

DEATH COMES CRAWLING

Written by

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Address
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INT. A BAR - NIGHT

NATE CALDO (30s), plays lead guitar with his band, Dead End Jeffrey. They're not very good.

The rest of the band includes MURPHY on bass, ERIN the drummer, all backing up the lead singer, JOHNNY.

The band performs the final fifteen seconds of a generic wannabe Led Zeppelin rock song, performing with the intensity of a band playing Madison Square Garden. The song comes to an end as Johnny shouts out --

JOHNNY
Good night New York!

We hear the sound of no more than two people clapping.

ANOTHER ANGLE

The club is almost empty. Five people remain, three passed out on their tables, and two people who give lukewarm applause.

EXT. OUTSIDE BAR - NIGHT

The band are loading their equipment into an old, run down van.

MURPHY
That wasn't so bad.

ERIN
Are you serious? There were like five people in there.

MURPHY
Yeah, but we didn't get booed.

NATE
That should not be the gold standard.

JOHNNY
Come on, guys. I know this isn't an ideal situation, but all great artists struggle before they make it big.

ERIN
And how long would you say the struggle period usually lasts?

JOHNNY
I'd say twenty... maybe thirty
years is reasonable

NATE
Reasonable?

JOHNNY
It's just an estimate.

MURPHY
Does it really matter? I mean, at
the end of the day, it's not about
fame or money. It's about the
music.

Everyone stares at Murphy. No one seems to share this
opinion. The BAR OWNER comes out and walks up to the band.

JOHNNY
(under his breath)
Shit.

BAR OWNER
Hey!

NATE
What's going on?

BAR OWNER
What's going on is I haven't been
paid.

ERIN
Paid?

JOHNNY
About that...

BAR OWNER
You better not be trying to go back
on our deal.

NATE
Deal?

JOHNNY
Hey man, we didn't exactly get the
exposure we were hoping for
tonight.

BAR OWNER
I don't see how that's my problem.

JOHNNY

You said you were really crowded on weekends!

BAR OWNER

It's Wednesday.

Murphy checks his phone and looks up.

MURPHY

He's right.

NATE

Dude, what's going on? You said this was a paying gig.

JOHNNY

It is! We're just... The ones paying.

Erin and Nate groan. Murphy doesn't seem to phased.

BAR OWNER

I'm waiting.

Johnny huffs. He pulls a checkbook out of his pocket and starts writing a check.

JOHNNY

Fine. But just so you know, one of these days, we're gonna be huge, and us performing at this shit hole bar will be the best thing that ever happened to it.

He hands him the check.

JOHNNY (CONT'D)

And you'll be begging us to come back, for just one performance, or even just to mention you in an interview, and we won't even--

The Bar owner goes back inside, leaving the band standing in an awkward silence. Murphy gently pats Johnny on the back.

MURPHY

I liked your speech.

INT. APARTMENT - DAY

Nate is asleep in his trashy, rundown apartment. He wakes and grabs his phone.

He tries to check it but it's out of battery. He groans and plugs it in. He picks up a juul off of his bedside table and inhales.

INT. LIVING ROOM - CONTINUOUS

Nate exits his bedroom wearing Spongebob boxers and a mustard stained t-shirt. He still seems to be half asleep, because he doesn't notice CASEY, his more successful and put together sister sitting on his couch.

CASEY

Hey.

NATE

(absentmindedly)

Hey.

After a few moments, Nate GASPS.

NATE (CONT'D)

Casey, what the fuck are you doing here?

CASEY

Are you kidding? You asked to me to come. You said it was urgent.

NATE

Right, right. Well I invited you to come for lunch. It's a little early for that isn't it?

CASEY

It 2PM.

Nate awkwardly scratches his head.

NATE

Yeah, no, it's just... daylight saving kinda threw me off, you know?

CASEY

It's June.

Nate stares blankly at her.

CASEY (CONT'D)

Daylight saving are in November and March.

NATE
(lying)
I know that.

CASEY
Alright, let's get this over with.
What do you need?

NATE
What do you mean "what do I need"?

CASEY
Well, we haven't really spoken
since mom's funeral, I have to
assume you didn't just invite me
here to catch up.

NATE
So a guy can't invite his only
sister to lunch without some sort
of ulterior motive?

CASEY
How much money do you need?

NATE
2,000 dollars?

CASEY
Are you kidding me?

NATE
Look, I lost my job at the craft
store, so I kinda need a lifeline
here. But it wasn't my fault, okay?
My boss was a dick, he had it out
for me from day one. I'm telling
you, he was just waiting for an
excuse to fire me.

CASEY
What excuse was that?

NATE
He thought I had been coming into
work high.

CASEY
But you hadn't?

NATE
That's not important right now!
I've already lost the job, what's
the use dwelling on it?

Casey rolls her eyes.

CASEY
You never change, do you?

NATE
What's your point?

CASEY
You need to deal with this
yourself.

Casey starts to leave. When she is about to open the door,
Nate calls out.

NATE
Casey, wait!

She pauses, hand on the door knob.

NATE (CONT'D)
I... have cancer.

Casey turns back to him, shocked.

CASEY
Oh my god. Is it terminal?

NATE
It's not real. I'm sorry, I
panicked.

CASEY
Fuck you.

Casey leaves.

EXT. PARKING LOT - CONTINUOUS

Casey exits the apartment building and starts walking through
the parking lot. Nate follows after her.

NATE
Wait, come on. I might have been
lying this time, but one day maybe
I will get cancer, and then won't
you feel guilty for not helping me?

EDWIN(O.S.)
Excuse me, are you Mister Nathaniel
Caldo?

EDWIN (late 40s), a professional and monotone attorney in an expensive suit, stands nearby, holding a briefcase.

NATE

Yeah--or, uh no-- Maybe? I don't...
sorry, who are you?

EDWIN

My name is Edwin Kilby. I'm an
attorney.

NATE

Am I being sued?

CASEY

God, what did you do now?

Edwin looks at Casey.

EDWIN

I'm sorry, You are?

CASEY

Uh...

NATE

This is my sister, Casey.

CASEY

But before today, I haven't seen
him in more than two years, so
Whatever he did, I can assure you I
was not involved.

NATE

I didn't do anything!

He turns to Edwin so that Casey can't see his face.

NATE (CONT'D)

(silently mouthing)

Did I?

Edwin pulls a photograph out of his pocket.

EDWIN

Mr. Caldo, did you by any chance
know a Rebecca Herald?

Nate scratches his head, trying to remember.

NATE

Rebecca...

Edwin hands him the photo.

EDWIN
This is her.

Nate looks at the photo, and immediately has a flash of recognition.

NATE
Oh, yeah! I know this girl.

CASEY
Who is she?

NATE
She was a waitress at some bar we played at a while ago.

Nate turns to Edwin.

NATE (CONT'D)
(with excessive pride)
I'm uh, in a band, so... yeah.

EDWIN
(unenthusiastically)
That's amazing, sir.

CASEY
Sorry, this is all very Law and Order: SVU, did something happen to this woman, and is my brother a suspect?

EDWIN
Yes to the first question, no to the second. She died in a car accident.

NATE
Oh god. Is she okay?

EDWIN
She's dead.

NATE
Right, yeah. I don't know why I asked that.

CASEY
Not to be rude, but, why are you here?

NATE

Yeah, I mean, I haven't spoken to this woman in like, a year.

EDWIN

Would 14 months be accurate?

NATE

Yeah that's about right.

EDWIN

Mr. Caldo, did you have sexual relations with Rebecca Herald?

Casey looks shocked and grossed out. Nate rubs the back of his neck, feigning embarrassment but is actually extremely thrilled to tell this random lawyer about the time he got laid.

NATE

Yeah, we uh... we did stuff. It was cool. She said that I was "pretty good".

Edwin takes another photo out of his pocket, this one is of a baby.

EDWIN

Mr. Caldo, this is your child.

INT. APARTMENT - CONTINUOUS

Nate, Casey, and Edwin are all sitting in Nate's apartment.

NATE

Sorry, I'm just trying to wrap my head around all this. How do we know that the baby is mine?

EDWIN

Well, according the late Ms. Herald, there is no one else it could possibly be, however, I expect you'll be wanting a paternity test. We'll have to have it performed ASAP, and as soon as the results are in we'll need your decision.

NATE

What decision?

EDWIN

The decision of what to do with the baby.

NATE

Right, yeah. What are my options?

EDWIN

Either you keep the baby, or you don't. It's pretty cut and dry.

CASEY

He doesn't need a paternity test, he's not keeping it.

NATE

Hey, this is my decision. Why are you even still here? You were about to leave.

CASEY

Yeah, but now I have a niece, so I'd like to ensure that she's in good hands. You don't actually want to keep the baby do you?

NATE

No, but that's my choice to make.

Nate turns to Edwin.

NATE (CONT'D)

Ed, send that baby to the orphanage.

EDWIN

Foster home.

NATE

Whatever.

Edwin looks disappointed. He stands up.

EDWIN

I see. Well then, I'll just be on my way since we won't be discussing the will.

NATE

The will? I was in the will?

EDWIN

You were. Conditionally.

NATE
What were the conditions?

EDWIN
The conditions were that you raise the child. However, since you won't be doing that, I bid you farewell.

Edwin starts to leave.

NATE
Wait!

Edwin smiles and turns around.

EDWIN
Yes?

NATE
Supposing I were to take in this baby, how much would I have gotten?

Edwin opens his brief case and takes out a sheet of paper which he hands to Nate. Nate reads it, as does Casey peeking over his shoulder. They both react in disbelief.

CASEY
Holy shit.

NATE
So, I would get all this just for taking in the baby?

EDWIN
Indeed. Well, I'll be going now.

NATE
Well, hang on a minute. I wasn't... I mean, I don't... Maybe I do want the baby?

Casey looks concerned.

EDWIN
Excellent.

Edwin hands Nate a business card.

EDWIN (CONT'D)
You can come by my office anytime, I'll help you get all the paperwork in order.

Edwin leaves. Nate starts jumping around with excitement.

NATE

Yes! My life is amazing! I'm gonna live forever!

Casey grabs his arm, stopping him from jumping any further. She looks at him with annoyance.

NATE (CONT'D)

What?

CASEY

Are you serious right now?

NATE

Seriously lucky! My financial troubles are over, shouldn't you be happy?

CASEY

Jesus Christ. This is a new low.

NATE

Adopting a baby is a new low? You need to get your priorities checked.

CASEY

Okay first of all it's not adopting if it's your baby, second of all taking in a baby just to get money is not a nice thing to do.

NATE

I'm not just taking in this baby for money. I'm taking her in because it's the right thing to do.

CASEY

Really? Because you only decided to do so after hearing about the will.

NATE

That's because... I knew I couldn't support her with what I had. But now I can and everything's good!

CASEY

Ok, fine. Let's say your motives in this scenario were purely altruistic. You don't know the first thing about raising a baby.

NATE

You don't know what I know!

CASEY

I know that you're 33 years old, you've never had a long term job, or a long term relationship, and you are not fit to be a parent.

NATE

Okay first of all, I'm 34. Second of all, I do have a long term job. The band, that's my job.

CASEY

That's not a job, it's a hobby, and one you're not even good at!

Nate gasps. Casey has crossed a line.

NATE

You bitch! I want you out of my house!

Nate tries to push Casey towards the door, but she doesn't budge.

CASEY

You realize you're just proving my point? That you're not mature enough to be a parent.

NATE

This is none of your business, okay? She's my baby!

CASEY

Yeah, well she's my niece, and I don't want her being raised by an incompetent man-child.

NATE

Well if you care so much, would you be willing to take her?

CASEY

Well I would... If she were a bit older. But I mean, she's only 5 months old, and with the diapers, and the bottles, and the crying, that's just not where I'm at in my life right now. And it's not where you're at either.

NATE

How would you know where I'm at?

CASEY

Look at yourself! Look at... this!

Casey motions to Nates awful apartment.

CASEY (CONT'D)

You can barely keep yourself alive,
and I wouldn't trust you with a
baby.

NATE

Well, good thing I don't need your
trust. I don't need anything from
you! Least of all money.

CASEY

Fine.

Casey opens the door, and turns back to Nate.

CASEY (CONT'D)

You're going to regret this.

She leaves, slamming the door behind her.

