

TULIPS

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FADE IN:

EXT. CALLIOPE CIRCUS - DAY

SUPER: Tranquility, New York.

A distance away, in a large field, trucks and smaller tents surround an ominous Big Top. Dark and dirty. It's not the Greatest Show on Earth.

Circus music crackles from a tinny speaker mounted on a pole.

EXT. THE BISHOPS' HOME - DAY

Isolated in the countryside, the large home looms at the end of a very long driveway. Money lives here.

INT. THE KITCHEN - DAY

PAIGE BISHOP (17), organized, Grade-A student, and very pretty, is at the breakfast counter doing homework. She's a bit "bookish," but her winning smile and down-to-earth personality catches the eyes of boys with no effort.

Her younger brother LOGAN BISHOP (11), and sister ANGELA (10), storm into the room filled with excitement. Logan holds a handbill, covered in color. He plops it over her open book.

The flyer reads: "CALLIOPE CIRCUS OCT. 20-22 ONLY," and shows an elephant, a trapeze artist flying through the air, and a clown in total white face with a tiny flower pot hat slanted on his bald head. Tulips.

Paige lifts the flyer from her book and places it picture-side down on the counter.

LOGAN

You promised!

PAIGE

I didn't promise.

LOGAN

You did!

PAIGE

You asked if you could go, and I said probably.

LOGAN

That's the same as yes.

PAIGE

I said it because I thought Mom or Dad were going to take you.

ANGELA

But they're working.

PAIGE

Not all day and all night.

LOGAN

They said you would take us.

Their sad little faces are not easy to ignore.

INT. MR. BISHOP'S HOME OFFICE DOOR

Paige knocks.

PAIGE

Dad?

MR. BISHOP

Come in.

INT. MR. BISHOP'S HOME OFFICE

Dark wood, red walls, elegant with brass lamps, and a large oak desk, behind which sits MR. BISHOP (40s). He looks too young to be a doctor, except for some light gray hairs starting to show.

Paige enters with fast determination for the chair in front of his desk.

PAIGE

Dad, I thought you were taking Logan and Angela to the circus.

MR. BISHOP

I'm working this afternoon and tonight, and when I'm not, I'm on call. And that's for the next three days.

PAIGE

You can be "on call," and still take them.

MR. BISHOP

What if it's the middle of the show, and I get called in? I can't do that to them.

PAIGE

What about Mom?

MR. BISHOP

You know she's working.

PAIGE

I thought she was coming home early?

MR. BISHOP

The operation's taking longer than she expected.

Her face is not angry. It's worried.

MR. BISHOP (CONT'D)

Paige. It's just a circus.

PAIGE

You take it so lightly.

MR. BISHOP

We've gone over this before... several times.

PAIGE

So that's supposed to make it go away?

MR. BISHOP

I understand it's a real issue with you.

PAIGE

That's like telling someone who's afraid of heights, "I understand why you don't want to walk on the top floor ledge of the Empire State Building.

MR. BISHOP

It's not the same thing.

PAIGE

How can you say that?

MR. BISHOP

Falling from a ledge will kill you. Seeing a clown will not. It's a childhood fear. You're older. It probably won't even bother you.

PAIGE

Easy for you to say. I get nauseous, my heart beats fast, I start sweating...

MR. BISHOP

When you were a child. Paige, you're older now. If you confront this fear, you'll probably find out you don't even have it anymore.

Her face softens. He might be right.

PAIGE

But what if I do?

MR. BISHOP

Then treat it like any other phobia. You have to gradually come in contact with the object of your fear. Eventually, you discover you have more control over it.

PAIGE

Come in contact with clowns.

MR. BISHOP

It's a public setting. They will be at a distance. You'll be surrounded by lots of people. Deep breaths. You might be surprised.

She's not convinced.

MR. BISHOP (CONT'D)

They're just people with makeup on to make you laugh.

PAIGE

Dad...

MR. BISHOP

I'd take them if I could. Please, Paige. Please, Paige. For me.

INT. PAIGE'S BEDROOM - DAY

Bright colors, tasteful decor with an unframed Monet print on the wall. Paige is on her bed, phone to her ear.

PAIGE

Cilla, I never ask you for anything.

CILLA (V.O.)

No.

PAIGE

I'll pay for your ticket.

INT. CILLA'S BEDROOM - CONTINUOUS

The bed isn't made, the walls are dark and are lined with strings of tiny white lights. Posters of Heavy Metal bands on the wall.

CILLA KENT (17), is seated at her desk, polishing her nails as she talks with Paige on speaker phone. Cilla is perky, fun, always the life of the party.

CILLA

It's not that. I'm going to the movies tonight with Mack.

PAIGE (V.O.)

You're saying no to a circus and going to a movie instead?

INTERCUT - PHONE CONVERSATION

CILLA

I don't see it as a chance to go to a movie as much as it's a chance for some schmecky-schmecky with Mack and his wonder-tongue.

PAIGE

Ew - too much information.

CILLA

Sorry. I forgot I was talking to the Virgin Queen.

PAIGE

Hey, I got an idea! Bring Mack!

CILLA
To the Circus? With your little
brother and sister? That's not
quite the hot date.

PAIGE
Every date doesn't have to involve
sex, Cilla.

CILLA
Well, when you finally have one,
you can tell me how it's done.

Paige sighs in defeat.

PAIGE
Have fun tonight.

CILLA
You, too! I'll see ya tomorrow!
Bye-eee!

The line goes dead.

PAIGE
Yeah. Bye.

She drops her phone and notices Logan and Angela at her
door.

LOGAN
The show starts at seven-thirty.

Paige manages a smile.

PAIGE
Well, we better get going, then!

EXT. A ROAD - DAY

Paige's compact car drives on this lonely town road lined
with dense trees.

LOGAN (V.O.)
I'm getting cotton candy!

ANGELA
A taffy apple for me!

INT. PAIGE'S CAR - CONTINUOUS

Logan and Angela are all smiles in the back seat.

PAIGE
And stomach aches for both of you.

LOGAN
Nah, we'll be all right.

They drive in silence for a moment.

LOGAN (CONT'D)
You don't have to worry about the
"you know whats."

PAIGE
Hm?

LOGAN
The "you know whats."

ANGELA
Clowns.

Logan elbow-nudges Angela.

ANGELA (CONT'D)
Ouch!

PAIGE
I'm not worried.

LOGAN
We'll sit in the middle of the
bleachers, so they'll be far away.

ANGELA
I want to sit in the front.

PAIGE
But you see more from the middle,
Angela. Remember, the circus has
three rings. You can't see all
three from the front row.

ANGELA
Oh.

EXT. A ROAD - CONTINUOUS

Paige's car zooms past and down the long stretch as the
sun sets low in the sky.

EXT. CALLIOPE CIRCUS - NIGHT

In the distance, the Big Top rests like a black monster under the moonlight. Trees in their autumnal colors surround the circus trucks as spectators make their way to the grounds.

A dark orange glow from strings of carnival lights illuminates the Midway. The echo of tinny circus music mixes with the muffled announcers on microphones and the laughter and shouts of a happy crowd.

ANNOUNCER (V.O.)

Thank you, Ladies and Gentlemen,
boys and girls. The Calliope
Circus wishes you a safe drive
home - and we'll see you next year
at the circus!

EXT. THE MIDWAY - NIGHT

There's more of a crowd as Paige leads the children down the Midway.

ANGELA

I want to be a lady horse trainer,
like the lady we saw! She was
beautiful!

PAIGE

Do you think you could train
horses to do all those tricks?

ANGELA

Yes, if someone showed me how.

LOGAN

I liked the tigers and the lions
the best.

PAIGE

I liked them, too.

LOGAN

Billy Thomas said they don't have
any teeth.

PAIGE

Who's Billy Thomas?

LOGAN

At school.

PAIGE

I could see big, sharp teeth on every one of them.

LOGAN

Billy said they take out all their real teeth and put in rubber fake teeth.

PAIGE

They were real, Logan.

LOGAN

Are you sure?

PAIGE

Very.

A CLOWN jumps in front of her! Paige SCREAMS as the crowd turns to look.

She is terrified and catching her breath. The clown speaks in a pleasant voice.

CLOWN

Oh, I'm terribly sorry. I thought you saw me. I didn't mean to startle you.

Paige composes herself.

PAIGE

It's... all right.

LOGAN

She's afraid of clowns.

ANGELA

Big time.

CLOWN

I'm sorry, sweetie. I understand.

He disappears into the crowd.

LOGAN

Everyone's staring at you, you know.

PAIGE

Shut up.

ANGELA

You look like you're going to faint.

Paige scans the crowd as they continue their walk past the Midway games.

She sees a CLOWN mingling with the festive throng, making animal balloons.

She looks to her right - another CLOWN throws buckets filled with confetti at kids who scream with glee.

Her eyes look elsewhere to see another CLOWN who holds a laughing child as Mom takes their picture.

Paige closes her eyes and takes a deep breath. When she opens them, she sees a CLOWN staring at her from the side of a Shooting Gallery stand.

The clown is not engaging anyone. He just stares at Paige.

She stares back in frozen fear.

It's TULIPS (40s), the Clown. His face is totally white with a large red nose and large arched eyebrows. His mouth is painted red with black outline.

A white hairless skull cap makes him bald under a rakishly tilted flower pot hat containing a single tulip.

His costume is mangy, faded, and covered with sewn-on smiling lips (most of them hiding pockets). His pants rise above the ankle and show off the huge red and white shoes.

LOGAN

Paige?

He gets no response.

LOGAN (CONT'D)

Paige!

She turns to her brother.

PAIGE

What?

LOGAN

Can we play one of these games before we go home?

PAIGE
It's already nine-thirty, and it's
a school night.

LOGAN
Please! It's just once a year!

She turns back to the shooting game. The clown is gone.
Logan tugs at her sleeve, which breaks her trance.

LOGAN (CONT'D)
Just one game?

PAIGE
All right. One game.

EXT. A SMALL MARQUEE TENT - CONTINUOUS

The white tent is behind the row of games. The flap is
being held open as Tulips watches Paige and the kids
disappear into the crowd.

INT. A SMALL MARQUEE TENT - CONTINUOUS

Through a curtain hole, Tulips peers at Paige and the
kids leaving.

HARRY (O.S.)
Hey, T!

Tulips pulls back from the curtain to see "HAPPY" HARRY
JONES (50s), in full clown costume and makeup, in front
of a lighted mirror.

The tent is full of costumes, open trunks, clown props.

HARRY (CONT'D)
I'm headed into town for a movie.
Any interest?

Tulips doesn't respond.

HARRY (CONT'D)
Hey, everything all right?

No response.

Harry shrugs and exits.

From outside, the loudspeakers blast out the classic
traditional circus song, "Entrance of the Gladiators."

Tulips sits at his makeup table.

His eyes are dead as he stares into the mirror.

A grave, sedate face shows through the painted-on smile that glares back.

EXT. SHOOTING GALLERY STAND - NIGHT

Logan shoots the tin ducks, missing all of them.

LOGAN

Just once more!?

PAIGE

Logan...

LOGAN

I'll hit one this time! I know I will!

Paige hands a dollar to the attendant.

Logan gets ready to shoot... he FIRES!

He hits nothing.

Five more shots - nothing.

He puts the rifle on the counter, dejected.

PAIGE

Cheer up. I think it's fixed, so you can't win.

LOGAN

Yeah!?

Paige turns and BUMPS into Tulips, who is right behind her. She SCREAMS!

PAIGE

Jesus!

