Eleven Eleven

by

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FADE IN:

INT. BAR - NIGHT

Cigarette smoke fills the room. The jukebox plays, but nobody dances. A few PATRONS sift their shots and beers.

CLYDE, 42, appears every bit as rugged as his name. C.C., the bar keep, approaches him with a bottle.

C.C.
Another?

CLYDE
Tapping out. Gonna call it a night, babe.

Clyde pushes a pile of singles to the inner bar. C.C. Smiles.

Clyde gets up, stumbles towards the bathroom.

DUSTIN, 33, watches from a booth. He wears sunglasses and a baseball cap. He follows Clyde.

BATHROOM

Clyde leans against a divider while taking a piss in a urinal. He grunts, shakes, zips up.

The bathroom door opens. Clyde flushes the urinal. He laughs when he sees the clandestine Dustin.

CLYDE
Little late for sunglasses, pal.

Dustin pulls out a revolver, aims it at Clyde. Clyde sturdies himself. He’s been here before.

CLYDE
I owe you some money?

Dustin removes his sunglasses. He has the number “1” on each side of both pupils. Like they were tattooed into his eyes.

CLYDE
Dustin? What the fuck did you do?

The gun shakes in Dustin’s hand like it weighs a ton.

DUSTIN
I missed one. I had the alarm set, but the power went out.
CLYDE
I told you the rules!

DUSTIN
You tricked me!

CLYDE
It's your curse to bare now! You fucked up.

DUSTIN
I can't wait for it. I'm scared.
I'd rather go to jail.

CLYDE
You mother...

BANG! A shot rips through Clyde's shoulder. He teeters a bit. Then, like nothing happened, he rushes Dustin.

Another SHOT rips through Clyde's mouth. He tackles Dustin, spits bloody teeth on him.

They struggle. Clyde begins to gurgle blood. He rolls off, chokes.

Dustin raises the gun, aims it at Clyde's head.

DUSTIN
Why did you ever tell me?

Dustin looks away. He squeezes the trigger. BANG!

EXT. STREET - NIGHT

A luxury model sedan pulls into the driveway of a quaint townhouse.

INT. CAR - NIGHT

TINA, 26, brunette, sits in the passenger seat. Her sophisticated good looks don't mesh with the cheap dress she wears.

SAKI, 32, well trimmed dark hair, European looks, doesn't notice her smiling at him. He stares at the dashboard clock. It reads "11:10".

TINA
I had fun tonight.
SAKI
What? Oh, yeah, me too.

His gaze doesn’t stray from the clock.

TINA
You want to come in for a drink?

SAKI
Just a minute...

The clock turns “11:11.” Saki fumbles through his pocket and pulls out a blank red card. He holds it, closes his eyes.

TINA
What’s that?

SAKI
Every time a clock strikes eleven eleven, I touch something red. It brings good luck.

Tina smiles, starts to reach her hand over.

TINA
Then maybe I should touch it, too.

He jerks it away.

SAKI
No! You should never start!

Startled by his voice, she backs up against the door.

TINA
I’m sorry.

SAKI
If you purposely touch red three consecutive times the clock changes to eleven eleven, you have to do it the rest of your life.

TINA
Or... what?

He shakes his head. “Don’t ask.” Tina rolls her eyes.

TINA
Okay...

She reaches for the door handle.
SAKI
Wait, I can have that drink now.

TINA
You know what, I think I’ll just call you sometime soon.

She exits the car. Saki watches her walk by. He grins.

INT. TOWNHOUSE - NIGHT

Tina walks in and puts her keys on an end table. She grabs a pile of mail from it.

KITCHEN

She walks in while shuffling through the envelopes. She stops. Her microwave clock reads “11:11.”

She looks at the envelope in her hand. It’s red. She laughs, tosses the mail on the counter while she exits the room.

TINA (O.S.)
Good luck, huh? Weirdo.

