

SANTHARIA

By

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Original Screenplay

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EXT. COUNTRY ROAD - CHEVY PICK UP - DAY

A woman, SAMANTHA MORROW, 30, rides in a pickup truck. Her husband, JOESPH MORROW, 45, drives.

Samantha wears a white dress with a BROWN SMOCK. Her hair is thick, long and combed straight.

Joe is neatly clean, wearing BLUE JEANS and a RED/BLACK plaid shirt. He has some GREY HAIR.

The truck is filled with FURNITURE and various HOUSEHOLD ITEMS.

EXT. COUNTRY HOUSE - BACK WOODS - DAY

The trunk pulls up to a RANCH STYLE HOUSE, located in the woods. It has a huge porch.

Joe parks the truck and gets out. He walks up to the house, as Samantha remains behind. Joe stops, resting his hands on his hips.

Samantha slowly gets out; walks alongside the truck.

JOE
(irritated)
I don't know why you insist on
bringing that infernal beast.

Samantha removes a cover, revealing a BLACK CAT named TONY, resting in a CARRYING BOX. He looks through it's silk screen.

Samantha takes him out.

Samantha walks slowly towards the house. Joe steps up onto the porch. Samantha stops, looking up at the top of the house.

JOE
Could your movement consents more
than just slow or stop?

Joe takes out the keys and unlocks the door. They go inside.

INT. COUNTRY HOUSE - LIVING ROOM - DAY

They enter the house. All the furniture is covered with WHITE SHEETS.

Samantha lets Tony down onto the floor as she approaches the fireplace. She pulls out a BURLAP DOLL. It wears tattered clothing, with button eyes. She places it on the mantel.

EXT. WOODS - DAY

FLASHBACK

A younger Samantha stands outside with her great grandmother MABEL SANTHARIA, 80. Mabel is old and frail. Mabel pulls out the burlap doll and hands it to Samantha. Samantha takes it.

INT. COUNTRY HOUSE - LIVING ROOM - DAY

PRESENT DAY

Joe stands behind Samantha, as she gazes at the doll.

JOE

It might not look like much, but with a few home repairs, it'll be good as new. I'm sure you'll like it here.

SAMANTHA

And that promise to mother?

Joe looks out a window.

JOE

What the hell did you expect. End up like all the others? This is about giving us a future. One we certainly weren't going to have there.

Samantha walks up to Joe, with her head lowered.

SAMANTHA

I was hoping --

JOE

(interrupts)

For an empty dream? First is providing the best life possible, given its support. Like from any obedient wife.

Joe walks to the front door. He opens it.

JOE

First you can start by cleaning,
then dinner. I have an early day
tomorrow and I don't want to be up
half the night.

Joe exits as Samantha picks up Tony. He purrs loudly.

Samantha stares at the doll.

INT/EXT. COUNTRY HOUSE - DAY

VARIOUS MOMENTS

Samantha removes the sheets from the furniture. She sweeps the floor with a broom. Samantha stands on a ladder, as she cleans the windows.

She sees a reflection a younger Samantha walking in the woods with her brother TOM, 14 and sister APRIL, 12.

EXT. MINNESOTA TOWN - CONSTRUCTION SITE - DAY

FLASHBACK

Samantha walks with her siblings, passes a TELEPHONE REPAIR TRUCK. Joe stands beside a telephone pole as he watches her.

Her father, GERALD HARBAUGH, 55, carries a clipboard, as he supervises the work.

Samantha walks past Joe, as he stops working. He follows her.

JOE

I knew it. I just knew it.

Samantha smiles.

SAMANTHA

Oh. really? Like what?

JOE

That the world indeed has angels?
Especially one so pretty.

Sam and April are disgusted. They stop walking.

SAMANTHA (CONT)

That kind of knowledge can sometime be dangerous, never knowing its outcome. Quite hazardous for such a handsome gentlemen.

Tom bends over; acting like he's sick.