INT. BAR - EVENING

Nate and his band are sitting around a table at a trashy
looking bar.

JOHNNY

Dude, that's gonna be awesome! Free
money and all you have to do is
have a baby in your house!

NATE

That's what I said! Of course,
Casey doesn't think it's a good
idea.

ERIN

You're talking to your sister
again?

NATE

Not really.

MURPHY

So you get a new house and
everything? Does that mean you have
to move?

NATE
Yeah. Within the week.

Murphy hugs Nate.

MURPHY
I'm gonna miss you buddy.

NATE
It's only twenty minutes away from
my old place, we'll still see each
other the same amount.

JOHNNY
You seen your new place yet?

NATE
Only photos, but it looks pretty
nice.

Nate pulls up pictures on his phone and show them off.

ERIN
I can't believe you're getting all
this just because you knocked up
some waitress. Talk about luck.

JOHNNY
Speaking of which, how did she make
so much money if she was just a
waitress?

NATE
I don't know. Maybe her parents
left her a bunch of money and she
just decided she wanted a job
because she was bored. I've heard
rich people do that sometimes.

MURPHY
Are you nervous at all? I mean,
about the baby?

NATE
What's there to be nervous about?
It's a baby, it eats, cries, and
shits. I'll just get a nanny to
deal with all that for the first
five years and then she can pretty
much take care of herself. I mean,
I was a latchkey kid and I turned
out fine.

ERIN

What if she grows up to be a troublemaker?

NATE

I guess I'll send her to boarding school.

ERIN

You really think this is a good idea? Taking in a baby for the money?

NATE

Ugh, you sound like my sister. Obviously this isn't an ideal situation, but if I don't take the baby, she'll go into foster care, which I would assume is much worse than nannies and boarding school. Ultimately, what I'm doing, it's a net good.

MURPHY

Oh! Anette Good could be a nice name for the baby. First name Annette, middle name Good.

JOHNNY

Yeah, that's a bad name.

MURPHY

Come on, it's cute.

NATE

Well, it doesn't matter anyway. She already has a name. It's Daisy.

Johnny and Erin laugh.

NATE (CONT'D)

What?

ERIN

Maybe Annette would be better.

NATE

What's wrong with Daisy?

JOHNNY

Nothing really, it's just kinda old fashioned.

NATE
So is Annette!

ERIN
You're right, they both suck.

NATE
Well I'm not gonna change it, so please don't insult my daughter's name. God that feels weird to say. "My Daughter". I'm a dad now.

The BARTENDER meekly approaches the table.

BARTENDER
Hey guys, sorry to bother you, but we did have you scheduled to play uh, music... tonight.

The bartender points to a small stage with everyone's instruments set up.

BARTENDER (CONT'D)
It's just, we usually have an open mic so whoever wants to can perform, which is fun but we closed that down for tonight because you guys offered to perform for free, but you've been here an hour and--

ERIN
We're in the middle of something.

The bartender hangs his head in shame.

BARTENDER
Sorry.

INT. VAN - DAY

Nate is driving an old, rundown van. In the back of it are a few boxes and pieces of furniture, not enough to warrant renting a U-haul.

He pulls into the driveway of a beautiful suburban home. He gets out of the van and stares at the home in awe.

INT. LIVING ROOM - CONTINUOUS

Edwin is sitting beside LINDA, 40s, a schoolmarm type. The two are having tea when Nate enters.

EDWIN
Oh! He's here.

LINDA
Is this the father?

NATE
Yeah, I'm Nate. Who are you?

EDWIN
This is Linda from child protective services. She's been caring for Daisy since Ms. Herald's death.

NATE
Oh. How long are you guys gonna be here?

LINDA
We can leave anytime you'd like. Though if you'd like some help getting settled and a few pointers--

NATE
I can take things from here.

Linda and Edwin exchange a knowing glance.

EDWIN
If you insist.

NATE
Where is the baby?

LINDA
She's in the nursery taking her nap. Although I'd expect she's waking up right about now, if you'd like to introduce yourself.

Nate leaves the room and then comes back after a brief moment.

NATE
Can one of you show me where the nursery is? And then you can leave after that.

INT. NURSERY - CONTINUOUS

Nate steps into the nursery, followed by Linda and Edwin. Nate walks over to the crib and looks at DAISY, 5 months old, the world's cutest baby.

Rosy cheeks, twinkling eyes, little curls of hair framing her face. She is wearing a nightgown that looks like it could be from the 1800s and cuddling a cute little stuffed lamb doll. As she lies in her crib, she is GIGGLING and BABBLING nonsense, as babies are wont to do.

NATE
Hey, there Daisy.

Daisy goes quiet and looks at Nate, a sweet smile on her face.

NATE (CONT'D)
You know who I am? I'm your Dada.

Daisy starts GIGGLING again and points at Nate.

DAISY
Ki ki ki ki.

Nate look endeared.

NATE
Wow, she's already talking. That's impressive for her age, right?

EDWIN
Ki ki ki ki is not a real word, sir.

NATE
Yeah, but she still said it.

LINDA
Well then, everyone's acquainted.
(to Edwin)
Shall we be going?

Edwin and Linda start to leave.

NATE
Hey, umm guys?

They stop.

NATE (CONT'D)
Listen, I've actually... I've never taken care of a baby, and the nanny isn't getting here till tomorrow, so if one of you, or I don't know, both of you, could maybe stay here tonight, that'd be cool.

LINDA

Of course, dear. I'm sure this must all be very stressful for you.

NATE

I mean, I'm fine. It's just a little weird.

Edwin starts to leave.

NATE (CONT'D)

I thought you guys were staying.

EDWIN

I have to get back to work. Don't worry, I'm sure Linda will be enough.

NATE

Oh, yeah. Of course.

EXT. HOUSE - CONTINUOUS

Edwin exits the house and goes over to a black SUV. He gets in it and starts driving. As soon as he's out of the driveway, he starts LAUGHING.

INT. NURSERY - CONTINUOUS

Linda is holding Daisy.

LINDA

Would you like to hold her?

NATE

Actually, I was about to go play guitar...

LINDA

Oh. I thought you might want me teach you some things about caring for a baby.

NATE

That's nice, but I'm gonna have a nanny so I probably won't need to know any of this stuff.

Linda looks at him with air of a disappointed mother.

LINDA

Well, I suppose so, but it never hurts to learn.

Nate looks hesitant. He really doesn't want to deal with baby stuff, but also Linda is making him feel both guilty and intimidated.

NATE

Yeah I guess you could give me some pointers.

MONTAGE

Linda is teaching Nate to care for Daisy. We see her showing him how to change diapers --

Bathe Daisy --

Get her dressed --

Entertain her with toys --

Prepare baby formula.

END MONTAGE

INT. KITCHEN - EVENING

Daisy is in a high chair drinking from a bottle that Linda is holding.

NATE

Hey did you ever breast feed Daisy?

LINDA

What? No, I don't even have children.

NATE

What does that have to do with it?

Linda looks at Nate in disbelief at his stupidity.

LINDA

A woman can't-- never mind. That's not important. Would you like to feed her?

Linda hands the bottle to Nate, who starts feeding Daisy.

NATE

You know, this whole baby thing
isn't as bad as I thought it would
be.

LINDA

Well, if I'm being honest, Daisy is
one of the most well behaved babies
I've ever cared for.

NATE

Yeah, she probably gets that from
me.

There is a loud KNOCKING on the door. Nate carelessly tosses
the bottle to the side.

NATE (CONT'D)

Oh sick, the band's here!
(shouting)
Come on in guys, the door's open!

LINDA

What's going on?

NATE

I invited my band over to check out
my new house! And you know, meet
the baby.

The band enters, looking around in awe.

JOHNNY

Holy shit, this house rules!

The band starts making themselves at home. Opening drawers
and cabinets, looking in the fridge, and being general
nuisances. Linda looks extremely annoyed, but smiles passive
aggressively.

LINDA

Well then, I suppose I should be
getting Daisy to bed.

NATE

But it's only 5:30.

LINDA

Babies need a lot of sleep. Maybe
you should get some books on
childcare. You could really benefit
from them.

NATE

Well, like I said, I'm gonna have a nanny so I really don't think that'll be necessary.

MURPHY

I thought this lady was your nanny. Who is she?

NATE

Oh this is, uh...

LINDA

Linda.

NATE

Linda! This is Linda she's been watching Daisy.

LINDA

Well it's been nice meeting all of you, but as I said, It's Daisy's bedtime.

Linda picks up Daisy. Daisy YAWNS and rubs her eyes. It's very adorable. Linda looks expectantly at Nate.

NATE

What's wrong?

LINDA

Don't you want to help put your daughter to bed?

NATE

I mean I would, but you know, my friends just got here and I don't want to be rude...

LINDA

Alright then. I hope you all have a lovely night.

Linda exits briskly.

ERIN

Was she mad at you?

JOHNNY

Yeah, she seemed a little annoyed.

NATE

I don't know. I mean, she offered to stay for the night to help take care of Daisy, but now she's acting all weird about it. Who can tell? Anyway, lemme show you guys the basement. It's huge, it'll be the perfect place to practice once I get it redone.

INT. KITCHEN - NIGHT

The band is gone. Nate is alone in his kitchen making himself a sandwich. He grabs a bag of chips and a can of beer and goes upstairs.

INT. HALLWAY - CONTINUOUS

Nate is walking through the hall to his room, carrying his food, when he hears Linda's voice coming from the nursery. He peaks his head in.

INT. NURSERY - CONTINUOUS

Linda is reading to Daisy from a large ancient looking book. Daisy is watching Linda with a very focused expression.

LINDA

Abyssus abyssum invocat
Facilis descensus averno
Graviora manent--

NATE

Hey, what's going on?

Linda looks at Nate in surprise and closes her book.

LINDA

I was just reading to Daisy.

NATE

I can see that, but why? You put her to bed at 5:30 and it's almost midnight. You haven't been reading all that time have you? Wait, is that how long it takes to get a baby to sleep? No wonder you went up so early.

Linda LAUGHS gently.

LINDA

Oh no, of course not. But Daisy woke up in the middle of the night and when that happens I usually just read to her for a few minutes until she goes back to sleep.

Nate looks at Daisy in her crib. She is dozing off as they speak, with a thumb in her mouth and her stuffed lamb toy pressed against her cheek.

NATE

I guess it worked.

Nate and Linda exit the nursery.

INT. HALLWAY - CONTINUOUS

NATE

Hey, what language was that?

LINDA

Oh, that was French. If you want a bilingual child, you should start teaching them as soon as possible.

NATE

Good to know.

LINDA

Why do you have all that?

Linda motions to the food Nate is carrying.

NATE

I was just bringing to my room.

LINDA

(with passive aggressive judgement)
Something wrong with the kitchen?
Or the dining room?

NATE

No, I just... I like eating food in bed. And now I have a TV in my room, so that's gonna make it even better.

LINDA

I see.

NATE
Goodnight!

Nate steps into his room and closes the door behind him. Linda stares at the closed door with a look of contempt on her face.

LINDA
(softly, with venom)
Goodnight, Nathaniel.

INT. LIVING ROOM - MORNING

Linda is sitting on the couch holding Daisy, gently bouncing her up and down. Nate enters, still in his pajamas, eating a bowl of cereal.

LINDA
Good morning.

Nate nods at her, but doesn't say anything. He's not a morning person. He sits on the couch and continues eating his cereal.

LINDA (CONT'D)
I'll have to be leaving in a few minutes. Will the nanny be here soon?

NATE
Uhh, what time is it?

LINDA
11:46.

NATE
Yeah, she said she'd get here in a few minutes.

LINDA
Perfect. I'll be going now, then.

She kisses Daisy on the forehead.

LINDA (CONT'D)
Good bye now, darling. I'll miss you very much.

NATE
Oh, uh, I'll miss you too.

LINDA
I was talking to Daisy.

NATE
Right. Me too.

Linda rolls her eyes and places Daisy in one of those electric swinging baby chairs and leaves. Nate finishes up his cereal and gets up. Daisy watches him as he leaves. Once he's gone, she smiles in a way that looks oddly devious for a baby.

INT. KITCHEN - CONTINUOUS

Nate enters the kitchen and puts the empty bowl on the counter. He starts to make a pot of coffee. As the coffee brews, he goes over and picks up the empty cereal bowl and puts it in the sink. He starts to go back over to the coffee pot, but stops dead in his tracks and goes back to the sink. He looks in the sink, and his eyes widen.

