

Locke & Key
EP.S 109-110

Storyboard
By Vinz Natali

WRITTEN BY
CARLTON CUSE
MEREDITH AVERILL
LIZ PHANOG

BASED ON
THE
GRAPHIC
NOVEL
SERIES
BY

JOE HILL
&
GABRIEL
RODRIGUEZ



LOCKE & KEY SC 1-23



BOOM DOWN ON SCHOOL PARKING LOT.

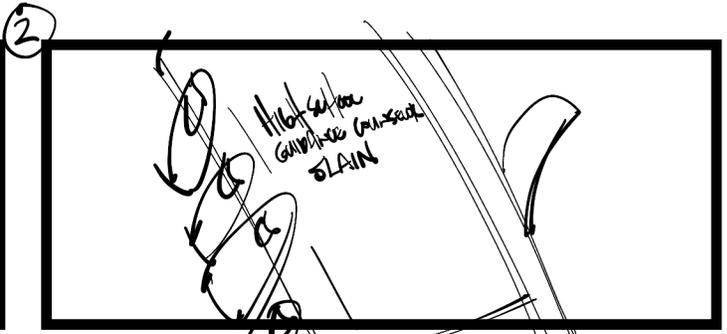
"GREAT WORK TODAY GUYS — SARAH, STRONG FINISH... AND GET SOME REST."



LAND ON ELLIE'S BACK.



SHE TURNS TO US AS SHE READS TEXT.



INSERT: HEADLINE.



BOOM UP TO ELLIE REACTING, FLARING STREET LIGHT BEHIND HER.



PUSH INTO RENDELL'S PHOTO.

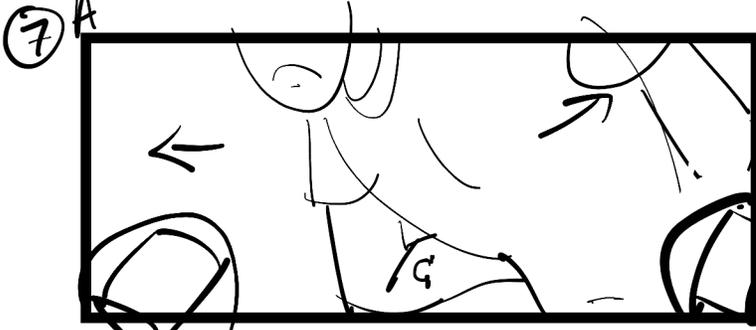


PUSH IN TO ELLIE'S EYE, TEARING UP.

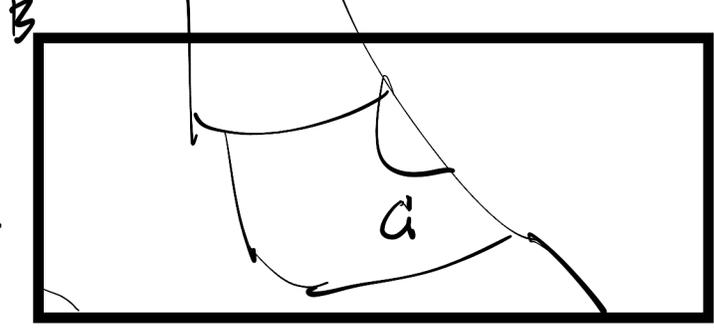


PUSH INTO PHOTO OF SAM LESSER'S ARREST.

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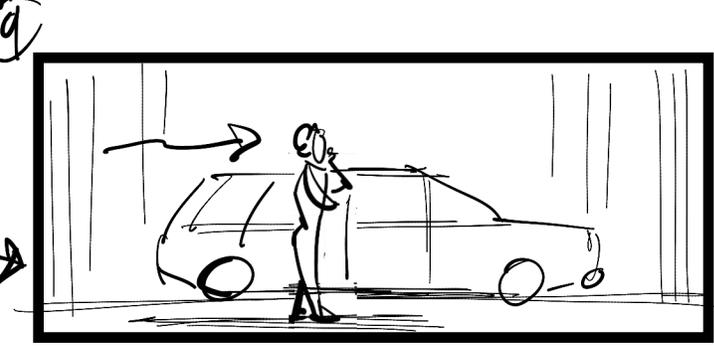
ELLIE ZOOMS IN ON PHOTO...



REVEALING OMEGA TATTOO.



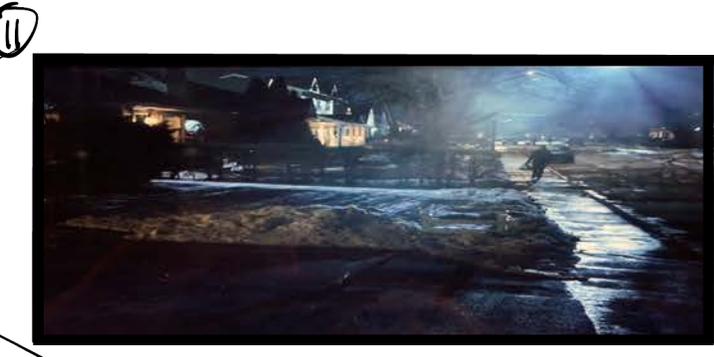
ON ELLIE, DISTURBED. SHE EXITS.



ENTERS LONG LENS WIDE SHOT OF HER CAR, DIALS....



PUSH IN TO HER AS SHE HEARS RINGING...



GO TO OPENING SHOT OF THE SEASON.



NEW SHOT (THROUGH GLASS DOOR) OF MARK.

"HELLO?"



"RENDELL LOCKE IS DEAD. MURDERED."

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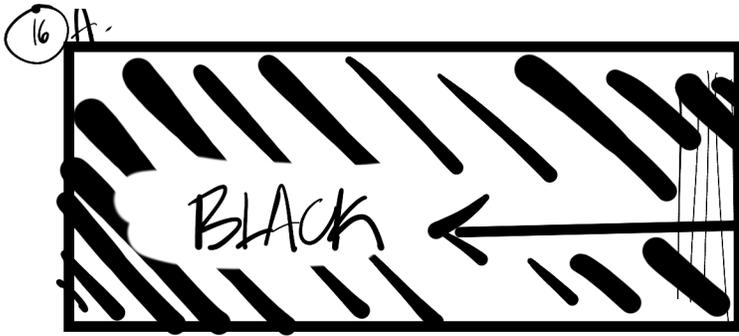
PUSH IN TO ELLIE.