Tulips is surprised!

He speaks in his always-cheerful voice.

TULIPS

Oh, no! I'm sorry I scared you!

He turns to Logan and Angela.

TULIPS (CONT'D)

Did I scare you, kiddos?

ANGELA

Kinda.

He reaches into one of his pockets that look like giant lips. Angela's face lights up as she sees a little pink Teddy bear.

TULIPS

Here's Mr. Bingo! He needs a home!

Angela takes the bear.

ANGELA

Thank you!

Paige starts to leave but Tulips shifts and blocks her.

TULIPS

What's your hurry?

She tries to step around him, but he blocks her again. This time he gently takes her by the shoulder and leans in close.

He whispers.

TULIPS (CONT'D)

You should be in show biz. You're beautiful.

Paige pulls herself free with a GRUNT!

She PUNCHES Tulips in his round clown nose.

TULIPS (CONT'D)

Ow! That smarts!

He reels back as Paige, breathing heavily as she gasps for air, grabs Angela and Logan's hands, and yanks them away.

Tulips sticks his big red nose on as he watches them leave.

Watching from across the Midway is BEN WALLACE (60). The owner of the circus, he is a distinguished, classic looking "showman" wearing a sports jacket and riding boots.

He sees Tulips run behind the game displays.

EXT. CALLIOPE CIRCUS - NIGHT

Cars are leaving the showgrounds under a harvest moon.
The ANNOUNCER shrills over the tinny speakers.

ANNOUNCER (V.O.)
Thank you, Ladies and Gentlemen,
boys and girls. The Calliope
Circus wishes you a safe drive
home - and we'll see you next year
at the circus!

EXT. THE PARKING AREA - NIGHT

Paige and the kids walk toward her car. Angela has a
balloon and Logan holds a colorful circus program book.

INT. TULIPS' STATION WAGON - CONTINUOUS

Through the windshield and voyeuristic eyes, Paige and
the kids climb into their car.

INT. PAIGE'S CAR - NIGHT

A hand turns the key as the engine starts.

INT. TULIPS' STATION WAGON - NIGHT

The unseen Tulips watches through the windshield as
Paige's car pulls out of its space.

EXT. THE PARKING AREA - CONTINUOUS

The car heads toward the showground exit at the edge of
the field. A dark station wagon pulls up behind and
follows.

EXT. A STRETCH OF ROAD - NIGHT

Her car slices through the blackness as it passes right
to left.

The red tail lights disappear around a distant curve

The station wagon follows.

INT. PAIGE'S CAR - CONTINUOUS

Paige is subdued. Logan and Angela are wired.

Headlights are seen out the rear window.

ANGELA

I think I liked the trained dogs
the best. Did you like them,
Paige?

Paige's eyes are glued to the road in a blank stare.

ANGELA (CONT'D)

Paige?

PAIGE

Hm?

ANGELA

You look weird.

PAIGE

Weird!?

LOGAN

She's gonna have clown nightmares
tonight.

PAIGE

That's enough, Logan.

They drive in silence for a moment.

LOGAN

You're not going to puke in the
car, are you?

PAIGE

I am so looking forward to
tomorrow night.

LOGAN

Why?

PAIGE

Because you will be nowhere in
sight.

LOGAN

Where am I going?

PAIGE
You're staying home. I'm going
out.

LOGAN
Out where?

Through the rear-view mirror, Paige sees her younger brother in silhouette from the headlights following behind. Logan turns to Angela.

LOGAN (CONT'D)
I thought you liked the trained
horses the best?

ANGELA
I did.

INT. THROUGH THE STATION WAGON WINDSHIELD - CONTINUOUS
Paige's car is seen as it turns into the driveway.

EXT. THE END OF THE DRIVEWAY - CONTINUOUS

The station wagon creeps by at a slow speed.

A clown-white face glows from the lights on the dashboard.

The car lightly accelerates once it passes the entrance and disappears into the night.

EXT. TRANQUILITY - MAIN STREET - DAY

A small town with very little traffic and storefronts from another era. It's quaint and quiet.

Across the street, Paige and Cilla take a leisurely walk.

CILLA (V.O.)
You can't string me along like
this.

PAIGE (V.O.)
I'm not stringing you along,
Cilla.

EXT. THE SIDEWALK - CONTINUOUS

An anxious Cilla pushes for more information.

CILLA
Did you text him, or did he text
you?

PAIGE
What does that matter?

CILLA
It matters, Paige! Who texted who?

PAIGE
He texted me.

CILLA
Good! Now - who is the he?

Paige glares at Cilla.

CILLA (CONT'D)
Tell me!

PAIGE
I got a text, he asked me out, I
said okay, and that's that.

Cilla steps in front of Paige and forces her to stop.

CILLA
Hand it over.

PAIGE
Cilla, I'm entitled to some
privacy!

Cilla holds her hand out.

CILLA
Yeah, from everyone but me.

Paige gives Cilla her phone.

Cilla scans the screen.

Paige can't help but smile as her friend makes the
discovery.

CILLA (CONT'D)
Shit! Is this real!?

Paige can't stifle her giggles.

PAIGE
I know!

CILLA

Brian Driscoll!? Are you insane!?
I'd kill to go out with him! When
did this happen?

PAIGE

He came up to me at lunch a couple
of days ago and, you know... small
talk.

CILLA

Small talk with tongue!?

PAIGE

We talked.

CILLA

And?

PAIGE

We talked.

CILLA

(disappointed)
That's all?

PAIGE

Yes.

CILLA

You're the only girl in
Tranquility High who would spend
quality time with Brian Driscoll
and talk!

Cilla reads the text.

CILLA (CONT'D)

"See you at eight."

She closes her eyes in faux bliss.

CILLA (CONT'D)

Netflix 'n Chill.

PAIGE

No, nothing like that.

CILLA

Where are you going?

PAIGE

I don't know.

CILLA

The circus?

PAIGE

No! I took Logan and Angela last night. I thought I was going to die.

CILLA

I forgot. You have that Clownaphobia.

PAIGE

It's called Coulrophobia.

CILLA

Of course, it is.

PAIGE

It's not a joke. I get panic attacks. My heart skips beats --

CILLA

You never told me that.

Paige smiles.

PAIGE

Because deep down inside I don't trust you not to tell the world.

CILLA

Why are you afraid of clowns?

The smile disappears from Paige's face. She has entered the zone of an old memory.

PAIGE

Because you can't tell anything about the person underneath the costume.

CILLA

(puzzled)
What's there to know?

PAIGE

What they might be hiding.

Cilla tries to be helpful.

CILLA

Maybe they're just trying to make people laugh.

Paige stares at Cilla in silence.

Cilla breaks the ice.

CILLA (CONT'D)

Back to Brian. He's friends with Mack! Let's double-date!

PAIGE

Not tonight.

CILLA

Why not? It'll be fun!

PAIGE

It's our first date. I don't want you and Mack tagging along.

CILLA

But you alone with Brian is a waste of freedom! All that house with no parents and you won't do a damned thing in it!

PAIGE

Oh, for the love of...

CILLA

It's true. The last thing you're gonna do is unlock your knees and succumb to the call of the booty.

PAIGE

For Christ's sake, Cilla! I'm not a virgin.

Cilla is caught off-guard.

CILLA

You're shitting me.

PAIGE

I'm not "shitting" you.

CILLA

Well, who was it?

PAIGE

No one I'd brag about.

CILLA

Oh, my God - you had sex with Mack.

PAIGE

No, Cilla. I didn't have sex with
your boyfriend.

CILLA

Oh. Well, then who else is there
in school you can't brag about?

Paige hides a laugh and grabs her phone from Cilla's hand
as they resume their walk.

Once they move away from the store window, a colorful
POSTER: "CALLIOPE CIRCUS OCT. 20-22 ONLY."

The poster features Tulips.

EXT. CALLIOPE CIRCUS - DAY

The warm glow of sundown doesn't make the showground any
more inviting.

EXT. THE MANAGER'S TRAILER - DAY

Two men approach the door. AGENT FARRIS (50), and AGENT
PETERS (45), both in suits, sunglasses, and a shroud of
seriousness.

Peters carries a black folder.

They knock on the door.

FARRIS

Looking for the manager here.

WALLACE

I'm the owner.

They flash their badges.

FARRIS

Agent Farris, F.B.I. This is Agent
Peters.

Wallace steps down from the doorway.

WALLACE

Gentlemen. I'm Ben Wallace.

FARRIS

We're investigating a serial
rapist and murderer.

WALLACE

Oh?

Wallace shows genuine concern.

PETERS

There's a pattern we've noticed.
There have been eight attacks
since May. All over the country.

WALLACE

And?

FARRIS

The pattern is that every one of
the rapes and killings took place
when the Calliope Circus was in
the town or the next town over.

WALLACE

Couldn't that be a coincidence?

FARRIS

It could be. We just want to make
sure.

WALLACE

I'll do anything to comply,
gentlemen. What do you need from
me?

FARRIS

Mind if we have a look around?

WALLACE

By all means.

INT. MARQUEE TENT - DAY

HARRY (50), enters in full clown makeup, tee-shirt and
jeans.

HARRY

Hey, T? You wanted to see me?

TULIPS (O.S.)

Yeah, Harry!

Tulips, with his makeup on and dressed in jeans and a
work shirt, sits in front of the mirror.

TULIPS (CONT'D)

Can you ride the motorized bathtub
around for the opening spec?

HARRY

Why can't you?

TULIPS

I've got this migraine. It's
killing me. There's a health
clinic in town open till nine.

HARRY

Yeah, sure, T. I can cover for
you.

TULIPS

Thanks, Harry. I'll be back after
intermission.

He heads for the exit.

TULIPS (CONT'D)

I owe you one!

EXT. THE MIDWAY - DAY

The Agents talk with an employee as the station wagon
crosses behind them in the field.

EXT. THE CIRCUS GROUNDS - DAY

The station wagon leaves the circus grounds with the
indiscernible clown-white face behind the wheel.

It turns onto the main road and heads in the same
direction as the night before.

EXT. THE BISHOPS' HOME - DAY

A Mercedes, its trunk open, is parked outside the open
front door.

PAIGE (V.O.)

You can't do this! Of all the
nights!?

INT. FOYER - BISHOPS' HOME - DAY

Modern and tastefully decorated. Two suitcases wait by the front doors.

Paige argues with her mother.

MRS. BISHOP (40), dressed casual for travel, still sparkles with class. She's rushing through her mental list.

MRS. BISHOP

The number of the hotel is on the refrigerator, and you have our numbers.

PAIGE

Mom! You can't stick me with them tonight!

MRS. BISHOP

What a way to talk. They're your brother and sister.

PAIGE

But it's a date! An important date!

MRS. BISHOP

Your date can wait.

PAIGE

I have waited! Through three years of high school, I've waited to get asked out by someone like Brian Driscoll!

Mrs. Bishop stops her activities.

MRS. BISHOP

Paige, I'm sorry. Your father has to go to Beckton!

PAIGE

Why can't some other doctor operate on the guy?

MRS. BISHOP

Because only three doctors in the world have ever performed this surgery before.

PAIGE

So why Dad? Why can't the others
do it!?

MRS. BISHOP

One is dead, the other lives in
Paris and the third is your
father.

Through the front door comes Mr. Bishop.

PAIGE

Why do you have to go!?

MR. BISHOP

Your mother is the best
anesthesiologist there is, and
with an operation like this - I
need the best.

MRS. BISHOP

Thank you, dear.

They kiss.