NATE
What the fuck...

There is a KNOCK on the door.

INT. FRONT DOOR - CONTINUOUS

Nate opens the door holding a dead bird. CRYSTAL, a soft spoken hippie in her late 50s enters.

NATE
You must be the nanny.

CRYSTAL
I'm Crystal. It's a pleasure to meet you.

Crystal looks at the dead bird.

CRYSTAL (CONT'D)
What is that?

NATE
(joking)
Oh, this is dinner.

Crystal stares blankly at him.

CRYSTAL
I don't eat meat.

NATE
Yeah, sorry, that was just a joke.
I found this in the sink.
(MORE)

NATE (CONT'D)

Not sure how it got there, so I was just gonna toss it outside.

CRYSTAL

Do you often find dead birds in your sink?

NATE

Not usually, no. But I haven't lived in this house very long so maybe that's a thing here. I don't know.

There is a moment of awkward silence.

CRYSTAL

Okay. Well I brought some books to read with Daisy.

She pulls a few baby books out of her purse.

NATE

She already has plenty of books in her room.

CRYSTAL

Oh, but these ones teach about important things. Like the environment, empathy, and corruption in the government.

NATE

Cool. But you know, she's only 5 months. You can probably just watch TV all day, I don't think it'll make a difference.

CRYSTAL

Actually, it makes a huge difference. Children are never too young to learn. Besides, I don't believe in television.

NATE

Ok, well whatever you wanna do. Let me introduce you to Daisy.

INT. LIVING ROOM - CONTINUOUS

Nate leads Crystal into the living room. Crystal walks over to Daisy, who is sitting quietly in her swinging chair, sucking on her right hand.

CRYSTAL
Oh, she is so cute!

NATE
Yeah, she gets that from me.

Crystal looks at him.

CRYSTAL
Hm, I don't think so.

Crystal picks up Daisy.

NATE
(slightly offended)
Well, I have to go now. See you
later.

Nate starts to leave.

CRYSTAL
Oh, before you go...

NATE
Yeah?

CRYSTAL
You should probably wash your
hands.

Nate looks at his hand, realizing he has been holding the
dead bird this entire time.

INT. BASEMENT - DAY

Nate, Murphy, and Erin are sitting on a couch in the half
finished basement of Murphy's parent's house.

MURPHY
So, how's life as a dad?

NATE
So far, so good.

ERIN
Well, it has only been one night.

NATE
What's that supposed to mean?

ERIN
Nothing.

NATE

You don't think I can handle this,
do you?

ERIN

I didn't say that. Stop projecting
your insecurities onto me.

Murphy's mom, HELEN, enters holding a plate of peanut butter
crackers.

HELEN

I brought snacks!

Murphy jumps up from the couch.

MURPHY

Thanks, Mom!

HELEN

So, how's practice going?

NATE

We haven't started yet. Our lead
singer is late.

Helen shakes her head disapprovingly.

HELEN

I never did like him. So
irresponsible.

Johnny enters.

JOHNNY

Hey, folks!

HELEN

Oh, hello dear! So nice to see you,
have some snacks.

She hands him the plate of crackers, and leaves. He put the
plate down and pulls a folded piece of paper out of his
pocket.

JOHNNY

Guess where I was just now?

NATE

Uhh, not at rehearsal?

JOHNNY

Yeah, yeah, I'm a little bit late,
but I have a great excuse.

He unfolds the paper that was in his pocket and reveals it to be a flyer for a "Battle of The Bands".

ERIN

What's this?

JOHNNY

It's a music competition.

ERIN

I can see that. Why do you have the flyer?

JOHNNY

Because we're gonna enter!

Nate grabs the flyer.

NATE

Dude, are you serious?

JOHNNY

Am I awesome or what?

NATE

It's in less than a month. We're not gonna have time to prepare.

JOHNNY

We're already prepared.

ERIN

Define "prepared".

JOHNNY

We're passionate, we're talented, we're ambitious--

ERIN

This isn't a job interview.

MURPHY

I think it could be fun.

JOHNNY

See? Murphy gets it.

NATE

But what if we embarrass ourselves?

JOHNNY

Do you hear yourself? You sound like a coward.

ERIN

Well, I think he makes a good point. This is a huge contest and we've never played for more than 20 people. Shouldn't we build up to this?

JOHNNY

We've been playing together for over ten years. Isn't it time we took this leap?

NATE

Maybe he's right.

JOHNNY

Of course I'm right. Now, the audition is in two weeks, so--

NATE

There's an audition?

JOHNNY

Of course there's an audition.

ERIN

So that's gives us even less time to prepare. Why didn't you tell us about this sooner?

JOHNNY

Because I just found out about it! Look, we just need to treat this like it's any old gig. We always play well at those, and we're gonna play well at this too. So, who's in?

MURPHY

Me!

Nate and Erin look at each other.

ERIN

I guess I'm in.

NATE

Yeah, me too!

JOHNNY

That's the spirit! Let's get started.

INT. HOUSE - EVENING

Nate steps into his home and looks around. Everything is a mess.

NATE
I'm home! Hello? Crystal?

Crystal slowly descends the staircase. She is even more of a mess than the room.

NATE (CONT'D)
Are you... okay?

CRYSTAL
I quit.

NATE
What? Why?

CRYSTAL
This is without a doubt, the most difficult child I have ever met.

NATE
Really? The social worker said she was the most well behaved baby she'd ever cared for.

CRYSTAL
Well that social worker didn't know what she was talking about.

NATE
Well, maybe you just don't know how to take care of babies.

Crystal glares at Nate and starts slowly approaching him.

CRYSTAL
I have been working as a nanny for over 30 years, I've cared for hundreds of children and not once have I experienced something like... *that*.

NATE
She's 5 months old. What could she possibly have done?

Crystal stares blankly into the distance. She looks completely traumatized.

CRYSTAL
I'm leaving.

Crystal starts to leave.

NATE
But--

CRYSTAL
I'm sorry, you'll have to find a
new nanny.

Crystal exits in a hurry.

NATE
Stupid hippie.

INT. NURSERY - CONTINUOUS

Nate steps into the nursery. Daisy is lying in her crib, giggling as she intently watches the baby mobile above her. Nate smiles.

NATE
(jokingly)
Daisy, what did you do to scare
away your nanny?

DAISY
Ki ki ki ki.

Nate LAUGHS quietly to himself.

NATE
Oh, she was crazy. Don't worry
Daisy, we'll get you new a nanny.

He pats her on the head and then leaves. When he is gone, Daisy smiles with a malicious glint in her eyes.

DAISY
Ki ki ki.

INT. LIVING ROOM - MORNING

Daisy is sitting in one of those baby swings that attaches to the ceiling. Nate turns on the TV and puts on a typical looking baby show where a bunch of muppetesque characters are learning the alphabet.

NATE
You a fan of this one?

Daisy LAUGHS and bounces a little in her swing.

NATE (CONT'D)

Great.

Nate leaves.

INT. KITCHEN - CONTINUOUS

Nate puts on a pot of coffee. The sound of the TV in the next room can still be heard. As he makes the coffee, the sounds puppets singing suddenly turns into bloodcurdling screams and maniacal laughter. Nate stops making the coffee, looking extremely confused.

INT. LIVING ROOM - CONTINUOUS

Nate comes back into the living room, and sees that the TV is now playing *House of 1000 Corpses*. Daisy is watching it, utterly entranced.

NATE

What the fuck?

Nate looks around for the remote. He finds it sitting on the TV stand, far away from Daisy. He switches it back to the baby show.

INT. KITCHEN - CONTINUOUS

Nate pours himself a cup of coffee. As he adds the milk and sugar, he hears yet again, the sound of the baby show turn into screams and death.

INT. LIVING ROOM - CONTINUOUS

Nate rushes back into the living room, and sees that Daisy is now watching *Texas Chainsaw Massacre 2*. Again, Daisy is enjoying it very much. Before he can change the channel, there is a knock on the door. Nate quickly turns off the TV and leaves.

INT. FRONT DOOR - CONTINUOUS

Nate opens the door, letting in JANINE, the new nanny, a condescending woman dressed entirely in gray and beige with her hair in a tight bun.

NATE
Hi. New nanny?

JANINE
Janine. Nice to meet you. Now would you like to go through the schedule?

NATE
Schedule?

Janine pulls a notepad out of her purse.

JANINE
Just letting you know, I'm a firm believer in Montessori learning methods, so I brought some toys just in case you didn't have any of the right kind.

NATE
Right kind of toys?

Janine pulls a few sad looking wooden toys out of her purse. They look like they could have belonged to a pioneer baby, but are also somehow modernist.

JANINE
Are you familiar with Montessori?

NATE
(not paying attention)
Yeah, no, I love Montezuma. Anyways I gotta go.

JANINE
Don't you want to go over the schedule?

NATE
Just do whatever you think is right. You're the professional.

Nate starts to leave.

NATE (CONT'D)
Oh, just to let you know, the TV in the living room isn't working. It keeps changing channels randomly.

JANINE
That's alright, I don't believe in TV.

NATE
Of course you don't.

INT. MUSIC STORE - DAY

Nate and his band enter a large music store.

NATE
Okay everyone, go pick out your new instruments. Whichever ones you want. Money is no object.

ERIN
You sure you can afford this?

JOHNNY
Of course he can, all thanks to that dead waitress.

Beat.

JOHNNY (CONT'D)
May she rest in peace.

MURPHY
Well, I'll get a new bass, but I'm not replacing my lucky amp. I've had it since high school. Got it from a second hand shop that got shut down because the owner turned out to be a cannibal.

Everyone looks at Murphy.

NATE
Yeah, we're definitely getting you a new amp.

MURPHY
No!

Murphy Runs off to a different part of the store.

JOHNNY
It's great that we can do this before battle of the bands. We're gonna sound way better with new instruments.

ERIN
Yeah, thank God that waitress died.

Beat.

ERIN (CONT'D)
May she rest in peace.

NATE
You guys know she has a name,
right? She's not just the dead
waitress.

JOHNNY
What's her name?

Nate thinks for a moment

NATE
...Uhh, Samantha?

Erin and Johnny smirk.

NATE (CONT'D)
Look, I didn't know her that well,
okay?

Nate's cellphone RINGS. He picks it up.

NATE (CONT'D)
Hello?

Over the phone, we hear the panicked voice of Janine in
between her pitiful sobbing.

JANINE (V.O.)
I don't... She's not... oh God.

Nate looks concerned. He steps away from Erin and Johnny to
talk in private.

NATE
Is everything okay?

JANINE (V.O.)
She's gone...

Nate's eyes widen. He goes pale. He knows the answer, but he
still has to ask.

NATE
Who's gone?

JANINE (V.O.)
Daisy.

INT. HOUSE - DAY

Nate bursts in through the front door of the house. He runs up the stairs and straight into the nursery.

INT. NURSERY - CONTINUOUS

Daisy is lying peacefully in her crib, cuddling with her stuffed lamb doll. Nate breathes a sigh of relief and then looks around.

NATE

Janine?

There is a faint sobbing sound coming the closet. Nate slowly approaches the closet and opens it to find Janine sitting on the ground, clutching her knees to her chest and rocking back and forth.

NATE (CONT'D)

Janine, what the actual fuck?

JANINE

(still sobbing)

I can't explain it. Everything was... there was... I saw something.

NATE

You told me my baby was missing! I almost called the police!

JANINE

I tried to call them but my phone didn't work. Nothing was working.

NATE

What the Hell happened? Care to explain?

JANINE

I don't know. She was gone.

NATE

She's 5 month old! She can't walk, how did this happen?

JANINE

I picked up Daisy, and as soon as I touched her, everything went dark. I was in this place... But it wasn't really a place. It was like nothing.

(MORE)

JANINE (CONT'D)

And I felt like I would never come back. But I did. And when I did, Daisy was gone and I looked everywhere but I couldn't find her and everything was weird--

NATE

You're fucking insane!

Janine buries her face in her hands.

JANINE

I know, I know.

NATE

Get out of my house.

Janine stands up shakily, like a baby deer walking for the first time. She looks at Nate, then at Daisy. She runs out of the room sobbing. Daisy watches Janine run off and LAUGHS.