"WHAT HAPPENED."
 "YOU KNOW WHAT HAPPENED, THIS IS ALL MY FAULT. WHAT ARE WE GOING TO DO?"



NEW ANGLE OF MARK IN KITCHEN.

"I KNOW WHAT I NEED TO DO."



BLACK



ELLIE DEEPLY UPSET.

"WHAT DO YOU MEAN?... MARK?MARK?"

WE SIDE LEFT INTO DARKNESS



THREE MONTHS AGO

CHYRON OVER BLACK



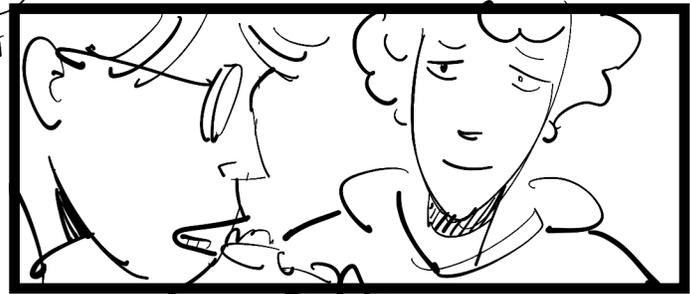
COME OFF KITCHEN ISLAND TO FIND ELLIE AND RUFUS HAVING DINNER.

"HOW HAVE THINGS BEEN OVER AT KEYHOUSE? IT MUST BE PRETTY DIFFERENT NOW THAT THE LOCKE'S HAVE MOVED BACK IN."



CAMERA SKIMS OVER TABLE.

ACTUALLY NONE OF THEM HAS EVER LIVED THERE BEFORE, SO..." (REST OF DIAL.)

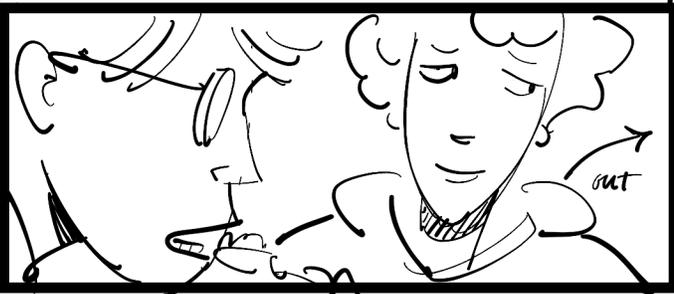


THAT'S GOOD... I MEAN I'M GLAD IT'S GOING SO SMOOTHLY."



LOCKE & KEY SC 1-23

20 3/4



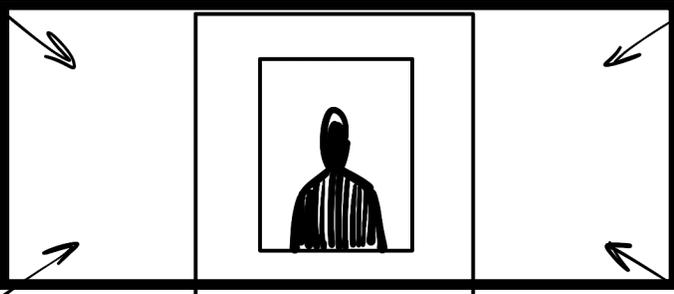
"NO YOU KEEP EATING. I'LL GET IT."

21



ELLIE COMES AROUND CORNER. LEAD HER.

22



ELLIE'S POV: DARK FIGURE OUTSIDE DOOR.

23



ELLIE OPENS DOOR.

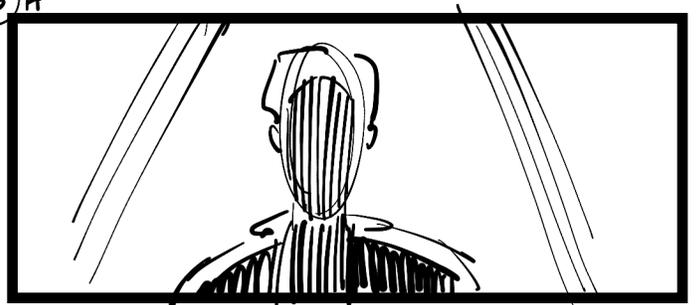
24



PUSH IN AS SHE REALIZES...

"LUCAS?"

25 A



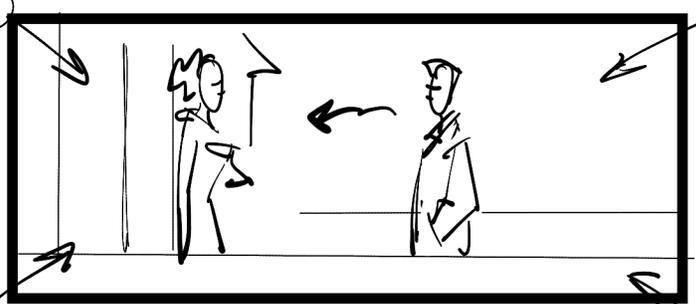
DARK FIGURE STEPS INTO THE LIGHT.

25



"HEY ELLIE."

26



PUSH IN: LUCAS STEPS CLOSER.

"IT'S REALLY ME. I PROMISE YOU."

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27



LUCAS REACHES...

28



TAKES HER HAND

C



TILT UP TO HIS FACE AS HE KISSES HER HAND.

"I MISSED YOU SO MUCH... "I'M GOING TO NEED YOUR HELP."

28



PUSH INTO ELLIE, ENCHANTED.

"EVERYTHING OK MOM."

29



ELLIE LOOKS BACK INTO THE HOUSE.

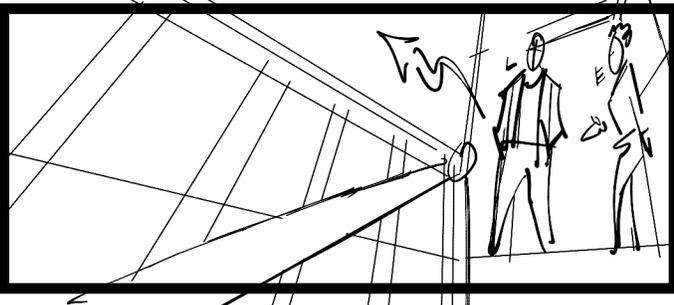
"IS THAT YOUR SON? CAN I SEE HIM?"

