climb into the van and disappear across the parking lot.

CUT TO:

DARKNESS

We hear the wind whistling through grass, and the sound of a CHORUS singing "AMAZING GRACE." We DISSOLVE TO...

7 EXT. LENNOX HIGH SCHOOL - AFTERNOON

7

It's the MEMORIAL SERVICE for the victims of Flight 180. A STAGE has been erected in front of the school. On the stage is a WREATH for all of the students who died on the plane. 19 in all - a solemn testament to this devastating tragedy. Hundreds of people are paying their respects.

Alex and the other kids who got off of the plane are standing near the stage. When the chorus finishes, the PRINCIPAL motions and the mourners begin to place flowers on the stage.

8 EXT. LENNOX HIGH SCHOOL - LATER

8

The sun has set, covering the school yard in an orange tint. Mourners swarm around the kids, as if touching someone who escaped death will alleviate their pain. Alex and the others are clearly unnerved by this.

Finally Alex breaks away from the smothering crowd. He spots Kimberly, surrounded by a mass of people. But she's quickly swallowed up by the sea of mourners. As Alex looks across the schoolyard, something catches his eye.

About 20 yards away, standing beside a large tree is A TALL MAN in a long black coat. The man stands there, motionless. Even from this distance, Alex can tell that the man is staring at him. Who is he? Suddenly a VOICE from behind.

VOICE

Alex?

Alex turns around to see a group of mourners surrounding him. Leading the group is a distraught MIDDLE-AGED COUPLE. The MIDDLE-AGED MAN supports the WOMAN, who looks at Alex through bloodshot eyes.

ALEX

Yes?

WOMAN

I'm Elizabeth Bowman.

ALEX

Donny's mother? I had Chemistry with him. He was a great guy.

Alex eyes the crowd. They're all staring at him. Elizabeth steps closer.

ELIZABETH

I want to know why you and your friends got off Flight 180.

Alex is slightly taken aback.

ALEX

I told the police. I....I had a bad feeling and...

ELIZABETH

No one believes your story about a premonition. There's only one way you could have known about that crash.

Suddenly Kimberly and the other kids move near Alex. Elizabeth continues.

ELIZABETH (cont'd)

You either caused it, or you know who did.

Alex is stunned. The crowd echoes her sentiment. In the distance ALEX'S PARENTS notice the commotion. They move closer.

ALEX

What? I can't believe you're accusing me...

KIMBERLY

Mrs. Bowman.....

TONY

That's fucked up....

Elizabeth grabs Alex's arm.

ELIZABETH

I lost my only child in that crash.

ALEX

I don't know what happened!!!

ELIZABETH

Tell me how you could let our son die like that. How could you!?!

Alex looks like he's been punched in the stomach.

ALEX

(a whisper)

I tried to save him. I tried to save them all.

Alex's MOTHER and FATHER push through the crowd, moving towards their son.

MOTHER

Leave him alone! Do you hear me!?! He didn't do anything - just leave my son alone.

Elizabeth begins to sob, falling into her husbands arms.

ELIZABETH

You won't get away with this. I promise you. You won't...

Elizabeth is slowly led away. Alex and the others watch the silent mob and realize there's nothing they can say. After a few strained moments, they slowly turn and leave.

DISSOLVE TO:

9 EXT. - ALEX'S HOUSE - ESTABLISH 9

A quaint brick house on a quaint, tree-lined block

SUPERIMPOSE: ONE MONTH LATER

10 INT. ALEX'S LIVING ROOM - MORNING 10

Alex comes downstairs, gathering his stuff for school. In the living room, his parents watch TV.

ON THE TV AN UPTIGHT ANCHOR is speaking.

UPTIGHT ANCHOR

Investigators are still searching for the reason that Flight 180 fell from the sky, claiming 221 lives; and as the town of Lennox continues to mourn.....

Mr. Henderson notices Alex and shuts off the TV.

ALEX

...the media continues to milk.

MRS. HENDERSON

You're going to school, hon?

ALEX

Yeah. I should be with Kimberly and the others. Especially today.

Alex hugs his mother and heads for the door.

MR. HENDERSON

What? You're too big to give your old man a hug?

Alex walks over and hugs his father.

ALEX

There. You're hugged. Later dad.

Mr. Henderson sits back.

MR. HENDERSON

I'll see you tonight.

11 INT. LENNOX HIGH SCHOOL - DAY 11

Alex waits outside of Kimberly's History class. He glances through the door.

The back two rows are empty. There are only six students in this class. Kimberly and Monica are among them. The bell rings and the class lets out.

ALEX
Hey Kim. Monica.

KIMBERLY
Hi.

Kimberly smiles, but it's a half-hearted smile. When Alex puts his arm around her, she doesn't respond. We immediately get the sense that things aren't like they used to be.

Monica is noticeably upset.

MONICA
I can't believe I choked on that quiz.

Kimberly moves towards Monica, away from Alex.

KIMBERLY
Hello? B? You did better than me.

MONICA
That's not the point. Lydia aced every test.

There's an awkward silence. Alex tries to break it.

ALEX
So, did you all pick the topic for your final report?

MONICA
Yeah. I'm exploring how cultural upheaval during the Renaissance Period affected the work of Shakespeare.

ALEX
Heady stuff.
(to Kimberly)
Et toi, Kimberly?

KIMBERLY
Ancient death rituals.

Alex halts.

ALEX

Well, Little Miss Morbid, don't you think we've had enough first-hand experience on the subject?

KIMBERLY

It interests me. Is that okay?

ALEX

Yeah, but....

KIMBERLY

(cutting him off)

Good.

The tone of her voice effectively ends this conversation.

12 INT. LENNOX HIGH SCHOOL CAFETERIA - DAY

12

Alex, Kimberly, Monica, Tony and Heather are sitting at a HUGE LUNCH TABLE in the back of the cafeteria. The kids sit alone. No other students will eat with them.

Alex sees that Heather is picking at a tiny salad.

ALEX

What are you, a rabbit?

Heather glances up, but Tony answers.

TONY

She's on a diet. Ass is gettin' a bit bodacious.

This remarks hurts. The kids notice Heather's discomfort.

KIMBERLY

You look fine.

(to Tony)

Dick!

Suddenly Nikki sits down.

NIKKI

What's the damage, kiddies?

TONY

Nothing, Morticia. How's life with the undead?

NIKKI
 More fun than life with the brain-dead,
 I'm sure.

As Tony struggles for a witty reply, Brett arrives.

ON BRETT

He's changed since the crash. Gone is the slick hair and designer clothes. Brett looks more natural, more modest.

BRETT
 Good afternoon, everybody.

Brett says a quick prayer. Tony sneers.

TONY
 Hey, while you're on with the big guy,
 could you ask him to lift Heather's curse
 - I ain't had no lovin' all week.

Nikki turns to Heather.

NIKKI
 (re: Tony)
 Aside from the razor sharp wit, I can't
 figure out what you see in him.

Brett finishes his prayer.

BRETT
 (to Tony)
 Make fun of me all you want. But God
 gave me a chance to really lead a good
 life, instead of pretending I was.

Tony looks towards the heavens.

TONY
 Dear Lord. Grant us the gift of silence
 before Alter-boy here works my last nerve
 and gets his ass crucified.

Alex sighs.

ALEX
 Tony, lay off....

Suddenly, a PAPER AIRPLANE sails through the air and CRASHES in Alex's tray. From behind, AN ASSHOLE calls out.

ASSHOLE

Hey. Didn't you see that coming?

Most of the students in the cafeteria look at the asshole like the asshole he is, but some of the kids snicker. Alex stands up, temper flaring. Kimberly touches his arm.

KIMBERLY

Alex. Don't. It's not worth it.

Alex looks at Kimberly and the others. He realizes that getting into a fight won't help matters. Alex grabs his tray and heads out. The others follow.

13 INT. LENNOX HIGH SCHOOL HALLWAY - DAY

13

As the kids walk down the hallway, Alex lashes out.

ALEX

I'm getting tired of this shit. Everyone treats us like we're refugees from a leper colony or something.

KIMBERLY

Cut them some slack. They just don't know how to deal with losing their friends, that's all.

ALEX

You're right. Next time someone needs to use me as their therapeutic punching bag, I'll just sit back and take it.

KIMBERLY

That's not what I meant.

Tony hisses. Heather breaks up the tiff.

HEATHER

Well I don't know about you all, but I'm not feeling very "school" today.

NIKKI

Me either.

HEATHER

(smiling)

Dad just had our pool cleaned.

BRETT

You're not suggesting that....

HEATHER

Uh-huh.

MONICA

But I've gotta study for....

HEATHER

One afternoon isn't going to kill you.
Besides, you only live once.

14 EXT. HEATHER LAWSON'S HOUSE - MORNING

14

Brett and Nikki lounge around the pool, while Alex and Tony swim. Monica is studying and Heather brushes out Kimberly's hair.

HEATHER

You're so pretty.

KIMBERLY

So are you, Heather. I don't know why
you can't see that.

Alex swims up to Monica.

ALEX

Great idea, huh sexy?

MONICA

I'm not too keen on a pool party.

HEATHER

It's not a party. We're just hanging.
I, for one, don't want to face those
goons at school. I mean, I feel guilty
enough already. I don't need their
grief.

Alex looks at her.

ALEX

Guilty?

HEATHER

Duh. For getting off the plane.

NIKKI

Ditto. Which is weird. I mean, sure I
can be a little bipolar sometimes. But
guilt - totally foreign to me.

The other kids look at each other, realizing how universal the guilt is that they all feel. Then Alex speaks.

ALEX

I don't feel guilty. I'm grateful.

KIMBERLY

So am I. But don't you kind of feel like you should have been in that crash?

ALEX

You mean like fate? No, I don't believe in that stuff.

TONY

Me either. Life's a big old crap shoot. We happened to luck out.

BRETT

It wasn't luck. It was Gods will. It wasn't our time to die, that's all.

ALEX

Oh now look, we're sounding all zen-like.

HEATHER

How long do you think this guilt's gonna last?

KIMBERLY

According to the stuff the guidance counselors keep cramming down our throats, we need to get a sense of closure about the crash.

MONICA

And how do we do that? I've prayed. I visit Lydia's grave all the time. I've tried everything and nothing's helped.

After a moment, Alex speaks up.

ALEX

There's one thing we haven't tried.

15 EXT. HIGHWAY - AFTERNOON

15

Alex and Tony's cars whiz by.

INT. ALEX'S CAR - AFTERNOON

Nikki sits in the back seat, looking at the rows of wheat as they drive by. Kimberly and Alex sit in the front seat.

KIMBERLY

I'm not sure about this.

ALEX

You said you wanted closure...This is the one place we've been afraid to go.

16 EXT. HOOPER FIELD - LATER

16

Alex and Tony's cars pull onto the large field. They drive for a few minutes, finally they come to the place they've been looking for: THE CRASH SITE.

The cars stop near the CHARRED ground where Flight 180 went down and the kids get out of their cars. They're all carrying something: flowers, mementos, reminders of their lost friends and family.

ON THE FIELD

There are large sections of burnt ground in every direction. In the center of the field is a large CRATER carved into the earth by the impact of the crash.

TONY

Shit. It looks like a meteor hit here or something.

ALEX

Well, the plane nose-dived right into the field.

The kids move towards the crater, deeply affected by seeing the crash-site. Around them, the field is deathly quiet.

Heather sprinkles LIGHT PINK PETALS (symbolizing sympathy) over the crash-site.

HEATHER

Good-bye.

Monica lays a PICTURE of her and Lydia on the charred ground. In the picture, the two sisters are hugging each other and laughing at a family picnic.

Tony, clearly uncomfortable with showing his emotions, unfolds a FOOTBALL JERSEY that belonged to a friend, and sets it gently on the ground.

TONY
(softly)
Rest in peace, buddy.

Kimberly lays down a BLUE GRADUATION CAP.

KIMBERLY
So you'll be with us at graduation.

Alex lays down a copy of the GROUP PICTURE, taken at the airport. Then he takes Kimberly's hand.

Brett sets a CROSS on the earth, then begins to pray. The other kids join him.

Alex watches everyone, but for some reason he's uneasy. He glances around the field. There's no sign of life here. He moves to Kimberly.

ALEX
This place is weirding me out. Maybe
this wasn't the greatest idea.

KIMBERLY
You know I actually feel...I don't
know...peaceful, for the first time
since the crash.

Nikki overhears them.

NIKKI
Me too.

She reaches down and grabs a handful of charred earth, letting it fall through her fingertips.

NIKKI (cont'd)
It's like I belong here.

ALEX
I'm getting serious bad vibes.

Behind them, Monica, who has been sobbing softly, suddenly begins to giggle. The kids look at her.

ALEX (cont'd)
Monica?

MONICA
I was just thinking about Lydia, and I
remembered this lame joke she told me.

KIMBERLY

Well, share.

MONICA

Trust me. It's not funny. I....

Monica continues to giggle.

ALEX

Come on...let's hear it

MONICA

It's really not funny. But okay.