Nate goes over to Daisy's crib. He looks at her, then out the window at Janine running down their driveway, and then back at Daisy.

NATE (CONT'D)

I wonder...

Nate slowly reaches forward and places a hand on Daisy's head. He looks around.

NATE (CONT'D)

Okay, not in a dark void. She was crazy.

INT. NURSERY - MORNING

Daisy sits on her changing table. She is dressed in a frilly white dress, and Nate is putting a little pink bow in her hair.

NATE

Okay, kid. I know you're an infant and you probably can't understand me, but listen: you gotta make this nanny last. We've already gone though two, so try to be on your best behavior. Just sit there being adorable and occasionally giggling and making some sort of babbling noise but not so much that it gets annoying, got it?

Daisy blows a spit bubble.

NATE (CONT'D)
You understand me, don't you?

ULYANA (O.S.)
Has the baby been fed yet?

Nate nearly jumps out of his skin. He turns around and sees ULYANA, the new nanny, a strict and imposing Russian woman in her 70s.

NATE
How the Hell did you get in here?

ULYANA
You leave door open. Bad idea. Many kidnapers in area.

NATE
There are?

Ulyana shrugs.

ULYANA
They are in all areas. Why should this one be special?

NATE
Well, uh, thanks for coming on such short notice. We've had some bad luck with other nannies.

ULYANA
Yes, I have heard. Difficult child. Will not be problem for me.

NATE
Well, I don't know about that. Like I said, I think it's just bad luck.

ULYANA
Hmm.

Ulyana walks over to Daisy and holds out a finger in front of her. Daisy grabs onto the finger with her little hand.

ULYANA (CONT'D)
Weak grip. We will fix that.

NATE
She's 5 months old.

ULYANA

And she will be weak at 5 years old if you do not act quickly. What is fed to her?

NATE

Uh, baby formula mostly. And she's just getting started on solid foods.

ULYANA

Hm.

NATE

Please don't make any radical changes in her diet. Or... workout routine.

ULYANA

You can relax. I know how to care for baby. I have done this for more than forty years, and I have many incontestable methods.

NATE

Let me guess: you don't believe in television?

Ulyana looks at him like he's an idiot.

ULYANA

Of course I believe in television. Is not Santa Claus. You have one downstairs, I saw myself.

NATE

Right, I meant- never mind. Good luck, you two.

INT. DAY - RESTAURANT

Nate and Casey are sitting at a table together in a nice restaurant.

CASEY

So...

NATE

So...

CASEY

This is all pretty crazy, huh?

NATE

I know, this food's taking forever.
I thought this was supposed to be a
nice restaurant.

CASEY

I meant about the baby.

NATE

Yeah, that too.

CASEY

Listen, I want to make amends. I
know we both said some pretty
hurtful things last time we talked,
but we're family and that's
important. I would love to be part
of Daisy's life.

NATE

That's great! And you know, you
were right, in a way. I was
irresponsible, but I've grown up a
lot since becoming a father.

CASEY

Really? After less than a week?

NATE

Having a kid... it changes you. Of
course, I wouldn't expect you to
understand.

Casey looks slightly offended.

CASEY

Okay...

A waiter comes up to their table holding two plates.

WAITER

Sorry, could you remind me who
ordered what?

CASEY

I got the Cobb salad.

NATE

I got the chicken wings.

The waiter puts down the plates.

WAITER

Enjoy your meal.

The waiter leaves.

CASEY

So have you have you been having any trouble with Daisy?

NATE

Not at all. I mean aside from the nannies quitting, everything's fine. She's just such a peaceful baby. I haven't even seen her cry once.

CASEY

What was that about the nannies?

NATE

Oh yeah, so far two nannies have quit on me.

CASEY

Seriously? What did you do?

NATE

I didn't do anything! They both said there's something wrong with Daisy, which I know there isn't. Like I said she extremely well behaved, so clearly they were the problem.

CASEY

It's possible that she feels more calm around you since you're family.

NATE

Well she was fine with the social worker. How do you explain that?

CASEY

I mean, it's a complex issue. She probably has a lot of trauma stemming from the loss of her mother--

NATE

Trauma? She's 5 months old.

CASEY

So? Babies are people, you know.

Casey takes a book out of her purse.

CASEY (CONT'D)

Here.

She hands the book to Nate.

NATE

What's this?

CASEY

It's a book about child psychology and development, and the effects losing a parent at a young age can have.

NATE

Why would you get this for me?

CASEY

Because your child lost a parent at a young age.

NATE

What do you know about this anyway? You don't have kids!

CASEY

I'm a child psychologist!

NATE

Babies aren't children. They're babies.

Casey rubs her temples.

CASEY

Nate...

NATE

You think I can't do this on my own?

CASEY

Well, you do have a nanny.

NATE

That's not the point. I don't need all this fancy psychology stuff. My kid's gonna develop just fine.

INT. KITCHEN - DAY

Daisy is in her high chair while Ulyana is carefully and precisely slicing vegetables on the kitchen counter.

Daisy stares at Ulyana with narrow eyes, as though she is concentrating very hard. As Ulyana continues slicing vegetables, her hand seems to start shaking, but she powers through. Daisy leans forward in her high chair, like she's waiting for something to happen. In a sudden movement Ulyana lifts the knife high and brings it down over her index finger. We don't see what happens to her hand, we just see Daisy laughing in her high chair as Ulyana screams in the background.

INT. BAR - EVENING

Nate is sitting at a bar pretending to read the book that Casey gave him. PENNY, a cute girl who probably spends a lot of time in bars, approaches Nate.

PENNY

Hey.

NATE

Oh, hey. Didn't see you there.

PENNY

What book are you reading?

NATE

Oh, this? Just a little light reading I'm doing on child psychology and development.

PENNY

That's so cool. Are you a psychologist?

NATE

No. I'm a single father.

Penny GASPS.

PENNY

What happened to the mom?

NATE

She died.

Penny GASPS again.

PENNY

That's so sad.

NATE

It's fine, we never talked. What's your name?

PENNY

Penny.

NATE

That's such a cute name.

Penny giggles.

PENNY

Thank you.

INT. LIVING ROOM - EVENING

Ulyana is vacuuming the living room floor. There is a bandage wrapped around her wounded finger, which doesn't seem to be bothering her. She turns off the vacuum and looks around, making sure the room is spotless. She seems satisfied.

INT. BASEMENT - CONTINUOUS

Ulyana comes down into the basement holding an empty laundry basket. The basement is unfinished and mostly empty, except for the washing machine and dryer. Ulyana opens up the dryer and begins to empty the clothes from it into her basket. We hear the sound of a door slamming shut. Ulyana looks up to see the door of the basement, which she had left open, is closed. She is unperturbed by this and continues to do the laundry.

INT. BAR - EVENING

Nate is sitting at the bar beside Penny, and now four other women who are all listening to him intently.

NATE

You know, being a single dad, it's not easy work. But someone has to do it.

WOMAN 1

You're so brave.

NATE

Me? No... Well, maybe a little.

WOMAN 2

There should be more men like you.

NATE

You know, I'm also in a band.

The women all stare blankly at him. They don't seem intrigued by this. He makes another attempt.

NATE (CONT'D)

Who wants to see some pictures of my baby?

WOMAN 3

Oh my god, me!

WOMAN 4

Me too!

Nate takes out his phone and pulls up a photo of Daisy and hands his phone to Penny. She GASPS.

PENNY

Oh my god, that is the cutest baby I've ever seen.

The women are all crowded around the Penny now, oohing and awing at pictures of Daisy.

WOMAN 1

Look at her little nose!

WOMAN 4

And her little cheeks!

Nate's smile slowly fades as he realizes that he is no longer the center of attention. He tries to win back the crowd.

NATE

You know, the tricky thing about being a single dad is--

PENNY

Oh my god, she's even cuter in this picture!

WOMAN 2

I would literally kidnap this baby if I saw it in public.

WOMAN 3

Me too!

Nate stares sadly at the group.

NATE

Can I have my phone back now?

INT. HOUSE - NIGHT

Nate steps through the front door of his house. He looks around. The house is clean and quiet.

NATE
Ulyana?

He walks upstairs.

INT. NURSERY - CONTINUOUS

Nate comes into Daisy's room. She is in her crib playing with a rattle.

NATE
Where's your nanny, Daisy?

Daisy LAUGHS. Nate picks up Daisy. He looks around, concerned.

NATE (CONT'D)
Ulyana?

Still no answer.

INT. KITCHEN - CONTINUOUS

Nate, a smiling Daisy in his arms, walks in.

NATE
Ulyana?

INT. BATHROOM - CONTINUOUS

There's a KNOCK.

NATE (O.S.)
Ulyana?

No answer. The door Swings open. Nate and Daisy look inside.

INT. LIVING ROOM - CONTINUOUS

Nate and Daisy step into the living room as Nate calls --

NATE
Ulyana?

Ulyana isn't here. Daisy has a suspicious smile on her face. Nate looks around. Nate looks at the door to the basement. It is slightly open.

Nate looks at the door: there's something ominous about it.

INT. BASEMENT - CONTINUOUS

The basement door swings open and Nate and Daisy look down.

Ulyana's dead body lies at the bottom of the stairs, her neck hideously broken. A fly lands on her eyeball. The laundry basket of clothes she was holding lies on the floor beside her, the clothes spilled all over the floor.

Nate looks horrified. Daisy laughs. Nate covers her eyes.

EXT. FRONT PORCH - NIGHT

Nate is holding Daisy, standing with TWO POLICE OFFICERS.

Ulyana's corpse is being wheeled into an ambulance.

OFFICER 1

It's a real shame. But you know, this was bound to happen.

NATE

It was?

OFFICER 2

Yeah. It's actually very common.

OFFICER 1

How many more deaths will it take for people to realize that you shouldn't put the laundry room in the basement?

NATE

This happens a lot?

OFFICER 2

You'd be surprised.

OFFICER 1

Carrying a large basket of clothes up a flight of stairs, it's just a recipe for disaster.

Nate looks at the police officers in slight disbelief.

NATE

Okay...

OFFICER 2

That's why I always say: the laundry room should be on the same floor as the room that you're gonna put the clothes in.

OFFICER 1

He does always say that.

OFFICER 2

One more thing. Do you have any pets?

NATE

No, why?

OFFICER 2

That's odd. She had these unusual bite marks on her ankles.

NATE

Really?

OFFICER 1

Must've been from something else. Well, take care.

NATE

You too.

Nate watches the police officers leave.

INT. HOUSE - CONTINUOUS

Nate steps into his house and closes the front door. He seems stressed and tired. He SIGHS.

NATE

What a day.

Daisy LAUGHS.

INT. LIVING ROOM - MORNING

Daisy is lying on a play mat with a pacifier in her mouth. Nate is talking on the phone to a WOMAN FROM THE NANNY AGENCY.

NATE

I don't understand.

AGENCY WORKER

Sir I'm sorry, but this is our policy.

NATE

But why?

AGENCY WORKER

Well, when three nannies quit on one household, usually no one else wants to work there.

NATE

But only two of them quit. One died!

AGENCY WORKER

Can you understand how that might be considered worse?

NATE

Oh, so it's my fault that that old bat fell down the stairs?

We hear a BEEP.

NATE (CONT'D)

Hello?

Nate SIGHS and put down the phone. He walks over to Daisy and picks her up.

NATE (CONT'D)

Guess it's just you and me for now.

Daisy smiles. Then she spits out her pacifier, takes a deep breath, and starts crying. It's the kind of loud scream-cry that makes you question why anyone would ever want to have a baby. Nate looks at Daisy in shock.

MONTAGE

We see a montage of Nate trying to care for Daisy, all the while she is screaming loudly.

She screams when Nate tries to feed her and she knocks the bottle of his hand.

She screams when Nate tries to change her diaper and she won't stop kicking him.

She screams when Nate takes her out in a stroller making everyone at the park stare judgmentally at him.

She screams when Nate is patting her back trying to burp her, then she spits up on him.

She screams when Nate gives her a bath and she won't stop splashing him.

She screams when she is sitting in her electronic rocking chair, while Nate is googling "*Do they make downers for babies?*"

INT. BASEMENT - DAY

Nate and his band are practicing in Murphy's parents' basement. Nate looks like he is on the verge of passing out, and keeps messing up the song. When they finish the song, no one looks confident.