30



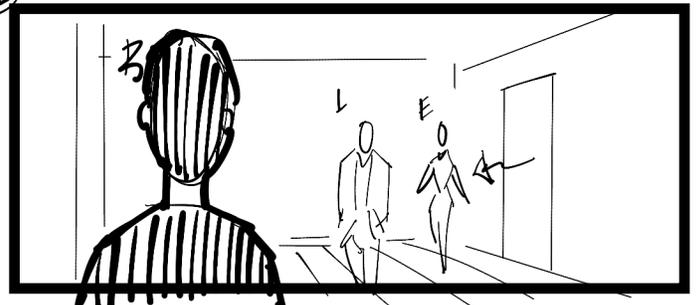
ELLIE OPENS THE DOOR FOR HIM.

31



LUCAS SEPS INSIDE.

32



OVER RUFUS TO THEM.

"RUFUS... THIS IS LUCAS."
"HEY RUFUS. NICE TO MEET YOU."

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"BUT... I THOUGHT LUCAS WAS—"



"I KNOW THIS IS A LITTLE CONFUSING."

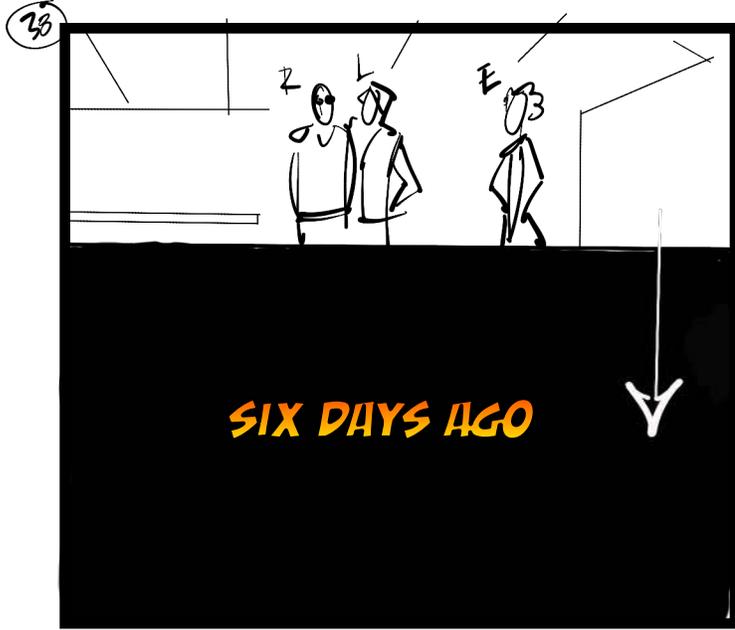


LUCAS COMES UP TO RUFUS.

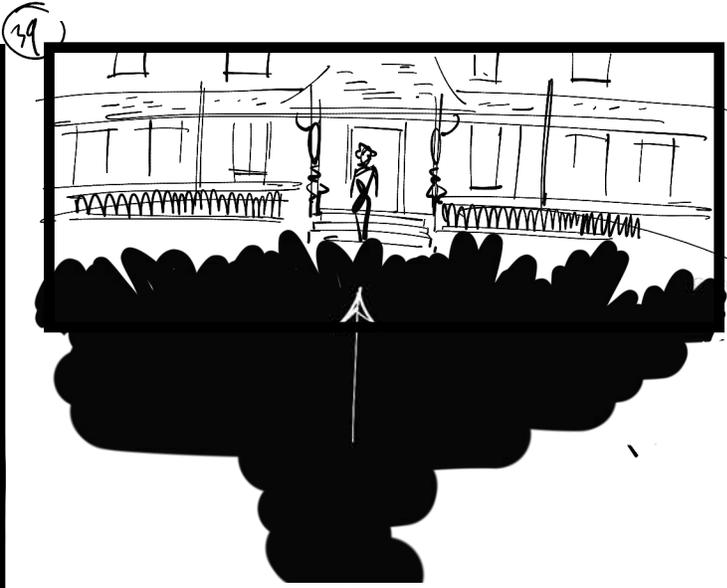
"DON'T WORRY, RUFUS. I'M A FRIEND."



PUSH IN TO ELLIE.



SIX DAYS AGO



BOOM UP FROM BLACK (BUSHES) ELLIE WALKS TOWARDS KEYHOUSE.

FROM THE TABLEAU BOOM DOWN INTO BLACK.

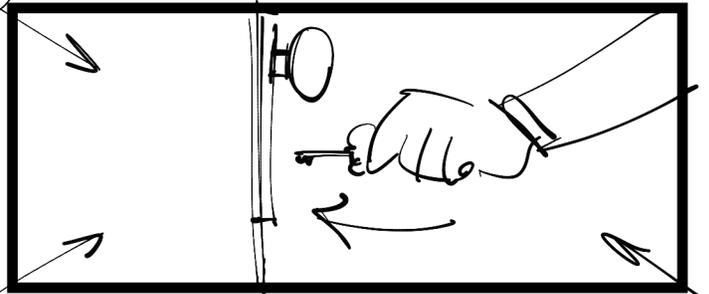
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40



VIEW FROM WITH KEYHOUSE. ELLIE LOOKS INSIDE.

42



PUSH IN TO FRONT DOOR LOCK AS SHE INSERTS KEY.

43



PUSH IN TO HER AS SHE OPENS THE DOOR.

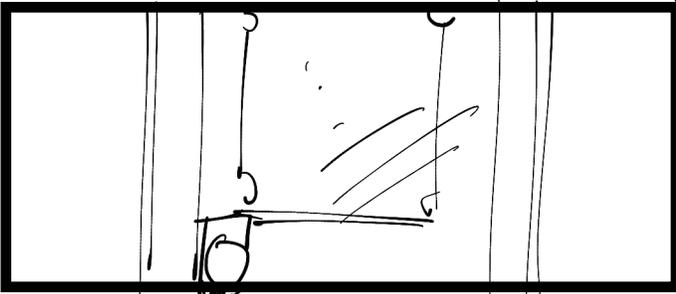
"NINA? HELLO? ANYBODY HERE?"