INT. FITNESS CLUB - DAY

PEOPLE busy themselves about their normal exercise routines. The treadmills buzz, metal weights clang.

MRS. REYNOLDS attempts crunches on a stability ball. She’s a heavy set woman in her fifties. Tina holds her feet.

MRS. REYNOLDS
I don’t like this. It’s too wobbly.

TINA
It helps teach you balance and strengthens your core.

MRS. REYNOLDS
Why can’t I just do the treadmill?

TINA
You always do the treadmill. You’re paying me to get you in shape.

BART (O.S.)
Tina, phone call.
She helps Mrs. Reynolds sit on top of the ball.

    TINA
    Stay here. I’ll be right back.

FRONT OFFICE

BART, 26, neon white smile, holds the phone out to her. He covers the mouthpiece.

    BART
    I think it’s your mom.

Tina takes a long breath, then the phone. Bart exits.

    TINA
    Hi mom.

    MOM (V.O.)
    Why didn’t you call me after your date last night? I was worried.

    TINA
    I know. I was just tired. Went straight to bed.

    MOM (V.O.)
    Well? How did it go?

    TINA
    He was really nice, then, he got kind of weird.

Tina stares out of the office windows. Bart smiles at her while he spots a guy struggling with a bench press.

Tina smiles back. It fades quickly when she sees Mrs. Reynolds on the treadmill. She walks at a snails pace, reads a magazine.

    MOM (V.O.)
    You know I don’t like you dating those strange men from the computer. They’re only after one thing...

    TINA
    Mom, stop.

    MOM (V.O.)
    The poonanny.
TINA
What? Mom? Where did you even learn that word?

MOM (V.O.)
Chris Rock. He’s very talented.

TINA
Look, I have to go. I have a client. I’ll call you later.

Tina hangs up the phone. The clock on the desk reads “11:11.” She looks at the red band that holds her stopwatch around her neck. She grabs it.

TINA
Bring me some luck. I need it.

Tina exits.

INT. TOWNHOUSE - NIGHT

Tina sits on a couch watching TV. Her eyes slowly close. The remote slips from her hand. It hits the floor, startles her. She yawns as she turns off the TV.

BEDROOM

Tina flicks on the light. She grabs her alarm clock and checks the setting. It reads “6:15.” She lets go of the button. It reads “11:11.” She stares at it for a moment.

TINA
Might as well go for the trifecta.

She puts down the alarm clock, touches a red hairbrush on her dresser. She turns off the lights.

INT. CAR - DAY

Tina drives. Her cell rings. She fumbles through her bag trying to keep an eye on the road. She finds it.

TINA
Hello?

The clock on her radio reads “11:11.”
TINA
Hi Mrs. Nadock... Oh Okay... No its okay, just get some rest... I understand... I’ll see you Saturday then... Really, its fine... Okay.
Bye.

She hangs up her phone. The clock flips to “11:12.” Tina notices. Her eyes flicker between the road and the clock.

The radio cranks up its own volume. The digital meters rise as Lynyrd Skynyrd blares from the speakers.

RADIO
What's your name, little girl?
What's your name?
Shootin' you straight, little girl?
Won't you do the same?

She fumbles with the volume button until it finally responds.

INT. FITNESS CLUB - DAY

Tina enters info into a computer from an application. She stops, stares at the clock in the lower right hand screen. It reads “2:34”, but continually glitches back to “11:11”.

EXT. STREET - DAY

Tina jogs down a busy street full of store front shops. She stops to tie her shoe in front of “Lucinda’s Psychic Readings”. She stares at it.

INT. LUCINDA’S PSYCHIC READING’S - DAY

Tina walks in through a curtain of beads. LUCINDA, 46, black, leans on the counter as if she were expecting Tina.

LUCINDA
Can I help you, child?

TINA
I don't know. I think I'm just crazy. You ever heard of people touching something red when the clock strikes eleven eleven?

LUCINDA
You missed one, didn’t ya?
TINA
Yeah, well, maybe.