(beat)

Why can't Helen Keller have children?

ALEX

Uhhmm.....I don't know.

MONICA

Because she's dead.

There's a brief silence as the kids register this morbid joke. But then they start laughing. Softly at first, then louder and louder.

As the kids laugh, Kimberly notices something shiny sticking out of the burnt ground. She leans down to pick it up.

Alex turns to Kimberly as she touches the shiny object. It's a CLASS RING. As Kimberly pulls at the ring, a blackened hand RIPS out of the earth and grabs her arm. Kimberly screams, struggling to break free as her own rotting corpse slowly rises from the charred earth.

Alex starts to move closer, when he hears the other kids cry out. Alex turns, and sees something that freezes his blood. Each of the other kids are being dragged into the ground by their own mangled, corpses. Alex tries to help, but he finds himself unable to move.

Around Alex his friends struggle against the rotting hands that pull at them, clawing at their soft flesh - pulling them, kicking and screaming, into the blackened earth.

Alex cries out and.....

17 INT. ALEX'S CAR - NIGHT

17

He wakes up in the car, screaming. It takes him a second to realize that he's riding home from Hooper Field. His screams startle Kimberly, who's driving.

KIMBERLY
Shit!!!! Are you alright?

Alex looks around nervously. Trying to get his bearings.

ALEX
Uh.....I..

Nikki leans up from the back seat.

NIKKI
Bad dream?

ALEX
Yes.

Kimberly turns to him, registering the concern on his face.

KIMBERLY
Good. For a minute there, I thought we
were going to have to evacuate again.
And it's a long walk home.

A flicker of panic races across Alex's face. He fights it.

ALEX
No. It wasn't a premonition. It was a
nightmare, that's all. Just a stupid
nightmare.

Alex stares out the car window. We can tell by his troubled look that he's hoping that what he just saw was a bad dream, and not a glimpse of things to come.

18 INT. LENNOX HIGH SCHOOL LIBRARY - DAY

18

Kimberly is on the internet skimming over articles about Death. Around her lie several books on death and the afterlife; "Paradise Lost," "Dante's Inferno," etc. Alex moves up behind her, touching her shoulder. Kimberly jumps!

ALEX
Sorry.
(looking at the books)
No wonder you're jumpy. Fun reading.

KIMBERLY
It's for my report.
(beat)
You know, doctors always tell us that if
we take care of ourselves, we can live
longer.

(MORE)

KIMBERLY (cont'd)

But a lot of religions believe that our time to die is set from the minute we're born and there's nothing we can do about it. It's fascinating stuff.

ALEX

I try not to think about death. I'd rather focus on living.

KIMBERLY

Easier said than done.

ALEX

It shouldn't be. But you seem determined to dwell on this crap. I don't understand....

KIMBERLY

Of course you don't. That's the problem, Alex. You don't understand what I'm going through. The guilt, the anxiety. It's like the crash didn't affect you.

ALEX

How can you say that? Just because I'm not wallowing in grief, doesn't mean I don't feel it.

Kimberly rises and gathers her books.

KIMBERLY

No one's wallowing. Oh, forget it, this conversation is going nowhere.

Kimberly walks out of the library, leaving Alex alone.

19 EXT. LENNOX HIGH SCHOOL - AFTERNOON

19

Students are pouring out of the school. Kimberly, Nikki and Monica are coming down the steps. Suddenly, a GROUP OF BITCHES walk by.

BITCH #1

Oh look. The psychic friends network.

Kimberly doesn't respond. Nikki looks at the Bitches.

NIKKI

Don't you have some jock to blow?

BITCH #1

I wasn't talking to you, Elvira. Oh and a helpful hint; next time, try a razor.

Then Bitch #1 turns to Monica.

BITCH #1 (cont'd)
What. Nothing from you?

Monica looks at her for a second.

MONICA
Just one thing.....

Monica punches the Bitch in the face. The other Bitches move forward, but Kimberly and Nikki stand their ground. There's a moment when it looks like there may be a fight. But the Bitches back down. As they turn to leave, Bitch #1 shouts at them.

BITCH #1
You better watch your backs.

NIKKI
Yadda, yadda, yadda.

When the Bitches leave, Kimberly and Nikki move to Monica.

NIKKI (cont'd)
Nice hook.

KIMBERLY
Yeah. Where did that come from?

Monica turns to them.

MONICA
Lydia never took any shit off of anybody.
Neither am I.

Kimberly smiles, but at the same time is taken aback by the change in Monica. Ahead of the girls, in the parking lot, a car HONKS. It's Nikki's FATHER. 35. Timid-looking. A STERN-LOOKING WOMAN sits beside him.

NIKKI
Oh Jeez, it's her.

KIMBERLY
They're together again?

NIKKI
Not yet, but he's trying. He wants to give me a stable home-life. But he doesn't realize that getting back with 'the wicked ex-mother' isn't the best way to start.

(MORE)

NIKKI (cont'd)

(beat)

Oh well, catch you all later.

Nikki grudgingly walks over and hops in the car. As they drive off, Monica turns to Kimberly.

MONICA

So where's Alex? He's usually waitin' to walk you home.

KIMBERLY

We had a little fight. I don't know, things haven't been the same since the crash. It's like we're not in sync any more.

MONICA

Give it time. Things will work themselves out. They always do.

KIMBERLY

I hope you're right. I really do.

20 INT. ALEX'S BEDROOM - NIGHT

20

Alex is in his room with the lights off. The only illumination comes from his COMPUTER. He's scanned the GROUP PICTURE from the airport onto the screen. Alex reaches out touching the screen as tears well up in his eyes.

Suddenly his father steps into the room.

FATHER

That's not very healthy, son.

(beat)

You need some light.

He flips on the bedroom light. Alex sighs.

ALEX

I'm just thinking.

FATHER

I see that. Just keep in mind that if you focus too hard on the past, you miss out on the present.

Alex turns to his father.

ALEX

You've been reading those fortunes cookies, haven't you?

FATHER

It's true.

ALEX

I know that. But I'm not sure about the others. They're so full of guilt. I just hope...

FATHER

Hope what?

ALEX

I just hope it doesn't get the best of them.

Alex turns back to the group picture. We follow his gaze, across the kids in the picture -- stopping on Heather, who stands off to the far left. Then we...

DISSOLVE TO:

21 EXT. HEATHER'S HOUSE - NIGHT

21

Heather lazily drifts around her pool in a floating chair. Underwater lights shimmer up from below, sending ripples along the side of the house. As the peaceful sounds of night fill the air, Heather dips her hand into the water, letting her mind drift. Suddenly, the sound of something crashing to the ground, breaks the peace and quiet. Heather snaps to attention.

She glances around the pool and sees nothing. Then, just as she's about to lay back, the pool lights go out, plunging Heather into darkness.

Heather looks around, as her eyes adjust to the darkness.

HEATHER

(annoyed)

Oh, this is just great.....

Suddenly, off to the side - the sound of footsteps. Heather twists around in the pool chair. She can't see anything. After a moment of panic, Heather grins.

HEATHER (cont'd)

Tony.....

She slides out of the chair, into the warm water.

HEATHER (cont'd)

If you're gonna scare me, can't you come up with something a little more clever?

The footsteps have stopped. But, over the lapping of the water, Heather can hear breathing.

HEATHER (cont'd)
Heavy breathing?. Now, that's original.
Since you're trying to kill me with
cliches, why not throw a screeching cat
in the pool?

No answer. Suddenly, a noise off to the right. Turning, Heather sees the silhouette of someone standing at the edge of the pool.

HEATHER (cont'd)
Okay. I see you.

Actually, the figure looks TOO BIG to be Tony.

HEATHER (cont'd)
(unsure)
Tony?
(beat)
Who's there?

The figure steps back, blending in with the shadows. Now Heather's scared.

Suddenly at the other end of the pool, there's a SPLASH like someone jumping into the water. Fuck this.

Heather whips around and makes a mad dash for the edge of the pool. She gets to the steps and starts to get out when a hand GRABS her. Heather screams, lashing out, striking her attacker across the face.

TONY
Ouch!

Heather realizes it's Tony.

HEATHER
You prick! You almost gave me a
coronary.

Tony clutches his face, speaking in a slurred voice - he's drunk.

TONY
I'm just trying to have a little fun.

Heather flips the pool lights on and sees that Tony's holding a bottle of Jack Daniels.

HEATHER

Hmmmm, looks like you've been having fun sucking on Jack.

Heather dives back into the pool.

HEATHER (cont'd)

Ya know, you've really gotta grow up.

Tony moves to the side of the pool, pulling off his clothes.

TONY

No way. You and Alex and everyone else...you're being such downers. You guys gotta live it up while you can -- you never know when it's gonna end.

Heather takes in this moment of seriousness. But it ends quickly as Tony, strips to his underwear and, still holding the bottle of Jack Daniels, jumps into the pool.

He climbs into the floating POOL CHAIR, takes another swig and moves to Heather.

TONY (cont'd)

Now, come here, sweet thang.

HEATHER

(playfully)

And you want.....?

Tony puts his hand on Heather's head, pushing her down, towards his crotch. She resists.

HEATHER (cont'd)

I don't think so, stud-bucket.

Tony doesn't loosen his grip. Heather pulls back.

HEATHER (cont'd)

Not while you're drunk!

Tony's frustration is augmented by the liquor.

TONY

Ah, fuck you then. This Ice Queen act is getting old. You don't want me...I'll find somebody who does.

This comment strikes too close to home. Heather is hurt.

HEATHER

Fine. Knock yourself out. You think your dick's too good for one person anyway.

Heather swims to the edge of the pool and climbs out.

HEATHER (cont'd)

And when you're done screwing whoever -go screw yourself!

Heather fights back tears as she goes into the house. Tony tries to get out of the chair, but he's too drunk. He lays back. Behind Tony on the second floor of the house, we see Heather's BEDROOM LIGHT come on.

Tony starts to pass out. Muttering a few incoherent words, his head lolls to the side. After a few moments, a shadow passes over him. Sensing something, Tony opens his eyes and looks around the pool. There's no one there.

Tony starts to rise up in the chair, but he can't. He falls back....passing out. The world, once again, goes black.

In the darkness we hear a WET THUD. Then the sound of the water in the pool LAPPING against the sides. Moments later, our world starts to come back into focus and we see that we're....

TIGHT ON TONY - DAWN

He's still passed out in the pool chair. Slowly, the rocking of the water wakes him up. Tony opens his eyes and groans. Massive hangover.

Reaching down, he splashes a handful of water on his face. Then another...and another. It isn't until the fourth handful that Tony notices the water is TINGED WITH RED. Tony looks back and finds himself face to face with

THE BROKEN BODY OF HEATHER.

It's floating face-up in the pool. Heather's once pretty face is now crushed and bloody.

Tony cries out, jerking back. He falls off the chair and into the bloody pool. As Tony scrambles in the water, we PULL UP and get an Aerial view of a horrific sight.

About 20 feet from the pool, Heather's bedroom window is open. A splattering of blood under her window indicates that she jumped.

ZOOM IN ON a trail of blood from below Heather's window to the pool. It looks like she jumped - and when that didn't kill her, she dragged herself to the pool to drown.

But that's not the only strange thing. Floating in the trail of blood are pink rose petals, just like the petals Heather sprinkled over the crash site.

22 EXT. HEATHER'S HOUSE - DUSK 22

Police cars surround Heather's two-story house.

23 EXT. HEATHER'S BACK YARD - DUSK 23

Police tape has been strung up around the pool area. SHERIFF LOGAN is talking to several DEPUTIES.

SHERIFF LOGAN

The boy's statement is consistent with the evidence. Suicide. What a waste.

DEPUTY #1 eyes the blood trail from the window to the pool.

DEPUTY #1

From the look of things, the girl really wanted to kill herself.

DEPUTY #2

And they say kids today aren't motivated.

Sheriff Logan doesn't care for the joke.

SHERIFF LOGAN

Are you two finished?

DEPUTY #1 & #2

Uh, yes sir.

SHERIFF LOGAN

Then let's get back to the station. I don't want to be doing paperwork all day.

The officers walk out of the GATE that surrounds the back yard and head to their squad cars. As they do, we notice a crowd of CURIOUS ONLOOKERS across the street.

Among the crowd, a tall man eyes the cops as they leave.

The tall man is gaunt, with wide, piercing blue eyes. He's the same man we saw at the memorial service. He watches the scene for a moment, then steps away.

24 EXT. STREET - DAY

24

Alex and Kimberly walk down the sidewalk, carrying their schoolbooks.

ALEX

I can't believe it. She seemed fine.

KIMBERLY

I know.

(beat)

Alex, I didn't mean what I said yesterday, about you not being affected by things. It's just been rough. And now, with this....

ALEX

Ssshhhh. I know.

Alex reaches out and takes Kimberly's hand. She squeezes it. As they walk, they pass A COUPLE. The couple stares at them as they pass. Alex and Kimberly continue.