44



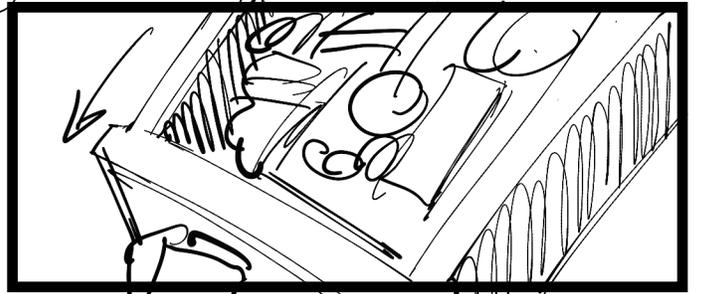
TIGHTER ALSO PUSHING IN, SHE DOES A SHOULDER CHECK...

45



AND THEN ENTERS AND SHUTS THE DOOR.

46



INT. BASEMENT. ELLIE OPENS A DRAWER.

47



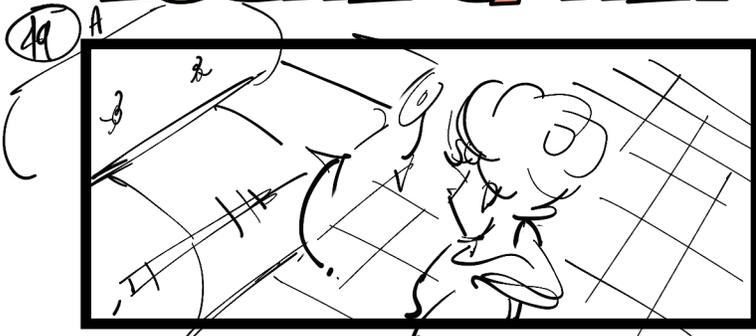
ELLIE CHECKS SHELVES.

48



LOOKS UNDER COUCH PILLOWS.

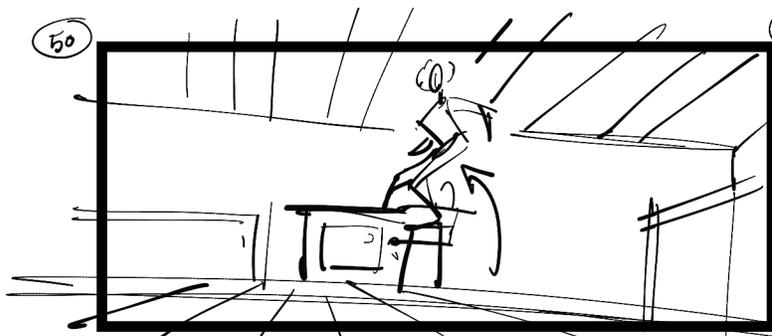
LOCKE & KEY SC 1-23



STANDS...



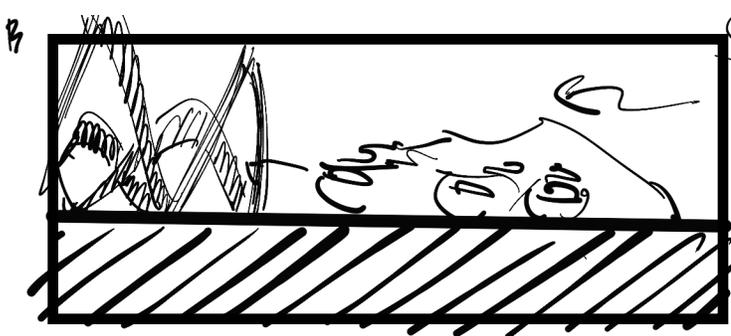
URNS AND LOOKS UP.



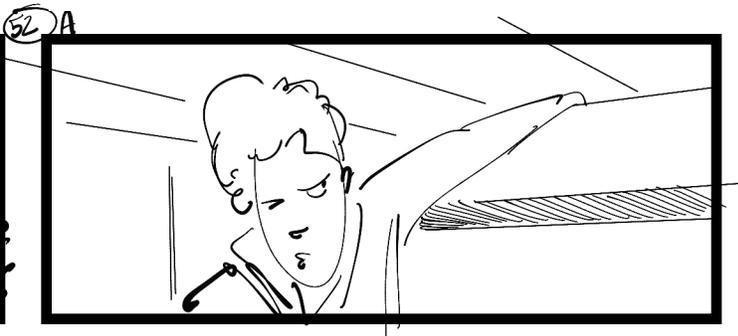
WIDE: SHE GETS ON CHAIR THEN STANDS ON T



HER HAND REACHES UP OVER BEAM.



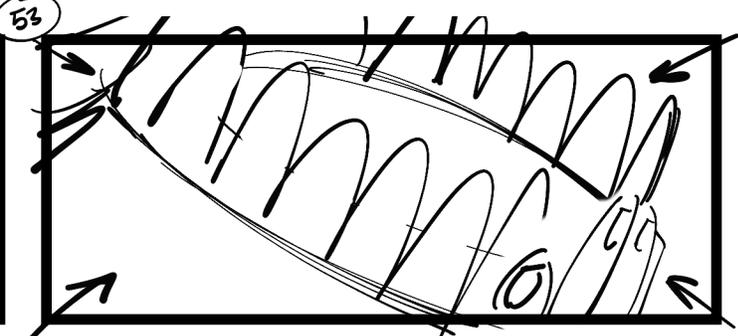
TRACK RIGHT AS SHE FEELS AROUND.



ON ELLIE SEARCHING.



PULLS DOWN CROWN OF SHADOWS.



ELLIE'S POV: PUSH IN TO CROWN.

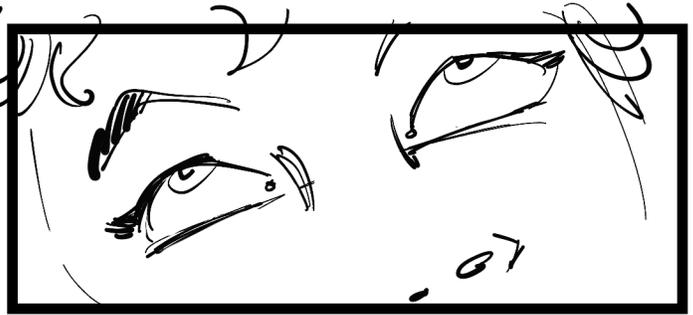
LOCKE & KEY SC 1-23

54A



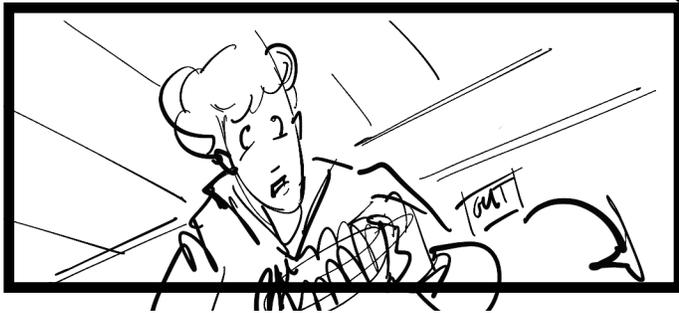
PUSH IN TO ELLIE, SENSING IT'S POWER.