PAIGE

Great.

MR. BISHOP

She is.

He sees how disappointed Paige is.

MR. BISHOP (CONT'D)

I'm sorry, Paige - especially
after last night. We'll make it up
to you.

MRS. BISHOP

Logan! Angela! We're leaving now!
Come here and give me a kiss!

(to Paige)

I'm sorry, Paige.

PAIGE

(resigned sigh)

I've been waiting all week for
this date and now we have to spend
it at home?

He grabs the luggage.

MR. BISHOP
Tracey, we really have to hit the road.

MRS. BISHOP
I know, Glenn.
(to Paige)
Who's "we?"

PAIGE
Brian and me.

MR. BISHOP
Who's Brian?

PAIGE
My date tonight.

MR. BISHOP
Not in the house.

MRS. BISHOP
Your father's right. No boyfriend in the house until we've met him.

PAIGE
I'm not ten!

MR. BISHOP
If you were ten, he could come over. You're seventeen, so he can't.

Logan and Angela rush in.

LOGAN
Bye, Mom.

The kids exit as fast as they entered.

ANGEL
Bye, Mom!

MRS. BISHOP
Hold up a minute!

They stop.

LOGAN
Mom! I'm on Level Seven!

MRS. BISHOP
English, please?

LOGAN

Level Seven of Dragon Kingdom! It took me days to get there!

MRS. BISHOP

Come here!

The kids embrace her, and she hugs them back.

MRS. BISHOP (CONT'D)

Be good for Paige!

They run to their father and embrace him.

MRS. BISHOP (CONT'D)

Make sure they're in bed by nine-thirty.

PAIGE

Yeah.

MRS. BISHOP

No boyfriend and I'll be back late tomorrow night.

MR. BISHOP

Tracey, we really have to go!

LOGAN

Bye!

ANGELA

Have a nice time!

Mrs. Bishop hurries toward the door.

MR. BISHOP

Love you, kids!

BAM! The door is closed, ending the flurry of activity.

LOGAN

Boyfriend?

PAIGE

Go finish your game.

Logan and Angela fly out of the room as fast as they came. Paige locks the front door.

EXT. THE END OF THE DRIVEWAY - DAY

The Bishops' car exits the driveway and turns onto the street as it passes the parked station wagon.

The station wagon slowly drives beyond the driveway and fades from sight.

INT. THE LIVING ROOM - DAY

Paige sits on the sofa with cell phone in hand as her fingers dance over the keys.

The phone screen reads PAIGE: BAD NEWS ABOUT TONIGHT."

From a distant room, a loud SCREAM makes her jump.

LOGAN

Yes! Level Seven completed! Die,
you bastards!

ANGELA

(calls out)
Logan said a swear word!

Paige leans her head back.

PAIGE

Can this night get any worse?

Her phone HUMS.

The screen reads BRIAN: INCOMING CALL.

She puts the phone to her ear.

PAIGE (CONT'D)

Hey, Brian.

EXT. THE MIDWAY - DAY

Closed, it's still a busy place as cleaners pick up the rubbish dropped on the ground. Others work behind the game counters stocking prizes, oiling machinery, etc.

Farris, Peters, and Wallace pass by the various games and watch everything.

FARRIS

How many employees you have here,
Wallace?

WALLACE
Roustabouts, drivers, the Midway
workers, performers... all
combined, two hundred and ten
travel with us.

Farris turns to Wallace.

FARRIS
Get a couple more agents here to
speed up fingerprinting.

WALLACE
You're going to fingerprint
everyone in the show?

FARRIS
Everyone.

EXT. BISHOPS' HOUSE - NIGHT

The home is bathed in elegant outside lighting.

INT. THE KITCHEN - NIGHT

A kettle whistles on the stove. Lying next to it on the
counter is Paige's phone. It RINGS.

EXT. THE STAIRS - CONTINUOUS

RING! Paige scurries down.

EXT. HALLWAY - CONTINUOUS

RING! She hurries past the closed basement door.

EXT. THE KITCHEN - CONTINUOUS

RING! She takes the kettle off the burner, hits
speakerphone, and pours her tea.

PAIGE
Hello?

CILLA (V.O.)
About time you picked up!

PAIGE

I was checking on the kids. I finally got them to bed.

INT. MACK'S CAR - NIGHT

On a leisurely drive, Cilla has the phone to her ear and her arm around the shoulders of MACK DOWNING (17), a tough-looking, street-smart kid. If he doesn't play football, he should.

Cilla is dressed for sex with a leather skirt, low-cut top, and large hoop earrings.

CILLA

What!? I thought you were out with Brian!?

PAIGE (V.O.)

I got stuck babysitting.

CILLA

So Brian's home all alone playing with himself?

PAIGE (V.O.)

No. He's coming over here. My parents are gone overnight.

Cilla's eyes light up as she turns to Mack.

INTERCUT MACK'S CAR / PAIGE

PAIGE

So who knows? This may be better!

CILLA

Shit, you're alone all night!?

PAIGE

With Brian.

CILLA

Awesome! Me and Mack have been driving around looking for something to do!

PAIGE

Don't even think about it, Cilla!

CILLA

Paige, you have two guest rooms. Don't be greedy! It's perfect!

PAIGE

I'm sorry. No. I don't want you
and Mack here.

CILLA

I gotta call Brian. Me and Mack
are going right by his place. We
can pick him up!

PAIGE

Cilla! Didn't you hear me?

CILLA

-- me and Mack will stay in the
guest room. You won't hear a
thing.

Cilla hangs up. Mack turns to Cilla.

MACK

She won't?

INT. THE KITCHEN - CONTINUOUS

Paige stares at the phone in silence.

THUMP! Muffled and loud. It grabs her attention.

THUMP! THUMP!

Paige stretches her neck to look out the kitchen window
only to see her reflection.

THUMP! She flings herself back from the window and
hurries out of the kitchen.

EXT. THE BISHOPS' HOME - NIGHT

The front door opens.

Paige cautiously steps onto the landing.

She sees nothing and takes cautious steps to the side of
the house.

EXT. SIDE OF THE HOUSE - CONTINUOUS

She can see the kitchen window... looks upward and sees
the roof. Nothing unusual.

She heads back to the front door.

INT. THE FOYER - NIGHT

Paige closes and locks the door.

She turns and freezes in alarm.

INT. THE HALLWAY - NIGHT

She sees the door leading to the basement is wide open.

INT. THE FOYER - CONTINUOUS

Paige looks to the top of the stairs and listens.

She hears nothing and moves toward the hallway.

INT. THE HALLWAY - CONTINUOUS

She gives the door a gentle push to see if it moves on its own.

It doesn't.

Paige flips the basement light on. The dim, hazy, yellow glow illuminates a long flight of wooden steps that fade into thick, black velvet.

She listens and waits.

INT. THE BASEMENT - CONTINUOUS

With caution, she descends the stairway.

Paige pulls the string to a light bulb that hangs over the last step.

The weak bulb reveals an ocean of tarp-covered furniture. In the far corner is a weathered sea captain's trunk surrounded by lots of cellar junk.

She notices the bulkhead entrance and heads toward it with caution, and pushes on one of the doors. It opens.

She lets go and it makes the same THUMP sound she heard from the kitchen.

PAIGE

(whispers)

Oh, my God.

INT. THE KITCHEN - NIGHT

Paige grabs her cell from the counter and begins to dial.
A BUMP from upstairs stops her. She listens.

RING!

Paige jumps.

Angry at the scare, she looks at the screen and answers.

PAIGE
Cilla, you scared me to death!

INT. MACK'S CAR - CONTINUOUS

They drive slowly on a house-lined street.

CILLA
Mack's cousin is working at the
liquor store tonight.

MACK
Wayne.

A puzzled Cilla turns to Mack.

CILLA
Huh?

MACK
My cousin, Wayne.

CILLA
So, we're stopping for some beer!
(to Mack)
She doesn't care about his name.

INTERCUT MACK'S CAR / PAIGE

PAIGE
Beer?

CILLA
Yeah.

INT. THE KITCHEN - CONTINUOUS

Paige exits the kitchen with the phone to her ear.

CILLA (V.O.)
Well?

INT. THE FOYER - CONTINUOUS

She arrives at the foot of the stairs and surveys the top.

CILLA (V.O.)

Hello?

INT. MACK'S CAR - CONTINUOUS

The car has stopped, and BRIAN DRISCOLL (17), climbs into the back seat. Brian is the "boy next door" type. Good looking, well-groomed and smartly dressed.

BRIAN

Hey!

MARK

Yo, Brian.

CILLA

I'm on the phone with Paige, who is ignoring me.

(a pause)

Hello!? You want wine instead?

INTERCUT PAIGE / MACK'S CAR

PAIGE

Cilla, I heard a noise.

CILLA

Hey, we just got Brian! Say "hi," Brian!

BRIAN

Hi, Paige!

PAIGE

I can't talk. I heard something upstairs.

CILLA

Probably one of the kids sleepwalking.

PAIGE

I'm serious. I heard something outside, too.

CILLA

(to Mack)

She heard something outside, too.

MACK

She lives in the boonies. It was probably a raccoon or a bear.

CILLA

You live in the boonies. It was probably a raccoon or a bear.

PAIGE

Yeah.

She ends the call.

CILLA

(to Mack)

Liquor store and step on it.

INT. THE FOYER - CONTINUOUS

Paige takes small steps as she advances to the stairs.

With a firm grip on the banister, she climbs.

INT. TOP OF THE STAIRS - CONTINUOUS

Paige faces the hallway to her front.

Several doors line both sides. All are open except the last door on the right, which is partially closed.

INT. UPSTAIRS HALLWAY - CONTINUOUS

She moves forward and peeks into the first room. Logan is sound asleep.

Paige gathers more confidence and takes several steps to the next room.

Angela is fast asleep, clutching a teddy bear.

Paige turns around and locks her eyes on the master bedroom door.

She needs to make sure.

One step... another... a third... fourth... fifth... the master bedroom grows closer with each passing step.

She puts her eye to the narrow opening.

She musters her courage.

Her trembling hand gives the door a lenient push. It swings open.

She sees the inside of the bedroom. Moonlight through the window covers everything in pale blue and black shadows.

On a chair in front of the window sits a large figure in silhouette.

Paige steps into the room, her eyes never moving from the mysterious shape.

She stops with rigid fear.

In the chair, as still as a statue, is Tulips. He is posed as if saying "Hi!"

Paige SCREAMS and quickly covers her mouth with her hands as she falls back into the wall.

She whispers to herself as she tries to stay calm.

PAIGE

It's not real... it's not real...

She takes hesitant steps toward the door.

She looks into the room.

The clown is gone.

RING - her phone breaks the silence.

She steps away from the door.

There's a quiver in her voice as she answers.

PAIGE (CONT'D)

What!?

CILLA (V.O.)

Did you hang up on me?

PAIGE

Cilla...

CILLA (V.O.)

What's wrong?

PAIGE

There's a clown in the bedroom.

No response for a moment.

CILLA (V.O.)

Huh?

PAIGE

There's a clown in my parents' bedroom!

CILLA (V.O.)

We don't need to bring any beer. You're already hammered.

PAIGE

Just shut the hell up and listen to me!

CILLA (V.O.)

What kind of clown?

PAIGE

A clown! It's life-sized... I mean... it looks real! I have to call the police!

CILLA

In your parents' bedroom?

PAIGE

Yes.

CILLA

You're sure it's a clown? Are you looking at it right now?

PAIGE

Well... no... it scared the hell out of me, and when I looked again, it was gone.