Up ahead, the lawns stretch out for blocks. People mill about their yards; watering flowers, grabbing newspapers. But when they notice Alex and Kimberly walking by they all stop what they're doing and stare at the kids. It's unnerving. Alex and Kimberly continue down the street in silence.

INT. LENNOX HIGH SCHOOL - AFTERNOON

Brett, Nikki and Monica are standing around Brett's locker.

NIKKI

When dad heard about Heather, he hauled my ass off to the family counselor. Because of my "troubling history" they thought there might be a problem.

MONICA

Is there?

NIKKI

(firmly)

No. Jeez, it was a stupid mistake and I'm not up for a repeat performance.

(beat)

Of course no one believes me. I'm just soooo digging the suicide-watch.

Suddenly Alex and Kimberly come up.

ALEX
I need to talk to everyone. It's important. Let's meet at the park, this afternoon.

BRETT
Okay. But...ummm...why?

ALEX
I'll tell you there.

25 EXT. LENNOX PARK - DUSK

25

Dusk has settled over the well-groomed park. Alex, Brett, Monica, Tony, Kimberly and Nikki sit under a large tree. The mood is somber.

TONY
So why the pow-wow?

ALEX
It's about the other day. When we went to Hooper Field.
(beat)
On the way home, I had a nightmare. Or at least I thought it was a nightmare. But after what happened with Heather, I'm not sure.

KIMBERLY
You're being very cryptic.

ALEX
I saw...I saw you all die.

The kids are silent. Then..

TONY
Fuck you.

KIMBERLY
Wait a minute. Listen to him.

TONY
Screw that. I'm sick of listening. I listened on the plane. Now what? You're gonna tell us that you saw us die again?

ALEX
It wasn't like that. It was like you all were killing yourselves.

MONICA

Why didn't you say something earlier?
Before Heather?

ALEX

Because I wasn't sure I'm still not.

NIKKI

Well I can tell you that's one
premonition that's not coming true. I've
been down that road.

(to everyone)

Back when I took all those pills, my
folks were splitting up. They spent so
much time hating each other, they forgot
about me. Everything was falling apart
and I wanted an easy out. But now, I
know that no matter how bad things seem,
they'll get better.

TONY

Thanks for the sermon.

NIKKI

I just don't want you all making the same
mistake I did.

BRETT

No worries there. Besides, suicide's
like one of the biggest sins there is.
You do it, you go to hell.

Suddenly from behind, a twig snaps, startling everyone. The
kids turn to see a dark figure move in the shadows.

ALEX

Who's there!?!?

Slowly, a man steps forward. It's the tall, gaunt man from
earlier. He's dressed in a black overcoat. He looks around the
park nervously. Then to the kids.

RANDALL

You all are the kids from the Flight 180?

ALEX

Who's asking?

RANDALL

I've been watching you.

He stops speaking, once again glancing around. He's a strange character.

ALEX

And?

RANDALL

I'm Randall Sykes. I heard about your friend, Heather. Pretty girl. Too bad, what happened to her. Too bad.

TONY

What's it to you?

Randall halts. Then moves closer.

RANDALL

Nothing. I had to see you all. I had to warn you.

ALEX

Warn us about what?

RANDALL

That death is coming. For all of you.

TONY

Well that does seem to be the consensus, tonight.

The kids exchange glances. Randall's creeping them out.

ALEX

Uh, thanks for the warning, but..

RANDALL

I'm serious. There's no escaping it.

TONY

Look man, I don't know what your trauma is. But me and my friends aren't in the mood to hear your shit, so get lost!

RANDALL

But.....!

TONY

Get the hell out of here!!!

Tony gets in Randall's face. Randall backs away. But as he does, he eyes the kids.

RANDALL

You all think you're lucky. You're so happy to be alive. You think you're safe, but you're not.

Randall steps back, disappearing into the shadows.

RANDALL O.S.

You'll be joining the others, soon.

And he's gone. Vanishing into the darkness.

TONY

Well that was seriously fucked up.

ALEX

He's obviously deranged.

Kimberly is totally unnerved.

KIMBERLY

What if he's not?

ALEX

Oh, come on.

KIMBERLY

I'm serious.

She looks at the other kids.

KIMBERLY (cont'd)

Don't you feel it?

ALEX

Feel what?

KIMBERLY

The dread. Since the crash. I've tried to bury it - wish it away, but I can't. It's like there's a big deadline looming. And no matter what I do, I can't stop it.

It's obvious from the expressions on the other kids faces, that they share her feelings. Everyone, that is, except Alex.

26 INT. KIMBERLY'S BEDROOM - NIGHT

26

Kimberly and Alex walk in. A quaint room, sparsely decorated.

ALEX

So I guess my little "I had a dream" speech didn't go over very well.

KIMBERLY

After what Heather did, it needed to be brought up.

As Kimberly hangs her jacket in the closet, Alex notices her DOLL COLLECTION across the room.

ON THE COLLECTION

It fills two rows of a long shelf. The dolls are turned towards the wall, their faces looking away.

ALEX

What's with the dolls?

Kimberly goes over and removes a doll. Holding it.

KIMBERLY

I don't like looking at their blank faces. But I just can't bring myself to throw them out.

The dolls painted lifeless face does look creepy. Kimberly puts the doll back on the shelf.

KIMBERLY (cont'd)

You know, so many people lost family and friends in that crash. Every time I pass someone in town or at school and they look at me weird, I wonder --what if one of them flips out and decides that we should have died too?

27 INT. BRETT'S LIVING ROOM - NIGHT

27

Brett is laying on the couch reading the Bible. Across the room the TV is playing.

Suddenly, the room is filled with the sounds of a crash, followed by terrified screams. Brett snaps to attention. It takes him a minute to realize that the sounds are coming from the TV.

ON THE SCREEN a plane is plummeting towards the earth. Brett grabs the remote control and changes the channel.

He's shocked to see another movie showing a plane crash. Brett flips channels again - another plane crash - and another.

As Brett frantically changes stations his fear mounts. Every channel is showing a plane crash. Brett rises from the couch, shutting off the TV.

Around him, the living room now seems darker, more ominous. Then, behind Brett, something hits the floor with a thud. Brett turns and sees that the cross that was hanging on the wall has fallen to the floor. Brett walks over and picks the cross up, hanging it back on the wall.

Brett then turns away and moves back towards the couch. He barely gets two feet, when there's another thud. Brett jumps back around. The cross has fallen again.

Brett halts, fear flickering across his face. Then he slowly reaches down and grabs the cross. He puts it back on the wall, but before he takes his hand away, the cross glows, red-hot, burning his hand. Brett pulls back.

ON THE WALL the cross begins to melt, as if being burned by some intense heat. The bubbling metal begins to spread out, burning a cross into the wall that gets larger and larger. Brett backs away, muttering a prayer.

Suddenly, the television comes back on, BLARING sounds of a horrific crash throughout the room. Brett goes for the TV. As he does the TV and lights GO OUT. The room is now dark.

In the darkness, the faint, haunting sound of children laughing echoes throughout the room. It's the same laughter we heard from the children on Flight 180.

Brett stumbles back. His eyes slowly adjusting to the darkness. Then, across the room, the door leading outside begins to OPEN. Brett watches the door, terrified.

Behind him, the blackened cross on the wall now reaches from the floor to the ceiling. Across the room, the door continues to open, creaking on it's hinges.

BRETT

Who's there?

But when the door opens all the way, there's no one there. Brett takes a step towards the door. Suddenly, it slams shut with a bang. Then, from behind...

DARK VOICE

Join them, Brett...

Brett slowly turns to the wall, seeing the large cross. As he watches, the cross begins to RISE OUT from the wall, changing into the shape of a person.

Brett barely has time to scream as the dark figure LEAPS forward, lunging towards him and wiping the screen to BLACK.

IN THE BLACKNESS we hear the terrifying sound of a crash; metal being crushed, glass breaking, the roar of a fire. Over the noise Brett cries out...his voice filled with absolute terror.

BRETT O.S.

Oh God....please...I'm sorry.....

Brett emits a horrible SCREAM and the blackness slowly starts to

DISSOLVE INTO:

28 EXT. ROAD - NIGHT

28

Mr. Kelly drives towards his house. On the radio, the old Doris Day song, "Que Cera, Cera" is playing. Mr. Kelly pulls into the driveway and hits the garage door opener.

As he does, his car phone rings. Mr. Kelly turns down the radio and hits the speaker button.

MR. KELLY

Hello?

BRETT (OVER THE PHONE)

Dad. I'm sorry.

MR. KELLY

Brett. Is that you?

In front of the car, we see that the garage door is opening.

BRETT (OVER THE PHONE)

I've forsaken you.

MR. KELLY

What are you talking about?

Suddenly, Brett begins to CHOKE. His father looks at the phone.

MR. KELLY (cont'd)

Brett? What's wrong.

The gasping and choking gets louder.

MR. KELLY (cont'd)

Where are you!?!?

In front of the car we see that the garage door is halfway open. As the sound of Brett struggling for breath fills the car, Mr. Kelly jumps out and moves towards the house.

MR. KELLY (cont'd)
Brett!?!? Brett answer me!?!

By chance, Brett's father glances at the GARAGE. Inside, illuminated by the headlights, he sees Brett's feet dangling in the air. Racing over, Mr. Kelly finds that Brett has fashioned a NOOSE and rigged it to the garage door.

MR. KELLY (cont'd)
Oh dear God! No!

He grabs Brett, trying to hold him up. But as the garage door opens all the way, the noose tightens --

crushing Brett's throat with a loud CRUNCH.

As Mr. Kelly emits an ear-piercing scream, Brett's body goes limp. And the cellular phone he was holding falls to floor with a thud.

29 INT. ALEX'S BEDROOM - NIGHT 29

Alex lays in his bed, moving fitfully. Sweat covers his body. He's having a nightmare.

FLASHES OF WHAT HE SEES:

Flames engulfing the cabin of Flight 180;

Screaming passengers;

A black figure, roaring out of the flames....towards Alex with a shrill cry, and..

Alex wakes up with a start. A figure looms over him. Alex leaps up, realizing that it's his dad. Alex turns on his bedroom light. His father looks like he's about to throw up.

ALEX
Dad, what's wrong?

30 INT. LENNOX COUNTY POLICE STATION - NIGHT 30

Sheriff Logan sits in his office, talking with Alex.

SHERIFF LOGAN

Alex, I'm gonna be straight with you. We haven't found any evidence of foul play involving the crash of Flight 180. But after your premonition...and now with two of your friends dead....

ALEX

Are you accusing me?

SHERIFF LOGAN

No, I'm not. I know these kids killed themselves. What I don't know is why?

ALEX

I don't think they did.

(beat)

Don't you see? Brett was all religious. He thought suicide was a sin. Why would he turn around and off himself? It doesn't make sense.

SHERIFF LOGAN

Maybe there was something he was afraid of....

ALEX

...more than hell?

SHERIFF LOGAN

There were no signs of forced entry or anyone else being there.

ALEX

What about that guy I told you about? Randall Sykes.

SHERIFF LOGAN

I ran a check on him. He's from Chicago. Moved here about four weeks ago.

ALEX

Right after the crash? Don't you think the timing's a little suspicious.

SHERIFF LOGAN

He has an alibi for the night Heather died.

ALEX

And last night?

SHERIFF LOGAN
Mr. Kelly heard Brett hang himself.

ALEX
But at the park...

SHERIFF LOGAN
He didn't threaten you directly. As far as I can tell, he's an upset individual, who harassed you kids.

ALEX
Two of my friends are dead, sheriff. I'd say that's more than harassment.

31 INT. ALEX'S BEDROOM - NIGHT

31

Alex and Kimberly sit in front of his computer. He's searching for something on the internet.

ALEX
This shouldn't be too hard to find.

ON THE COMPUTER we see that Alex is in the people-find section. He types in Randall Sykes' name. A few minutes later, Randall's phone number and address come up. Alex writes the information down.

KIMBERLY
What are you going to do?

ALEX
Something the police won't.

Alex rises and goes to his dresser. Reaching under a pile of clothes, he pulls out a HUNTING KNIFE.

KIMBERLY
You're going to kill him?

ALEX
Now there's a plan.
(beat)
No. Randall may have an alibi, but he knows something. And I'm going to find out what.

32 EXT. HIGHWAY - NIGHT

32

Alex pulls off of the highway and drives down a dark, winding road.

33 INT. CAR - NIGHT

33

KIMBERLY

Of course he would have to live in the middle of nowhere.

Up ahead, Kimberly and Alex notice a small, run down HOUSE. There's a light on in one of the windows.

Pulling into the driveway, Alex parks the car. He and Kimberly go up to the house and knock on the door.

ALEX

Hello? Randall?

There's no answer. Kimberly tugs at Alex's arm.

KIMBERLY

Okay, he's not home. Let's leave.

ALEX

Wait. The light's on.

Alex looks to the side of the house, at the window where the lights coming from.

ALEX (cont'd)

Stay here.

KIMBERLY

Are you an idiot? I'm not standing here, in the dark, by myself.