TOM

I'm going to barf!

SAMANTHA

Why don't you brats go on up to the house.

Tom puckers his lips to April. She pushes him in disgust.

APRIL

Gross!

They walk away. Joe moves closer to Samantha. Gerald watches.

JOE

With such gorgeous eyes, one must have a name?

SAMANTHA

I was given one at birth. But I hardly give it to the first man I meet.

JOE

Not every woman gets to meet the first man their going to marry?!

Samantha blushes, as Gerald approaches.

GERALD

(interrupts)

Samantha? Don't you have homework?

SAMANTHA

Yes papa.

GERALD

Then I suggest getting to it.

Samantha walks away. Gerald approaches Joe, as he looks down into his clipboard.

GERALD

I don't have to remind that some things are deemed... Inappropriate?

Gerald walks away. He shouts out to other WORKERS.

GERALD

Back to work!

Joe watches Samantha from a distance.

INT/EXT. TRUCK - TOWN STREET - DAY

PRESENT DAY

Samantha rides with Joe in the pick-up truck into a small town known as WILLOWSVILLE. She looks out, noticing the PEOPLE.

EXT. GROCERY STORE - PARKING AREA - DAY

The truck pulls up to a small general store, TRAVIS GROCERY. As the truck is parked, Joe and Samantha gets out. Samantha looks around as Joe waits, becoming impatient.

She turns to him and lowers her head. They go inside.

INT. GROCERY STORE - DAY

Joe and Samantha enters the store. At the cash register is ADAM TRAVIS, 48. His wife, MARY TRAVIS, 46, works the floor.

Joe approaches the counter, as Samantha looks around. She walks to a magazine stand. She notices a pretty woman on a GLAMOR magazine cover.

Adam speaks to Joe.

ADAM

Welcome to Willowsville. My name is Adam Travis and this is my wife Mary. Our motto, servicing customers better than ourselves. How can we help you?

JOE

I'm in need for a few things.

ADAM

Are you from around these parts?

JOE

Uh, no. I just bought the Kindred place outside town. We're looking at getting a fresh start.

Samantha picks up the magazine and looks inside. Mary notices her awkwardness.

ADAM

Well, you couldn't have picked a finer place to live. A small town with an honest reputation.

Joe reaches into his pocket, pulling out a piece of paper.

Joe hands it to Adam. He looks it over.

ADAM

Let's see what we can do.

Samantha looks at the magazine as a hand touches her shoulder. She's startled as it's Mary.

MARY

Sorry. I didn't scare you?

Samantha puts the magazine back.

SAMANTHA

(soft spoken)

No.

MARY

(refers to magazine)

Hardly Reader's Digest, unless you like sifting through all the advertisements. I'm Mary.

They shake hands, as Samantha does it softly.

SAMANTHA

Sam -- Samantha.

MARY

Well, don't be alarmed by our overly saturated hospitality. It comes with being a proprietor in Willows.

Joe looks over at Samantha.

JOE
Sam? Why don't you wait for me in
the truck.

Samantha lowers her head as she walks out.

SAMANTHA
Excuse me.

Mary watches in disgust as Samantha leaves. Adam loads stuff
in a grocery sack. He rings up the register.

ADAM
That comes to \$48.50.

Joe takes out a wallet and gives fifty dollars. He grabs the
grocery bag.

JOE
Keep the change.

Joe walks out. Mary walks up to the counter.

ADAM
Now, there's a man in control.

MARY
Meaning what?

ADAM
Look how submissive. He's a man who
shows the wife her proper place.

Mary grabs a broom.

MARY
(angry)
Like finish cleaning the stock
room?

Mary forcibly gives Adam the broom, as he takes it.

ADAM
(lower tone)
Yes dear.

Adam walks away as Mary watches Samantha through the store
window, as the truck drives away.

INT. HOUSE - BEDROOM - NIGHT

Joe sits in bed, reading a newspaper. Samantha comes out of the bathroom, wearing an oversize nightgown. She gets into bed. She pull up the blankets.