CILLA (V.O.)

Because it's not really there.

PAIGE

Of course, it's there!

Paige can't turn away from the door.

CILLA (V.O.)

You saw clowns at the circus last night. Now you're seeing them everywhere.

PAIGE

Huh?

CILLA (V.O.)
You know... your "clownaphobia."

Paige ends the call and, with great care and caution, steps up to the door.

The clown is gone. Nothing is seated in the chair.

Her eyes scan the room. All seems normal until she sees the closed closet door.

RING! Phone rings. She answers.

CILLA (V.O.)
Jesus, Paige. You hang up on me one more time, and I'm gonna get insane in the membrane.

PAIGE
It's not here.

CILLA (V.O.)
Of course, it isn't. I told you. It was just in your mind, that's all. Stress brought on by fear.

Paige steps out of the bedroom.

CILLA (V.O.)
I think they said that in psych class, but I wasn't paying attention.

Relieved, Paige leans against the wall.

CILLA (V.O.)
Listen, we haven't got to the liquor store yet, so we're gonna be late.

PAIGE
You should have been there by now.

CILLA (V.O.)
There's a ton of traffic at the circus, so everything's backed up. Something happened. Police lights everywhere.

PAIGE
What do you mean? What happened?

CILLA (V.O.)
Maybe someone fell off a high wire
or something. Be there as soon as
we can! Bye!

The call ends.

Paige hesitates as she stares at the bedroom door and the darkness inside. She takes a deep breath and pulls the door shut.

INT. THE KITCHEN - NIGHT

She places her phone on the counter and opens a drawer to grab a flashlight. She flips it on for a test.

EXT. THE BISHOPS' HOME - NIGHT

Paige exits the front door, closing it behind her.

She crosses the front of the house and disappears around the corner.

EXT. SIDE OF THE HOUSE - CONTINUOUS

The flashlight guides her to the bulkhead. Next to it she notices a tall silver ladder lying on the ground.

She turns around and shines the light beam on the thick shrubs and distant trees.

INT. A TENT - NIGHT

Circus employees are lined up in front of a table, behind which are two F.B.I. Agents, taking fingerprints.

Farris turns to face Wallace and Harry, the clown.

FARRIS
So you've told me that a man
called Ned Spade performs as a
clown named Tulips?

WALLACE
Yes.

FARRIS
And he's not here.

WALLACE
We can't find him.

FARRIS
(to Harry)
And you...

Looks at his notebook.

FARRIS (CONT'D)
Harry Jones?

Harry nods "yes."

FARRIS (CONT'D)
When did you last see Ned Spade?

HARRY
About a half-hour before the four-
thirty show. Said he had a
migraine and was going to a health
clinic in town.

FARRIS
Was he in makeup? His costume?

HARRY
Yeah. Once the makeup goes on for
the matinee, you leave it there
till after the night show.

FARRIS
Going into town in makeup and
costume... has that happened
before?

HARRY
Yes. Since he first started here.
Migraines.

FARRIS
(to Wallace)
And he's been with you how long?

WALLACE
Two years. He's brilliant. The
kids love him. We use him on our
posters.

HARRY
What's this about, anyway?

Peters waits at the entrance to the tent.

PETERS

Sir? Can I see you a moment?

Farris joins him.

PETERS (CONT'D)

We ran the fingerprints we got in
Ned Spade's trailer.

FARRIS

Find a match?

PETERS

Yeah.

(reads from notebook)
His real name is Ted Gaskins.

FARRIS

Ted Gaskins?

PETERS

Escaped from a max security prison
in Denver five years ago.

FARRIS

What was he in for?

PETERS

He's as sick as they come. Rape,
torture, and murder. Women, kids,
you name it.

FARRIS

How the hell did he get out?

PETERS

Cut through steel bars and made
his escape through plumbing
tunnels.

Impressed, Farris mumbles under his breath.

FARRIS

Son of a bitch.
(to Peters)
That's original.

PETERS

And then he just... disappeared.

FARRIS

What better place to hide than as
a clown at a circus where kids
flock to you.

PETERS

We got the APB out on his car.

FARRIS

We need to get this bastard. Fast.

INT. THE FOYER - NIGHT

Paige closes and locks the door.

A THUMP from upstairs.

ANGELA (O.S.)

Paige!?

She turns to see the top of the stairs as her eyes catch the hallway door opened again.

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

Paige!?

Paige hurries to the stairs.

INT. UPSTAIRS HALLWAY - NIGHT

As she approaches Angela's room, she sees that the master bedroom door is wide open.

She freezes for a moment then rushes to Angela.

INT. ANGELA'S BEDROOM - CONTINUOUS

Angela sits upright in bed, clutching her teddy bear.

The lamp on the bedside table is askew on the floor.

PAIGE

What happened?

ANGELA

I had a nightmare.

PAIGE

Angela... did you open the door to Mom and Dad's room?

ANGELA (V.O.)

No. I tried to turn the light on but knocked it over.

PAIGE
What was your nightmare about?

ANGELA
I dreamed there was someone in my room. Someone scary.

PAIGE
Who?

ANGELA
It was too dark... but he looked weird. A funny shape.

PAIGE
What kind of funny shape?

ANGELA
(whispers)
Like a clown in the circus.

Terror overcomes Paige as she backs away from Angela. She turns to see the master bedroom.

INT. THE HALLWAY - CONTINUOUS

With wary steps, she crosses the hall to the door and looks into the dark room.

No sign of the clown. Paige takes a few more steps inside. No clown.

She turns and stops with a gasp.

The closet door, previously closed, is now open.

INT. ANGELA'S BEDROOM - NIGHT

Paige rushes in and snatches the girl's bathrobe from a chair.

PAIGE
Get your slippers and robe on.

ANGELA
Why?

PAIGE
We're going to Cilla's house.

ANGELA
Huh?

PAIGE

Hurry.

Paige rushes for the door.

INT. LOGAN'S ROOM - NIGHT

Logan is sound asleep as Paige hurries in and shakes the bed.

PAIGE

Time to get up! Come on! Wake up!

A groggy Logan wakes as Paige gets his slippers from under the bed.

LOGAN

Huh? It's still dark out.

PAIGE

We have to leave. Get these on.

Angela, her favorite doll in hand, joins them.

ANGELA

I'm ready.

LOGAN

Where are we going?

PAIGE

Downstairs as fast we can out the door and into my car.

LOGAN

Why?

She's hit with a realization.

PAIGE

My keys! They're in the kitchen.

LOGAN

So?

PAIGE

Listen. You two get to the car. I'll be right behind you.

LOGAN

Paige --

PAIGE
 -- if I don't come out, hide in
 the woods. Understand?

Confusion is on Angela's face.

PAIGE (CONT'D)
 Understand!?

Logan puts his baseball cap on and pulls the visor down -
 ready to go to war.

LOGAN
 Got it.

They charge out of the room.

INT. TOP OF THE STAIRS - NIGHT

They arrive at the top, but Paige stops Logan as he is
 about to go down the steps.

They listen.

Paige sees the bottom of the stairs and the foyer below.

The hourglass shadow of Tulips protrudes onto the foyer
 floor from the living room.

TULIPS (O.S.)
 Hi, Paige! Hiya, kids! I've been
 waiting for ya!

Paige is horrified. Logan and Angela are still not sure
 what's happening.

TULIPS (O.S.) (CONT'D)
 Aren't ya comin' down!? It's me!
 Your old pal Tulips!

Two blasts from a toy horn - BEEPA-BEEPA!

TULIPS (O.S.) (CONT'D)
 (singsong)
 I'm waaaaiting. Doe-de-doe-de-doe.

LOGAN
 Who is that?

RING! Her cell phone calls out from the kitchen.

TULIPS (O.S.)
 Phone! I'll get it!

The FLOP-FLOP of clown shoes fades out as the shadow disappears.

Paige doesn't move. Logan and Angela become more frightened.

ANGELA

Paige?

RING!

TULIPS (O.S.)

Hello? Oh, hi, Cilla! No, Paige isn't available... I'm a friend, not that it's any of your damned business... Sure you can come over! Join the fun! Paige and me are screwing like rabbits! We can have an orgy! Bye!

SMASH! SMASH! Heavy pounding and breakage from the kitchen.

The shadow appears on the foyer floor again.

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

Here's your phone, Paige!

Smashed pieces of her phone slide across the floor.

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

I'm getting bored. Are you three coming down... or do I have to come up there and get you?

Page turns to Logan.

PAIGE

Logan. The phone in Mom and Dad's bedroom...

Logan nods "yes."

PAIGE (CONT'D)

Go call nine-one-one. Tell them we need the police!

LOGAN

But, Paige!

PAIGE

Hurry!

Logan runs down the hall. Paige watches the shadow on the floor as it dances in circles.

TULIPS (O.S.)
We're going to have so-much-fun!

INT. MASTER BEDROOM - NIGHT

Logan dashes into the room and fumbles for the landline. He calls and shoves it to his ear.

LOGAN
Hello?

He hangs up and redials.

LOGAN (CONT'D)
Hello? Oh, no.

INT. TOP OF THE STAIRS - NIGHT

Paige holds a terrified Angela close as Logan runs up to them.

LOGAN
It doesn't work.

TULIPS (O.S.)
I heard that, little man!
(child's voice)
"It doesn't work!"
(Tulips' voice)
That's because your pal Tulips cut
the line! Snip-Snip! Hello!?
Operator!? Operator!? Help!

Tulips LAUGHS.

TULIPS (CONT'D)
So... ya comin' down? The big show
is about to start.

Paige bites her lip, unsure of what to do.

EXT. A STRETCH OF ROAD - NIGHT

Headlights cut into the blackness as an SUV passes by.

BRIAN (V.O.)
Jack Betts?

CILLA (V.O.)

No.

BRIAN (V.O.)

Bruce Bellison? Frank Nickerson?

CILLA (V.O.)

No.

INT. MACK'S CAR - NIGHT

A concerned Cilla grows frustrated as she has no answers.

CILLA

Brian, I told you I didn't know the voice.

MACK

An orgy? Who does Paige hang out with who would talk like that?

She shoots Mack a "look."

CILLA

Besides you?

MACK

Well, if I did, you would be there with me, babe.

BRIAN

Does she know anyone from Wind Point?

CILLA

If she does, it's a well-kept secret. And don't act jealous. You haven't had a date yet.

BRIAN

Hey, I'm in shock. I didn't think she was like that.

CILLA

She's not.

MACK

Well, till now.

Cilla punches Mack in the arm.

CILLA
It's bullshit, Brian. Don't even
worry about it.

BRIAN
How can you be so damned sure!?

CILLA
Because she doesn't even play with
herself, let alone screw some guy!

MACK
Wow. You're letting Brian know
what he has to look forward to
with her. Evenings of no weenie
poking.

CILLA
She just needs the right guy.

MACK
Sounds like she already found him.

BRIAN
And she said she didn't want us to
come over. Now I know why.

CILLA
She didn't want me and Mack to
come over. She only wanted you.

MACK
Want me to turn around, Brian?

BRIAN
(pissed)
Are you kidding?

EXT. THE ROAD - NIGHT

The red taillights fade in the dark.

EXT. BISHOPS' HOUSE - NIGHT

BEEPA-BEEPA! The toy horn squeaks inside the home.

INT. THE TOP OF THE STAIRS - NIGHT

Paige watches the dancing shadow on the floor at the
bottom of the stairs.

The dancing stops. The shadow remains perfectly still.

PAIGE

Let's go.