ALEX

Fine. Come on.

Alex and Kimberly make their way to the side of the house. They walk to the window and peer inside.

The window looks in on a tiny living room. Littered with books and newspapers. As Alex looks in the window, Kimberly leans closer.

KIMBERLY

Do you see him?

Suddenly a hand clamps down on Kimberly's shoulder -- scaring the shit out of her -- It's Randall.

RANDALL

What do you two want?

Kimberly and Alex move closer together.

ALEX
I want to talk. About what you said at
the park.

Randall laughs. A strange, broken laugh.

RANDALL
Interested in that now, are you? Well,
come inside. I don't like it in the
dark.

Without waiting for an answer, Randall heads to the front door.
Alex and Kimberly follow.

34 INT. RANDALL'S HOUSE - NIGHT

34

Kimberly and Alex step into the living room. It dark and
cluttered. Randall motions to a chair.

RANDALL
Have a seat.

ALEX
We're not staying long.

RANDALL
No one ever does.

ALEX
I wanted to know what you meant at the
park. When you said death was coming.

Randall eyes Alex.

RANDALL
Did you really have a premonition?

Alex is caught off guard by this question. But he answers
matter-of-factly.

ALEX
Yes, I did.

A strange calm washes over Randall. He moves across the room
and picks up a framed picture.

RANDALL
I was in an accident just like yours
three years ago.
(MORE)

RANDALL (cont'd)
Me, my wife and some business associates
went on a hiking trip. The canyon we
were in flooded. My wife died. So did
the others. I'm the only one left.

Randall shows Alex and Kimberly a picture of his WIFE, a warm-
looking lady in her early thirties.

KIMBERLY
She was very pretty.

RANDALL
Her name was Justine. We'd been married
8 years.

Alex returns the picture to Randall.

ALEX
I'm sorry about your loss. But what does
this have to do with us?

Randall moves closer, suddenly angry.

RANDALL
It has everything to do with you. It's
the same thing. The same cycle. MOIRAE
is coming for you.

ALEX
Moirae? Who the hell's Moirae?

Randall takes a deep breath. Like he's summoning up his
courage.

RANDALL
Death, Alex. Moirae is death. I tried
to stop it. I couldn't.

Randall lifts up his shirt. Several large scars crisscross his
chest and stomach.

RANDALL (cont'd)
Now all I can do is warn you.

Alex steps to Kimberly, his hand resting at his side, near his
knife.

ALEX
Look, I'm trying to be sympathetic here.
But your wife and...

RANDALL

(angry)

I'm not the one who needs sympathy, Alex!
Save your sympathy for the dead around
you!

Alex and Kimberly move towards the door. Randall steps closer.
His voice rising.

RANDALL (cont'd)

They're all around you Alex!

Alex and Kimberly race out of the house. Behind them, Randall
shouts into the darkness.

RANDALL (cont'd)

The living dead! They just don't know it
yet!

35 INT. ALEX'S CAR - NIGHT

35

Alex and Kimberly are both upset by Randall's outburst.

ALEX

That psycho was threatening us.

KIMBERLY

He lost his wife and friends. He's just
a sad soul.

ALEX

Yeah, yeah. Sad soul - psycho. They
both end up slaughtering people in the
end.

36 INT. LENNOX HIGH SCHOOL - DAY

36

As the bell rings, students fill the hallway. Alex moves to his
locker. Suddenly Kimberly rushes up to him.

KIMBERLY

Come to the computer lab. I've got
something to show you.

37 INT. LENNOX HIGH SCHOOL COMPUTER LAB - AFTERNOON

37

Kimberly sits in front of the computer, searching through old
newspaper articles.

KIMBERLY

Here it is.

Kimberly points to the screen.

On the Headline:

FLASH FLOOD KILLS THIRTEEN HIKERS IN
ARIZONA

As Alex looks over the article, he reads out loud.

ALEX

So Randall was telling the truth?

KIMBERLY

Kind of. He was in an accident. But
look...

Kimberly flips to another article.

On The Headline:

FIVE HIKERS SURVIVE CANYON FLOOD.

Alex looks at the accompanying photo. Randall is among the
survivors.

ALEX

But Randall said he was the only
survivor.

KIMBERLY

He wasn't. And it gets worse.

Kimberly goes to a headline entitled "The Last Survivor" and
clicks on it.

The article comes up and Alex begins to read it. He's shocked
by what he sees.

ALEX

One month after the accident, four of the
survivors had killed themselves?

KIMBERLY

Uh-huh. Randall was the only one who
lived.

ALEX

Then he comes here, right after the
crash.

KIMBERLY

And more suicides.

ALEX

This can't be a coincidence.

(beat. Realizing)

We have to tell the police, and warn the others to watch out for him.

KIMBERLY

(worried)

Alex, Monica wasn't in class today.

A trace of panic runs across Alex's face. He grabs a copy of the article and rushes out of the computer lab.

38 EXT. MONICA'S HOUSE - AFTERNOON

38

Alex walks up to the front door and knocks. A few seconds later, MRS. BELLAMY, Monica's mother opens the door.

MRS. BELLAMY

Oh, Alex. We weren't expecting company.

ALEX

Afternoon, Ms. Bellamy. I came to see Monica.

MRS. BELLAMY

She's in her room.

Alex walks upstairs to Monica's room and knocks on the door.

MONICA O.S.

Come in.

Alex steps into Monica's room and is shocked by what he sees.

39 INT. MONICA'S BEDROOM - AFTERNOON

39

The room has been turned into a shrine to Lydia. Pictures, trophies and awards adorn the walls and shelves.

ALEX

Uh....you've redecorated.

Monica looks at him, blankly. Reaching into his pocket, Alex pulls out a copy of the article on Randall.

ALEX (cont'd)

Read this. It's about Randall, the guy from the park. I think he's involved in some of the strange stuff that's been going on since the crash.

Monica skims the article.

MONICA
Is that why you're here?

ALEX
I got worried when you didn't show up at school.

Monica moves to her bed and sits down.

MONICA
There's nothing to worry about. I can take care of myself.

ALEX
I'm sure you can. I mean you've certainly gotten more...aggressive.

MONICA
I've gotten better. Smarter. Stronger. Just like Lydia.

Monica walks over to her dresser, touching a picture of Lydia.

MONICA (cont'd)
Everything she did turned out right. She made the best grades. She had the brightest future. Mom and dad adored her.

(beat)
Now they adore me.

ALEX
They loved you before.

MONICA
Not as much. Not like her.

ALEX
But you're not her! You have to...

Monica turns to him, suddenly angry.

MONICA
Drop the savior act, it's getting old. I don't need you telling me what to do. I never should have listened to you and got off that plane in the first place.

ALEX
 (defensive)
 Why do you all keep giving me grief? I saved your life!!!

MONICA
 Well thanks, hero. But you know what? I don't feel alive. To be honest, I feel like I'm dead.

ALEX
 Monica, I just want to help.

MONICA
 You've helped enough.

Monica watches him, motionless. Alex moves to the door.

ALEX
 Just be careful. Please.

40 INT. KIMBERLY'S BEDROOM - NIGHT

40

Kimberly sits at her desk, by the window, working on her computer. Suddenly, she hears some rustling coming from outside. Kimberly starts to move back, when a figure moves through the window, startling her. Kimberly cries out, until she realizes who it is.

KIMBERLY
 Alex!!! They invented doors so you wouldn't do that shit.

ALEX
 Sorry. I wanted to see you, but I didn't want to wake your folks.

Alex sits on the corner of the bed. Kimberly joins him.

KIMBERLY
 Nocturnal visits aren't your style.

ALEX
 I just talked to Monica. She's acting kind of weird. But something she said really bothered me.
 (beat)
 Do...do you blame me for what happened to Heather and Brett?

KIMBERLY
 Of course not.

ALEX

What about all the guilt and stress?

KIMBERLY

Alex, if it weren't for you, I wouldn't be here.

She reaches out and strokes his face.

KIMBERLY (cont'd)

We wouldn't be together.

Kimberly slowly leans forward and kisses Alex. He smiles. Responding. The two begin to kiss more passionately. More urgently. The two fall back onto her bed and begin to make love. We slowly PULL UP to the creepy doll collection as the sound of Kimberly and Alex's passionate breathing fills the room.

41 INT. THE BELLAMY'S LIVING ROOM - NIGHT

41

Mr. and Mrs. Bellamy lie on the living room couch. They've fallen asleep in front of the TV.

ON THE TV

The horror movie "SOLE SURVIVOR" is playing. A young woman is being menaced by a ghoulish man.

We PAN AWAY from the TV and move across the living room...to the steps leading upstairs. We go up them, to the second floor. Down the hall, we see that the BATHROOM door is closed. The sound of running water comes from inside.

42 INT. BATHROOM - NIGHT

42

Steam fills the bathroom.

In the shower Monica lets the hot water run over her body. She grabs a bottle of shaving cream and reaches for her razor.

But when she runs the razor across her leg, she notices something strange. The blade is missing. Reaching out of the stall, Monica opens the nearby CABINET. All the blades have been taken out of the razors.

MONICA

Oh, thanks mom.

Cursing, Monica steps back in the shower.

As she rinses off, a dark form moves past the curtain. Oblivious, Monica turns off the water, then reaches out and pulls open the shower curtain - - There's nothing there. Grabbing a robe, she climbs out of the shower.

43 INT. MONICA'S BEDROOM - LATER

43

Monica goes to the dresser and grabs a pair of panties from the drawer.

MONICA'S POV

Glancing into the mirror on the dresser. She can see the window behind her. Suddenly, a dark figure passes by the window. Monica jumps, turning around.

She can't see outside the window because of the reflection from the lamp on the dresser. Reaching over, Monica flips the light off. The room goes dark. Then she walks to the window and peers out. The yard is empty.

Monica moves back to the dresser and turns on her light. When she does, she sees something in the mirror that freezes her blood.

IN THE MIRROR Monica sees a sun-dress spread out on the bed behind her. It's the dress Lydia was wearing the day of the crash. Monica turns towards the bed. The dress is still there.

Monica looks around the room, nervously. Then back to the dress. As she watches, the edges of the dress begin to blacken and melt, as if being burned by some invisible flame. Monica steps back, SLAMMING into a figure behind her. IT'S LYDIA!

She's dressed like she was on the day of the crash. Monica opens her mouth to cry out, but Lydia puts a finger to her lips, ordering silence.

LYDIA

Sssshhhhhh.

Lydia steps closer. Monica is paralyzed with fear.

LYDIA (cont'd)

Monica. I came to show you what you missed.

Lydia reaches out and touches Monica's face. When she does, there's a FLASH and Monica finds herself -

ON FLIGHT 180

The plane is plummeting towards earth. All around, passengers are screaming. Lydia stumbles up to Monica, grabbing her arm.

LYDIA (cont'd)
Help....me!

Suddenly, there's a loud BOOM and a piece of metal shoots out, almost SLICING Lydia in half.

As Lydia's blood splatters Monica's face, she SNAPS to....and finds herself standing in the center of her room. Alone.

Terrified, Monica runs to her bedroom door and flings it open. She starts to run down the hall when Lydia's voice calls out from behind.

LYDIA (cont'd)
Monica!!!!

Monica whirls around. Lydia is standing at the other end of the hall.

Her face is now slightly burned, her flesh mangled.

LYDIA (cont'd)
You always envied me. You always hated the fact that everyone loved me more than you.

Monica shakes her head.

MONICA
That's not true...

Lydia points an accusing finger.

LYDIA
You wanted me dead!!!

Suddenly the floor in front of Lydia splits open and flames SHOOT up. Monica turns to run downstairs. But now Lydia has appeared BEHIND her on the staircase. Her flesh is now a sickeningly charred, bubbling mass.

Lydia smiles wickedly.

LYDIA (cont'd)
Now's your chance, sis. To have everything I had...

MONICA
No!!!!!!

LYDIA

To be just like me.....

Monica backs up against the wall, as her sister approaches. Her eyes dart wildly around the hall. There's no escape.

MONICA

Please...!!!!!!

Lydia steps closer. Her blistered hand, touching Monica's face.

LYDIA

To become me.....

Suddenly, something behind Monica's eyes SNAP. A strange calm washes over her as Lydia steps closer.

44 INT. LIVING ROOM - LATER

44

Mrs. Bellamy wakes up on the couch and realizes the time. She wearily shakes her husband.

MRS. BELLAMY

Carter, wake up.

Mr. Bellamy grumbles.

MR. BELLAMY

What time is it?

MRS. BELLAMY

Late. We've got.....

Suddenly she stops.

MRS. BELLAMY (cont'd)

What's that smell!?!

Mr. Bellamy rises.

MR. BELLAMY

I don't know.

The two rise and follow the smell - it's coming from upstairs. Calling their daughter's name, the two dash upstairs, to Monica's room. The door is open. When they race into Monica's room, their hearts drop.

Monica is standing in the center of the room, wearing a sundress just like the one Lydia wore on the plane. She's DRENCHED in liquid. At her feet lie dozens of bottles of nail polish remover, perfume, alcohol and other FLAMMABLE LIQUIDS.