JOHNNY

Okay, I think it's time for a break.

They all go to sit on the couch.

ERIN

Dude, what's going on with you?

NATE

What's going on is I'm exhausted! Daisy's been keeping me up 24/7.

JOHNNY

Well, those are the perks of being a dad. You knew what you were getting yourself into.

NATE

How could I have known? I thought she would have a nanny. I couldn't have predicted getting the eraser head baby.

We see that Daisy is in the corner of the room, sitting in a stroller. She has on a tiny pair of noise cancelling headphones and is cuddling with her stuffed lamb doll.

MURPHY

But she seems so well-behaved.

NATE

I thought so too, buddy. I thought so too.

ERIN

She's been sitting there quietly for the entire rehearsal. How bad can she be?

Helen enters, carrying a plate of cookies.

HELEN

Who wants cookies?

MURPHY

I do!

Helen puts down the plate of cookies and notices Daisy. She GASPS.

HELEN

Oh my goodness! Who is this little angel?

NATE

That's my daughter, Daisy.

HELEN

She is just precious! Would you mind if I held her?

NATE

Not at all.

Helen picks up Daisy. Daisy LAUGHS adorably. Nate perks up.

NATE (CONT'D)

Hey, I just had this crazy idea. I've been having a little trouble finding a babysitter for Daisy, so if you wanted to watch her some time...

HELEN

That sounds wonderful! It's been so long since there's been a baby in the house.

Murphy looks at his mom and Daisy. He seems a bit jealous.

MURPHY

Mom, Aren't you busy with your Christian knitting club?

HELEN

Oh, don't be silly, I have plenty of time.

NATE

Great! So you can watch Daisy during rehearsals... And whenever else I need you.

MURPHY

But, mom...

HELEN

I would be delighted.

(to Daisy)

Who wants to go to the park?

Daisy CLAPS her hand and LAUGHS. Helen leaves with Daisy.

NATE

Well, she's not a full time nanny, but she'll do in a pinch.

Murphy looks upset, but doesn't say anything.

JOHNNY

Okay, back to rehearsal!

INT. KITCHEN - DAY

Daisy is in her high chair. There is a jar of strained peas in front of her that Nate is attempting to feed her, but Daisy is refusing to open her mouth and keeps turning away from the spoon every time it gets near.

NATE

Come on Daisy, just one little bite.

Daisy shakes her head and pounds her tiny fists on the high chair. Nate GROANS.

NATE (CONT'D)

Here comes the airplane!

Nate tries to do the airplane thing, but Daisy still refuses to open her mouth.

NATE (CONT'D)

Look Daisy, it's so good!

Nate puts the spoon into his own mouth, and although he is visibly disgusted, he forces himself to eat the spoonful of mush.

NATE (CONT'D)

Mmm, yummy! I hope I don't eat the rest of it before Daisy gets any, she'll be so hungry. Especially because THIS IS THE LAST JAR OF STRAINED PEAS IN THE WORLD!

Daisy squints at Nate, as if trying to determine the validity of this threat. Nate takes another spoonful of the baby food and starts to slowly bring them to his mouth.

NATE (CONT'D)

Looks like I'm gonna finish it! Unless...

Nate looks at Daisy. Finally, she opens her mouth.

NATE (CONT'D)

Yes!

Nate quickly feeds her a spoonful of strained peas. She smiles brightly. It seems like she really enjoyed them. Nate feeds her a few more spoonfuls. Everything is going smoothly, until Daisy closes her mouth again, refusing to take another bite.

NATE (CONT'D)

Seriously, again? You've barely had any, you can't already be full.

Daisy slaps the jar of strained peas off of the high chair. It shatters on the floor, making a huge mess.

NATE (CONT'D)

God damn it, what the Hell is wrong with you?

Daisy throws up all over the high chair. A surprising amount, given how little she ate. Nate's anger is now replaced with concern.

NATE (CONT'D)

Oh... you're sick.

Daisy start CRYING loudly. Nate picks her up and tries to comfort her.

NATE (CONT'D)

Shh, shh. It's gonna be--

Nate look at Daisy's vomit and GASPS. We see that there are a bunch of maggots crawling around in it.

INT. DOCTOR'S OFFICE - DAY

Nate is sitting in the waiting room at a pediatrician's office. A PEDIATRICIAN comes out, holding Daisy.

NATE

Well? What's wrong with her?

PEDIATRICIAN

Nothing is wrong with her. She's extremely healthy.

NATE

But... she threw up maggots. Can't you run some more tests?

PEDIATRICIAN

I've run every possible test I can give her. She's fine.

NATE

But how does that explain the maggots?

PEDIATRICIAN

If I had to guess, I'd say that was your imagination. After all, sometimes, throw up can be a bit maggot-like in appearance.

NATE

But I saw it moving! Does throw up usually move?

PEDIATRICIAN

Look, You're a new father. I'm sure your tired and stressed out--

NATE

You think I'm seeing things?

PEDIATRICIAN

Well...

Nate takes Daisy back from the pediatrician.

NATE

Fine. If you don't believe me I'll get a second opinion.

(MORE)

NATE (CONT'D)

Maybe even a third or fourth one. I saw what I saw.

Nate storms out of the doctor's office.

INT. VAN - DAY

Nate is driving his van, along with his band and all of their instruments.

NATE

And none of the baby doctors I went to could find anything wrong. Isn't that crazy?

The rest of the band look at each other.

ERIN

Yeah, that's crazy.

NATE

You guys believe me, don't you?

JOHNNY

It's not that we don't believe you...

ERIN

Yes it is. We don't believe you.

NATE

Seriously? I thought you guys were my friends.

JOHNNY

Well, you have to admit it sounds pretty ridiculous.

MURPHY

I believe you, Nate. There's something weird about that baby.

ERIN

Please, you're just jealous because your Mom's been watching Daisy and you're a bigger momma's boy than Norman Bates.

MURPHY

That's not true! I swear to God, when Nate dropped her off at my house this morning, she was laughing at me.

JOHNNY

What makes you think she was laughing at you?

MURPHY

She was pointing! I'm not making this up.

NATE

Well, at least I don't sound like the crazy one anymore.

MURPHY

I'm serious. I was so freaked out I almost forgot my lucky amp.

Murphy points to an amp that looks absolutely ancient.

JOHNNY

Thank god you didn't.

INT. CLUB - DAY

The band enters a large and crowded club, filled with other people holding instruments. Johnny approaches an A MAN WITH A CLIPBOARD.

JOHNNY

Hey, do you work here? We're here for the battle of the bands audition.

MAN WITH CLIPBOARD

No kidding? I thought you folks were the plumbers.

Murphy whispers to the band.

MURPHY

He's being sarcastic.

Nate elbows Murphy.

MAN WITH CLIPBOARD

You sign up in advance?

JOHNNY

Yeah, we're Dead End Jeffrey.

The man checks his clipboard.

MAN WITH CLIPBOARD

Okay, you're on in 3 hours.

JOHNNY

3 hours? But the email said we'd be going on at 1 and it's 12:45.

MAN WITH CLIPBOARD

No, it said you should get here at 1, but that you could be going on anytime between now and 7 PM. For now, you can go wait backstage.

INT. GREEN ROOM - EVENING

The band is in a crowded green room, filled with other bands preparing for their audition. Nate and his band all look extremely bored and tired. They seem to have been waiting a while. We hear Dead End Jeffrey's name getting called over an announcer. Johnny perks up.

JOHNNY

Did you guys hear that? That's us. We're on!

They all get up and start to head towards the stage. Johnny stops them and tries to do a pep talk.

JOHNNY (CONT'D)

Okay, team. We've been preparing for this moment our whole lives. I mean, not actually our whole lives, but you know, kind of. So let's get out there and--

ERIN

We don't have time for this.

JOHNNY

Never mind then. Let's just go.

INT. STAGE - EVENING

The band is on stage playing their mediocre best. There are THREE JUDGES in the audience. They don't look impressed. One of the Judges whispers to another and then they both laugh.

As the band plays we PAN ACROSS THE STAGE, showing each band member in turn, and coming last to --

Murphy. The other band members look discouraged, as if they know it's not going well, but Murphy looks as if he's having fun, until --

His AMP SPARKS just a little. Murphy doesn't notice at first, but when it SPARKS AGAIN he notices, shrugs, and keeps playing. Finally --

It SPARKS a third time, and Murphy is jolted by a blast of electricity. He's frozen in place, quivering as the current fries him alive, smoke coming out of his ears.

It takes the band a moment to notice, but eventually everyone but Johnny stops playing. Johnny keeps singing until he hears SCREAMS all around him, turning to see --

With a final spark, the amp goes dead, and so does Murphy.

INT. CHURCH - DAY

Erin and Nate are in the middle of a funeral, standing in front a large portrait of Murphy, which reads "In loving memory of Craig Murphy". Beside Nate, Daisy is fast asleep in her stroller.

NATE

I didn't know Murphy's name was Craig.

ERIN

Seriously? You've known him for over ten years and you didn't know his name?

NATE

I though his name was just Murphy.

ERIN

What'd you think his last name was?

NATE

I guess... Murphy?

ERIN

You thought Murphy was his first and last name?

NATE

Kind of.

ERIN

I don't think Murphy is really a first name.

NATE

Wasn't that the kid from *Inception*?

ERIN
You're thinking of *Interstellar*.

NATE
Interstellar, right. That movie was
so boring.

ERIN
I thought it was good.

Johnny enters, carrying a stack of flyers. He is wearing a black T-shirt and black jeans. Even though he's in black, it doesn't seem like funeral appropriate attire.

JOHNNY
Hey, guys.

NATE
What the Hell, man? You're late!

JOHNNY
I was getting these.

Johnny shows Nate and Erin the flyers he's holding, which are for a new bassist. Nate and Erin look disgusted.

NATE
Oh my god, what's wrong with you?

ERIN
Have you no shame?

JOHNNY
What? We need a new bassist.

ERIN
So you're going to hand these out
at the funeral for our old bassist?

JOHNNY
You say that like it's a bad thing.

NATE
This is insane. You have to know
that this is fucked up.

JOHNNY
I think Murphy would want what's
best for the band.

Johnny walks away from Nate and Erin, handing out flyers to the random mourners.

LATER AT THE FUNERAL.

Helen is giving a eulogy, with tears in her eyes. Nate, Erin, and Johnny are sitting next to each other. Nate is holding Daisy, who is still asleep.

HELEN

My son... had the most beautiful soul in the world. He didn't deserve something like this. I just wish it could have happened to someone else, instead.

Helen looks pointedly at Johnny.

HELEN (CONT'D)

He was an angel...

Helen, who was already on the verge of tears, begins SOBBING. Daisy, who has been sleep soundly till now slowly opens her eyes, a smile on her face. Daisy LAUGHS, quietly enough that only Nate hears her. He looks at her, very stressed.

NATE

(whispering)

Daisy, shh. Go back to sleep.

Daisy LAUGHS again, louder this time, so that the people sitting near Nate start to look at him. Nate pulls a pacifier out of his pocket and desperately tries to get Daisy to take it. Daisy knocks the pacifier out of Nate's hand, causing it to hit the man sitting in front of them. The man turns around and glares at Nate, who gives him an apologetic look. Daisy continues to LAUGH, even louder now. Everyone in the church, Helen included, is now staring Judgmentally at Nate. Nate awkwardly stands up.

NATE (CONT'D)

Sorry, everyone. I... I couldn't find her a babysitter.

Nate LAUGHS anxiously, trying to alleviate some of the tension, then he runs out of the church, leaving everyone in an uncomfortable silence.

INT. BEDROOM - NIGHT

Nate is lying in his bed, SNORING loudly. Daisy's Piercing SCREAM comes in through the baby monitor on Nate's Dresser, waking him up. He GROANS and gets out of bed, rubbing his eyes.

As Nate walks down the hall to the nursery, Daisy's CRYING seems to be getting louder, until he opens the nursery door and everything goes silent.

INT. NURSERY - CONTINUOUS

Nate steps into the nursery, and GASPS in horror when he sees that Daisy's crib is empty. The CRYING starts again, but it's coming from somewhere else in the house.

Nate exits the nursery. He walks frantically through the house opening random doors and looking in rooms, trying to follow the sound of Daisy's CRIES.

NATE

Daisy? Where are you?