She leads Logan and Angela down the hallway.

INT. THE STAIRS - NIGHT

CLOP! CLOP! Huge CLOWN SHOES maneuver up the steps.

INT. MASTER BEDROOM - NIGHT

As the scared kids hurry inside, Paige takes a look down the hallway toward the stairs.

She hears the loud shoes and sees the flower pot hat crest the top step.

She slams and locks the bedroom door.

CLOP! CLOP! CLOP! They hear the loud shoes running down the hall, getting closer.

SLAM! A body rams against the door!

Paige and the kids SCREAM!

The doorknob jiggles violently.

THUMP THUMP THUMP bangs on the door.

Paige stands in the middle of the room as Logan and Angela cling to her.

The door banging stops.

Nothing but night sounds through the opened window.

They stare at the door.

BEEPA-BEEPA toots out!

The kids SCREAM! Paige holds them closer.

PAIGE

Shh, shh... he can't get in.

More silence.

TULIPS (O.S.)
I'm starting to take this
personally, you know.

Paige doesn't respond.

TULIPS (O.S.) (CONT'D)
Okay. If this is how you're going
to be, I might as well go back to
Clown Town.

Paige rushes to the window. Angela follows.

Leaning out the window, Paige sees the ground below.

It's a long way down.

PAIGE
I might be able to make it.

ANGELA
It's too far!

LOGAN (O.S.)
(whispers)
Hey!

They turn to him.

LOGAN (CONT'D)
I think he's leaving!

The CLOP CLOP of clown shoes fades away.

CLOP! CLOP! They stomp down the stairs.

Paige presses her ear to the door as she hears the front
door open downstairs... and close.

The kids and Paige stare at each other with tense
apprehension.

LOGAN (CONT'D)
Might be a trick.

Angela nods in agreement.

ANGELA
Clowns are tricky.

Paige unlocks the door.

LOGAN
(loud whisper)
No!

PAIGE
We can't stay in here all night.

LOGAN
Yes, we can!

PAIGE
I think he's gone... probably to
another house.

ANGELA
There isn't any other house out
here.

Paige opens the door and steps into the hallway.

No Tulips.

They make their way to the top step. She doesn't see a
shadow on the floor below.

One cautious step at a time, Paige and the kids descend
the stairs.

The front door gets closer... closer...

Reaching the foyer, they look in both directions.

No one in the living room. No one in the dining room or
kitchen beyond.

PAIGE
I need to get my keys. Wait for me
here.

LOGAN
No way! We're coming with you!

The three of them head into the living room.

INT. THE KITCHEN COUNTER - NIGHT

Paige grabs the car keys from the counter.

With the kids behind her, she pauses to make sure all is
quiet. They break for the dining room.

INT. THE DINING ROOM - CONTINUOUS

As quietly as she can, Paige goes to the window and gently parts the blinds so she can peek out.

She sees her car in the driveway. No sign of Tulips.

INT. THE FRONT DOOR - CONTINUOUS

Paige kneels and takes hold of Logan and Angela's hands.

PAIGE

This is the plan. I'm going to
unlock the car from here, and then
I'm going to open the front door.

The petrified kids give an understanding nod.

PAIGE (CONT'D)

Run as fast as you can, get into
the car, and we go.

They nod again. Paige stands as her hand reaches the doorknob.

Paige glances down at the keys in her hand. She pushes the door lock button.

WHOO-PA-PA - the blast of her car alarm.

Her hand turns the lock and pulls the knob.

Paige flings the door open and rushes forward but slams into Tulips.

TULIPS

Ding Dong! Avon calling!

Paige and the kids SCREAM! She jumps back and pushes on the door.

A huge clown shoe flops in to stop the door from closing.

TULIPS (CONT'D)

Excuse me, madam. Would you like
to buy some insurance? We offer a
liberal death benefit.

Logan rushes forward and shoves Tulips out of the door frame. Paige throws her shoulder against the door and pushes it closed as Logan turns the lock.

She's breathing heavily as her eyes light up in shock.

PAIGE
The back door!

They race out of the foyer.

INT. THE LIVING ROOM - CONTINUOUS

They rush through the room and see Tulips outside the bay window running alongside them.

PAIGE
No!

They run past another living room window as Tulips runs by outside racing them for the back door.

They pass another window. Tulips runs past on the outside.

INT. THE KITCHEN - CONTINUOUS

Paige sprints and slides for the back door off the kitchen.

Tulips barrels toward it as Paige holds it closed with her shoulder.

Tulips slams against the door - BAM! It jumps open and shuts again.

LOGAN
Bolt it!

PAIGE
I'm trying!

Tulips puts all his might into one last push and forces the door open. Logan and Paige push back.

BAM! It's shut again as Angela quickly slides the deadbolt into place.

All three catch their breath.

LOGAN
How are we going to call the police?

PAIGE
I told Mom and Dad to get you a cell!

LOGAN

I know! Eddie Thomas has one and
I'm a year older!

ANGELA

Maybe he's gone.

A distant THUMP! BANG! From outside.

LOGAN

What was that?

PAIGE

The bulkhead! He's in the
basement!

CLICK! All the lights in the house go out, plunging them
into darkness.

PAIGE (CONT'D)

The door's unlocked!

Paige runs from the kitchen.

INT. THE HALLWAY - CONTINUOUS

Paige flies around the corner at top speed and rushes for
the basement door.

Just as she arrives at the door, it flings open with a
powerful thrust.

THUD! It hits hard and knocks her to the floor.

Tulips steps into the hallway. Logan and Angela stare at
him, frozen with fear.

Tulips down looks at the unconscious Paige.

TULIPS

Oh! There you are!

His eyes shift to Logan and Angela.

TULIPS (CONT'D)

Paige go "boom."

Tulips peers at the kids. His eyes change from happy to
wicked as a darkness comes over his painted expression.

TULIPS (CONT'D)

Well, aren't you a couple of
cuties.

EXT. A STREET IN TOWN - NIGHT

A police car cruises by as its spotlight shines into the yards of homes.

INT. POLICE CAR - CONTINUOUS

OFFICER 1 (30s), stoic and bored of the routine, is behind the wheel, while OFFICER 2 (20s), alert and eager, maneuvers the searchlight.

A voice crackles in over the radio.

VOICE 1 (V.O.)
Dispatch, this is Car nine.
Nothing on the east side. We're
headed down Elm again for a second
pass. Over.

DISPATCH (V.O.)
Ten-four. Car seven, what's your
ten-twenty? Over.

Officer 2 picks up the radio mic.

OFFICER 2
Dispatch, this is Car seven, we're
at the corner of Henderson and
Oak. Nothing so far. Over.

DISPATCH (V.O.)
Copy that Car seven. Ten-four.

OFFICER 2
Car seven out.

He puts the radio mic back in its cradle.

EXT. STREET CORNER - NIGHT

The police car turns onto another street.

INT. THE LIVING ROOM - NIGHT

Moonlight fills the room. Paige is unconscious on the sofa.

She stirs with the loud CREAKING of a rocking chair.

With no little effort, she lifts herself up only to see Tulips rocking in the chair. She's alone with the clown.

PAIGE
Where are Logan and Angela?

Tulips continues to rock in the chair. On the wall behind him is the painting of "Whistler's Mother."

PAIGE (CONT'D)
Answer me! Where are they?

TULIPS
(gestures)
Do I look like Whistler's Mother?

PAIGE
Where are they!?

She winces and grabs her forehead.

TULIPS
Sorry about that. I gave you a little chloroform to make sure you didn't try anything stupid.

She glares him.

TULIPS (CONT'D)
When I wasn't here.

PAIGE
Where are Logan and Angela!?

TULIPS
Not your worry anymore.

PAIGE
Did you kill them?

TULIPS
(serious tone)
Oh, no, not yet. They'll be my dessert. You'll be the main course.

PAIGE
What are you talking about!?

TULIPS
You shouldn't have punched me, you stupid little rich bitch. That was a Tulips no-no.

He leans in closer.

TULIPS (CONT'D)
It's not good to punch Tulips.

PAIGE
Don't you touch Logan or Angela!

TULIPS
Or what? What can you do about it?

PAIGE
You touch them...

TULIPS
Or? Or!? Come on, don't stutter!

PAIGE
I swear I'll kill you if you hurt them!

TULIPS
"I'll kill you if you hurt them."
Oh, God. Do you know how many times I've heard that one, sweet pea?

He jumps up and dances in circles as he SINGS.

TULIPS (CONT'D)
MORE TIMES THAN YOU CAN COUNT!
MORE TIMES THAN YOU CAN COUNT!

In a swift move, he kneels before her and caresses her legs. He becomes trance-like. Paige squirms - repulsed.

TULIPS (CONT'D)
We've got all night. I won't have to kill your parents when they come home.

Paige starts to lose her composure.

TULIPS (CONT'D)
Shame to have to kill a doctor. They're doctors, right? My, my! All those years of med school up in smoke. Like me - I went to clown school. Would be a shame if I died. Wouldn't it!?

PAIGE
I think if you died, the world would be a better place.

TULIPS

"I think if you died the world
would be a better place." Aw,
gimme a break, you stupid bitch.

He jumps up and dances again as he SINGS.

TULIPS (CONT'D)

WE'VE GOT ALL NIGHT LONG!
WE'VE GOT ALL NIGHT LONG!

PAIGE

Where are Logan and Angela!?

He stops dancing and sits next to her, taking on the
persona of a psychiatrist.

TULIPS

When did you first realize that
your brother was named after an
airport in Boston, and did this
stunt his growth?

He waits for an answer. She ignores him.

Tulips jumps up and paces the room with the long strides
of a romantic poet.

TULIPS (CONT'D)

For a while, he had an identity
crisis! Instead of going to
school, he always wanted to take
off for Scranton!

PAIGE

What the fuck are you talking
about, you freak!?

Tulips acts like an old schoolmarm.

TULIPS

Language! I will not tolerate such
language! How dare you use the F-
bomb with me! Don't you know the
word "Freak" is repulsive to my
sensitive ears!?

He sits on the far end of the sofa and stares at her.

He daintily pats the seat next to him.

PAIGE

Not on your life.

TULIPS

It's your life we're talking
about, lady. Not mine. Come on,
scooch over. Let's get this show
on the road!

He jumps up and throws his arms out wide!

TULIPS (CONT'D)

The Sexcapades are about to begin!

Paige SCREAMS as she tries to stand, only to be shoved
back into the sofa by Tulips.

TULIPS (CONT'D)

AHHHH! Don't do that! When it's
over, there won't be a lingering
memory. You won't need therapy.
You will be dead and buried...
nothing but putrefied goo all
mixed up with maggots, hair, and
bone.

(back to happy)
Unless you get cremated!

His mouth and eyes open wide.

TULIPS (CONT'D)

We could put your ashes in salt
and pepper shakers!

(in a high brow
voice)

Would you like some Paige on your
burger, Ma-dam!?

PAIGE

You're sick.

Tulips acts like he's about to throw up as he gags and
covers his mouth.

And quickly recovers.

TULIPS

No, I'm fine.

He runs his gloved hand over her leg...

TULIPS (CONT'D)

Maybe we could take a few
minutes...

His hand glides up her side.

TULIPS (CONT'D)
You have lovely skin...

He cups her face in his hand.

TULIPS (CONT'D)
You have a neck that begs to be
sliced. Not strangled. It's too
pretty for bruises.

He produces a knife from a pocket and puts the blade to
her neck.

PAIGE
You sick bastard! Where are my
brother and sister!?