MR. BELLAMY (cont'd)

Monica?

Monica slowly lifts her hand. She's holding a LIGHTER.

MONICA

(Softly)

No dad.

(beat)

Lydia.

With that, she strikes the lighter and goes up in FLAMES. Her parents race forward, but the flames are too intense. Monica doesn't even cry out as the fire consumes her.

45 INT. KIMBERLY'S BEDROOM - NIGHT

45

Alex is getting dressed while Kimberly sits on the end of the bed.

KIMBERLY

Do you think I'm good?

Alex smiles devilishly.

ALEX

You're very good.

KIMBERLY

I mean, a good person.

ALEX

Oh, well you're kind of stubborn and.....

KIMBERLY

I'm serious.

ALEX

Of course you're a good person. Why would you even ask something like that?

KIMBERLY

Because right after the crash, when everyone was so upset, I...I wasn't thinking about the people who died. I was thinking about myself. I kept saying at least I got off the plane. At least I didn't die.

ALEX

It's natural to feel that way.

KIMBERLY

True. But a small part of me keeps thinking that it's better than me. And no matter how much I say it's normal, I still feel like a horrible, selfish person.

Alex looks at her for a moment. Then he reaches out, stroking her face.

ALEX

Kimberly, you're not...

Suddenly there's a KNOCK on the door. Kimberly quickly rises, shoving Alex into her DARK BEDROOM CLOSET.

IN THE DARK CLOSET

Alex stands frozen. Trying to make out what's being said. After a moment of muffled discussion, Alex hears Kimberly's shaken voice.

KIMBERLY O.S.

Oh...no.....no.....

She begins to sob.

KIMBERLY O.S. (cont'd)

Dad, I need a minute to myself.

FATHER O.S.

Are you sure? I....

KIMBERLY O.S.

Please. I'll be right down.

Alex stands in the closet, waiting for Kimberly's father to leave. After a few more indistinguishable words, the bedroom door closes - seconds later, the closet opens to reveal Kimberly's tear-stained face.

46 INT. SHERIFF LOGAN'S OFFICE - LATER

46

The sheriff looks over the articles Alex brought regarding Randall.

SHERIFF LOGAN

Well the cases are similar.

ALEX

That's an understatement. Plus he was going on about how you can't escape death and how we should be dead.

(beat)

You have to arrest him?

SHERIFF LOGAN

On what charges? Everything still supports the conclusion that your friends killed themselves.

ALEX

Three people who got off of a plane that crashed are dead within a week of each other, and you don't think it's suspicious?

SHERIFF LOGAN

I think it's tragic. But I can't go off arresting people without evidence or probable cause.

ALEX

Probable cause!?! Randall's a nut!

SHERIFF LOGAN

That's not a crime.

ALEX

You don't care, do you? My friends are dead, but you don't care because you're just like everyone else in this fucking town. You think we should have died in the crash.

Sheriff Logan straightens, trying to control his rage.

SHERIFF LOGAN

I will do everything I can to help you kids. But I will not arrest someone on wild speculation. And as far as caring goes - Jake Helton was a good friend of mine and he was on Flight 180. So don't you dare lecture me about loss. And don't ever tell me that I would wish what happened to him on anyone else!

47 INT. ALEX'S HOUSE - NIGHT

47

Alex storms into the house to find his mother and father standing in the doorway.

MR. HENDERSON
Where have you been?

ALEX
Out.

MR. HENDERSON
Don't get smart with me, young man. Sit down and listen to what we have to say.

Alex sits down on the couch.

MRS. HENDERSON
We heard about Monica. Please, tell us what's going on with you kids? Is it some kind of cult thing?

ALEX
That's ridiculous, mom.

MR. HENDERSON
Son, we love you. Whatever's going on, you can tell us. Just let us help you, so we can put a stop to this.

ALEX
Don't you think if I could stop this, I would. Do you think I saved everyone, just to sit back and watch them die again?

Alex slowly turns and walks down the hall - to his bedroom.

When Alex's parents move into the kitchen, Alex peers back out into the hall. Seeing that the coast is clear, he slips down the hallway, into his parent's room.

48 INT. ALEX'S PARENTS ROOM - NIGHT

48

Alex moves over to his father's dresser and begins to rummage through it. Finally he finds what he's looking for: his father's GUN BOX. Alex grabs the box and opens it. The gun is missing. Only a few bullets remain.

ALEX
Damn it.

Alex puts the gun box back into the drawer and sneaks back to his room.

49 INT. ALEX'S BEDROOM - NIGHT

49

Alex sits at his desk, looking at the GROUP PICTURE on his computer screen. In his hand, he holds his hunting knife.

ALEX
I've got to stop him.

Alex slowly reaches out, touching the faces of his dead friends....Heather, Brett, Monica. As Alex looks at the picture, he halts. Seeing everyone together gets him thinking.

THERE'S A SERIES OF FLASHES FROM WHEN ALEX WAS BEING LED OFF OF FLIGHT 180:

He sees Heather sitting in the front of the plane; Brett is behind her; Monica is a few rows behind him.

Suddenly, a look of horrific realization washes over Alex.

ALEX (cont'd)
Omigod.

Alex rises and rushes over to his drawer. After rummaging for a few minutes, he finds what he's looking for - a copy of the ACTUAL GROUP PHOTO. Then he races out of the room.

50 INT. KIMBERLY'S BEDROOM - NIGHT

50

Kimberly is awakened by a knock at her window. Rising, she makes her way over to the window and sees Alex standing outside. She opens the window.

KIMBERLY
What now, Alex?

Alex quickly climbs through the window.

ALEX
Monica didn't kill herself.

KIMBERLY
Alex...please....

ALEX
I can prove it.

Alex sits Kimberly down and grabs a PAD AND PENCIL off of her dresser.

ALEX (cont'd)
Do you still have the folder from the trip? The one with all the seating assignments?

KIMBERLY
Why?

ALEX
Just get it.

KIMBERLY
Yes sir.

As Kimberly rummages through some stacks of papers on her desk, Alex begins to quickly draw on the pad. Finally, Kimberly finds the Manila Folder that she was working from at the airport.

KIMBERLY (cont'd)
Here it is.

Alex takes the folder and thumbs through the papers. He finds the page with the NAMES of the students and THEIR SEAT ASSIGNMENTS.

ALEX
Look.

Alex points to the paper he was drawing on.

CLOSE ON THE PAPER

It's a sketch of an AIRPLANE CABIN.

Alex lays the group picture beside the sketch and looks at the list of students.

ALEX (cont'd)
Okay. When we were on the plane, Heather was sitting in the back with Tony. But she got up and moved to the front.....

Alex marks a seat in the front of the plane with an X.

ALEX (cont'd)
Here. And Brett was sitting here.

He marks a seat a few rows behind where Heather was sitting.

KIMBERLY
Uh-huh.

Then he marks another seat, directly behind Heather.

ALEX
And then Monica..
(to Kimberly)
Are you following me?

KIMBERLY
I'm following you. But your point is?

ALEX
The plane nose-dived in Hooper Field.
Heather was in front, Brett was sitting
behind her....then Monica....

Suddenly Kimberly stops, as the realization of what Alex is saying sinks in.

KIMBERLY
Oh shit.....the suicides....

ALEX
Are happening in the same order as we
were sitting the plane.....in the same
order we would have died if we'd been in
the crash.

The kids look at each other. Shocked.

KIMBERLY
But how....? Who would know where we
were sitting?

ALEX
Someone with a copy of the seating chart.

KIMBERLY
But Heather moved out of her assigned
seat. Only someone on the plane could
know that.

ALEX
It doesn't matter. Now, we can figure
out who's next by finding their seat on
the plane.....

Alex looks over the seating chart...

ALEX (cont'd)
It's Nikki.

51 INT. NIKKI'S BEDROOM - NIGHT 51

Nikki is in her bedroom, talking on her portable phone and tossing dirty clothes into a basket. Beside her, a black cat rolls on the bed.

NIKKI (into the phone)
Oh Jeez dad, it wasn't my idea to go to dinner with her. You should have asked me first. I'm too busy. I'm.... studying.

52 INT. KIMBERLY'S BEDROOM - NIGHT 52

Alex hangs up Kimberly's phone.

ALEX
Shit, hasn't she heard of call waiting? I'm going over there. Call the police.

Alex heads for the door, when Kimberly stops him.

KIMBERLY
I want to come with you.

ALEX
We don't know what's going on. There's no reason to put both of us in danger. I'll call you from the car.

Alex runs out the door.

53 INT. NIKKI'S BEDROOM - NIGHT 53

Nikki is still on the phone. Grabbing the basket of clothes, she walks out of her room, down the long, dark hallway and into the kitchen.

NIKKI (into the phone)
I appreciate what you're trying to do, but our family can't be fixed. It's just the two of us now.

Nikki walks across the kitchen and stops in front of a DOOR that leads to the BASEMENT. Setting the basket down, Nikki opens the door, flips on the light and begins to descend the stairs.

NIKKI (cont'd)
She's an awful mother and an awful wife.

As she goes down the steps, the reception on her phone starts to get weak.

NIKKI (cont'd)
 Dad, I'm loosing you. If you want to eat there, fine. I'll cook a TV Dinner. I'm fine. I love you too.

Nikki sets the phone down on the washing machine and loads the laundry. After turning the machine on, she heads back towards the steps. Suddenly, she hears a noise coming from the other side of the room. Nikki spins around.

Long shadows cover a large part of the room. Nikki can't see anything.

NIKKI (cont'd)
 Lilith? Here, kitty...kitty.

No cat comes out of the shadows. Nikki moves over to a stack of boxes in the far corner.

NIKKI (cont'd)
 Come on, Lilith.

Nikki can't see behind the boxes, but she hears more movement. Kneeling down, she reaches into the dark shadows. Feeling around. Nothing at first. She leans further, reaching back into the dark recesses.

NIKKI (cont'd)
 Stupid cat.

Nikki feels something. She starts to pull at it, when, across the room, the washing machine begins to SPUTTER LOUDLY - scaring the hell out of her. Nikki jumps up with a shout - at the same time her cat races out of the shadows and up the stairs.

Nikki laughs at her jumpiness. Then she walks over and gives the washing machine a quick kick. It stops sputtering. Nikki moves towards the stairs, when suddenly the portable phone RINGS. Nikki almost jumps out of her skin. Nikki answers the phone.

NIKKI (cont'd)
 Hello?

The phone line is filled with loud distorted noises. Possibly the sounds of a crash.

NIKKI (cont'd)
 Hello, I can't hear you. The reception sucks.

She starts up the stairs. The noise gets louder.

NIKKI (cont'd)
Hang on a minute.

As Nikki reaches the top of the stairs, the reception clears up and Nikki hears a familiar voice.

NIKKI (cont'd)
Alex?

54 INT. ALEX'S CAR - NIGHT 54

Alex is on the car phone.

ALEX
Nikki. Listen. You're in danger. You
have to get out of the house!

55 INT. NIKKI'S HOUSE - NIGHT 55

Nikki has just stepped into the kitchen.

NIKKI
What?

ALEX (OVER THE PHONE)
Get out the house, now!

Behind Nikki we see a dark figure move towards the door. Nikki turns, seeing the figure approaching.

NIKKI
Shit!

56 INT. NIKKI'S HOUSE - NIGHT 56

Still clutching the phone, Nikki tears out of the kitchen, and across the living room. She makes for the front door, stumbling over an end table. Behind her, there's a loud BANG from the kitchen. Glancing back, Nikki sees a dark form moving towards the living room.

Leaping to the front door, Nikki flings it open and SLAMS into a LARGE FIGURE in front of her. A SCREAM erupts from Nikki...

57 INT. ALEX'S CAR - NIGHT 57

Alex clutches the phone, terrified.

ALEX
Nikki! What's happening!!!

After a moment, there's a heated response.

NIKKI (on the phone)
 Alex, you fuck. What the hell do you
 think you're doing?

ALEX
 Are you alright?

58 INT. NIKKI'S HOUSE - NIGHT

58

(INTERCUT WITH ALEX AS NECESSARY)

Nikki stands beside Sheriff Logan. In the background, officers
 search the house.

NIKKI
 Aside from embarrassing myself, by
 plowing into the sheriff, I'm fine.

ALEX
 The sheriff? But I thought.....

NIKKI
 What?

Nikki listens as Alex tells her his theory.

NIKKI (cont'd)
 That's why you called the cops?

ALEX
 I was so sure.....

Alex starts to hang up the phone.

NIKKI
 Oh jeez. Alex, wait.....

Alex lifts the phone again.

ALEX
 What?

Nikki's face has gone pale.

NIKKI
 I was behind Monica. But Gary-the-Ghoul
 sat by me, so I moved - behind Tony.

A shiver runs down Alex's spine.

ALEX
 Tony?

59 EXT. LENNOX PARK - NIGHT

59

Alex pulls into the park, and leaps from his car. We follow him as he races through the park, calling Tony's name. Up ahead, he sees a group of DRUNKEN BOYS.