JOE

Some of these fucking townspeople
really bite my ass.

(imitates)

*Welcome to Willowsville. Serving
customers better than ourselves.*

(pause)

Does anyone really talk like that?

SAMANTHA

I thought they were nice.

JOE

So would a backwood idiot.

Samantha tightens up the blanket.

SAMANTHA

I hope dinner was nice tonight. I
cooked your favorite.

JOE

The chicken breast was over done.
Next time don't keep it on the fire
so long. I needed a chisel just to
cut the damn thing.

Joe folds the newspaper, and puts it on a nightstand. Then, he turns over, laying on top of Samantha. He kisses her on the neck.

Samantha looks at the ceiling, with an emotionless face.

INT. FAMILY HOUSE - LIVING ROOM - NIGHT

FLASHBACK

A young Samantha plays with Tom and April in front of the fireplace. Gerald sits in his chair, reading the newspaper. The mother ELISA, 48, sits in a rocking chair, knitting a comforter.

There's a knock at the door. Gerald gets up and answers it.

Gerald opens the door, revealing Joe. Samantha takes notice.

JOE
Mr. Harbaugh. May I have a moment
of your time?

GERALD
I'm enjoying a quite evening with
the family. Can't it wait till
morning I ---

JOE
(interrupts)
It concerns your daughter.

Gerald takes his coat, hanging from the wall and puts it on.
He looks at Elisha.

GERALD
Will only take a few minutes.

Gerald leaves, shutting the door.

SAMANTHA
(excited)
Oh, mother. Do you think?

ELISHA
(worried)
Marriage doesn't allow to voice an
opinion. As you'll come to learn.

SAMANTHA
I've got to change.

Samantha gives Elisha a kiss on the cheek. She runs
upstairs.

EXT. FAMILY HOUSE - PORCH - NIGHT

Gerald pulls out a cigarette. He ignites it, taking a puff.

JOE
Sir, I'm here asking permission
for your daughter's hand.

GERALD
She's very young. Do you think your
ready for such a commitment?

JOE
I love her. Isn't that enough?

GERALD

So do I. What kind of father would I be in allowing her to take off with someone she doesn't even know.

JOE

Sir, she's a grown adult. I think we're capable in making our own decisions.

Gerald turns around, facing Joe.

GERALD

No she's not. She's sixteen and being her father will decide her best interest. When she's of consent, then I'll allow her that choice, but not with you.

Joe storms away, as Gerald goes back inside.

INT. FAMILY HOUSE - LIVING ROOM - NIGHT

Gerald hangs up his coat. He approaches Elisha. The children stand at her side.

GERALD

Where's Samantha?

ELISHA

(nervous)

Up in her room.

As Gerald walks away, Elisha grabs his arm.

ELISHA (CONT)

You can't keep her forever. Don't rob her of that innocence.

Gerald pushes away her arm. He looks at April.

GERALD

What do you take me for? A monster? What needs to be done, is not left up to me.

Gerald caresses April's face, as Elisha pulls her away. He walks upstairs. Elisha holds Tom and April close to her.

INT. FAMILY HOUSE - BEDROOM - NIGHT

Samantha holds up a dress, looking in a mirror. The bedroom door opens, as Gerald is seen off the reflection.

Gerald paces the room.

GERALD

I've done everything to protect you. You've turned into an attractive woman that will one day bring it's calling.

Gerald walks up behind Samantha, and caresses her shoulder.

GERALD

Wiles of a woman can be intoxicating. Its servitude will have any man sell his soul.

Samantha walks over to the bed and sits down. Gerald sits on the opposite side.

GERALD (CONT)

You're very special.

(pauses)

No other man should take ownership, reserved only through god's eternal grace.

Gerald takes off his shirt, as he moves across the bed. He caresses her shoulder, as she lays down on her side.