54B



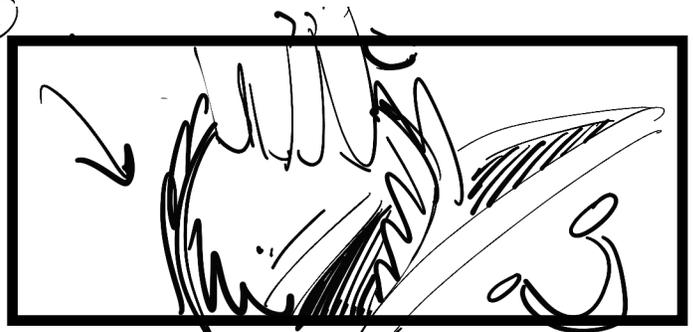
REACTS TO...
"HEY TAKE OFF YOUR... WET BOOTS."

55



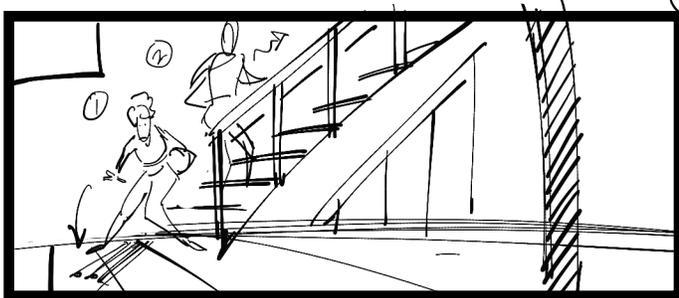
ELLIE JUMPS DOWN TO THE FLOOR.

56



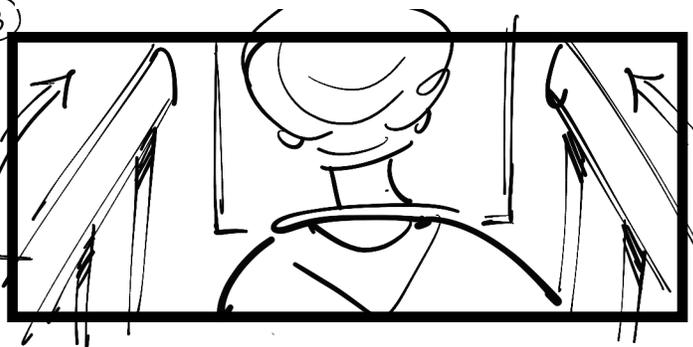
JAMS THE CROWN INTO HER BAG.

57



SWITCHES OFF THE LIGHTS AND HEADS UP THE STAIRS. BUT KNOCKS OVER CURTAIN ROD.

58



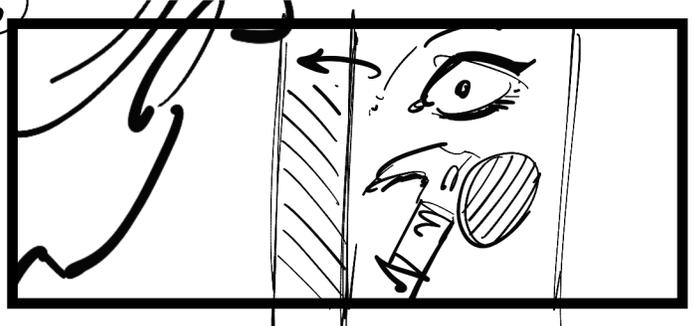
TIP TOES UP THE STAIRS. SUDDENLY THE DOOR SLAMS SHUT AND THE DEADBOLT LOCKS.

59



"IT'S ME, NINA! ELLIE!"

60



THE DOOR OPENS A CRACK TO REVEAL NINA.

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61



ANGLE FROM 105.
"I'M SORRY, I'M SO SORRY. RUFUS LOST ONE OF HIS GUYS AND HE'S HAVING A TOTAL MELTDOWN."

62



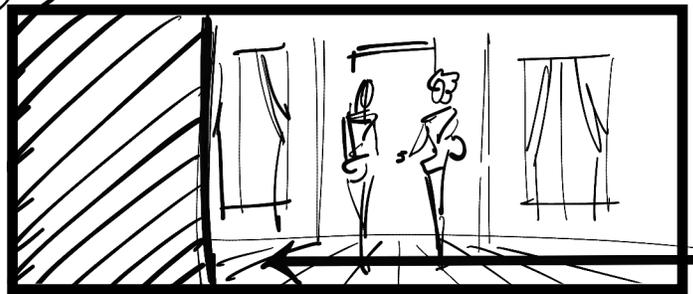
"ELLIE YOU CAN'T — YOU CAN'T JUST WALK INTO MY HOUSE. YOU SHOULD HAVE CALLED ME FIRST."

63



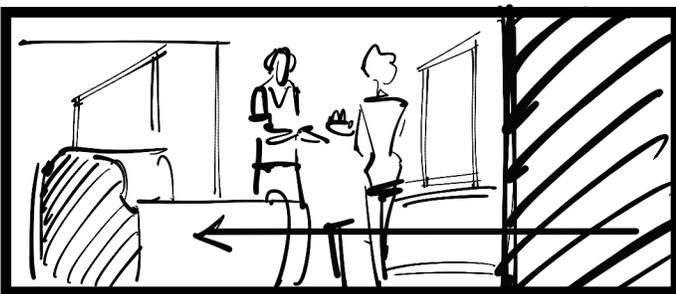
"I KNOW YOU'RE RIGHT. I'M SO SORRY."