ALEX

Have you all seen Tony?

The guys turn to him. A Heavy Guy speaks.

HEAVY GUY

No....nah....he just left.

ALEX

Where did he go?

A THINNER, drunk guy laughs.

THINNER GUY

He was catching the train and goin' home. I offered to drive but he was all like "no, you've been drinkin'" and I was like, fuck you you've been drinking. And....

Alex curses to himself and runs across the park as the thinner guy continues babbling in background.

60 INT. TRAIN STATION - NIGHT

60

A drunk Tony staggers down the steps, just in time to see the train pull out of the station. Cursing to himself, he looks around the dark station. The platform is empty. Tony leans against a pillar - he'll have to wait for the next train.

Tony has just shut his eyes, when a loud CLANGING noise rings throughout the tunnel. Tony whips around, scanning the platform. It's empty.

Tony staggers to the edge of the platform and leans over the track - peering down the platform. There's no sign of the train.

Tony's attention is diverted by the sound of something on the tracks. Looking down, He sees several RATS standing on the tracks. The rats look at him, unmoving. Tony stamps his feet, trying to scare them away.

TONY

Get outta here!

The rats don't budge. Tony reaches into his pocket and pulls at quarter. He throws it at the rats.

TONY (cont'd)
Go on, you dirty rats!

Tony throws another coin.

TONY (cont'd)
(Ala James Cagney)
You dirty rats.

Tony starts to laugh. But his laughter quickly fades when he realizes the rats still aren't moving. They're just standing there. Unnerved, Tony steps away from the tracks.

On the wall of the station, Tony sees the picture of a beautiful woman advertising a draft beer. Tony walks to the picture, a sadness washing over him. He reaches out to touch the woman's face.

SUDDENLY, from behind a FAINT VOICE calls out.

FAINT VOICE
(barely a whisper)
Tony.....

Tony snaps to his senses and turns around.

Heather is standing before him. She's dressed in a filmy nightgown that clings to her body. Tony does a double-take, but realizes this isn't an alcohol-induced illusion.

TONY
Heather?

Heather looks at him through sad eyes.

HEATHER
Why wasn't I good enough for you Tony?
Why did you have to have all those other
girls?

Heather begins to cry. Tears of BLOOD. Tony's shock gives way to guilt.

TONY
I'm sorry.

He moves closer, his voice shaking.

TONY (cont'd)
 Don't cry...please....I didn't mean to hurt you. I love you.

HEATHER
 If you love me, then why did you let me die alone?

Tony clutches Heather, sobbing on her shoulder.

TONY
 Because.....because I'm a prick, Heather. But I swear, I love you.

Heather strokes his hair softly.

HEATHER
 I love you too, Tony.
 (beat)
 Do you know how much...?

TONY
 Yes, baby....

HEATHER
 (darker)
 And do you know what I did for you?

TONY
 I know....

Suddenly, Heather's GRIP TIGHTENS in Tony's hair. She pulls him back, her face is now twisted with rage.

HEATHER
 DO YOU REALLY KNOW!?!?!

With that, Heather opens her mouth and a stream of bile pours out. Tony leaps back as Heather advances. Her vomiting grows more violent.

TONY
 Oh, God...Heather.....stop...

Heather moves closer. The bile turns red. As Tony backs up towards the tracks, we see the lights of the train in the tunnel. It's coming. Tony moves back, trying to stay away from Heather, who's body has started to cave in as she literally pukes her guts out.

Tony is now close to the tracks.

ACROSS THE PLATFORM Alex races into the station.

He spots Tony, standing ALONE near the tracks. From Alex's perspective, Tony is screaming at the empty air.

TONY (cont'd)
Heather...please! Oh Christ, stop!!!!

As Alex starts to move across the platform, he notices something at the far end of the platform. The SHADOWS seem to be MOVING...swirling.

Behind Tony, Alex sees that the train has rounded the far corner, pulling into the station.

ALEX
Tony!

Tony turns to Alex. Terrified.

TONY
Alex, make her stop. Please, God make her stop!

ALEX
There's no one there Tony!

Tony looks forward, crying out again.

TONY
Heatheerrrrr!!!!!!

ALEX
Tony, Heather's not there!!!

The train is almost to the spot where Tony is standing. He moves back, teetering on the edge of the platform.

TONY'S POV

Heather has almost wasted completely away, her body a dry husk.

TONY
Oh God! I'm sorry!!!!

HEATHER
(pure evil)
How sorry are you?

Tony emits a guttural scream as the last of Heather's insides spew out and splatter onto the floor. Then he turns to the train tracks -

- Alex's leaps towards Tony - but it's too late.

Tony THROWS himself onto the tracks.

Alex's cries mix with the SCREECHING of the train's brake, as the conductor tries to halt the huge locomotive.

Tony looks up to see the train barreling down and screams as death races towards him. Then, just inches from impact, the train, impossibly, STOPS - freezing in space.

Alex is in total shock as he realizes that in the tunnel ---

TIME HAS FROZEN, except for him and Tony.

Tony's terrified screams fill the tunnel. His face is inches from the front of the train. He falls forward in a blubbing heap.

Suddenly a DARK VOICE rings throughout the tunnel. The same terrifying voice we heard when Heather and Brett died.

DARK VOICE
(evil whisper)
Alex.....

Alex looks feverishly around the station. Then, in the dark recesses of the tunnel, Alex notices that the thick shadows have begun to swirl together and A DARK FIGURE has begun to form.

Although Alex can't make out an exact shape, he can see a presence. A large, pulsating PRESENCE MADE ENTIRELY OF BLACKNESS.

Alex looks at Tony, who is shivering on the tracks. Then back to the THICKENING SHADOWS.

ALEX
W...Who are you?

The darkness continues to squirm with movement.

DARK VOICE
Don't interfere with what has to be.

ALEX
(louder)
WHAT ARE YOU!?!?

The DARK FIGURE moves closer, out from the dark tunnel. Alex can almost make out a form, but then it pulls back.

DARK VOICE

Look at the suffering you've brought on them.

Alex turns back to Tony, who is starting to rise on the tracks. He's emitting a strange, garbled cry. His body quakes with fear. The front of his jeans are soaked with urine. He looks into the shadowy darkness in the tunnel before him.

TONY

Oh, mother of.....!

He can see the figure that Alex can't. Tony tears his eyes away from the tunnel and reaches towards Alex.

TONY (cont'd)

Alex....help me.....

From the tunnel, the Dark Voice whispers one final phrase.

DARK VOICE

Join them, Tony.

ALEX

No!!!!

Alex and Tony lock eyes --

AS TIME RESUMES and the train barrels forward, crushing Tony with a sickening CRUNCH.

The train screeches to a stop in the station. The conductor and dozens of passengers peer out the windows and see Alex standing on the platform, right where Tony went in front of the train. He looks guilty as hell.

Alex looks into the tunnel. The shadows and the dark figure are gone.

The doors of the train open and the screams of several passengers fill the air. Alex runs out of the station.

61 EXT. TRAIN STATION - NIGHT

61

Alex races out of the subway exit. Behind him, he can hear the voice of a CONDUCTOR yelling for him. Alex runs to the street as the conductor emerges from the station.

CONDUCTOR

Hey....kid....hold it right there!

Alex dashes through the park. The conductor starts after him, but Alex loses him in the darkness.

62 EXT. LENNOX PARK - NIGHT

62

Alex pushes through the trees and bushes in the park. After he's sure no one's following him, Alex stops to catch his breath.

Around him, the dark park is alive with noise. Scurrying in the bushes. The sounds of leaves rustling. Suddenly, a whisper drifts across the park

DARK VOICE O.S.
You can't stop this, Alex.

Alex whips around. The shadows around him are THICK. Concealing.

ALEX
(growing angry from fear)
What do you want!?! Tell me!

A pause.

DARK VOICE
To make things right.

Then the shadows begin to thin out. The dark presence is gone. Alex turns and runs out of the park.

63 INT. KIMBERLY'S LIVING ROOM - NIGHT

63

Kimberly and her parents sit in the living room, watching TV. Suddenly the doorbell rings. Kimberly's father goes to answer it. It's Alex. He looks awful.

FATHER
Alex?

Kimberly and her mother come up behind him.

KIMBERLY
Why didn't you call?

MOTHER
You're a mess, Alex. What happened?

Alex turns to Kimberly.

ALEX
I have to talk to you. Alone.

KIMBERLY
 (to her parents)
 We'll be in my room.

The two kids walk upstairs.

64 INT. KIMBERLY'S BEDROOM - NIGHT

64

As soon as the door is shut, Alex almost breaks down.

ALEX
 It was horrible, Kim.

KIMBERLY
 Nikki?

ALEX
 No Tony. He's dead.

KIMBERLY
 No...Oh God. But the chart....

Alex paces the floor, running a hand through his hair.

ALEX
 Nikki moved out of her seat. I went to
 the park...I tried to save him...but I
 couldn't. It got him....

KIMBERLY
 What?...You saw who did it? Was it
 Randall?

ALEX
 No. It was this...this...

KIMBERLY
 Calm down, Alex? Focus...and tell me.

ALEX
 It wasn't human.

Kimberly looks at him. Not knowing how to respond.

KIMBERLY
 What do you mean it wasn't human.

Alex sits down on the bed.

ALEX

It was this...thing. Like a demon, or...God, I know this sounds insane, but I saw it. And Tony jumped in front of the train and this thing stopped the train - it froze it in space.

KIMBERLY

That's not possible.

ALEX

Kimberly I know how this sounds.

(beat)

But think about it. The premonition I had...a lot of people don't believe in that stuff either. But it happened. And if that's possible, if someone can see the future, you have to accept the possibility of things we can't understand.

KIMBERLY

Okay Mulder, I believe.

ALEX

It said I brought suffering on everybody.

KIMBERLY

You talked to it?

ALEX

It said this is my fault.

Kimberly suddenly straightens and goes over to her desk. She rummages through some papers.

ALEX (cont'd)

What are you doing?

Kimberly pulls out a book.

KIMBERLY

Remember when Randall mentioned Moirae? Well, I knew I'd heard that name before. Then I remembered where.

ALEX

Who is she?

KIMBERLY

It's not a person. It's the name of the Greek Fates.

Kimberly shows Alex a picture of the Fates from her book.

ON THE FATES

Three wizened ladies, hovering over a loom, that holds the threads of life.

ALEX

What I saw didn't look like any of these hags.

Kimberly thumbs through the book.

KIMBERLY

Different cultures call it different things. But they all believe in it. And it's purpose is the same. It collects the souls of people when they die.

As Kimberly flips through the book, Alex notices a picture that catches his eye.

It's a large shadowy figure with gleaming eyes. It rises into the night sky. In its hand, are dozens of writhing bodies. The caption reads: The Angel of Death.

ALEX

(realizing)
The Angel of Death.

KIMBERLY

That's one name for it.

ALEX

No. That's it. That's what it looks like.

(beat. Realizing)
What if our deaths are predestined.

KIMBERLY

...then your premonition made us miss our time to die. So this Angel...

ALEX

(echoing the dark voice)
...has come to make things right.
(beat)
It's come to kill us.

Kimberly reads a little more. In the background, we hear the phone ring.

KIMBERLY

It says here The Angel of Death can't kill someone who's missed their time to die. But it can prey on their wicked deeds or thoughts and make them kill themselves.

Alex grabs Kimberly's arm.

ALEX

So Randall wasn't crazy.

(beat)

I've got to talk to him. Maybe he knows how to stop it.

Suddenly the bedroom door opens and Kimberly's father comes into the room. He seems slightly nervous.

FATHER

So, are you kids almost finished?

ALEX

Yes. I was just leaving.

FATHER

Well, why don't you stay for a while?

Kimberly's father glances around the room, avoiding eye contact with Alex.

Alex turns to Kimberly.

ALEX

I should really be getting home. My folks are waiting. Call me later.

Alex hugs her.

ALEX (cont'd)

(whispering in her ear)

On the cellular. We'll figure out where to meet.

Alex pulls back and heads towards the door. Kimberly's father quickly speaks up.

FATHER

Uh, what's the hurry?

ALEX

No hurry. I just need to go home.

Alex walks through the door. Kimberly's father steps in the hallway behind him.

FATHER

Well, wait a few minutes. Let me get my shoes on and I'll drive you.

ALEX

That's fine, I have my car.
(suspicious)
Who was that on the phone?

Kimberly's father steps back. Scared.

ALEX (cont'd)

(realizing)

Fuck.

(beat)

I didn't do it!

Alex turns and runs downstairs. Kimberly starts after him, but her father grabs her.

FATHER

Kim...no!!!!

Alex runs and throws open the front door. Several POLICE CARS are pulling into the driveway. Alex slams the door shut and runs back through the house.

Kimberly's father LEAPS from the hallway and grabs Alex. But Alex twists free and bolts out the back door.

In the house, Kimberly opens the front door, screaming to the officers who are approaching.