An EXTREME CLOSE-UP of Samantha's face, as she looks straight ahead. A tear slides down her face.

The back of Gerald's head comes into view.

EXT. SIDEWALK - GREAT GRANDMA'S HOUSE - DAY

MORNING

Samantha walks with Tom and April to school. She staggers, looking distraught.

Mabel sits in a rocking chair, watching them pass by.

MABEL

Top of the morning.

Samantha leans on the picket fence. They stop. Mabel gets up and walks over.

TOM
If we're going to play hooky, I
would've picked a better spot.

Mabel notices Samantha's anguish.

MABEL
Why don't you children go on ahead.
Your sister will join you later.

Tom and April leaves, grudgingly.

MABEL
You're a sight child.

SAMANTHA
It was my might fault. I should
know my place.

Mabel touches Samantha's shoulder, as she quickly pulls
back. Samantha covers herself tight with her arms.

MABEL
Are you hurt?

SAMANTHA
I'm a danger to myself. I had to
learn my lesson.

Mabel looks down, as she notices blood on Samantha's dress.
Samantha steps back from a small puddle of blood.

Mabel looks at Samantha, filled with anger.

MABEL
He's going to wish God was on his
side.

Mabel starts to walk away, as Samantha grabs her arm.

SAMANTHA
Please. He only did it out of love.

Mabel grabs Samantha's hand, giving a slight pat.

MABEL
No fear child. If its love, it'll
definitely rip from what's sown.

Mabel walks away.

EXT. COUNTRY STREET - REPAIR TRUCK - DAY

Gerald gathers, instructing his workers. Joe walks up the last minute. Mabel storms towards Gerald.

The workers disburse, as Joe watches from a distant.

MABEL

Evil is amongst us!

Gerald walks away, looking into clipboard.

GERALD

I couldn't agree more. But, I really don't have the time.

MABEL

Time only valuable in doing the devil's work?

GERALD

What the fuck does that mean?
Sipping one too many witches brew?

Mabel grabs Gerald's arm, stopping him in his tracks.

MABEL

I'll make sure you'll burn in hell for what you've done. It'll be the last time you rob someone of their innocence.

Gerald gets into Mabel's face.

GERALD

Listen, you fucking sorcerer bitch. I'm the man of my own house. And I don't have to listen to these lies.

MABEL

You're nothing but a boy in a man's body. And I swear, before the dusk descends, your fate will be clear.

Mabel grabs Gerald's pocket shirt, and calls out a LATIN CHANT. She pulls quickly, ripping it off.

She walks away as Gerald remains speechless.

EXT. BACKWOODS - TELEPHONE POLE -DAY

Gerald walks alongside a BOBBED WIRE FENCE, talking on a walkie talkie.

GERALD

Don't give me that shit. I was very specific in its location. Just send someone once the line's fixed.

Gerald walks around to the end of the incomplete fence. He looks up at a huge telephone pole.

GERALD

Who in their right mind would install a line in the middle of nowhere?

At that moment, a RAVEN lands on the fence post, coiled in wire. Gerald is startled. He tries to shoe it away.

GERALD

Get the fuck out of here.

It flies away. Gerald puts on his work belt and climbs up.

INT. MABLE'S HOUSE - ROOM - DAY

Various items lay on the table. A brush with human hair and the burlap doll. Mabel performs a chant.

EXT. BACKWOODS - TELEPHONE POLE -DAY

Gerald reaches the top, as he works on the wires. Suddenly, he feels a pain in the neck. The belt starts to come apart.

INT. MABLE'S HOUSE - ROOM - DAY

Mabel holds up the doll and stabs it with a large needle. She calls out in LATIN. She makes one fatal strike in the chest.

EXT. BACKWOODS - TELEPHONE POLE - STUNT / EFFECT - DAY

Gerald grabs his chest, as the work belt breaks. He screams as he falls.

INT. MABLE'S HOUSE - ROOM - DAY

IN SLOW MOTION, Mabel drops the burlap doll onto the table.