Lucinda waves her into the back room.

LUCINDA
Come.

BACKROOM
The room is full of books on witchcraft. A token crystal ball in the middle of a round table.

Lucinda sits in one of the chairs.

LUCINDA
It will be eighty dollars.

TINA
For what?

LUCINDA
To tell you how to survive.

TINA
I didn’t bring any money. Survive?

LUCINDA
How much is your life worth?

Tina looks at her watch.

TINA
Wait, I can leave this for collateral.

Tina points to the watch. Lucinda is interested.

TINA
When I come back, I’ll give you the money for my watch.

LUCINDA
If you come back.

Lucinda takes the watch.

TINA
What do you mean?
LUCINDA
Most don’t. I tell them what to do, but they don’t listen.

TINA
Tell me.

LUCINDA
Give me your hand.

Tina complies. Lucinda studies it, runs her fingers through its roots.

LUCINDA
Most don’t believe. When they do, it’s too late. The beast will come on the eleventh hour of the eleventh day. But, it will haunt you until then. If you go to it, he will take you early.

TINA
Go to it?

LUCINDA
You know those strange noises you hear in the night, the places you can’t see?

TINA
Yes.

LUCINDA
From now on, they will be him. Don’t go investigate them. Stay away from the darkness.

TINA
You’re kidding, right?

Lucinda stands, admires the watch.

LUCINDA
Like I said, most don’t come back.

Tina begins to exit. She turns.

TINA
Can it be stopped?

LUCINDA
Yes. Come back to me if you make it two days.
Tina exits.

INT. TOWNHOUSE BEDROOM - NIGHT

Tina sleeps. All is quiet throughout the house.

Four BEEPS off screen. Tina’s eyes stir. She lifts her head and stares down the dark hallway, a hum resonates.

Tina gets up and turns on her bedroom light.

KITCHEN

Tina walks in and turns on the light. The microwave runs. She opens the door. Her red envelope is inside. She pulls it out and studies it.

She looks at the microwave. The remaining time is “11:11”.

Tina’s eyes widen. She runs down the hall.

BEDROOM

Tina jumps into bed. She pulls the covers over her.

INT. TOWNHOUSE LIVING ROOM - DAY

Tina watches as EARL, 33, chubby, mounts a small camera on the wall.

He steps down from the ladder.

    EARL
    That’s the last of em’.

    TINA
    Thanks.

Earl hoists his hulking tool belt while he looks her over. He grins.

    EARL
    You, uh, thinkin’ about startin’ some kinda internet reality show?

    TINA
    No. Why?
EARL
I just, never installed one of these in the bathroom before.

TINA
I... My grandmother’s coming to stay with me. She’s ill.

EARL
Uh huh.

Tina shakes her head, approaches him.

TINA
Just give me the bill.

Earl writes something on the bill, hands it to her.

EARL
My numbers on the back. Case your equipment... needs calibratin’.

TINA
Please leave.

Earl tips his hat, exits.

BEDROOM
Tina fastens a cheap dead bolt to the inside of her bedroom door with a screwdriver. She slides the pin into the clasp and tests the door.

She nods. Satisfied.

INT. BEDROOM – NIGHT
Tina sleeps in her bed. The door is locked. Her television is on, but the sound is off.

A laptop lies on the bed next to her. Glass breaks off screen. Tina wakes, checks her laptop.

ON LAPTOP SCREEN
The townhouse is broken into four quadrants. The kitchen, the bathroom, the hallway, and the living room.

The lights are off, but the night vision cameras illuminate the rooms in clear blue.
A broken lamp lies on the floor in the living room. A key is struck. The living room punches up full screen... Nothing.

A key is struck. The kitchen... nothing.

A key is struck... The HALLWAY. A shadowy BEAST stands outside of a closed door.

It has a single horn on its head that curls over its back like a jester’s hat. Its legs are bent backwards.

It slides its claws down the bedroom door as if it can sense what is on the other side.