64



WE SLIDE OFF THEM AS THEY CONTINUE TO TALK, BUT WE ONLY HEAR "I FOUND IT. THE CROWN OF SHADOWS."

65



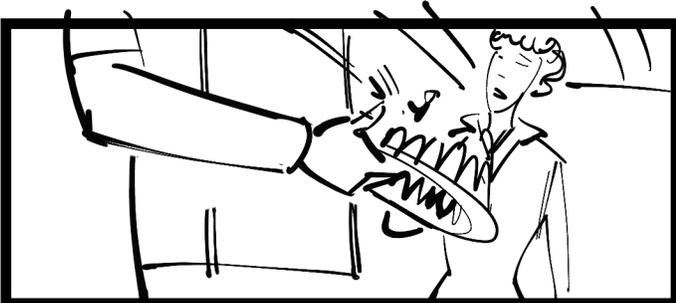
CONTINUE SLIDE OFF WALL INTO ELLIE'S LIVING ROOM. SHE HANDS OVER THE CROWN TO LUCAS.
"ATTAGIRL. AND THE KEY?"

66



"WHERE'S THE KEY ELLIE?"

67



"I ONLY FOUND THE CROWN."

69



"GUESS YOU'LL HAVE TO GO BACK AGAIN."

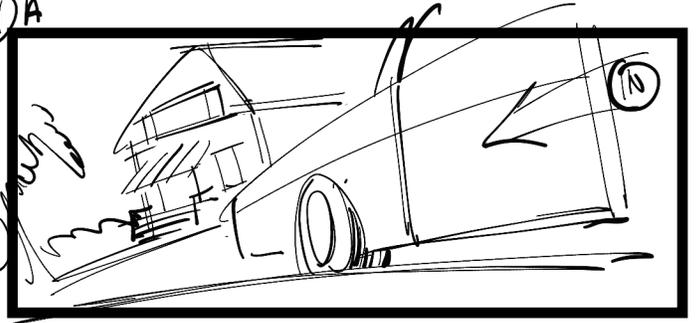
LOCKE & KEY SC 1-23

70



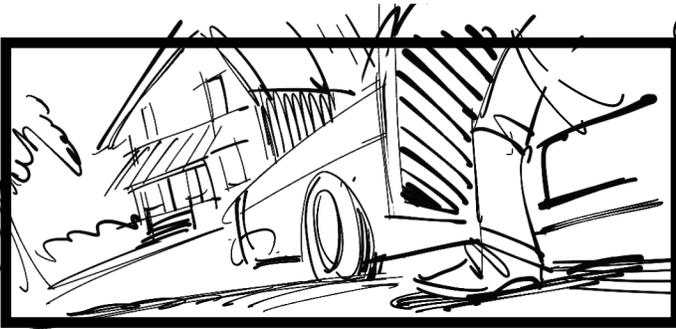
"BUT... NINA CAUGHT ME TODAY (CONTINUE DIAL IN THESE TO ANGLES UNTIL...) "WHY CAN'T YOU ANSWER MY QUESTIONS."

71 A



JOE'S CAR PULLS UP IN FRONT OF ELLIE'S HOUSE.

B



...STEPS OUT.

72



JOE STEPS UP TO MAIN ENTRANCE.

73



...IS ABOUT TO KNOCK ON THE DOOR...

74



WHEN HE SPIES ELLIE AND LUCAS.

75



JOE TAKES A PICTURE OF THEM.

76



"SHIT."
"DID HE JUST TAKE MY PICTURE?"
"I'LL GO TALK TO HIM"

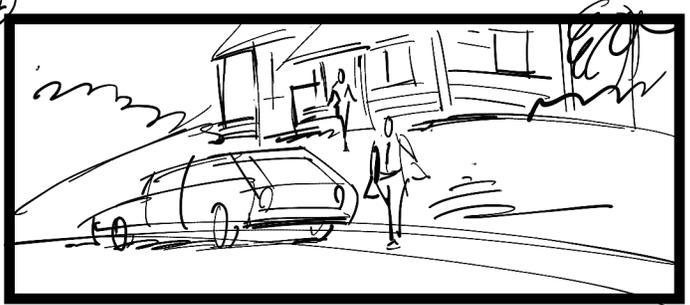
LOCKE & KEY SC 1-23

76



HANG ON LUCAS FOR A BEAT.

77



OUTSIDE: JOE GOES TO HIS CAR.
"JOE."

78



"WHAT WERE YOU DOING? WE'RE YOU — TAKING A PHOTO OF ME?"

79



ALL DIALOGUE FOR THIS SCENE.

80



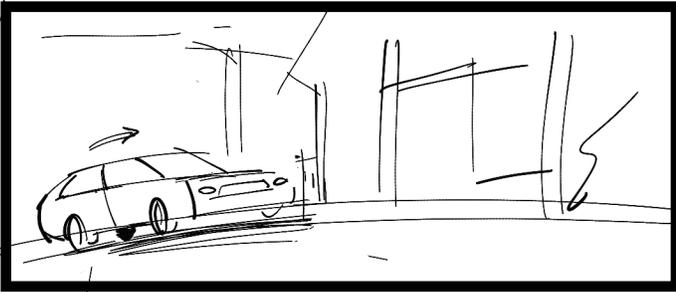
ALL DIALOGUE FOR THIS SCENE.

81



JOE GETS INTO HIS CAR AND DRIVES AWAY.

82



JOE PULLS UP IN HIS CAR (SEEN THROUGH THE WINDOW OF HIS HOUSE).

83



TIGHTER. HE GETS OUT OF HIS CAR.
"NINA, HI IT'S JOE, I— I JUST SAW SOMETHING AND... I DON'T KNOW HOW TO EXPLAIN IT, I ...I THINK I JUST NEED TO SHOW YOU."

LOCKE & KEY SC 1-23



ANGLE ON JOES DOOR (FROM INSIDE THE HOUSE).



JOE ENTERS.
"...I'LL BE HOME ALL NIGHT."