EXT. BACKWOODS - TELEPHONE POLE - STUNT / EFFECT - DAY

IN SLOW MOTION, Gerald falls on top of the fence post, as it penetrates out of his chest. (FX)

The raven lands on the bloody post.

Joe approaches. He's shocked. The raven flies away, as Gerald is suspended on his back, wrapped in bobbed wire.

EXT. FAMILY HOUSE - PORCH - DAY

DAYS LATER

Elisha stands on the porch as Joe loads up Samantha's stuff in his truck. Mabel stands in the yard. Samantha walks up to her mother.

Elisha's eyes are full of tears.

SAMANTHA

It's going to be okay.

Samantha pulls out a wade of cash and puts it into her mother's hand.

SAMANTHA

Joe promised we'll stay close and take care of your every need.

ELISHA

Everything I need is leaving me forever. You promise?

Joe walks up.

JOE

You're my family now. There's nothing to worry.

Samantha gives Elisha and the children a hug.

Samantha approaches Mabel. Mabel looks at Joe, with suspicion. He continues to load the truck.

MABEL
 (speaks softly)
 I don't trust him. The eyes speak
 deception.

Mabel pulls out the doll and gives it to Samantha. She takes it.

MABEL
 I taught you everything I know.
 Remember. It will be your
 protection.

Samantha gives Mabel a hug, as she goes to the truck. Elisha cries more, holding Tom and April.

Samantha gets inside the truck as Joe drives them away. She turns around and watches her family through the back window.

She turns around and holds the doll on her lap.

INT. COUNTRY HOUSE - LIVING ROOM - PRESENT - DAY

PRESENT

The doll sits on the mantle as Samantha cleans the house.

There is a knock at the door. She walks over and answers it.

As the door opens, Mary stands there.

EXT. COUNTRY HOUSE - FRONT PORCH - DAY

Samantha steps outside onto the porch. Mary holds a paper grocery bag.

MARY
 Hi. I hope I'm not intruding.
 Actually, I was heading over to
 your neighbors, the McCleans?
 Anyway, I was in the
 neighborhood...

SAMANTHA
 (interrupts)
 Joe is not here.

MARY
 Just between us; Woman to woman, I
 couldn't give a damn. I thought
 maybe we can spend some quality
 (MORE)

MARY (cont'd)
time. It's a bitch to get the
opportunity to meet new neighbors.

Mary pulls out the Glamor magazine from the grocery bag.

Samantha opens the door as they go inside.

INT. COUNTRY HOUSE - LIVING ROOM - DAY

Samantha looks at the magazine, as they sit at the dining
table.

MARY
This house has been on the market
for a long time. I was wondering
when it would get sold.

SAMANTHA
Joe wanted to move out here for
better job; better life.

MARY
Something you also wanted?

SAMANTHA
My place is with my husband.

MARY
We all have to make decisions in
our lives. But, we all have to
eventually think of our own needs.
You must love him every much.

SAMANTHA
When required.

Mary gets up and looks around. She approaches the fireplace,
noticing the doll.

MARY
That's interesting.

Samantha gets up and walks up to Mary. She takes the doll
off the mantle.

SAMANTHA
It belonged to my great,
grandmother. It was handed down
through many generations. It's for
protection.

MARY

From what?

SAMANTHA

My ancestors, Santharians, were considered an abomination for their practice of witchcraft. Although it was white magic, to the villagers it didn't matter. It was still the work of the devil. So, to avoid persecution they immigrated to America.

Mary looks at the doll. She turns, facing Samantha.

MARY

Why don't you both come over tonight for dinner. A nice little wine and dine.

SAMANTHA

Joe's not much for social gatherings. Besides, I have a cake in the oven. It's his birthday.

Mary takes Samantha by the hand, and sits her down in a chair.

MARY

Then, we'll have to liven up the occasion.