BACK TO SCENE

Tina lets out a scream. She silences it quickly. Her eyes well up. She stares at her bedroom door. Not a sound.

Tina looks to her laptop. The beast turns its head, looks at the camera. It staggers towards it.

Tina slams the laptop shut. Her hands tremble. She waits...

She opens it back up slowly.

ON LAPTOP SCREEN

The hallway is empty. She exhales.

She strikes a key... The bathroom is empty.

She strikes a key... The living room is empty.

She strikes a key...

NEON BLUE EYES stare at her through a black screen.

BACK TO SCENE

Tina SCREAMS. She slams the laptop shut. She flings it against her bedroom door.

TINA

What do you want from me?!

Tina backs up against her headboard. She pulls her knees to her chest and begins to cry.
INT. LUCINDA’S PSYCHIC READINGS BACKROOM - DAY

Tina’s eyes are red. She sits at the table with the crystal ball.

Lucinda places a cup of tea in front of her. She puts her hand on Tina’s shoulder. Tina looks up.

TINA
What is it?

LUCINDA
I don’t know for sure. Never have.

Lucinda walks to the other chair, sits.

TINA
Can’t it be reasoned with? I swear, I’m not a bad person.

LUCINDA
Can an ant reason with a child who burns its back with a magnifying glass? This is what it does. This is its essence.

TINA
You said it could be stopped.

Lucinda pushes a box of tissues closer to Tina. Lucinda nods at them.

LUCINDA
Take one.

Tina does.

LUCINDA
Who told you about this curse?

TINA
A man I went out with. He said... it was good luck.

Lucinda sighs. She takes Tina’s hands. An unflinching stare.

LUCINDA
You have to kill him.

Tina jerks her hands back.
TINA
What? No! I can’t kill somebody!

LUCINDA
You don’t understand. This is a game it plays. If the beast takes you, this man is freed from his curse. If you kill him...

Lucinda leans back.

LUCINDA
You remember what I asked you the other day? How much is you life worth?

Tina nods. She grabs her stomach. She runs over to a garbage can in the corner of the room. She vomits.

TINA
What do I do?

INT. TOWNHOUSE BATHROOM – DAY

Tina rinses dye from her hair into the sink.

LUCINDA (V.O.)
He will see you coming. You have to surprise him.

TINA (V.O.)
Why?

Tina raises her head. Her hair is now blonde.

LUCINDA (V.O.)
The one who told you will see you differently now.

BEDROOM

Tina pulls a fine finished wooden box from under her bed. She opens it.

LUCINDA (V.O.)
He will see the numbers in your eyes.

"Take this. Don’t argue. It gives me peace of mind. Love, dad."

BACK TO SCENE

Tina stands in front of a full-sized mirror. She pushes a wedding ring onto her finger.

She grabs a pair of mirrored shades and puts them on. She places one round into each of the Derringer’s barrels.

INT. MALL – DAY

Saki stands in front of a table full of ties. Tina walks up, hidden behind shades and blonde. She wears a trench coat.

Tina stands right next to him and picks up a tie. Saki looks her up and down. He smiles.

SAKI
Shopping for your boyfriend?

Tina raises her left hand, flicks the ring attached to her finger with her thumb.

TINA
Husband, actually. He has pale skin. Insists on wearing dark ties, which only make him look paler.

SAKI
What would you recommend for me?

Tina peruses the counter top. She picks up a bright pink, floral pattern tie. She slides it over his neck.

He looks at it, laughs.

SAKI
Are you kidding me?

TINA
It suits your skin. Would like to see you in this... And nothing else.

Tina smiles. Saki chokes a bit.

SAKI
Where is your husband?
TINA
Out of town, like usual.

Saki straightens his coat, smiles his evil grin.

SAKI
So, you're not just here picking up ties, are you?

TINA
Are you implying that I have affairs?

SAKI
Yes.

TINA
Do you live far from here?

SAKI
Couple miles.