Tulips puts the knife away.

TULIPS
(as if telling a
bedtime story)
That's none of your business
anymore, you stupid bitch. You
were babysitting, and you muffed
it up. Now it's my turn.

Car headlights shine through the window.

Tulips leaps to his feet for a look.

EXT. THE BISHOPS' HOME - NIGHT

The SUV pulls up next to Paige's car as the headlights
shine onto the dark house.

INT. MACK'S CAR - CONTINUOUS

Mack and Cilla are puzzled. Brian leans forward between
them.

MACK
Maybe she went to bed for the
night.

BRIAN
With that guy?

CILLA
She knew we were on the way.
(to Brian)

CILLA (CONT'D)
Maybe she just wants a candlelight
evening with you, Brian.

Brian feels a little better.

BRIAN
Yeah. Maybe.

MACK
Unless she's in bed with whoever
was on the phone, and they're
screwing like rabbits.

Cilla pulls Mack's hair.

MACK (CONT'D)
Ow! Shit, Cilla!

Cilla lifts her phone to her ear.

PAIGE (V.O.)
Hi, this is Paige, you know the
routine.

BEEP!

CILLA
We're here. Why are all the lights
off?

She ends the call, and they wait a few moments.

Cilla opens the door and steps out.

EXT. MACK'S CAR - CONTINUOUS

Mack and Brian climb out as well, and all three are lost
in thought as their eyes case the house.

Mack shakes his head.

MACK
(mumbles)
It's not right.

INT. THE LIVING ROOM - NIGHT

Hidden by the partially opened blinds, Tulips stares back
at them as he waits for their next move. His eyes glare
as if they were cold and dead.

He sees them start to walk toward the front door.

EXT. THE BISHOPS' HOME - NIGHT

Cilla leads the way with a slow walk toward the front door.

MACK
I know we're late... but why turn
the lights out?

CILLA
Because she doesn't like you.

MACK
What's not to like?

CILLA
(smiles)
Everything... except the eight
inches below your waist.

MACK
You suck.

CILLA
Don't you know it.

They continue walking.

BRIAN
(doubtful, whispers)
Eight?

MACK
(whispers)
And a half.

EXT. THE FRONT DOOR - NIGHT

They arrive at the door. Mack moves to ring the bell.

CILLA
Don't do that! You'll wake the
kids.

She knocks. And they wait.

And wait.

MACK
She's asleep or busy. Let's go.

The door partially opens. Paige faces them.

CILLA
Hey! So why didn't you answer my
call?

PAIGE
My phone died.

BRIAN
Paige, who was that guy who
answered Cilla?

She doesn't respond.

BRIAN (CONT'D)
The screwing like rabbits guy?

Paige hesitates.

PAIGE
That was Martin. From school. He
works at The Pizza Place. Part-
time.

BRIAN
Martin Hackett?

PAIGE
He delivered a pizza. He was just
being funny. Chill.

An awkward pause.

CILLA
So?

PAIGE
So?

CILLA
Can we come in?

INT. THE FOYER - CONTINUOUS

Paige stands in the doorframe. Tulips is out of sight
from the others and points a pistol to her head.

PAIGE
No. Not tonight. I'm tired.

CILLA
What the hell, Paige!?

EXT. THE FRONT DOOR - CONTINUOUS

PAIGE
I'm sorry. Don't bother me again.
Good-night.

Paige closes the door.

They hear the deadbolt lock into place.

BRIAN
What the hell?

MACK
She's canoeing the crimson river.

Mack turns to Brian.

MACK (CONT'D)
Make a note of the date so you
know next time.

Mack heads back toward the car. Cilla shoots off an angry grunt at the closed door and follows him.

Brian pauses a few moments with a furrowed brow. He turns and follows the others.

INT. THE FOYER - NIGHT

Paige shakes with trepidation.

TULIPS
You did good. I'd hate to have all
four of ya dead and bleeding on
the front steps. Blood's a bitch
to clean up, ya know!?

PAIGE
I wouldn't know!

TULIPS
Has that Brian poked you yet? Am I
getting damaged goods?

PAIGE
Please, where are Logan and
Angela?

The clown stares at her.

He sings his song... "do-de-doodle do-de-do-do-dee-dum..."

As he sings, he puts the pistol inside one of the big lips pockets on his costume and never takes his eyes off her.

EXT. THE DRIVEWAY - NIGHT

The car approaches the end of the driveway.

INT. MACK'S CAR - NIGHT

Brian leans forward between Cilla and Mack.

BRIAN
When you turn onto the street,
pull over and park.

MACK
Why?

BRIAN
And make sure we can't be seen
from the house.

EXT. THE END OF THE DRIVEWAY - NIGHT

The car turns left out of the driveway and stops. The headlights turn off.

INT. MACK'S CAR - CONTINUOUS

Mack and Cilla are already turned in their seats and face Brian.

MACK
What's this all about?

BRIAN
I want to know who she's with.

CILLA
Why?

BRIAN
I want to know if she's cheating
on me.

CILLA
Cheating? You haven't had a date
yet.

BRIAN

I was supposed to have one
tonight, Cilla!

Cilla thinks this over.

CILLA

Maybe she wasn't kidding when she
said there was a clown in the
bedroom.

MACK

What would a clown be doing in her
house?

BRIAN

That was an excuse. I bet Martin
Hackett is in there.

MACK

Especially if it's Martin Hackett.
That dweeb.

CILLA

So you find out it's Martin
Hackett. Then what?

BRIAN

Then I find out that Paige isn't
the girl I thought she was.

Mack and Brian open the car doors.

CILLA

If she finds out you're spying on
her, she won't think you're the
guy she thought you were!

BRIAN

Wait here. This won't take long.

MACK

(laughing)
Martin Hackett. Gimme a break.

INT. THE LIVING ROOM - NIGHT

Tulips drags Paige by the arm and tosses her onto the
sofa.

Still singing his song, he reaches into one of the big
lips pockets on his costume.

He pulls out a roll of duct tape. His face lights up with glee as he pulls out a long piece-- STIIIRRRRRRITCH!

TULIPS

Hoo-Hoo!

EXT. THE BISHOPS' HOME - NIGHT

Hunched low to the ground, Mack and Brian skirt the property line of the house close to the trees.

INT. THE LIVING ROOM - NIGHT

Tulips places the duct tape over Paige's mouth.

He reaches into another pocket and drags out an oversized brightly painted mallet.

TULIPS

Oh, that's a big one, ain't it,
Paige?

She tries to stand, but Tulips shoves her with force back into the sofa.

He paces like a lawyer in the courtroom.

TULIPS (CONT'D)

Paige, I have a dilemma. Should I
poke you first? After I do, it's
curtains. You won't be around to
see the kiddos go splat.

Paige jumps up to try and escape, but he shoves her down again.

TULIPS (CONT'D)

When you wake up from the bump on
the old noggin that I'm gonna give
ya, you're either going to find
yourself dead from being shot, or
dead with your throat slit.

Puts his finger on his chin as he "thinks."

TULIPS (CONT'D)

Which means you won't be waking up
at all! Bye-bye!

He hits her head with the mallet, and she slumps over.

EXT. THE BISHOPS' HOME - NIGHT

Mack and Brian have taken cover in the woods facing the side of the house and the bulkhead. A ladder lies on its side against the house.

They see the open upstairs window to the master bedroom.

MACK

All right. Ready?

BRIAN

I just hope the ladder reaches the window.

They run across the lawn to the side of the house.

Mack helps Brian lift the ladder, and they maneuver it against the house.

Brian begins to climb as Mack lifts the bulkhead door open.

INT. THE MASTER BEDROOM - NIGHT

Tulips plods in dragging Paige across the floor by the arms. He stops and holds her arms outward as he stands behind her and overacts a "Titanic" line.

TULIPS

Look, Paige! I'm The King of the World!

He puts her in the chair and pulls her head back to trace a gloved finger across her exposed neck.

He removes two plastic zip ties from a pocket and lashes her wrists to the chair.

From another pocket, the clown produces a large knife in a sheath.

As he draws the knife from the scabbard, a muted THUMP from outside causes him to snap his head to the window.

He sees the end tips of the ladder peek over the sill.

Tulips clops to the window and looks out to see Brian, a few rungs below.

He sees Brian, stunned, as the boy stares into the face of the hideous harlequin.

TULIPS (CONT'D)

Oh, Romeo?! Romeo? Wherefore art thou, Romeo?

BRIAN

What the hell!?

TULIPS

What Juliet really said was, "it's a long way down, kid, and the fall will probably kill ya!"

BRIAN

Shit! No!

Tulips pushes the ladder from the sill.

TULIPS

Off ya go!

EXT. THE BISHOPS' HOME - CONTINUOUS

Brian clings to the ladder as he falls and smashes onto the ground. He lies perfectly still.

In the window, Tulips continues to watch Brian.

Brian stirs.

Tulips tightens the grip on his knife.

TULIPS

Dammit.

INT. MASTER BEDROOM - CONTINUOUS

A determined Tulips charges from the room.

EXT. THE BISHOPS' HOME - NIGHT

Brian tries to sit up. He winces from the pain and manages to look at the window. No sign of the clown.

He drags himself into the treeline.

INT. THE FOYER - NIGHT

Tulips hurries down the stairs as best he can with his huge shoes.

He reaches the last step and marches to the front door and opens it.

EXT. MACK'S CAR - NIGHT

The window rolls down as Cilla stares into the dark and glances at her watch.

EXT. THE BISHOPS' HOME - NIGHT

Tulips turns the corner from the front of the house and approaches the bulkhead.

Knife in hand, he waddles to where he last saw Brian, only to find the ladder.

EXT. THE WOODLINE - CONTINUOUS

Brian, under the cover of thick brush, remains still as he keeps his eyes on the grotesque figure.

He sees Tulips gawking at the woods.

TULIPS
Come out, come out, wherever you
are...

Brian pushes himself into the ground.

INT. THE BASEMENT - NIGHT

At the top of the stairs, Mack quietly struggles to open the locked door.

INT. THE FRONT DOOR - NIGHT

Tulips trudges into the house and heads to the stairs.

He stops as he hears a quiet little RATTLE.

His eyes shift to the hallway.

INT. THE HALLWAY - NIGHT

Tulips tiptoes to the basement door.

A light SCRATCHING emanates from the other side.

INT. THE BASEMENT - CONTINUOUS

Mack turns the knob. There is no "click."

INT. THE HALLWAY - CONTINUOUS

Tulips softly puts his ear against the door and listens.

His gloved hand turns the door lock in stealth silence.

INT. THE BASEMENT - CONTINUOUS

Mack tries the lock again with more force. The door is pulled open!

He looks up to see the sole of a huge clown shoe kick him in his face. Mack tumbles down the stairs.

He crash-lands with a THUD!

Through blurry eyes, he sees a happy Tulips tromping down the stairs.

Mack gathers his strength and stands on unsteady legs. He backs away.

The dim white face of the clown emerges from the blackness as it draws closer.

Mack frantically searches for something to defend himself with, but finds nothing..

Tulips starts to sing his "Do-de-doodle" song as he pulls a pistol from one of his many big lip pockets.

He points it at Mack.

MACK

No! No, please!

Tulips pulls the trigger.

POOF! Sparkles shoot out of the barrel.

Tulips laughs.

Mack breathes a sigh of relief until he sees the clown reach into another pocket and withdraws another pistol.

MACK (CONT'D)

What the hell are you trying to do, man!?