Mary takes out a make-up kit and lays it on the table. She pulls out a brush, and stands behind Samantha.

Mary starts combing Samantha's hair. Sam becomes nervous.

SAMANTHA

I don't know. Joe's not crazy about women in make-up.

MARY

Nonsense. There's nothing wrong in a woman looking her best. You're very attractive.

(pauses)

This will be an unforgettable birthday.

Mary continues to comb Samantha's hair.

EXT. COUNTRY HOUSE - DRIVEWAY - DAY

EVENING

Joe pulls up in the truck. He gets out, walking up to the house.

INT. COUNTRY HOUSE - KITCHEN - DAY

Samantha looks into the mirror, as she fixes up her hair. She is wearing make-up and looks stunning. She is wearing a nice, flowery dress. She walks over to the birthday cake, and lights the candles.

INT. COUNTRY HOUSE - LIVING ROOM - DAY

Joe enters the dark living room. He lays his work belt on the couch.

JOE

My god, we're living in a cave.

Joe walks to the dining table, as Samantha comes out with a HUGE Birthday cake. She places it on the table and gives him a kiss.

SAMANTHA

Happy Birthday!

Joe sits down, continually watching her. Samantha walks over and picks up a WRAPPED GIFT that sits on a chair.

Joe notices the glamour magazine resting on the table, he turns it, looking at its covers. He looks at Samantha.

JOE

You look different.

SAMANTHA

I'm just in love.

Samantha places the gift in front of Joe.

SAMANTHA (CONT)

Well, go ahead. Open it.

Joe grudgingly opens it. He pulls out a knitted shirt.

SAMANTHA

I know how you love flannel. It took a lot of private time to get it made.

JOE

It's nice. But, I'm more curious on what you're wearing. You know how I despise make-up.

Samantha puts dining items on the table, preparing the cake.

SAMANTHA

I had a visitor today. You remember the lady from the general store? She came over, giving me this magazine and thought it would be a nice change. What do you think?

Joe stands up smiling. He embraces Samantha.

JOE

It's lovely.

Joe gives Samantha a long kiss. He pulls away. Suddenly, he gets intensely angry, and raises his arm and strikes her in the side of her face. The violent hit causes Samantha to fly backward, knocking off various items from a table, crashing down onto the ground.

Samantha lays amongst the broken items as Joe rushes over and picks her up. Joe slams Samantha against the wall.

JOE

(angry)

You mean to tell me you let that woman in my house? No one is ever permit here unless I'm present. Is that clear?

SAMANTHA

(crying, in pain)

Yes.

JOE

(yells)

I DIDN'T HEAR YOU!

Joe reaches over the dining table and picks up a small towel. He grabs Samantha and violently wipes off the make-up.

Joe throws the towel on the ground and pulls Samantha closer, examining the smeared make-up, mixed with tears.

JOE

Now, it's a Happy Birthday.

Joe let's Samantha go; pushing her. She falls to the ground. Joe walks back to his chair. He sits.

JOE

Now, let's eat this cake before the candles burn a hole through it.

Samantha stands up, with an evil look. She sits at the table; preparing the cake.

EXT. COUNTRY HOUSE - FRONT PORCH - MORNING - DAY

MORNING

Joe sits impatiently on the porch.

JOE

(yells)

SAMANTHA!!!

Samantha exits the house, carrying a towel and scissors. She walks behind Joe, placing a towel around his neck.

Samantha starts cutting his hair.

JOE

Make sure the sideburns are even. I don't want to look crooked.

As Samantha cuts, she secretly puts a lock of hair into her shawl. Joe is unaware. Samantha stops and gives Joe a hand held mirror. Joe looks over his cut.

JOE

I figured you were capable in doing something right. Why don't you give me a shave while we're at it.

SAMANTHA

(confused)

What?

JOE

The razor is sitting on the bench.

Samantha looks down and sees a STRAIGHT RAZOR, with a bottle of shaving creme. She picks them up, looking at the razor's reflection. She sees her face.