Tina smiles. She starts to walk away.

TINA
Buy the tie if you want me to follow you home.

Saki fumbles for his wallet.

EXT. STREET - DAY

Saki's car pulls into the drive of a large colonial. A small hatch-back parks on the street. Tina is inside.

INT. CAR - DAY

Tina opens the glove box and pulls out the Derringer. She looks at it in her hands for a moment before thrusting it into her pocket.

EXT. HOUSE - DAY

Saki unlocks the door as Tina approaches. He smiles as she walks up the front steps.

TINA
I hope you have something to drink.
SAKI
Of course.
Tina enters. Saki follows.

INT. FOYER - DAY
Tina takes in the spacious floor plan. A vaulted ceiling angles over a marble fireplace.
Saki shuts the door behind her.

TINA
Nice place. Where’s the--
As Tina turns Saki lands a punch square to her jaw. Tina falls.

SAKI
You think I’m stupid, bitch?!
Tina fumbles for the Derringer. Saki stomps on her arm before she can pull out the gun.
Tina SCREAMS. Saki jumps on top of her and covers her mouth. He reaches past her arm and digs the gun out of her pocket.
He pulls it out, looks at it.

SAKI
This what you had in mind for me?
Tina punches him with her other arm. Saki laughs it off. He nudges her shades off with the gun barrel. Tina keeps her eyes closed.

SAKI
Look at me.
Saki brings the butt of the gun down on her head.

SAKI
Look at me!
Tina opens her eyes. Her pupils surrounded by ones.
Saki studies her, amazed.

SAKI
You have no idea how long I’ve been waiting for this.
Saki punches Tina again. Her eyes roll back into her head.

INT. BASEMENT – DAY

Unfinished cinder block walls. Light trickles in from two small glass-block windows.

Tina sits, bound to a wooden chair in the middle of the room. A ball gag in her mouth, dry blood on her forehead.

Saki fills a bucket of water from a utility sink. He shuts off the spigot.

He approaches her, dumps the bucket on her head. Tina springs to life.

SAKI
Have you seen it?

Tina looks around, dazed. Saki picks up a small propane blow torch. He turns on the gas and lights it.

SAKI
Please answer my question, I really don’t want this to get messy.

Saki now has Tina’s attention. Tina nods her head.

SAKI
I’m going to take off your gag, if you scream you get this.

Saki waves the torch close to Tina’s face. She leans away from it and nods again.

Saki sets down the torch and loosens her gag. He pulls a chair over and sits across from Tina.

SAKI
What does it look like?

TINA
If I tell you, will you let me go?

SAKI
That’s not how this is going to play out.

TINA
Then find out for yourself.

Tina spits at him. Saki laughs.
SAKI
I think that's a good idea.

From the corner of the basement, Saki grabs a tri-pod with a video camera mounted on it. He sets it up in front of Tina.

TINA
What are you doing?

SAKI
Seeing as though it's only been five days since our date and it takes eleven, I'm just gonna expedite the situation.

TINA
I don't understand?

Saki checks the settings on the Camera. He smiles, satisfied.

SAKI
They say it hides in the darkness, so I'm putting you in the dark.

He walks over to the glass block windows. He takes a heavy piece of cardboard and begins to tape it over one window.

TINA
No please, don't do that. I'll do anything you want.

SAKI
You already have.

He begins to work on the other window. He finishes. All exterior light is now squelched out.

TINA
I'll tell you, it has blue eyes. They glow. It kind of staggers when it walks. Please, just let me go and I'll never come back.

Saki picks up the ball gag. He moves towards Tina.

SAKI
Can't have you screaming, the neighbors might hear.

Tina struggles, Saki fastens the gag. Tina begins to cry. She lets out a muffled wail.
Saki walks over to the basement door. It looks to be made out of steel. He smiles as he grabs the door handle.

SAKI
Have a nice date.

He shuts the door. The sound of a large bolt slamming home echoes throughout the basement. The lights go out.