Finally, he comes to basement. He stares anxiously at the basement door, and slowly approaches it. He opens the door, and stares down into the dark and spooky basement for a moment. He flips on the light switch, but it doesn't turn on. He takes a flashlight of a nearby drawer, turns it on, and slowly descends the basement stairs.

INT. BASEMENT - CONTINUOUS

By the time Nate has gotten to the bottom of the basement stairs, the crying has stopped.

NATE

Daisy? Are you in here?

Nate shines his flashlight around the basement. There is a little bit of dried blood at the bottom of the stairs from Ulyana.

When Nate is about to leave the basement, he notices the washing machine in the corner seems to be shaking. That's odd, since Nate hasn't done laundry once since living in this house. Nate goes over to washing machine, and with a trembling hand, opens it. He GASPS and pulls out a dead bird. It's pretty big, and has clearly been dead for a while because it is extremely decomposed. Nate examines it.

NATE (CONT'D)

Ewww...

Nate drops the bird and flashlight and doubles over in pain, clutching the lower left side of his waist.

NATE (CONT'D)

What the Hell?

Nate picks up the flashlight and points it at the part of his waist that was hurting. He's bleeding. Nate lifts up his shirt a bit and sees the tip of a needle sticking out. Slowly, Nate pulls the needle out of his waist. He looks at the needle, extremely confused and in a lot of pain.

NATE (CONT'D)

I don't even sew...

Daisy's CRYING starts up again. Nate groans and goes back upstairs, leaving behind the dead bird on the basement floor.

INT. HOUSE - CONTINUOUS

Nate continues his search for Daisy. He's still holding his waist, and is still in a lot of pain.

NATE

Why is this happening to me?

Daisy's CRYING stops, and the sound of a door slamming shut can be heard. Nate turns around, startled. He looks at a coat closet. He reluctantly walks over to the closet. He puts his hand on the door knob, takes a deep breath, and opens it up.

Nate breathes a sigh of relief when he sees that Daisy is sitting on the floor of the closet. She is turned toward the back of the closet so her face cannot be seen.

NATE (CONT'D)

How did you get all the way down here?

Daisy turns around, and we see that her mouth is full of long, sharp teeth. She is gnawing on a dead bird, and the area around her mouth and the front of her shirt are covered in blood. Nate SCREAMS and Daisy LAUGHS. Nate grabs the dead bird that Daisy was eating away from her.

NATE (CONT'D)

Daisy, no! That's not food!

Daisy looks angry having had something taken away from her. With her unusually long and sharp teeth, she bites Nate on the ankle. Nate SCREAMS again, dropping the bird and grabbing his ankle, hopping up and down on one foot. Daisy crawls further into the closet, disappearing behind coats.

NATE (CONT'D)

Young lady, you are in so much trouble! You'd better come out of there right now.

Nate waits. Daisy doesn't come out. He SIGHS and goes in after her. Nate pushes aside coats, but instead of finding daisy behind them, he falls Narnia style further into the back of his closet.

INT. NOWHERE - CONTINUOUS

Nate looks around. There is nothing around him. He is in a completely empty black space.

NATE
Daisy, where are you?

He pauses.

NATE (CONT'D)
Where am I?

Nate starts walking through the empty space, looking for a way out. He sees a small white dot in the distance and runs to it. It is Daisy's stuffed lamb doll. He picks up the lamb and examines it. The arms and legs of the lamb start to grow, and become longer as if someone was stretching them out. Nate GASPS and drops the lamb. After being dropped, the lamb stands up, on its now long legs, and wraps its now long arms around Nates neck, strangling him. Nate struggles against the lamb, which is surprisingly strong for a stuffed animal. Nate lets out a hideous choking noise as he struggles to breathe. Daisy's CRYING starts again.

INT. BEDROOM - NIGHT

Nate wakes up in his bed, still struggling and gasping for breath. Daisy's CRYING can be heard through the baby monitor. Nate looks at it in fear. He grabs the baby monitor, takes out its batteries, and throws it on the ground. Then he hides under his blankets. Daisy can still be heard CRYING, but not very loudly without the baby monitor. After a moment, Nate comes out from under the blanket. He SIGHS in frustration. He knows what he has to do.

INT. HALLWAY - CONTINUOUS

Nate walks through the hallway as slowly as possible. He arrives at the nursery and puts his hand on the door knob.

NATE
(under his breath)
It was just a dream. It was just a dream. It was just a dream.

Nate opens the door to the nursery.

INT. NURSERY - CONTINUOUS

Daisy is fast asleep in her crib. Odd, since she was screaming bloody murder a moment ago, but Nate is still relieved. Until he looks up, and notices something unusual hanging from Daisy's mobile. It's a rag doll that looks exactly like him. Same hair, same clothes, even a tiny felt guitar sewn to its hand. One of the strings from the baby mobile is tied around its neck like a noose. Nate GASPS in horror.

He walks over and grabs the doll. As soon he does, Daisy's eyes shoot open, but Nate doesn't notice. He examines the doll. It is identical to him. Daisy LAUGHS. Nate drops the doll in surprise, and looks over at Daisy. She is standing up in her crib. No support from the bars or anything, just standing there. Nate's eyes widen.

Nate goes to turn on the lights in the nursery. When he looks back at Daisy, she is asleep again. He goes over and picks up the rag doll he dropped on the ground, but it no longer looks like him. It is now a princess with a frilly dress and one of those pointy hats. Nate looks at the doll, then at Daisy, then at the doll again. Is he going crazy?

INT. LIVING ROOM - DAY

Nate is talking on the phone with Casey.

CASEY

I don't understand why you're concerned. Isn't standing an exciting milestone for a baby?

NATE

You'd think that wouldn't you? But I looked it up, and according to whattoexpect.com...

Nate reads off of his computer

NATE (CONT'D)

"While some 10- or 11-month-olds can stand alone for a second or two, most babies don't reach this milestone until they're about 13 months old - and they usually don't stand without support very well until 14 months." She's five months old, and she was just standing there in the crib. No support from the bars, either. Just standing. It's weird, right?

CASEY

Yeah, I guess.

NATE

So what should I do?

CASEY

I don't know. Why are you asking me?

NATE

You're a child psychologist. Shouldn't you know about this?

CASEY

Early standing isn't really my area of expertise.

NATE

(under his breath)
You're so useless.

CASEY

What was that?

NATE

Nothing.

CASEY

If you're so concerned, maybe you should take her to a doctor.

NATE

I don't trust those baby doctors. When Daisy threw up maggots They all said I was crazy.

CASEY

When Daisy threw up what?

NATE
I gotta go.

CASEY
Wait--

Nate hangs up the phone. He SIGHS.

INT. BAR - EVENING

Nate and his band (or what's left of it) are sitting at a table in a dive bar. Daisy is beside the table in her stroller.

JOHNNY
He should be here any minute.

NATE
You sure about this guy?

JOHNNY
Of course I'm not sure. But he was the only one who responded to our ad. So he's our new bassist.

ERIN
But what if he sucks?

JOHNNY
I'm sure he's fine.

A BARTENDER comes up to their table.

BARTENDER
Hey, you guys can't have a baby in here.

NATE
She's mature for her age.

The Bartender shrugs. He doesn't get paid enough to care.

BARTENDER
Okay.

The Bartender leaves.

ERIN
That went well.

Daisy Throws up, just a bit.

NATE
Dammit. Not again.

JOHNNY
At least there's no maggots.

NATE
Shut up.

Nate picks up Daisy.

NATE (CONT'D)
I'm gonna go get her cleaned up.

Nate takes Daisy into the bathroom, leaving Johnny and Erin alone at the table.

ERIN
When is this guy gonna get here?

JOHNNY
Soon probably.

ERIN
Wasn't he supposed to be here,
like, half an hour ago.

The door to the bar opens, and CHED, a surfer dude type in his 30s, walks in.

JOHNNY
Do you think that's him?

Ched comes over to the table.

CHED
Hey, you Dead End Jeffrey?

JOHNNY
Yeah. You must be the guy who
responded to the ad. The new
bassist?

CHED
Yeah. I'm Ched.

ERIN
Chad?

CHED
Ched.

JOHNNY
Chet?

CHED

Ched.

ERIN

Ched? Like cheddar cheese?

CHED

Yeah, exactly like cheddar cheese.
They used to call me cheddar 'cause
I was like a mouse on the
basketball court.

JOHNNY

Is that a good thing?

CHED

Yeah, dude. Mice are really fast.

Erin and Johnny exchange glances.

ERIN

So... You played basketball?

CHED

No.

Ched takes a seat next to Johnny. He and Erin both look concerned. Ched pulls a plastic bag of seeds out his pocket and starts snacking on them.

CHED (CONT'D)

So, what kind of music do you guys
play?

JOHNNY

You know, just rock and... sorry
what are you eating?

CHED

Flax seeds. They're really good for
you. Want some?

Erin and Johnny both shake their heads. Nate returns from the bathroom, holding Daisy.

NATE

Hey, is this the new bassist?

Ched turns around to see Nate. When he sees daisy, his eyes go wide.

ERIN

Yeah, this is Ched. Like cheddar
cheese.

Nate puts Daisy in her stroller and sits back down.

NATE
Nice to meet you.

Ched Doesn't say anything. He is looking at Daisy.

CHED
Who is that?

NATE
That's my daughter, Daisy.

JOHNNY
So, for rehearsals, our schedule is usually--

Ched stands up.

CHED
I have to go.

ERIN
But you just got here.

CHED
Yeah, but I just remembered something, so I gotta go. Just text me and let me know when rehearsals are. I don't have a job so I'm pretty much free all the time. Except for right now.

Ched rushes out of the bar.

JOHNNY
He seems cool.

INT. NURSERY - NIGHT

Nate is sitting in a rocking chair, holding Daisy and singing a half-assed lullaby.

NATE
(sung)
*Rock-a-bye baby, on the tree top,
La da da, I don't know the words,
Doo doo doo, you're falling out of
a tree, And that is the end of the
song.*

Daisy is asleep. Nate puts her in the crib. He breathes a SIGH of relief, and smiles. It's the first nice parenting moment he's had in a while. It's ruined almost immediately when the door bell RINGS and wakes up Daisy. She starts CRYING.

INT. FRONT DOOR - CONTINUOUS

Nate opens his door to find Ched standing on his porch holding a large ornate wooden box.

CHED
Hey, bro. Cool if I come in?

NATE
What's the big idea? You just woke up my baby! Do you have any idea how long it takes to get that little gremlin to sleep?

CHED
That's what I'm here about.

NATE
Getting Daisy to sleep?

CHED
Not exactly.

Ched pushes past Nate into the house, closing the front door behind him.

NATE
(visibly irritated)
Uh, sure. Come on in, I guess?

Ched puts down his wooden box and opens it. It's filled with various catholic paraphernalia. Crosses, bibles, vials of holy water, it looks like what you would see if you googled "exorcism supplies".

NATE (CONT'D)
You're religious? I mean, that's fine, but if you're gonna try to convert me--

CHED
I'm not religious.

NATE
Then...

CHED (V.O.)
Not quite right.

END FLASHBACK

NATE
Wait, do you mean a sixth sense? Or
like, a third eye? Or some
combination of the two?

CHED
That's not the point! The point is,
I can like, tell when something is
evil. And your baby?

NATE
Evil?

CHED
Evil.

NATE
So, what do we do?

CHED
Well, there's two possibilities.
The first is that she's just an
innocent baby possessed by some
kinda greater evil, and that we can
fix everything with an exorcism.

Ched goes over to the wooden box that he brought.

CHED (CONT'D)
And that's why I'm here.

NATE
Wait, what's the second
possibility?

Ched SIGHS. He looks grim.

CHED
The second possibility is that the
baby herself is like, evil
incarnate. Some kinda demonic
entity. If that were the case,
there wouldn't be any saving Daisy.
In fact, we would be the ones who'd
need saving. But there wouldn't be
anyone who could save us. We'd be
dead.

Ched slaps Nate on the back.

 CHED (CONT'D)
But let's stay optimistic!

Ched tosses Nate a cross.

 CHED (CONT'D)
You ready?

 NATE
No.

 CHED
Cool!

INT. NURSERY - NIGHT

Daisy is in her crib. She is sitting up, with perfect posture, which looks very unnerving from an infant. She is staring at the door, as if she knows what is about to happen. Nate and Ched enter.