Samantha approaches. She starts to apply the shaving creme.

JOE

No. I don't have time. Just start shaving. Dry.

Samantha takes the razor and starts to put it to Joe's face. As the blade gets close, Joe grabs her arm.

JOE

So, help me God. If I get even the slightest nick, the next shave will be during your funeral procession.

Joe let's Samantha go as she starts to shave.

MOMENTS LATER

Joe stands, wiping his face with a towel. Samantha cleans up. Joe walks over, and holds her.

JOE

I know you hate me. But, what I do is for your protection. No one else has the right in taking that away.

SAMANTHA

(pause)

You'll be late for your appointment.

Joe gives her a kiss, walking to his truck. He drives away, as Samantha goes inside.

INT. COUNTRY HOUSE - LIVING ROOM - DAY

Samantha walks up to the fireplace. She looks at the doll, taking it off the mantle. She pulls out the cut hair, and places it next to the doll. She stares.

INT. GROCERY STORE - DAY

Mary and Adam works behind the counter. A little bell rings, as Joe enters. He walks up.

ADAM

Welcome back. I hope you're getting acclimated in our small town.

Joe looks around, not making eye contact.

JOE
A pack of Marlboro lite.

Adam steps away. As Mary works, she looks at Joe. Joe pays her no attention. Adam returns, with the cigarettes.

ADAM
Five and a quarter.

Joe digs money from his pocket and slams the money onto the counter. He puts the cigarettes in his coat pocket.

JOE
Your size?

ADAM
(confused)
Excuse me?

JOE
Seems you tend to be wearing the
smaller pants in the household.
(pauses)
Heaven forbid.

Mary steps up.

MARY
Is there a problem?

JOE
Only that some liberal whore comes
into my home and fills my wife with
absurd notions.

MARY
Maybe it's you who needs to be
brought into the new world.
(stare down)
Country Joe?

ADAM
(interrupts)
Mary?!

Joe gets into Mary's face.

JOE
I will only warn you once. Leave
her alone. I will decide what's
best that doesn't included your
influence.

Joe starts to walk out, as Mary intervenes.

MARY

Who the hell do you think you are
in talking to me that way; In my
place of business?

JOE

Your business seems to extend
beyond this store's walls. Maybe
moonlighting across the street with
the trailer park trash would better
fits your disposition.

Adam stands between them.

ADAM

It's best that you leave.

JOE

(pause)

A man after all. My apologies.

Joe walks out, as Adam and Mary watches.

EXT. GROCERY STORE - PARKING AREA - DAY

Joe gets into his truck and speeds away. Mary follows, as
she watches.

INT. COUNTRY HOUSE - LIVING ROOM - DAY

Samantha works at the dining table, preparing the doll for a
voodoo ritual. She cuts a piece off the new flannel shirt.

EXT. COUNTRY ROAD - CHEVY PICK UP - DAY

Joe drives down a country road.

INT. COUNTRY HOUSE - BEDROOM - DAY

Samantha packs a suitcase. She puts on her flower dress.

EXT. COUNTRY ROAD - CHEVY PICK UP - DAY

Joe continues to drive.

INT. COUNTRY HOUSE - LIVING ROOM - DAY

Samantha bends down on her knees, and starts drawing on the floor with a huge chalk. She lights small candles, setting them on the floor.

EXT. COUNTRY HOUSE - DRIVEWAY - DUSK

Joe pulls up to the house. He gets out of the truck and goes inside.

INT. COUNTRY HOUSE - LIVING ROOM - DUSK

Samantha stands by her suitcase, holding Tony. Joe enters.

JOE
What the fuck is this?

SAMANTHA
I'm leaving. And there's nothing
stopping me.

JOE
Oh, really.

Joe walks forward, as he stands in the middle of a drawn PENTAGRAM, surrounded by candles.

SAMANTHA
Don't.

JOE
Now, you're giving orders?