Muffled cries in the darkness. The view finder of the camera emits the only light.

INSERT VIEW FINDER
A CU of Tina in night vision. Her wide eyes search frantically through the darkness...

FADE OUT

INT. BASEMENT - NIGHT

The lights turn on. The wooden chair lies on the floor in pieces. The basement door opens.

Saki enters. He sees the chair and searches the perimeter of the basement. Nothing. Saki shrugs his shoulders.

SAKI
At least he cleans up his own mess.

Saki stops the camera from recording and begins to rewind it. He stops it and hits PLAY.

INSERT VIEW FINDER
Tina is center frame. She breathes heavy through her nose, searches through the darkness.

A claw reaches into the frame. It caresses the air just inches in front of Tina’s face. She does not see it.

It gently taps her on the forehead. Tina jerks her head back. She fights her restraints and screams through her gag.

The claw drags down her face. It tugs at the gag with a talon and cuts right through it. Tina spits the ball out. A low pitched guttural voice...

BEAST (O.S.)

Beg.
Tina fights to catch her breath.

TINA
The red envelope... I didn’t touch it on purpose. It was an accident.

BEAST (O.S.)
It no longer matters.

Tina tries to pin point its voice.

TINA
But, those were the rules I was told. You have to do it three times on purpose. I only did it twice. Those are the rules to the game. Please!

The claw pulls out of view.

BEAST (O.S.)
Perhaps I’ll let you play a little longer. If you want to live, I want him.

TINA
Who?

The neon blue eyes appear in Tina’s BG. They stare directly into the camera. Tina turns and stares into it as well.

The blue eyes disappear. A loud SLICE. Tina screams. She calms, pulls her newly freed hands up to her face.

BACK TO SCENE
Saki pulls his face away from the view finder. Tina stands behind him with a splintered chair leg in her hands.

As Saki turns, she thrusts the jagged edge of the leg into his neck. Saki crumbles to his knees. He chokes up blood.

As Saki chokes, Tina pats him down. She pulls her gun from his pocket.

Tina takes the video camera from the tri-pod.

Saki falls over. Blood spills out onto the floor. As Tina walks by him she kicks the wooden leg deeper into his neck.

His convulsions stop. Tina bends down to wipe the chair leg of finger prints using her sleeve. She leaves.
EXT. HOUSE - NIGHT

Tina walks out carrying the video camera. She has her trench coat on. She checks her surroundings. The neighborhood is quiet.

Tina gets into her car and starts it, pulls away.

INT. LUCINDA’S PSYCHIC READING’S BACKROOM - DAY

Tina and Lucinda sit across from each other at the table. Lucinda drinks her tea.

LUCINDA
How do you feel?

TINA
I’m not even sure, I’m just... numb.

LUCINDA
You did what you had to.

TINA
Is it over?

Lucinda sets down her tea.

LUCINDA
There is one last thing you must do.

TINA
Please. I can’t do any more.

LUCINDA
You have to trick somebody into starting the curse.

TINA
No. No way would I ever do this to another person.

LUCINDA
Surely there must be someone in your life you can do without.

Tina begins to cry.

LUCINDA
It wants to keep playing the game.
EXT. STREET - NIGHT

A pickup truck pulls into the drive of the townhouse. The engine shuts off.

INT. TRUCK - NIGHT

Earl sits in the driver’s seat. He sucks at his teeth while he rubs his belly. Tina sits in the passenger seat.

    EARL
    Betcha never saw a man take down a prime rib like that?

    TINA
    It was very impressive.

Tina stares at the dashboard clock. It’s “11:10”.

Earl puts his arm behind her neck. He smiles.

    EARL
    I knew you’d call. What do you say we go inside and make ourselves a video... in every room.

The clock flips to “11:11”. Tina pulls out her red envelope and rubs it in her hands.

    EARL
    What’s that?

Tina turns toward him, smiles.

    TINA
    You really want to know?

FADE TO BLACK.