 CHED
Alright dude, just follow my lead.

 NATE
Have you done this before?

 CHED
Nah, but I've seen a lot of youtube tutorials about it.

Ched approaches Daisy in her crib, hold a cross out in front of him. Daisy glares at him.

 DAISY
(menacingly)
Ki ki.

 CHED
Evil spirit, hear me now. Be gone from this realm.

Ched opens a vial of holy water and starts flinging it at Daisy.

 CHED (CONT'D)
Go on you, get outta here!

Daisy HISSES at Ched. She grabs the bars of her crib and starts shaking them.

NATE

Uhh, she's getting angry.

CHED

Don't worry, man. This is exactly what's supposed to happen.

Ched pulls some index cards out of his pocket and starts reading from them.

CHED (CONT'D)

Crux sacra sit mihi lux / Non draco
sit mihi dux
Vade retro satana / Nunquam suade
mihi vana
Sunt mala quae libas...

Ched trails off, and starts flipping through the index cards.

CHED (CONT'D)

Shit.

NATE

What's going on?

CHED

I think I got these mixed up. Gimme a sec, I just gotta--

The index cards catch on fire. Ched drops them and quickly stomps out the fire. Daisy LAUGHS.

NATE

Did Daisy do that?

CHED

Yeah. Looks like I'll have to wing it.

NATE

Oh no.

CHED

Don't worry, dude. I took a Latin class in college. And I was on the improv team, so I got this.

Ched turns back to Daisy, and holds up his cross.

CHED (CONT'D)

The power of Christ compels you! In like, a spiritual, but not a religious way.

Daisy SCREAMS. Her eyes start to glow red.

NATE

Is this what's supposed to happen?

CHED

I don't know, but it feels like I'm doing something right.

Ched takes some communion wafers out of his pocket and throws them at Daisy.

CHED (CONT'D)

Ecce panis angelorum!

NATE

How long have you had those in your pocket?

Daisy is becoming angrier by the minute. The room starts to shake as if there was an earth quake. Things are breaking and falling off shelves, the window cracks, and a piece of broken glass flies at Ched, cutting his face. He doesn't seem phased.

NATE (CONT'D)

This doesn't seem like it's going well.

CHED

Nah, it's all good.

Ched flings some more holy water at Daisy.

CHED (CONT'D)

Ego te absolvo.

Daisy begins to float, hovering just above her crib.

NATE

Oh my god! What did you just say?

CHED

I don't know. But it seems to be doing something.

Daisy, still floating, begins to CRY.

CHED (CONT'D)

I think we're almost there!

Ched walks a bit closer to Daisy.

NATE
Careful!

CHED
It's fine!

Ched does the sign of the cross.

CHED (CONT'D)
Dominus fortitudo nostra
Dominus illuminatio mea
Dominus pastor
Dominus vobiscum.

Ched walks up to Daisy and place his hand on her head.

CHED (CONT'D)
Amen.

The room stops shaking. Daisy's eyes stop glowing. She slowly floats back down into her crib, and falls asleep.

NATE
Did it... work?

CHED
I don't know. But it seemed to go well, right?

NATE
Yeah. Yeah it did.

Nate looks at Daisy and smiles.

NATE (CONT'D)
Thanks for everything.

CHED
No problem.

Nate looks around the room, which is now a complete mess, then at the broken window.

NATE
I should probably get that fixed.

INT. LIVING ROOM - AFTERNOON

Nate is sitting on his couch, holding Daisy on his lap. They are watching *Spongebob* on the TV, and they both seem to be enjoying it.

NATE

Okay, watch. This part is funny!

Nate and Daisy both LAUGH at something that happens on the TV. The doorbell RINGS.

INT. FRONT DOOR - CONTINUOUS

Nate, still holding Daisy, opens the front door, letting in Casey.

NATE

Hey, thanks for agreeing to babysit today.

CASEY

It's no problem. So... is everything okay? I mean, that stuff about the maggots, and the standing...

NATE

Don't worry about it. I've got everything under control.

CASEY

Are you sure? I thought maybe the stress was getting to you. I was a little worried.

NATE

Everything is fine. Let's just say I've... Exorcised some problems.

Casey stares at him in confusion.

CASEY

...What?

NATE

Anyways, I gotta get going.

(to Daisy)

This is your auntie Casey, Daisy. She gonna watch you today.

Nate hands Daisy to Casey.

CASEY

Good luck with the band contest thing.

NATE

Thanks. Good luck with Daisy. Not that you'll need it.

Nate ruffles Daisy's hair, and exits.

INT. CLUB - EVENING

Dead End Jeffrey is playing at the battle of the bands. As usual, they are mediocre. STAGE LIGHTS shine down from a lighting rig.

Two AUDIENCE MEMBERS are talking.

AUDIENCE MEMBER 1

These guys kind of suck.

AUDIENCE MEMBER 2

I know, right? We were way better.

AUDIENCE MEMBER 1

How did they get past the audition, and we didn't?

AUDIENCE MEMBER 2

Pretty sure this is the band whose bassist died in some freak accident.

AUDIENCE MEMBER 1

Oh yeah, the pity band. Man, they're so lucky.

AUDIENCE MEMBER 2

Lucky? They're bassist died.

AUDIENCE MEMBER 1

Yeah, and look what they got out of it. That's good luck.

AUDIENCE MEMBER 2

Well, I'd say the bad luck of their bassist dying outweighs the good luck of passing the audition.

SUBJECTIVE POV: LOOKING DOWN FROM THE LIGHTING RIG

Somebody is up here watching the band play it's song. We see a PAIR of tiny hands with a wire cutter as it snips a restraining clasp.

ON STAGE

Nate looks up, as if he can feel he's being watched, and frowns to himself.

NATE
(confused)
Daisy?

Suddenly the LIGHTING RIG above comes crashing down in an explosion of glass and sparks. The entire band is knocked down and the song comes to an end.

IN THE AUDIENCE

There's a stunned moment of silence. Audience Member 1 turns to their friend.

AUDIENCE MEMBER 1
Okay, you're right. They have bad luck.

INT. HOSPITAL - NIGHT

Nate wakes up in a hospital bed. He has a black eye and a few bandages covering other scrapes and bruises. There is a DOCTOR standing beside him.

DOCTOR
I have to say, you were extremely lucky.

NATE
What... happened?

DOCTOR
There was an unfortunate accident at music venue. I'm sure you can fill in the blanks.

NATE
The rest of my band, are they hurt?

DOCTOR
No.

Nate breathes a SIGH of relief.

DOCTOR (CONT'D)
They're dead.

NATE
What!?! You said they were fine.

DOCTOR

No, I said they weren't hurt. And they're not. Because they're dead.

NATE

You know, you're bedside manner could use some work.

DOCTOR

Well, excuse me for not sugarcoating the situation. I'm sorry if you can't handle my honest and up front attitude, but that's your problem, not mine. You should just be grateful that you got out of this with a few bruises and a minor concussion.

NATE

So you're taking credit for me receiving minor injuries?

DOCTOR

Well, I was the one who attended to you. Maybe a thank you would be in order.

Casey enters, pushing a sleeping Daisy in a stroller.

CASEY

Is he up?

DOCTOR

Yeah, and he's being real difficult.

NATE

I'm being difficult?

DOCTOR

You heard me.

CASEY

Is everything okay?

NATE

Casey, I have to ask you something important.

CASEY

Okay.

NATE

Have you been watching Daisy this entire time?

CASEY

Of course I have.

NATE

There wasn't like, a moment where you didn't have eyes on her?

Casey looks offended.

CASEY

What are you saying? Do you think I neglected your child?

DOCTOR

I told you he's difficult.

NATE

Stay outta this!

CASEY

Nate, what are you trying to say?

NATE

I thought, when I was on stage... there was moment where I saw her.

CASEY

You thought you saw Daisy? Where?

Nate looks sheepish. He knows he sounds crazy.

NATE

Well, I looked up. Right before... the accident, and I saw her crawling around on the lighting fixtures on the ceiling.

Casey turns to the doctor.

CASEY

Did he have some kind of head injury?

DOCTOR

He was a little concussed, but he should be fine now. Probably just an idiot.

NATE

Hey!

Casey turns back to Nate.

CASEY

What do you think happened? At some point when I wasn't looking, Daisy got up and walked the five miles between your house and the club you were playing at all by herself?

NATE

Maybe she got a cab.

CASEY

(to the Doctor)

Are you sure he didn't have a head injury?

DOCTOR

I told you, he's fine. Who's the doctor here?

CASEY

Well, I actually have a doctorate in child psychology.

The Doctor SCOFFS.

DOCTOR

Sorry, who's the *real* doctor here. Anyway, he's okay. He'll be fine to go home tonight.

NATE

Tonight? But... I'm not ready.

Nate looks at Daisy, fear visible in his eyes.

CASEY

He doesn't seem himself. Maybe he could stay a bit longer, and you can run some more tests?

The Doctor is getting agitated, and starts to raise his voice.

DOCTOR

For the last time, he's fine!

CASEY

Can you please keep your voice down, there is a sleeping baby in the room.

DOCTOR
 Maybe you should have gotten a
 babysitter.

CASEY
 I *am* the babysitter.

DOCTOR
 Well, you weren't doing a very good
 job if the baby got out.

CASEY
 The baby didn't get out! I was
 watching her the whole time. You
 don't actually believe him do you?

NATE
 I saw what I saw!

CASEY
 Oh for god's sake!
 (to the Doctor)
 Can I speak to you in the hall for
 a moment?

DOCTOR
 Fine.

The Doctor glares at Nate as he and Casey leave the room
 together. As soon as they are gone, Daisy opens her eyes and
 sits up in her stroller. Nate GASPS.

NATE
 You're awake!

Daisy GIGGLES.

NATE (CONT'D)
 It was you wasn't it? You caused
 the accident that killed my band!
 You probably pushed that nanny down
 the stairs, too. Hell, maybe you
 even did something to Murphy's amp
 for some fucked up personal agenda,
 but why? Why do you do these
 things?

Daisy sucks her thumb.

NATE (CONT'D)
 The exorcism didn't work, did it?
 You were just pretending. I can't
 believe I fell for it.

Daisy takes her thumb out of her mouth.

DAISY

Dada!

NATE

Don't try the cute little baby act,
I know what you are!

Daisy smiles deviously. She points at Nate, then slides her finger across her throat in a "you're dead" motion.

DAISY

Dada go bye-bye.

Nate GASPS in horror. Casey and the doctor reenter the room. Daisy pretend to sleep again.

CASEY

Sorry Nate, even though you're
clearly not well, you'll have to
come home tonight.

Casey glares at the Doctor.

DOCTOR

You'll thank me one day.

INT. CAR - NIGHT

Casey is driving, Nate is in the passenger seat beside her. Daisy is asleep (or pretending to sleep) in car seat in the back.

CASEY

How are you feeling.

NATE

Bad.

CASEY

Okay.

There is an awkward silence.

NATE

I'm scared.

Casey is shocked, and somewhat touched by this moment of vulnerability.

CASEY

That's totally normal. You've been through a lot.

NATE

You don't get it.

CASEY

What don't I get?

NATE

It's Daisy. She's... weird.

CASEY

I thought you said things were fine now.

NATE

They were. But now they're not.

CASEY

Look, I don't know what's going on, but maybe Daisy could stay with me for a little while? Just until you're feeling better.

Nate looks at Daisy "sleeping" in the back seat. Daisy opens her eyes and smiles wickedly. Nate looks concerned.

NATE

No! She can't!

CASEY

Why not?

NATE

Because... her crib and changing table... and all her other shit, are at my house.

CASEY

Okay, well what if I stayed with you?

Nate looks at Daisy again. She is nodding her head and rubbing her little hands together, as if formulating some devious plan.

NATE

Uhhh...

CASEY

Nate, you're obviously in no condition to care for a baby by yourself right now. At least let me stay with you until you're injuries are healed, or you until you can find a new nanny.

Nate looks helpless, unable to think of an excuse to turn down Casey's offer, but terrified of whatever Daisy is planning.

INT. HOUSE - NIGHT

Casey and Nate enter his house, Daisy being carried by Casey.

CASEY

Why don't you go get some rest?
I'll put Daisy to sleep.

Nate stares apprehensively at Daisy.

NATE

Okay.

