

Writing Sample 03 by Scott Selden

' LET IT BLEED ' screenplay

Synopsis

Callous attorney Johanna Palmer embarks to an isolated town where a grisly encounter with a client threatens both her life and sanity. As a Lovecraftian menace and monsters emerge, how will she meet her end?

Sample contents

The grisly incident mentioned above! While staying in her client Kane's guestroom, Johanna wakes in the middle of the night to strange and haunting madness.

4 pages

HAYES (cont'd)
 you certainly did yourself well by
 hiring her... I think she'll easily
 handle whatever it is they throw at
 her.

Hayes frowns, searching for words.

HAYES
 Anyways, we'll be waiting for you.
 Travel safe and call when you can.

Hayes disconnects and pauses, uncertain.

INT. EAST WING HALL - NIGHT

Johanna walks to her room carrying the folded map and her laptop.

INT. EAST WING GUEST ROOM - NIGHT

Johanna softens at the sight of stacked luggage, her energy depleting by the second. While stepping out of her shoes she spots an envelope on the desk from Hayes and collapses on the mattress, intent only on sleep.

EXT. ESTATE - NIGHT

Johanna's lit window in the east wing dims.

CUT TO BLACK

SOMEONE or SOMETHING rasps congested.

INT. EAST WING GUEST ROOM - NIGHT

Johanna wakes to the tortured breaths coming from a FIGURE waiting outside her door. The shadowed being withdraws and she lunges for her clothes, dressing quickly. A fragile item shatters in the foyer and she hastens.

On her way out Johanna retrieves a loaded REVOLVER from her luggage and exits as muted rain hammers at the windows.

INT. EAST WING HALLWAY - NIGHT

Johanna paces holding the pistol prone while lights flicker and lightning strikes.

INT. ESTATE FOYER - NIGHT

Johanna tiptoes past broken pottery, engrossed in the briefly lit scenery- the room's shadows are WRONG.

JOHANNA

What?

A wall of TOTAL BLACK obscures latter portions of the house. Johanna approaches, extending a hesitant palm-

Her fingers dip into the pitch and DEMATERIALIZE.

JOHANNA

Eugh!

Johanna recoils and finds her fingers intact.

JOHANNA

Oh fuck no, what-

She scrambles away horrified.

KANE (O.S.)

(from upstairs)

Stop.

Johanna halts mid-sprint.

JOHANNA

Shit.

KANE (O.S.)

Please.

Johanna listens intently.

KANE (O.S.)

Can't that be enough? Isn't it?

Johanna bolts for the stairs.

KANE (O.S.)

No, n-n-no-

THUD. Johanna bounds up as the marble floor LIQUEFIES.

INT. ESTATE UPPER ANNEX - NIGHT

Johanna enters with her revolver drawn- only to find an empty room and the demolished birdcage. Strewn blood seeps around the corner leading to Kane's hall and she presses on.

INT. ESTATE ANNEX HALL - NIGHT

Splashed gore spirals to a severed HAND nailed in plaster, beckoning right. As she nears the grisly marker she finds

another hand atop his doorframe, smeared with blood used to scrawl COME AND SEE.

INT. KANE'S BEDROOM - NIGHT

Johanna enters with the pistol raised and pales. Splintered window shards FLOAT in a facsimile of their former selves. The same runes Kane observed MULTIPLY across the walls, searing what paint they consume. Blood streams on the floor as if sucked by a phantom force-

JOHANNA

No.

Kane's SKINNED LIMBS convulse in a corner, folding in on themselves at impossible angles. A mutilated arm emerges pleading from the pulp-

KANE

(muffled)

Mmm-gmnck-

The revolver DROPS and fires a stray round as Johanna steps back numbly. She doesn't scream- not until the walls separate at the seams and reveal an EMPTY VOID beyond.

Every light in the room explodes and she clamps her eyes shut.

CUT TO BLACK

INT. ESTATE ANNEX HALL - NIGHT

FIRST RESPONDERS scan the corridor as we first saw it, sans blood and gore. Searching door to door, they find Kane's room and enter.

INT. KANE'S BEDROOM - NIGHT

Kane's clothed CORPSE looms large, hung from a noose in the rafters. No burnt runes. No broken windows. All of his skin droops intact.

PARAMEDIC (O.S.)

There she is.

INT. ESTATE ANNEX HALL

Flashlights center on Johanna curled up sniveling, hiding her face. Blood dries in streaks, staining her collar.

An EMT approaches and pries her shaky palms aside to find glass and filaments embedded in her ear, cheeks, and jaw.

More EMTs join the effort to help and she goes limp.

EXT. MOUNT CLINTON TURNPIKE - NIGHT

Silent AMBULANCES lumber through fog.

INT. AMBULANCE - NIGHT

PARAMEDICS adjust tubes over Johanna's outstretched frame, talking among themselves. Her ungauzed eye follows their mouths but she hears only radio static.

INT. HOSPITAL WARD - NIGHT

That static carries over as Johanna's wheeled by uncaring HOSPITAL STAFFERS. Fluorescents smear in her glassy pupils.

INT. PRIVATE HOSPITAL ROOM - PREDAWN

Johanna lies propped upright in a gown and bed wincing at NURSE SANDS, 40s, plunging a needle into her arm.

NURSE SANDS
Therrre you go.

JOHANNA
I don't think I wanted that.

NURSE SANDS
Oh, it's not so bad.

Sands withdraws and shows her the empty plunger.

NURSE SANDS
See?

JOHANNA
(deadpan)
See what?

Sands' customer service fades and she starts filling in charts. Johanna touches her brow and finds post-op BANDAGES.

NURSE SANDS
No stitches, but they'll be raw for a couple days.

JOHANNA
What time is it?

NURSE SANDS
It is- ten past four.