Singing his song, Tulips puts a finger in one ear, squints his eyes closed, aims the pistol at Mack.

Mack steps back.

MACK (CONT'D)

Jesus!

Tulips squeezes the trigger. A flag with "BANG" printed on it springs out of the barrel.

Mack takes a deep breath.

Tulips continues to sing his song as he reaches into a third pocket.

Mack's hands turn into fists. His posture goes into fight mode.

Tulips pulls out another pistol and aims it at Mack.

MACK (CONT'D)

Okay. Shoot the confetti. Then I'm going to pop your ugly face inside out.

Tulips stops singing. His eyes narrow. They seem dead and unseeing.

Mack grows worried as he sees the change in the clown's face. Tulips pulls the trigger.

BANG!

Mack crumbles onto the floor as blood pours from his chest.

Tulips leans over him.

TULIPS

Pop my what inside out?

Tulips leans in and studies the dying Mack. He caresses his chin and the side of his face.

TULIPS (CONT'D)

Did anyone ever tell you that you have beautiful...

He purses the young man's lips together.

TULIPS (CONT'D)

Lips? You do! You have great lips! I think I can use them.

Mack coughs up blood as Tulips reaches into a pocket and pulls out a large pair of scissors.

TULIPS (CONT'D)
A couple of snips, and it's over!

Mack gurgles blood.

TULIPS (CONT'D)
Okay. I'll be humane.

Tulips puts the pistol barrel to Mack's forehead.

EXT. THE BISHOPS' HOME - NIGHT

Brian pulls his phone from his back pocket.

BANG! A pistol fires in the house, and Brian sits up on full alert.

He dials his phone.

The screen is smashed.

Brian tosses it away.

INT. MASTER BEDROOM - NIGHT

Tulips clops into the room and sees Paige and her half - open eyes.

He looks out the window for another check. No sign of Brian.

The clown's eyes scan the woods carefully.

TULIPS
There were three friends, right?
Ladder boy, open chest boy... and
a girl.

He turns from the window.

TULIPS (CONT'D)
(innocently)
Any idea where she might be? Hm?

Paige pleads to have the tape removed.

TULIPS (CONT'D)
Not gonna tell me? I think I can
guess. Every good jailbreak needs
a getaway car. Right?

Paige screams under the tape.

TULIPS (CONT'D)
I can't have any witnesses. Oh,
and you'll notice you woke up, and
you're not dead like I promised?

He leans closer, face-to-face.

TULIPS (CONT'D)
(whispers)
I wasn't counting on your thwee
wittle fwends. Hey, Brian is hot!
I might have to take a poke at him
when I find him. Silly boy. He
thinks he escaped!

Tulips heads for the door, but stops and turns back to
her with a smile.

TULIPS (CONT'D)
But don't be jealous, Paige. It's
you I love, the only one! I'm just
dyin' for our lil' ol' moment of
passion!

He flutters his eyelids and exits.

Paige looks at the dresser to see a framed photo of Logan
and Angela.

Frustration and anger come over her as she struggles to
get free.

EXT. THE FRONT DOOR - NIGHT

Tulips steps out of the house and stops in the driveway.

His eyes peruse the area with care and caution. He sees
the driveway and where it disappears into black.

TULIPS
(quietly)
Mmm-hmm.

EXT. THE BISHOPS' HOME - NIGHT

Brian leans against the house. He shoots a quick glance to the open window above and inches his way along the side until he reaches the bulkhead.

He lifts the door and slips inside.

INT. THE BASEMENT - CONTINUOUS

Brian emerges from the narrow stairs of the bulkhead into the darkness of storage, tools, and junk.

THWACK! He bangs his knee on a covered desk.

Brian squints through the dark and spies the stairs. He takes small steps toward them.

He trips and falls to the floor.

BRIAN

Shit!

He pushes himself up but slips from a squishy substance on the ground. He lifts his hand to find it covered in blood.

He sits up with a start to see Mack next to him with bullet holes in his forehead and blood where his lips used to be... his dead eyes frozen in that last second of disbelief.

BRIAN (CONT'D)

Son of a bitch!

Brian kneels and slips on the blood as he tries to help him.

BRIAN (CONT'D)

Mack! Mack!

He realizes that Mack is dead.

He pulls back from the body as tears fill his eyes.

INT. MACK'S CAR - NIGHT

Cilla rolls the window up and checks her watch.

CILLA

Twenty-three minutes. That's it.
I'm calling the cops.

She starts to call when she hears footstep SCUFFS outside.

Through the windshield, she sees a lone tulip sticking up from the front of the hood. It has a slight bounce... as if walking.

The flower moves from one end of the hood to the other before it sinks from sight.

CILLA (CONT'D)
Mack, that's lame. Even for you.

She waits for a response.

CILLA (CONT'D)
You're pissing me off! Did you see Paige?

Still nothing.

She climbs out of the car.

EXT. MACK'S CAR - NIGHT.

Cilla waits next to the door.

CILLA
What the hell is this all about?

She storms to the front of the car.

CILLA (CONT'D)
Now stand up, and let's get...

No one is there.

With wavering nerves, she turns back to the car.

Tulips leans against the driver's door as he brandishes the knife.

TULIPS
Hey, sugar! Going my way?

Tulips rushes her.

She SCREAMS and puts up a struggle in the clown's grasp. Cilla breaks free and runs to the car. He catches her and pins her down on the front seat.

Cilla lets out another blood-curdling SCREAM as he raises the knife and plunges it downward.

Tulips looks down at her as she dies.

TULIPS (CONT'D)
Just like you, my mother did her
best work in cars.

He gently lifts the knife as his eyes open wide, and
stares at the blood on the blade.

INT. THE BASEMENT - NIGHT

Brian turns toward the stairs. He stumbles to his feet
and plows through the dark.

At the base of the staircase, he looks to the top and
sees the door isn't closed all the way.

INT. THE HALLWAY - CONTINUOUS

He emerges in absolute silence. A quick glance down the
hallway toward the kitchen entrance.

INT. THE KITCHEN - CONTINUOUS

He makes his way to the knife block on the counter, and
grabs a chef's knife.

INT. THE LIVING ROOM - CONTINUOUS

Brian pokes his head in to check. The room is empty.

INT. THE STAIRS - NIGHT

Brian warily climbs the steps.

INT. UPSTAIRS HALLWAY - NIGHT

A quick pause to get his bearings, and he moves on to
Logan's room.

Empty.

He moves on to Angela's room.

Empty.

INT. MASTER BEDROOM - NIGHT

Paige hears the FOOTSTEPS as she stares at the door and braces for the worst.

Brian appears in the door frame. Tears burst from her eyes as she furiously tries to speak.

He rushes to her and carefully peels off the duct tape.

PAIGE

Have you seen the kids?

He cuts one of the zip ties with the knife.

BRIAN

What kids?

PAIGE

My brother and sister. That thing took them!

BRIAN

I haven't seen any kids, Paige.

One zip tie cut off.

PAIGE

Where's Mack and Cilla?

BRIAN

Cilla is with the car at the end of the driveway. Mack's dead. The clown shot him.

PAIGE

Oh, my God! We have to find Logan and Angela! Get me outta here!

Through the open window, they hear Tulips sing his circus song, "do-de-do..."

Brian walks to the window.

He sees Tulips looking in the woods.

TULIPS

Hello, hello!? Ladder Boy?

Tulips spins on his heels and looks directly at the window.

EXT. THE BISHOPS' HOME - CONTINUOUS

Tulips sees Brian in the window. In one fast motion, he raises his arm outward, his hands holding a human ear - with one of Cilla's hoop earrings still attached.

TULIPS

Lend me an ear! This might look good on you, Ladder Boy!

INT. MASTER BEDROOM - CONTINUOUS

Brian watches as Tulips steadfastly walks toward the front of the house, never once taking his eyes off the upstairs window.

BRIAN

Shit!

He rushes to Paige and continues to cut away at the plastic zip tie.

BRIAN (CONT'D)

He's coming!

SNAP! The tie is broken.

BRIAN (CONT'D)

We gotta get out of here!

PAIGE

What about the kids!? We have to find them!

Brian grabs her hand and leads her from the room.

BRIAN

We can't find them if we're dead!

INT. THE UPSTAIRS HALLWAY - CONTINUOUS

The teens hurry toward the stairs.

PAIGE

We should check their rooms.

BRIAN

I already looked in there.

From the top step, they see the wide-open front door.

BRIAN (CONT'D)

Hurry!

They race down the steps.

INT. THE FOYER - CONTINUOUS

They are just about at the front door, when Tulips approaches from the other side.

BRIAN

Damn it!

Brian throws himself onto the door, and it slams shut.

He fumbles to lock it. Tulips pushes the door open.

Brian leans into it and shuts it closed.

Tulips grunts as he puts his shoulder into it. The door gives way.

More shoulder from Brian. SLAM! He forces it shut.

WHOOSH! The door is pushed open as a white-gloved, blood-splattered hand grasps the edge and pushes.

Brian puts his back to the door and forces his weight against it. SLAM! It shuts.

BRIAN (CONT'D)

Lock it!

Paige turns the deadbolt. Brian catches his breath.

SMASH! Breaking glass shatters their victory. Paige turns to the living room.

INT. THE LIVING ROOM - CONTINUOUS

Dirt strewn all over the rug, and a large potted plant lying in the middle of it. Tulips climbs through the broken window.

PAIGE

This way!

They run from the foyer.

INT. THE HALLWAY - CONTINUOUS

Brian follows as Paige darts toward the far end of the hall.

INT. THE KITCHEN - CONTINUOUS

They speed toward the back door.

They hear the CLOMP-CLOMP of clown shoes in the hallway.

TULIPS (O.S.)
(sing-song)
Where are you!?

Paige unlocks the door, and they're out.

EXT. THE BACK DECK - CONTINUOUS

Paige heads for the steps that lead into the yard.

Brian stops.

PAIGE
Come on! He's right behind us!

Brian, knife in hand, presses his back to the wall.

BRIAN
Keep going!

Through the open door, she sees Tulips enter the kitchen.

BRIAN (CONT'D)
(whispers)
Go! Go!

She turns and runs for the line of trees across the yard.

Tulips comes through the door and onto the porch.

Brian rushes him, and with a hard shove, he pins the grotesque clown against the wall. He lifts the knife to his throat.

BRIAN (CONT'D)
You son of a bitch! You killed
Mack!

TULIPS
Friends are a dime a dozen, pally.

BRIAN
Where are the kids?

TULIPS
(innocently)
What kids?

Brian presses the knife harder into the clown's neck.

BRIAN
Tell me!

Tulips eyes grow vacant. They don't blink.

After a long moment and barely above a whisper, Tulips starts to sing: "do-de-doodle do-de-do...."

BRIAN (CONT'D)
Where are they?

Slowly and without sudden movement, Tulips' gloved hand slips into a big lips pocket.

On the top of his head, the single tulip in his hat starts to bend forward toward Brian's face.

Brian is still locked into the clown's eyes.

BRIAN (CONT'D)
Where are they, Clowny? I swear
I'll kill you.

Tulips' concealed hand makes a quick movement inside the lip pocket.

A clear liquid spurts from the flower.

The liquid splashes onto Brian's face.

He SCREAMS in pain as grabs his cheek.

Smoke wafts through his fingers.

Brian SCREAMS as his face burns.

TULIPS
Aw, come on, kid! Don't overdo it!
A little hydrochloric acid never
hurt anybody!

Tulips kicks his giant shoe into the teen.

Brian crashes through the railing and falls to the ground.