Casey and Nate walk up the stairs together. Casey brings Daisy into the nursery, and Nate goes into his bedroom.

INT. BEDROOM - CONTINUOUS

Nate slams his door behind him, and buries his face in his hands.

NATE

What do I do, what do I do?

Nate starts pacing around his room.

NATE (CONT'D)

Come on, think! Do something! Be proactive!

INT. BEDROOM - LATER

Nate is fast asleep on his bed, lying on top of the blanket still wearing the clothes he was in earlier.

He wakes up when he hears a loud CRASHING noise. He looks around, still half asleep. There is another loud CRASH. Nate is more awake now.

He looks around his room for a potential weapon. After digging around the drawer in his bedside table he picks up a pocket knife and lighter.

INT. LIVING ROOM - CONTINUOUS

Daisy is holding a kitchen knife and a bird. On the couch, we see a pile of dead animals, including rats, birds, raccoons, the kinds of things you'd find in a suburban yard. Casey is also there, floating against the ceiling. Her eyes are open, and she seems to be in some kind of trance.

Daisy slits the throat of the bird she is holding, and squeezes it's blood out into a bucket, which is nearly full. Daisy tosses the dead bird onto the pile of dead animals on the couch. She raises her hand, and a new bird comes crashing through the window, breaking the glass and landing in Daisy's hand.

NATE (O.S.)
What the fuck!?

Daisy looks over and sees Nate standing in the doorway. She GIGGLES like a child who just got caught stealing an extra cookie, and hides the bird and knife behind her back.

NATE (CONT'D)
This is so weird!

Nate looks up and sees Casey on the ceiling. He GASPS.

NATE (CONT'D)
Young lady, you get her down right now!

Daisy crosses her arms and shakes her head. Nate pulls out his pocket knife.

NATE (CONT'D)
Daisy, I don't want to have to use this...

Daisy points the kitchen knife she is holding at Nate. Her knife is much bigger than his.

NATE (CONT'D)
Well, this is embarrassing.

Nate put the knife into his pocket. He looks around the room for something he can use to his advantage. He sees daisy's stuffed lamb doll lying on the floor near him. He picks it up, then takes the lighter out of his pocket, holding it up to the lamb.

NATE (CONT'D)

Daisy, drop the knife, and let down
my sister, or I'm making roast
lamb.

Daisy's eyes go wide with fear. She drops her knife, and falls to the floor, CRYING loudly, kicking her feet and pounding her fists, she is having a tantrum, just like a normal baby.

DAISY

No, no, no!

Nate stares at Daisy in shock. Her CRYING is getting louder.

NATE

Daisy, stop it! The neighbors will
complain.

Daisy's tantrum continues. She shows no signs of tiring herself out. Nate looks around helplessly. Finally he gives in, tossing the lamb to Daisy. Daisy clutches her stuffed animal tightly, slowly calming down.

NATE (CONT'D)

I gave you back your toy, now get
your aunt off the ceiling.

Daisy glares at Nate. She is furious about the stunt he just tried to pull with her precious little lambie. She lets out a loud SCREAM, Nate covers his ears. Daisy grabs the bucket of blood she had been filling up, and runs off into the basement. Casey comes down from the ceiling, landing with a thud. Nate runs over to her.

NATE (CONT'D)

Casey!

CASEY

What's going on?

Casey looks around the living room.

CASEY (CONT'D)

Oh my god, what did you do?

NATE

I didn't do this!

CASEY

Then who did? Daisy?

NATE

Well...

CASEY

Nate you really need help. I think tomorrow morning, we should find you a new doctor--

Nate grabs Casey by the arm.

NATE

I'll prove it to you!

Nate drags Casey towards the basement.

INT. BASEMENT - CONTINUOUS

Daisy is dipping her hands into the bucket she had filled with animal blood, and using the blood to finger paint a large pentagram on the basement floor.

The basement door opens. Daisy looks up, and see Casey and Nate looking at her.

CASEY

Holy shit!

NATE

I told you!

The door slams behind Nate and Casey. The both GASP. Nate tries to open it.

NATE (CONT'D)

It's locked!

Daisy LAUGHS, and continues making the pentagram.

CASEY

What is she doing?

NATE

I don't know. Something evil, probably.

Casey starts BANGING on the basement door.

CASEY

HELP US! HELP!

NATE

What are you doing?

CASEY

I don't have my phone with me, how else are we going to get out of here?

NATE

No one's gonna hear you!

CASEY

You got a better idea?

Nate pauses. Then, he starts BANGING on the door. Casey joins him.

NATE AND CASEY

HELP US!

Daisy SCREAMS. Nate and Casey stop BANGING the door, and look at her.

DAISY

No!

NATE

I don't think she wants us to leave.

Daisy points at Casey.

DAISY

Voo-den.

CASEY

Did she say... vooden?

Daisy stomps her foot, and points at Casey again.

DAISY

Voe-den.

NATE

Voeden?

Daisy points at the pentagram she made, then at Casey.

DAISY

Voe-jen. Vew-jin Sacwa-fice.

NATE

I think she wants to do a virgin sacrifice.

Daisy Jumps up and down and claps, happy to be understood.

CASEY

How does the baby know I'm a virgin?

NATE

I don't know, maybe she saw your outfit.

CASEY

Fuck you!

Daisy takes a knife out of the bucket, and walks over to the stairs.

NATE

She's coming!

Nate and Casey cling to each other, terrified. Daisy starts climbing the stairs. It seems to be a real challenge for her, since she is a baby, after all.

CASEY

What do we do?

Daisy has almost reached the top of the stairs.

NATE

I have an, idea. But it's a little crazy.

Nate kicks Daisy in the face. She falls back down to the bottom of the stairs, and lies there for a moment.

CASEY

Did you... kill her?

Daisy sits back up, and rubs her nose.

DAISY

Owie!

CASEY

Now what?

NATE

I don't know. That was my whole plan.

Daisy starts climbing the stairs again, with vengeance in her eyes.

CASEY

Ok, here's a new plan. On the count of three, run at the door as hard as you can.

Nate nods.

CASEY (CONT'D)

One, two, three!

Nate and Casey both body slam the door. It opens, and they both stumble out of basement. Nate quickly locks the door behind them. They hear a KNOCKING from behind it.

DAISY (O.S.)

Daisy want come out!

NATE

She wants to come out.

CASEY

Yeah, I heard her.

The KNOCKING from the basement is getting louder.

DAISY (O.S.)

Out, out!

CASEY

What do we do?

Nate looks around.

NATE

The couch! We can block the door. That should buy us some time.

Nate and Casey run over to the couch in the living room and try to push it to the basement door.

CASEY

Why is your couch so heavy?

NATE

Oh, you know what...

Nate examines the couch.

NATE (CONT'D)

It's attached to the floor.

The basement door swings open. Daisy stands there, holding a knife.

NATE (CONT'D)
Okay, new plan. Run!

Nate and Casey book it towards the front door. Nate tries to open it.

NATE (CONT'D)
This one is stuck, too!

CASEY
How does she do this?

Daisy is walking towards them, slowly and menacingly.

INT. NEIGHBOR'S HOUSE - CONTINUOUS

An OLD LADY looks up from her game of solitaire when she hears the sounds of SCREAMING from off screen. She looks out the window in the direction the noise is coming from, and sees Nate's house. She picks up her phone and dials a number.

OLD LADY
Hello? I'd like to report a noise disturbance and suspicious activity.

INT. HOUSE - CONTINUOUS

Nate and Casey are cowering in a corner, as Daisy walks towards them with a knife.

CASEY
I never thought it would end like this.

NATE
Wait, I have one last idea!

CASEY
What is it?

Nate pushes Casey towards Daisy, causing Casey to fall to the ground.

NATE
Kill her, not me! I don't want to die!

Casey looks at Nate in shock.

CASEY
You piece of shit!

Daisy stabs Casey on her shoulder. Casey SCREAMS in pain, as Nate runs off.

INT. KITCHEN - CONTINUOUS

Nate runs into the kitchen. He GASPS when he sees that the knife block is completely empty.

NATE
That baby stole my knives!

He opens the silverware drawer, but the only thing left in it are spoons, anything sharp enough to be used as a weapon is gone. Nate continues to look through the kitchen, but Daisy seems to have gone through it quite thoroughly. Nate gets an idea. He looks under his sink.

NATE (CONT'D)
Yes!

Nate takes out a bottle of kerosene from under the sink.

INT. BASEMENT - CONTINUOUS

Daisy is putting the finishing touches on her pentagram. Casey is lying beside Daisy, still alive but badly wounded.

NATE (O.S.)
Daisy!

Daisy looks up and sees Nate at the top of the basement stairs, holding a bottle of kerosene in one hand and a lighter in the other.

NATE (CONT'D)
Stop this right now!

Daisy crosses her arms.

DAISY
Nuh uh!

Nate slowly comes down the stairs.

NATE
I don't understand. Why are you doing all this? What is it for?

DAISY

Dada!

NATE

For me? Daisy, I don't want this!

Daisy shakes her head, and points at the ground.

DAISY

Dada.

Nate's eyes go wide. He points downward.

NATE

Dada?

Daisy nods.

NATE (CONT'D)

Who is your *real* dada?

Daisy GIGGLES, and walks over to Casey. She raises her knife.

NATE (CONT'D)

Daisy, no!

Daisy looks over at Nate and slits Casey's throat. Nate SCREAMS. Daisy sits down and stares at Nate, as if challenging him to do something.

Nate walks slowly towards Daisy, unscrewing the bottle of kerosine.

NATE (CONT'D)

It didn't have to come to this,
Daisy.

Nate pours the kerosine onto Daisy. Daisy LAUGHS.

NATE (CONT'D)

What are you laughing at you little
monster? You don't think I'm
serious?!

Nate takes out his lighter, and turns it on. Daisy continues LAUGHING, as Nate slowly brings the lighter closer to her, until suddenly, she starts CRYING.

NATE (CONT'D)

Oh, now you're crying? Well it
won't make a difference!

COP (O.S.)
 Sir, get away from the baby, and
 put down the lighter.

Nate turns around, and sees two COPS standing at the top of
 the stairs.

NATE
 This looks bad, huh?

Nate puts the lighter in his pocket and starts to approach
 the police officers.

NATE (CONT'D)
 Listen, officers, I can explain--

One of the cops pulls at a taser, and zaps Nate. Nate falls
 to the floor, convulsing wildly and SCREAMING in pains.

INT. MENTAL ASYLUM - DAY

Nate is in a bed at an institution. Several NURSES and
 DOCTORS are holding him, attempting to strap him down as he
 flails around violently.

NATE
 SHE'S EVIL! THE BABY IS EVIL! EVIL!

INT. HALLWAY - CONTINUOUS

TWO NURSES are walking by Nate's room at the asylum, in the
 middle of a conversation as Nate's SCREAMING can be heard in
 the background.

NURSE 1
 I know, it's so sad.

NURSE 2
 Well, I just hope they find a good
 home for the baby, the poor thing.

INT. CAR - NIGHT

Edwin, the attorney from the beginning, is driving his black
 SUV. Linda, from Child Protective Services, is beside him in
 the passenger seat, holding Daisy in her arms. Daisy snuggles
 her lamb doll, and BABBLES happily. Linda and Edwin seem very
 pleased.

Edwin parks the car in the driveway of a lovely suburban
 home. Edwin gets out, while Linda stays in with Daisy.

EXT. FRONT PORCH - CONTINUOUS

Edwin KNOCKS on a door, and a ROSEMARY and DOUG BOREMAN, a couple in their 50s answer open the door.

ROSEMARY
Can we help you?

EDWIN
I'm terribly sorry to bother you so
late, but...
(to the man)
Are you Doug Boreman?

Doug hesitates.

DOUG
Uh... Yes?

Edwin takes a photo out of his pocket.

EDWIN
Mister Boreman, are you acquainted
with a woman named Rebecca Herald.

Edwin shows Doug the photo. His eyes go wide. He looks at the photo, then at his wife, than at the photo again.

DOUG
Uhhh.....

Rosemary glares at Doug.

ROSEMARY
Who is the woman in the photo,
dear?

INT. CAR - CONTINUOUS

Daisy, sitting in Linda's lap, stares out the car window at Edwin speaking to her new victims. She giggles, and for just a moment, her eyes glow red.

THE END