SAMANTHA
It's over. This prison has come to
its end. Time for goodbyes.

Joe steps forward as he kicks a candle. Samantha calls out a CHANT.

The candles, surrounding the pentagram ignites. Joe looks all around.

JOE
A nice parlor trick. But, it
doesn't change anything.

Samantha lets Tony down, and pulls out the doll. She removes a big needle attached to it.

JOE

I suppose lunacy isn't the only thing running in your family. I'll kill you before letting you go.

SAMANTHA

I'm counting on it.

Joe lunges as Samantha stabs the doll. Joe grabs his neck, in sever pain. Samantha continues stabbing, as Joe falls to the ground.

With one last stab, Joe grabs Samantha by the ankle, as she falls. The doll slides a few feet away, with the needle embedded.

Joe grabs Samantha as they struggle. Samantha reaches over for a log pile next to the fireplace. She grabs a log and strikes Joe in the face.

Joe grabs his face, rolling over on his back. He screams.

Samantha runs out of the house.

EXT. COUNTRY HOUSE - BARN - DUSK

Samantha runs out of the house, standing in the middle of the yard. She looks over, seeing the HUGE barn. She goes inside.

INT. COUNTRY HOUSE - LIVING ROOM - DUSK

Joe sits up grimacing in pain. He sees the doll and picks it up. As he stands, he removes the needle. The pain stops. Joe takes the doll and runs outside.

EXT. COUNTRY HOUSE - BARN - DUSK

Joe runs towards the truck.

JOE

(shouts)

SAMANTHA!!!

Joe goes to the yard as the barn door is slightly open. He walks towards it.

INT. BARN - DUSK

Joe goes inside as Samantha hides in a stable. It's dark.

Joe tosses the doll on a bale of hay. He reaches for a LANTERN. He takes a match and ignites the lantern's wick.

The barn gets brighter. Joe walks through the barn.

JOE

Enough. Come out. Let's just go
inside the house and talk this out.

Joe shines the lantern throughout the stable. Samantha comes out. Joe lays the lantern on the dirt floor.

SAMANTHA

I'm not going back.

Joe grabs Samantha and starts kissing her. He does it hard and aggressive. Samantha tries to push away. Joe grabs her dress, and rips it off from the shoulder.

Samantha knees him in the groin. He lets go, as Samantha picks up the lantern, and swings it at him. He grabs her arm, preventing to be hit.

They struggle.

JOE

(intense)

Your mine! You'll always be mine!

SAMANTHA

Wishful thinking.

The lantern flies out of Samantha's hand and lands next to the doll. It's glass shatters, as the doll catches fire.

Joe pushes Samantha to the ground, as he looks over at the fire. Then, he reaches out his arm, as he's engulf in flame.

Samantha stands up, as the fire spreads all over his body. He runs out of the barn.

EXT. BARN - DUSK

Joe, fully engulfed in fire, rushes out of the barn, SCREAMING. He falls to his knees, then on his face.

INT. BARN - DUSK

Samantha grabs a horse blanket and smothers the fire.

Samantha walks out.

EXT. BARN - DUSK

Samantha exits the barn, and approaches Joe. The body is black and smoldering. Samantha sees Tony.

Samantha walks to Tony, bending down. She picks up him, as Joe's burned body stands behind her. She turns around, as Joe grabs her by the neck.

Joe looks into Tony's eyes. Tony hisses, as Joe stands back.

In that moment, Joe's body falls apart into ash, falling to the ground. (SPECIAL F/X)

Samantha stands over the pile, as the wind blows it away.

A HUGE light shines behind Samantha. A car approaches.

The car comes to a stop, as Mary gets out. Samantha pets Tony.

She gets into Mary's car as they drive away.

INT. CAR - NIGHT

Samantha holds Tony, looking out the car window. Mary drives.

INT. BARN - NIGHT

The burned doll rests on the bale of hay. Its burns magically fades away.

FADE TO BLACK