Tulips picks up Brian's knife from the porch.

TULIPS (CONT'D)
You dropped this!

The clown hurls the weapon at Brian! FFFPPPTTT! The blade slices into his heart. Brian gasps for air.

TULIPS (CONT'D)
Now just lie there and bleed out
like a man.

EXT. THE BACKYARD - CONTINUOUS

Tulips CLOPS down the stairs. Behind him, Brian MOANS in pain as he dies.

TULIPS
Shut up! If there's one thing I
can't stand, it's a sissy!

He treks across the grass.

EXT. THE WOODS - CONTINUOUS

Paige watches in horror as the clown heads her way.

BEEPA-BEEPA! The toy horn echoes in the woods.

TULIPS (O.S.)
Paige!? Just let me kill you so I
can get on with my night. This
isn't the way it usually goes!

She presses her back into a tree and holds her breath.

TULIPS (O.S.) (CONT'D)
I just want the little twinkie-
winkies... and I have them... but
I can't leave you behind to talk.

Paige bites her lip and holds back tears.

TULIPS (O.S.) (CONT'D)
I have to get them from my little
hiding place. They should be
running out of air by now!

She hunches over and keeps low to the ground as she runs deep into the woods.

Tulips cocks an ear as he hears twigs snap in the distance.

He pulls his sleeve back and glances at his watch.

TULIPS (CONT'D)

Shit.

His angry eyes pierce the deep woods.

TULIPS (CONT'D)

(mutters)

You bitch.

He turns back toward the house.

EXT. A STREET IN TOWN - NIGHT

A black Crown Victoria cruises at a slow pace.

INT. CROWN VICTORIA - CONTINUOUS

Farris drives as Peters keeps an eye out the passenger window.

PETERS

Think he went out of town?

FARRIS

I don't think so. Not his m.o.

The radio CRACKLES.

CHIEF MORRIS (V.O.)

This is Chief Morris, Tranquility
P.D. calling Agent Farris. Come
in.

Farris picks up the radio mic.

FARRIS

Farris here.

CHIEF MORRIS (V.O.)

Farris, we just got a call at the
station from Dr. Bishop. She and
her husband are in Beckton, but
they live here in town.

FARRIS

Go on...

CHIEF MORRIS (V.O.)
She said her daughter hasn't
answered her cell phone for the
past few hours and the house line
is dead as well.

Farris and Peters exchange a "look."

CHIEF MORRIS (V.O.)
I checked with the phone company,
and there are no lines down. The
phone has been cut off at the
source.

FARRIS
What's the address?

CHIEF MORRIS (V.O.)
132 Route 10.

Peters enters the information into the GPS.

FARRIS
We're on our way. Get a couple of
cars out there for backup.

CHIEF MORRIS (V.O.)
Ten-four.

EXT. A STREET IN TOWN - CONTINUOUS

The Crown Victoria pulls a U-turn. The tires SCREECH as
it barrels away at top speed.

EXT. MACK'S CAR - NIGHT

Paige stumbles out of the woods at the side of the road
and makes her way to the car.

PAIGE
Cilla!?

She opens the front door. Nothing unusual.

With caution, she pulls the handle on the back door. It
swings open to reveal the seat and floor drenched in a
pool of blood.

Her body tremors as she backs away with quick, jerky
steps.

She trips and crashes hard onto the ground.

Paige is stunned for a moment but quickly shakes it off and sits up, only to discover she tripped over Cilla's headless body.

She hyperventilates in fear as she staggers to her feet.

BEEPA! BEEPA! The distant toy horn echoes from the direction of the house.

A calm comes over her.

Her fists tighten as she presses her lips together and walks several feet to the driveway entrance.

Glaring into the pitch black, she whispers quietly.

PAIGE (CONT'D)

Angela. Logan.

EXT. THE BISHOPS' HOME - NIGHT

Paige emerges from the dark and faces her home. Her eyes scan for danger.

PAIGE

(mutters)

Running out of air. He said they
were going to run out of...

A realization comes over her face. She runs toward the side of the house.

EXT. SIDE OF THE HOUSE - CONTINUOUS

Paige makes her way to the bulkhead - the doors are wide open. She pauses for a quick glance over her shoulder to the woods.

Nothing there.

She climbs down the steps.

INT. THE BASEMENT - CONTINUOUS

Paige feels her way in the dark and bumps into several unseen things.

Her eyes adjust as she strains to see dark objects against darker backgrounds.

In the far corner, she sees the sea chest.

She approaches it with locked knees and careful steps.

She slips but catches herself from falling. She is standing in blood... next to Mack.

Paige brings a shaky hand to her forehead and stares at the body.

She turns away and moves toward the sea chest, surrounded by chairs and boxes.

A padlock is looped through the latch but not fastened. Paige yanks it free and opens the lid.

Her eyes open wide. Inside the chest is Luke's baseball cap and Angela's doll.

EXT. SIDE OF THE HOUSE - NIGHT

Paige runs out of the bulkhead, heads toward the woods - and stops.

She turns her head to the driveway -- another glance at the woods -- and back to the driveway.

Paige gathers her nerves and bolts onto the driveway, disappearing into the dark.

EXT. THE WOODS - NIGHT

Tulips hurries through the woods pulling Logan and Angela who are tied to a short rope. He constantly tugs on it to pull them along.

Their cries for help are muffled by duct tape over their mouths. Their hands are zip-tied.

The station wagon can be seen through the trees. Tulips smiles. His eyes become maniacal. He's almost there.

EXT. A STRETCH OF ROAD - NIGHT

The Crown Victoria passes at top speed.

INT. THE CROWN VICTORIA - CONTINUOUS

Farris and Peters focus on the road ahead. They project a calmness that can't hide their nervousness.

FARRIS

How long?

Peters glances at the GPS.

PETERS

Five minutes.

Farris accelerates.

EXT. THE WOODS - CONTINUOUS

Tulips and his prisoners arrive at the station wagon.

The kids try to yell with muffled screams. Tulips opens the hatchback.

TULIPS

She ain't never gonna hear that,
Kiddies!

Paige jumps up from behind the car holding a heavy tree branch.

PAIGE

The hell, I won't!

A surprised Tulips turns to her with no time to react.

Paige swings the branch, and it smashes against the clown's head!

Tulips spins on his heels and falls to the ground.

She hammers another blow into his head. He lies still.

Paige removes the tape from the kids' mouths and embraces the crying children, kissing them and squeezing them as tight as she can.

LOGAN

Can we get out of here?

She gives one last look at Tulips - lifeless and covered in blood.

EXT. SIDE OF THE HOUSE - NIGHT

Paige and the kids stumble out of the woods and onto the lawn of their home. They stop to catch their breath.

She notices their hands are bound with the zip ties.

PAIGE

Let's get some scissors and get
those off of you.

BEEPA-BEEPA! The toy horn echoes from deep in the woods.
Paige and the kids freeze in shock and fear.

Paige looks into the black woods.

BEEPA-BEEPA!

In the driveway behind them, the Crown Victoria pulls up
to a stop.

BEEPA-BEEPA! BEEPA-BEEPA! The kids hug Paige close. All
eyes glued to the darkness.

BEEPA-BEEPA!

BEEPA-BEEPA!

Paige SCREAMS - her SCREAMS turn into a full-fledged fit!

INT. WARD ROOM - CONTINUOUS

Paige continues to scream in a hospital bed.

As she screams, a female Doctor, only seen from the back,
jumps out of a chair that is next to the bed. Her
clipboard drops to the floor.

CILLA

Calm down, Paige! It's all right!

The doctor takes Paige's shoulders and tries to lay her
down, but Paige fights the doctor.

CILLA (CONT'D)

I need help in here! Stat!

(to Paige)

Lie back! You're safe! You're not
in any danger!

Paige continues to struggle as two male doctors rush in.

One of the doctors takes over from the female doctor and
easily draws Paige back into her pillow.

It is Brian.

As the doctor puts an arm restraint on Paige, she turns
outward for the first time. She is revealed to be Cilla,
looking older and mature.

The other doctor is Mack, who puts Paige's arm into the other restraint.

The female doctor turns away and prepares an injection.

CILLA (CONT'D)

This is worse than usual.

Brian tries to calm Paige by gently wiping her brow.

BRIAN

It's all right, Paige.

PAIGE

Tulips! Kill him! Kill him! He's still out there! Tulips! Kill him!

MACK

Haloperidol?

CILLA

Yes. Point five milligrams.

She gives Paige the injection. Brian and Mack continue to hold her as Cilla picks up the clipboard.

MACK

Same delusion?

CILLA

It's evolving. This time her parents go away, and the kids survive. And we're added in as her friends.

Brian whispers.

BRIAN

Oh, my God.

Quiet and calm, Paige's eyes slowly glass over and begin to shut close as the sedative takes hold.

CILLA (O.S.)

She's denying that her entire family was killed in the massacre.

Her eyes close.

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

She believes they survived.

Somewhere in Paige's mind, in a deep, distant echo, the clown horn rings out.

BEEPA! BEEPA!

BEEPA! BEEPA!

Images swirl by at a rapid pace in her mind.

MONTAGE - THE MASSACRE

- Paige is face to face with Tulips on the Midway and pulls herself free with a GRUNT!

- Paige punches Tulips.

- Paige, Logan, Angela hurrying toward their parked car.

- Giant clown shoes fast-walk over the dirt field.

- A hand in a white glove pulls a door open.

- Tulips gets behind the wheel and watches Paige and the kids get into their car.

- The white-gloved hand turns the key in the ignition.

- Paige pulls out of her parking spot.

- Tulips, in his station wagon, follows.

- Paige pulls into her driveway.

- Tulips stops at the end of the driveway. He gets out of his car and stares ahead. Paige's car can no longer be seen. THUMP! THUMP! THUMP! He hears the car doors SLAM shut in the distance. He walks up the driveway.

- Tulips stares at the back of the house. He sees a ladder that leans against it.

- Tulips climbs the ladder.

- Paige walks by the door to her parents' bedroom.

- Tulips, in silhouette, is posed in a chair by the window. Paige SCREAMS. Tulips lunges from the chair and charges at her!

- Paige pulls the door shut. She struggles to hold it closed as Tulips PULLS the other side.

- Mr. Bishops arrives at the top of the stairs.

- Tulips BURSTS out of the door as Paige falls against the wall. Tulips stabs Mr. Bishop, who collapses onto the floor.

- Paige SHOVES the clown, who falls back into the bedroom.

- Covered in blood, she runs for the stairs and tumbles halfway down in sheer panic.

- Mrs. Bishop races to the bottom of the steps to help her. Looking up, she sees Tulips at the top of the stairs. He plods his way down.

- Mrs. Bishop helps Paige to stand. Tulips is almost on them! She pushes Paige into the living room.

- Logan and Angela run into the living room as they see Paige fall to the floor.

- Their mother stumbles in, her throat cut. She tries to speak as she sinks to her knees and falls over.

- Logan and Angela SCREAM in silent terror as Paige grabs an iron poker from the fireplace. Tulips darts toward her. She swings, he ducks.

She jumps onto the sofa to swing again. Before she can lift the poker, he RAMS into her.

- Paige falls backward and CRASHES through the window.

- Tulips turns to Logan and Angela.

- Outside, Paige, bloodied by the broken glass, looks at the window and sees blood spraying on the wall.

- She stumbles a few steps backward... and falls, covered by darkness.

INT. THE WARD ROOM - CONTINUOUS

Paige opens her eyes wide with fear!

BLACK OUT.