KIMBERLY

Help! He's upstairs! Hurry!

The cops rush into the house and run upstairs. Kimberly sighs - she bought Alex a little time. Kimberly's father appears behind her. Grabbing her arm.

FATHER

What the hell do you think you're doing!?!?

Kimberly glares at him.

65 EXT. HIGHWAY - NIGHT

65

Alex's car races down the road. Pulling up to a familiar house. Randall's house. He races to the door.

66 INT. RANDALL'S HOUSE - NIGHT

66

Randall answers a frantic knock on his door, to find Alex.

ALEX

You have to help me.

RANDALL

I warned you before. But you didn't listen.

ALEX

I'm listening now. I saw it. Moirae, The Angel of Death, whatever you call it. It killed my friend.

RANDALL

I told you.

ALEX

How did you know? How could you...
(realizing)

It happened to you didn't it? Those hikers - you saved them from the flood.

Randall runs a hand through his hair.

RANDALL

Yes.

(beat)

When I had my premonition, most of them thought I was crazy. Only my wife and few others believed me.

(beat)

Then a month after the flood, Justine died. They said it was a suicide, but I knew there was more to it.

ALEX

The Angel of Death?

RANDALL

Killed her. And the others too.

(beat)

When I heard about your premonition, I came here.

(MORE)

RANDALL (cont'd)
 But I wasn't sure it was true. Then your friend died and I knew it was happening again.

ALEX
 It's making us kill ourselves. Using our guilt against us.
 (beat)
 So we know how this thing is getting to us. We just have to figure out how to stop it.

Randall backs up.

RANDALL
 I told you. There's no stopping it.

ALEX
 You can't just give up. You have to help me.

RANDALL
 I can't. I can't face it again.

Alex gets in Randall's face.

ALEX
 Well I'm going to sit here and wait to die. And I won't give my friends up without a fight. If you're too scared, then I'll do it myself.
 (beat)
 I've got to warn Nikki. She's next.

Alex heads to the door. As he starts to open it, Randall calls after him.

RANDALL
 Alex, wait.

Alex turns back to him.

RANDALL (cont'd)
 That monster took everything from me. I couldn't stop it on my own. But together, we may have a chance.

Randall goes into a nearby room and emerges a few minutes later with a SHOTGUN and a HANDGUN. He tosses the handgun to Alex.

RANDALL (cont'd)
 Now let's go.

67 INT. NIKKI'S LIVING ROOM - NIGHT

67

Nikki's father lays on the couch trying to stay awake, while Nikki watches over him. Finally she rises.

NIKKI

I'm going to make some Chamomile Tea.
Otherwise, I'll never be able to fall
asleep.

FATHER

Make some for me too.

As Nikki walks towards the kitchen, her father calls after her.

FATHER (cont'd)

Oh and Nikki...I'm sorry about earlier.
I'm sorry I wasn't here for you.

Nikki smiles.

NIKKI

You're here now. That's all that
matters.

68 INT. KITCHEN - NIGHT

68

Nikki goes to the cabinet to get some tea-bags. But when she opens the cabinet door, she sees a bottle of pills on the shelf. Puzzled, Nikki grabs the bottle. The prescription is made out to her. Nikki shudders, tossing the bottle into the trash can.

Then, setting a box of tea on the table, she fills up two cups with water and goes to the microwave. When she opens the door, she finds another bottle of pills sitting in the microwave. Nikki reaches out with trembling hands and picks up the bottle. Once again, the prescription is made out to her.

CLOSE ON THE INSTRUCTIONS - they read: Take until dead.

Nikki drops the bottle. Then from behind -

VOICE

Take them.

Nikki spins around, a scream catching in her throat.

Gathered around the kitchen are the CORPSES of Heather, Brett, Monica and Tony. They're each marred by the grotesque wounds they suffered when they died. Nikki backs up, as the mangled bodies of her friends close in on her. She starts to scream, but Tony reaches out, clamping a bloody hand over her mouth.

TONY

Hush Nikki. No need to scream.

Tony runs his other hand up the side of Nikki's body, leaving a trail of gore on her T-shirt.

TONY (cont'd)

We just wanted to thank you....

The corpses advance on her.

BRETT

For showing us how truly useless life is.

MONICA

For showing us how to end our suffering.

The kids hold up their arms, their wrists have all been SLASHED OPEN. Blood seeps from the wounds, pooling on the floor.

Tony's hand comes away from Nikki's mouth, but she's too shocked to scream.

TONY

Not as neat as pills. But it's the thought that counts.

Heather grabs a gleaming butcher knife from the sink, thrusting it into Nikki's hand. Heather leans closer.

HEATHER

So, come on Nik. Make us proud.
(beat. Wickedly)
Join us.

69 INT. KIMBERLY'S HOUSE - NIGHT

69

Kimberly is being watched by her parents and Sheriff Logan.

SHERIFF LOGAN

I'm sending more men over to stake out the place. If he comes back, we'll get him.

KIMBERLY

He didn't do it.

SHERIFF LOGAN

Witnesses saw Tony go in front of the train. Alex was the only one there.

KIMBERLY

He was trying to save him!!!

SHERIFF LOGAN

You know what I think Kimberly? I think you kids have some kind of suicide pact going on. And Tony, I think he wanted out. So your boyfriend decided to help him along.

KIMBERLY

That's insane.

FATHER

Kim, if you know where he's headed, tell us now!!!

KIMBERLY

(firmly)

I don't know.

70 EXT. HIGHWAY - NIGHT

70

Alex's car pulls onto a side-street.

71 INT. ALEX'S CAR - NIGHT

71

Alex turns to Randall.

ALEX

Since we know The Angel of Death is fucking with us by using our guilt, we have some leverage.

RANDALL

Some.

ALEX

There's one thing I don't understand, Randall. Why didn't it kill you?

RANDALL

I've asked myself that every day for years. But I don't know.

Suddenly, Alex pulls into a driveway.

ALEX

We're here.

Pulling into Nikki's driveway, Alex and Randall race to the front door. Just as Alex is about to knock on the door, he hears Nikki's father's desperate cry.

NIKKI'S FATHER O.S.
Noooooooooooooo!

Alex and Randall rush into the house. They follow the screams to the kitchen where they are greeted by a horrific sight.

72 INT. NIKKI'S KITCHEN - NIGHT 72

Blood splatters the walls and floor. Nikki's father leans over the kitchen table, clutching the body of Nikki.

Her body has been bled dry. Her wrists and ankles have been SLICED open by the large butcher knife, still clutched in her hand.

Nikki's father is wailing, rocking Nikki in his arms. He looks at Alex through tear-streaked eyes.

FATHER
Why? Why did she do it?

He leans back over his daughter, sobbing. Alex and Randall slowly step out of the room. Once in the hallway, Alex punches the wall.

ALEX
Godamnit!!!!!!

RANDALL
It's not your fault, Alex. There's nothing you could have done.

Alex collects himself, a realization washing over him.

ALEX
That thing hasn't come after me yet. It must be going for Kimberly.

73 INT. KIMBERLY'S HOUSE - NIGHT 73

Kimberly and her parents sit with Sheriff Logan. Kimberly rises.

FATHER
Where do you think you're going?

KIMBERLY
To pee. Do you mind?

Kimberly heads to the bathroom.

74 INT. KIMBERLY'S BATHROOM - NIGHT

74

Kimberly leans over the sink and splashes cold water on her face. When she raises up and looks in the mirror, Kimberly is startled to see A MAN standing behind her - a man covered with hideous burns.

Kimberly whips around. The man is gone.

KIMBERLY

Shit.

Realizing what's happening, Kimberly makes for the door. But when she grabs the knob, it glows red-hot. Kimberly pulls back as smoke begins to filter under the doorway. She cries out -

But when we CUT TO THE HALLWAY, we don't hear anything.

In the bathroom, the walls around Kimberly begin to melt from some unseen heat. Kimberly moves to the center of the room. The she looks up, the ceiling is melting too, pouring down around her. Suddenly, around her --

Figures begin to PUSH OUT from the bubbling walls. - Twisted, burnt figures that writhe in agony.

The melting body of A YOUNG BOY with his eyes burnt out reaches towards Kimberly.

YOUNG BOY

You're happy that I died?

TWO BODIES that have melded together from the heat, cry out.

BODIES

How can you be glad that we burned instead of you?

Kimberly cries out.

KIMBERLY

I didn't mean it. I didn't...

AN OLD WOMAN points accusatorially at Kimberly -

OLD WOMAN

(venomously echoing Kimberly's earlier words)

Better us than you? You selfish bitch!

As the voices get louder, Kimberly tries to block them out.

KIMBERLY

No....no.....

Suddenly, Kimberly halts.

KIMBERLY (cont'd)

No! This isn't happening.

The floor beneath Kimberly begins to bubble.

KIMBERLY (cont'd)

It's not real. None of this is real.

Kimberly looks down, her feet are sinking into the churning floor. Kimberly closes her eyes.

KIMBERLY (cont'd)

Focus.

TIGHT ON KIMBERLY'S EYES.

KIMBERLY (cont'd)

Just go away...go away.

Suddenly the room goes silent. Kimberly slowly opens her eyes. The room is normal. Kimberly looks around the bathroom. Calling out triumphantly.

KIMBERLY (cont'd)

Your mind games didn't work on me, you fuck! They didn't work!

Kimberly suddenly goes silent, noticing something on the sink. It's a gun. It wasn't there a minute ago. Kimberly reaches down and picks it up. Suddenly, from behind a DARK VOICE speaks.

DARK VOICE

Then I'll try harder.

Kimberly looks up...into the mirror.

A HUGE BLACK FIGURE looms over her. It's The Angel of Death.

Quick as lightening, The Angel of Death leaps onto Kimberly, like some dark blanket, enveloping her.

75 INT. KIMBERLY'S LIVING ROOM - NIGHT

75

Kimberly's parents are sitting in the living room. Her mother glances at the clock.

MOTHER

She's been in there a long time.

Her parents walk to the bathroom.

FATHER

Kimberly? You done?

No reply. They knock again. Still no answer. They try the door. It's locked. Sheriff Logan steps to the door. After several kicks the door SPLINTERS open....only to reveal that the bathroom is empty.

76 INT. ALEX'S CAR - NIGHT

76

Alex picks up his cellular phone and dials a number.

77 INT. KIMBERLY'S HOUSE - NIGHT

77

(INTERCUT AS NECESSARY)

Sheriff Logan answers the phone.

SHERIFF LOGAN

Hello?

ALEX

I need to speak to Kimberly.

SHERIFF LOGAN

Alex, where are you?

ALEX

(firmly)

I need to talk to Kimberly now!

SHERIFF LOGAN

She's not here, Alex. She's gone.

ALEX

What do you mean, gone? Where?

SHERIFF LOGAN

I don't know. But she's got her father's gun. Now if you....

78 INT. ALEX'S CAR - NIGHT

78

Alex hangs up the phone and turns to Randall.

ALEX
Kimberly's missing. She's got a gun.
(beat)
Shit. Where could she be?

RANDALL
Somewhere her guilt can be exploited.

ALEX
(frustrated)
Guilt? Kimberly was pretty together. I
mean, she got a little into the death
thing but...
(beat. realizing.)
Oh no.

RANDALL
What?

ALEX
...the people who died in the crash. She
was glad they were on the plane and not
her.

RANDALL
What place would represent that guilt?

ALEX
Only one. The place she should have
died.

79 TIGHT ON KIMBERLY'S FACE

79

Her eyes are closed. She's unconscious. Suddenly we hear the distant sound of children laughing. The laughter quickly fades, giving rise to the sound of a DARK VOICE.

DARK VOICE
Kimberly.....

Then several screams RING out. Kimberly's eyes slowly flutter open...and the sounds cease. The world around her begins to come into focus. Kimberly rises and finds herself...

80 EXT. HOOPER FIELD - NIGHT

80

On the charred ground where Flight 180 went down. Kimberly scans the desolate field. She's all alone.

Suddenly, in the distance, Kimberly hears a faint HUMMING. It sounds like an engine. Looking up, she sees an AIRPLANE flying overhead. Suddenly, behind Kimberly, we hear the DARK VOICE whisper.

DARK VOICE

It's time....

Kimberly spins around. The field is empty. Suddenly Kimberly realizes that the sound of the plane overhead has stopped. Looking up into the night sky, Kimberly stifles a scream.

The plane is PLUMMETING towards the earth, RIGHT TOWARDS her.

Kimberly realizes that she's seeing the crash of Flight 180. She BOLTS across the fields, knowing she can't outrun the plane. Kimberly looks up....

The huge plane SCREAMS towards her.

Kimberly's knees buckle from fright and she collapses as the aircraft SLAMS into the earth, right on top of her, and EXPLODES in a huge FIREBALL.

Flames and debris are blown across the field, catching sections of grass on fire. It's a terrifying sight. And as the flames roar over the field, we know that there's no way Kimberly could have survived.

Then, over the roar of the flames we hear a TERRIFIED cry. We move into the burning wreckage and see Kimberly huddled on the ground. Slowly she realizes that although she's surrounded by fire, she's not being burned.