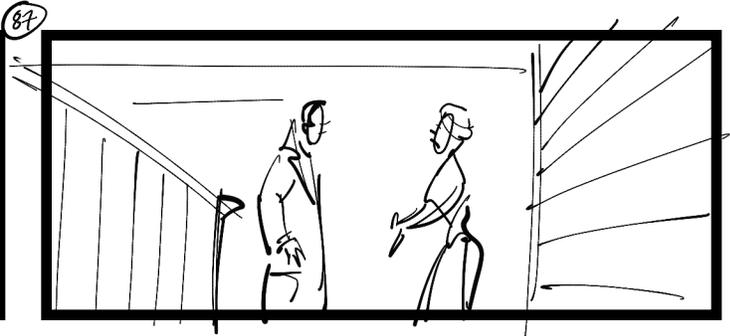
LANDS IN ECU, REACTS TO...
"HI, MR. RIDGEWAY..."



SLIDE LEFT OFF JOE TO REVEAL ELLIE AND LUCAS.
"HOPE YOU DON'T MIND, WE LET OURSELVES IN."
"JOE, JUST GIVE US YOUR CELL PHONE AND WE'LL LEAVE, ALL RIGHT?"



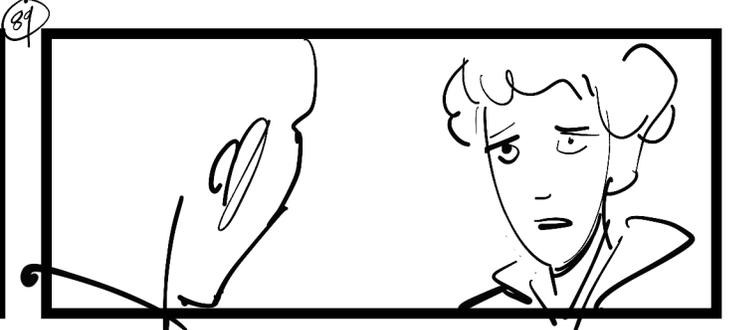
LOW ANGLE ON JOE, STUNNED.
"HOW ARE YOU— YOU DIED 25 YEARS AGO."



ELLIE STEPS UP TO HIM.
"JOE, PLEASE, JUST GIVE IT TO ME—"



"NOT UNTIL YOU TELL ME WHAT'S GOING ON."

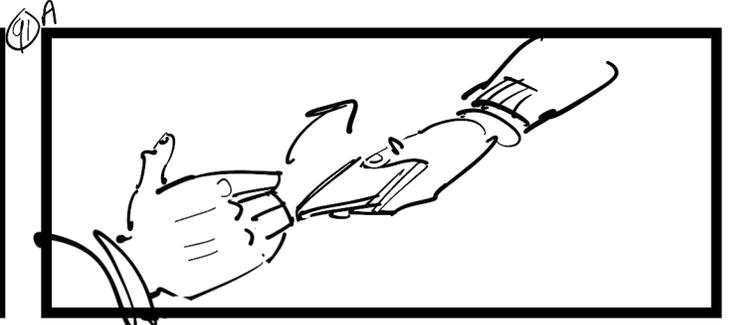


"IT WOULDN'T MAKE ANY SENSE TO YOU, JUST— PLEASE."

LOCKE & KEY SC 1-23



"NOT UNTIL YOU TELL ME WHAT'S GOING ON."
"IT WOULDN'T MAKE ANY SENSE TO YOU JUST —
PLEASE."



JOE GIVES UP HIS PHONE.



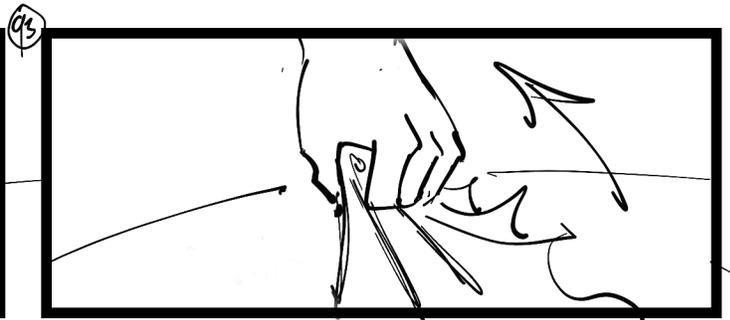
TILT UP TO ELLIE. SHE TURNS TO LUCAS.



TAKES HIM BY THE ARM.
"OKAY, LET'S GO, COME ON—"



"I WISH WE COULD DO THAT. BUT..."



INSERT: LUCAS GRABS A PLASTIC BAG.

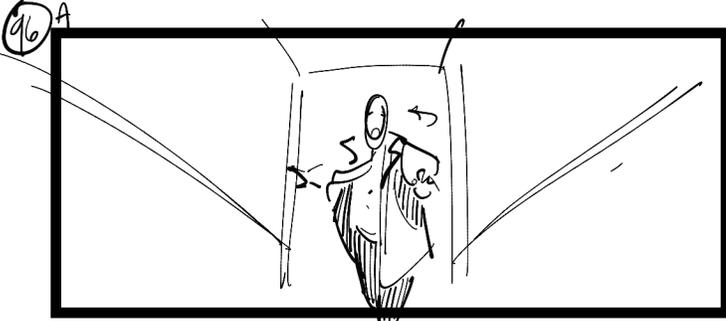


COMES UP TO JOE.
"AS I RECALL YOU WERE ALWAYS A TALKER, MR.
RIDGEWAY."



"NO."
"I DON'T WANT ANY TROUBLE HERE."
"I HAVE THE PHONE, HE'S NOT GOING TO TELL
ANYBODY—"

LOCKE & KEY SC 1-23



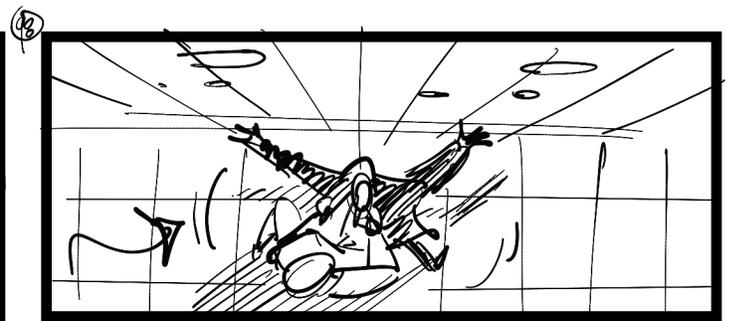
JOE MAKES A BREAK FOR THE FRONT DOOR.



LUCAS WRAPS A BAG AROUND HIS HEAD.