Kimberly leaps to her feet and rushes to a spot of ground that's not burning. She feverishly looks around the field, her mind spinning.

Around Kimberly, the field begins to SQUIRM with movement.

Kimberly backs up as a BLACKENED hand grabs her ankle. Kimberly turns and sees that the hand belongs to the burning, severed TORSO of a WOMAN. Kimberly jerks away, gagging at the sight and smell of the woman's burning body.

The entire field writhes with the burnt, devastated bodies of the people who died in the crash. They circle her. Some have legs and can walk, while others drag themselves using whatever wasn't destroyed in the crash.

Kimberly reaches in her pocket and pulls out her father's gun. She aims at the closest body and SHOOTS it. The bullet has no affect. The bodies in the field shamle closer.

Kimberly recognizes Monica, Heather, Brett, Tony and Nikki among the advancing bodies.

MONICA

Why do you think you deserve to live when no one else did?

KIMBERLY

This isn't real!

BRETT

You belong with us.

Kimberly aims the gun at Brett.

KIMBERLY

Fuck you! I'm not going to die. I'm not going to let you do this to me!!!

The broken bodies of the dead have now surrounded Kimberly.

Kimberly sees the corpse of a little girl. THERE'S A FLASH AND -
-

Kimberly sees the little girl screaming on Flight 180, surrounded by smoke and fire.

Kimberly turns, finding herself face to face with the corpse of a young man. ANOTHER FLASH and --

Kimberly sees the young man being crushed during the impact.

Everywhere Kimberly turns, she sees more bodies -- and the horrible way they died in the crash. The terrifying visions start to overwhelm her.

Suddenly, a pair of headlights pierce the air. Alex's car roars across the field.

81 INT. ALEX'S CAR - NIGHT

81

Alex and Randall look out the front window. They see Kimberly standing in the dark field, screaming hysterically. She's holding her father's gun.

From Kimberly's perspective, she's being bombarded with the images of death and destruction. Kimberly cries out.....but there's no relief. Slowly, Kimberly puts the gun towards her head.

ACROSS THE FIELD, Alex and Randall leap from the car. They see Kimberly succumbing to the terrifying manifestation of her guilt.

ALEX
Kimberly...no!!!!

Alex grabs Kimberly's hand. But to her, Alex appears to be her OWN SMOLDERING CORPSE.

CORPSE
Do it Kimberly. End your suffering!

Kimberly pulls away.

Alex struggles with Kimberly, but her strength is augmented by pure terror. She swings out, punching him in the face. Knocking him back.

Then Kimberly fires several shots. A bullet hits Randall in the leg. He goes down. Alex rushes to him.

RANDALL
I'm fine.
(beat)
Save her while you can.

Alex moves towards Kimberly.

ALEX
Kimberly, listen to me. This isn't real.
It's your fear....your guilt. Don't let
it destroy you!!!

Kimberly hears Alex's voice.

KIMBERLY
Alex?

ALEX
Yes...Kim, it's me. Focus. Fight it!

KIMBERLY
Alex, help me!

Kimberly reaches out. Once again, Alex takes her hand.

ALEX
That's it Kim. Come on!

Kimberly closes her eyes tight. Alex's grip and voice gives her strength.

KIMBERLY

It's all a trick....none of this is happening!

Then Kimberly's eyes SNAP open. Around her, the bodies of the dead and the flames in the field begin to FADE AWAY. Kimberly locks eyes with Alex. Concentrating solely on him. As she does, the field returns to normal.

Kimberly slowly rises, her knees threatening to give way.

KIMBERLY (cont'd)

Oh, Alex.

She collapses into his arms. Holding him tight.

ALEX

You did it. We did it.

The weary teens move over to Randall, who's torn off a piece of his shirt to use a tourniquet.

KIMBERLY

I'm sorry. You know, about shooting you.

RANDALL

Don't worry. You missed all the important parts.

There's the briefest moment of relief.....

Then an UNEARTHLY CRY rips across the field. Alex, Kimberly and Randall turn.

Behind them, a huge wall of PURE BLACKNESS is rolling across the field...towards them. It's as if all of the night's shadows have THICKENED into a DARK TIDAL WAVE.

ALEX

Oh fuck!

The trio tear across the field, racing towards Randall's car.

ON THE DARKNESS

Closing in.

Randall tries to keep up, but his leg gives way. He stumbles. Falls.

ON THE DARKNESS

It's now mere feet from Randall.

Alex and Kimberly rush back. Grabbing Randall just before the darkness hits him. They haul ass to the CAR.

Alex jumps behind the wheel. Randall hands him the keys. Alex tries one....it's the wrong one.

Behind them, the blackness is fast approaching like some evil fog.

KIMBERLY
Hurry, Alex. Start it!

ALEX
I am!

Kimberly turns around...looking at the darkness.

ON THE DARKNESS

Kimberly sees flames and shapes inside it.

Alex tries another key.

ALEX (cont'd)
Damn it.....

Kimberly looks into the encroaching darkness again.

KIMBERLY'S POV

The images are getting clearer. The flames and shapes are the remnants of the crash of Flight 180. It's as if the darkness itself, contains the events that occurred here that night. And as the darkness ripples across the field, it TRANSFORMS everything in it's path.

ON ALEX

He finds the right key and rams it in the ignition The car ROARS to life. Alex starts to hit the gas when...

The darkness moves forward at lightning speed - rolling over the car...ENGULFING it.

And as it passes over the car, the occupants find themselves once again on the field, reliving that fateful night.

Suddenly, the earth SHAKES.

KIMBERLY

Oh shit.

The ground trembles again.

ALEX

What is that!?!?

Randall turns to the kids.

RANDALL

It's coming.

Then, as if on cue, the dark figure of THE ANGEL OF DEATH shoots up from the ground - - tearing through the front of the car with such force that it knock the vehicle across the field.

After rolling several times, the car comes to rest, right-side up in the middle of the field.

82 INT. CAR - NIGHT

82

Randall is the first one to regain his senses. He turns to see that Alex and Kimberly are stunned, but alright.

RANDALL

Come on. We've got to get out of here.

The three scramble out of the car.

Randall reaches back inside, grabbing his shotgun.

ON THE FIELD

There's no sign of The Angel Of Death.

Suddenly, from the darkness, a figure SWOOPS by, scattering everyone.

Randall fires a shot....but it hits nothing.

Kimberly holds Alex. Suddenly, from behind, a blackness thicker than shadows moves across the field.

Alex, Kimberly and Randall turn - and their hearts drop.

Before them, hovering in the night sky is the Angel of Death.

ON THE ANGEL OF DEATH

A towering presence, made up entirely of pulsating darkness. It's eyes glimmer with rage.

ANGEL OF DEATH

It ends now.

The dark creature moves towards Kimberly. Alex and Randall quickly step in the way. Aiming their guns.

Alex fires several rounds at the creature. But it has no affect.

ANGEL OF DEATH (cont'd)

Either you step aside or you join them too.

Alex straightens.

ALEX

Then kill me.

Kimberly is stunned.

KIMBERLY

What? Alex, no.

Alex steps towards the creature.

ALEX

This is my fault. I started this. Let me end it. Take me instead.

The Angel of Death glares at him, not moving. Suddenly a realization washes over Alex.

ALEX (cont'd)

You can't, can you? Just like you couldn't take Randall. The premonition...it was to get me off the plane. I wasn't supposed to die in that crash.

The Angel of Death glowers at Alex. Then with a loud cry it ZOOMS DOWN, grabbing Alex by the arm -- SNAPPING IT.

Alex screams in agony, dropping his gun.

Randall rushes forward and rams his shotgun into the darkness of The Angel of Death. He fires a shot.

The Angel of Death moves back, seemingly affected.

Randall laughs, triumphantly.

RANDALL

Come on, you ugly son-of-a-bitch. You're not so scary now are you? And since I didn't miss my time, you can't kill me. You can hurt me, but you can't kill me.

ON THE ANGEL OF DEATH

The creature turns to Randall.

ANGEL OF DEATH

You're right, it wasn't your time then.

The creature reaches out, grabbing a shocked Randall by the throat.

ANGEL OF DEATH (cont'd)

But it is now!

Then, shockingly, with one swift motion the creature rips Randall's head from his body.

Alex and Kimberly cry out in disbelief as The Angel of Death watches Randall's body fall to the ground.

Then it moves to Alex, grabbing him by the throat and YANKING him off the ground.

ON KIMBERLY

Crying out.

KIMBERLY

Leave him alone!

ANGEL OF DEATH

Then do what you must.

ON ALEX

Gasping for breath.

ON KIMBERLY

She aims her gun at The Angel of Death and fires. Knowing it's useless.

ON THE ANGEL OF DEATH

The monster reaches down and SNAPS Alex's left leg. Alex screams in agony.

ON KIMBERLY

She moves closer.

KIMBERLY

Please don't hurt him....please.....

ON THE ANGEL OF DEATH

It reaches down for Alex's other leg. Kimberly stops it.

KIMBERLY (cont'd)

No! Wait!
(beat. Softly)
I'll do it.

ON ALEX

Struggling in the creature's grip.

ON KIMBERLY

She won't let Alex suffer. With tears streaming down her face, she raises the gun to her head.

ON THE ANGEL OF DEATH

Tossing Alex to the ground.

ON ALEX

Gasping for air. He sees what Kimberly's about to do. He reaches for her.....trying to call her name, but he can't make any sound.

ON THE ANGEL OF DEATH

The creature moves over to Kimberly. Wrapping it's shadowy darkness around her. Within The Angel of Darkness's fold, we can hear Kimberly's heartbeat. Thu-thump!

ANGEL OF DEATH

It's time Kimberly.

ON KIMBERLY

Looking at Alex.

KIMBERLY

I love you.....

ON ALEX

Still trying to find his voice.

ALEX

K....ki.....

ON THE ANGEL OF DEATH

Kimberly's heartbeat is getting louder and faster. Thu-thmp!
Thu-thump!

ON KIMBERLY

She puts her finger on the trigger.

ON THE ANGEL OF DEATH

Kimberly's heartbeat is pounding. Thu-thmp! Thu-thump!! Thu-thump!

Then, suddenly, we hear another THU-THUMP....softer...
fainter....coming from Kimberly --

IT'S ANOTHER HEARTBEAT.

ON KIMBERLY

She closes her eyes and starts to squeeze down on the trigger, when suddenly, her arm is pulled back, the shot firing harmlessly into the night sky.

ON KIMBERLY

She opens her eyes as The Angel of Death releases her. The darkness that hovers in the air begins to retreat. The creature looks at Kimberly for a moment, then throws back its head and emits a heaven-shattering roar. Beneath the creature, the earth splits open and the Angel of Death is sucked down into the crimson netherworld below with a rush. Then the earth slams shut...

ON KIMBERLY

Totally shocked. She rushes over to Alex.

KIMBERLY
Omigod...Alex....

She sees that he's bruised and broken....but alive.

WIDE ON ALEX AND KIMBERLY holding each other on the charred field. We stay on them for a minute, then we.....

FADE OUT:

DARKNESS

We hear a woman screaming.....

FADE IN:

83 INT. LENNOX HOSPITAL - NIGHT

83

EIGHT MONTHS LATER.

Kimberly is in the sweaty throes of childbirth. As a DOCTOR and SEVERAL NURSES work diligently, Alex GRIPS Kimberly's hand, supporting her through her pain.

After several stress-filled minutes, Kimberly finally gives birth...

ON KIMBERLY

Laying back, exhausted. It takes her a minute to realize that the baby isn't crying. Kimberly raises up, concern storming her face.

KIMBERLY
Alex. What's wrong?

Alex turns away from Kimberly, facing the doctor.

KIMBERLY (cont'd)
Alex.....

There's a moment that seems like eternity, then suddenly, the child's CRIES fill the delivery room. Alex turns to Kimberly, beaming.

ALEX
We've got a girl, Kimmy. A beautiful,
little girl.

Alex leans down, hugging Kimberly. Their joyous tears mingle as they hold each other close. Kimberly slowly pulls back.

KIMBERLY
(to the doctor)
Let me hold her.

Alex moves back as the doctor wraps the baby.

DOCTOR
One second.....

Suddenly, the lights in the delivery room begin to flicker.

Alex and Kimberly halt. Looking around. Then, as quickly as it started, the flickering stops. The lights return to normal.

Alex and Kimberly look at each other, smiling. The doctor steps closer, still holding the baby.

Suddenly the lights begin to flicker again. Everyone straightens.

From the hallway, Kimberly and Alex hear a sound... faint at first, then louder and louder.

Kimberly reaches over, instinctively taking Alex's hand. All eyes are on the door as the noise gets closer....and closer....

KIMBERLY'S POV

Suddenly the delivery room doors BURSTS open and the dark figure of The Angel of Death roars into the room... screaming towards her....wiping the screen to black.

With Kimberly's baby delivered, it's time to collect her soul.

FADE OUT.

THE END