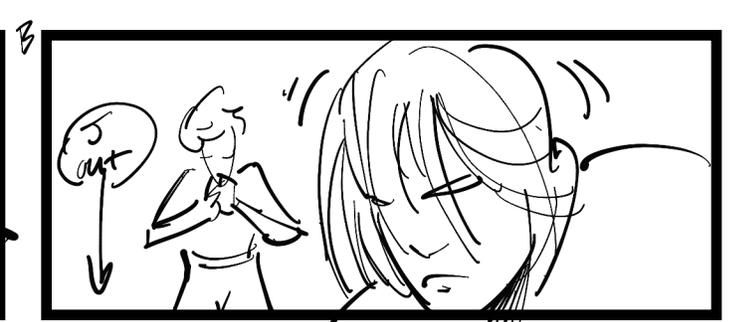
ANGLE THROUGH STAIR BANISTER AS THEY STUMBLE INTO LIVING ROOM.



HIGH ANGLE FOR STRUGGLE.



JOE STRUGGLING...



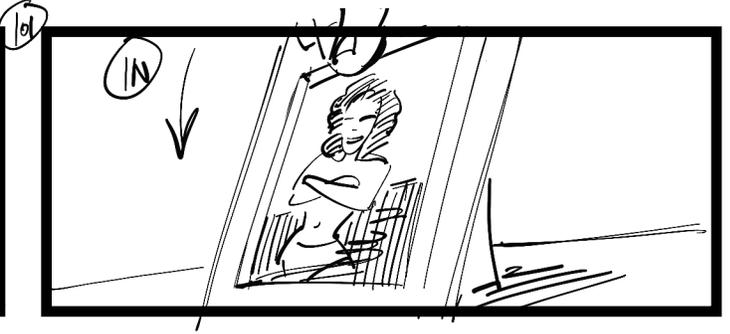
COLLAPSES REVEALING ELLIE IN BG.

"LUCAS, STOP!"



PUSH INTO ELLIE HORRIFIED.

"STOP!"



CALLIE PHOTO SET DOWN ON JOE'S DESK.

LOCKE & KEY SC 1-23



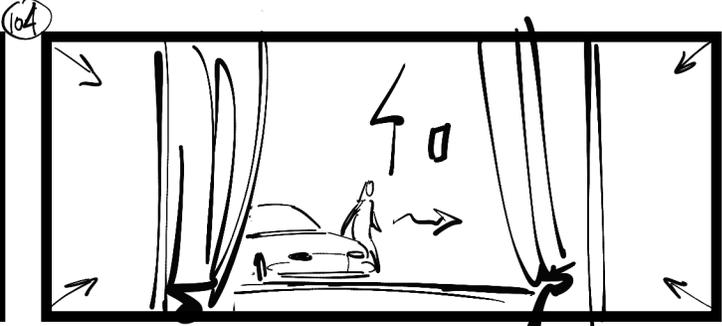
PUSH IN TO OFFICE. LUCAS ARRANGES THE SCENE.



ON ELLIE, DISTRAUGHT.



URNS TO THE SOUND OF ARRIVING CAR.



PUSH INTO WINDOW. NINA GETS OUT OF HER CAR.



LUCAS EXITS OFFICE.



GOES TO DOOR WITH ANYWHERE KEY.



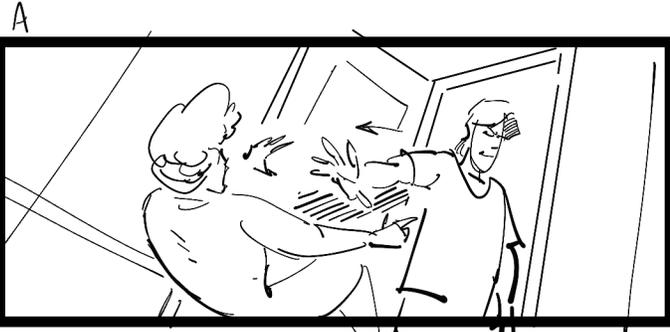
PUSH PAST HIM AS HE OPENS IT TO REVEAL ELLIE'S LIVING ROOM.



INT. ELLIE'S LIVING ROOM AS LUCAS ENTERS. ELLIE FOLLOWS.

LOCKE & KEY SC 1-23

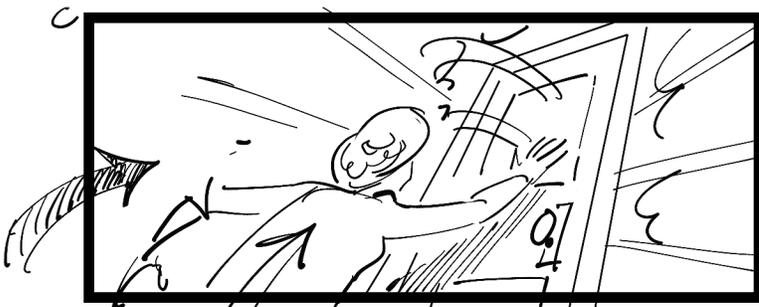
108



LUCAS PUSHES HER OUT.



PAN WITH HER AS SHE LANDS ON THE FLOOR...



THEN PAN BACK AS SHE RACES TO THE DOOR JUST AS IT SHUTS.



SHE OPENS IT TO REVEAL A CLOSET.



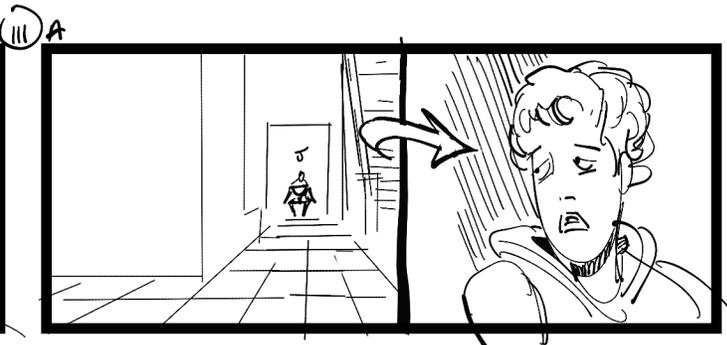
PUSH INTO ELLIE AS JOE'S PHONE RINGS.



INSERT PHONE.



FOLLOW ELLIE AS SHE RUSHES INTO...



THE KITCHEN WHERE SHE HIDES.
"JOE, IT'S NINA, I GOT YOUR MESSAGE"

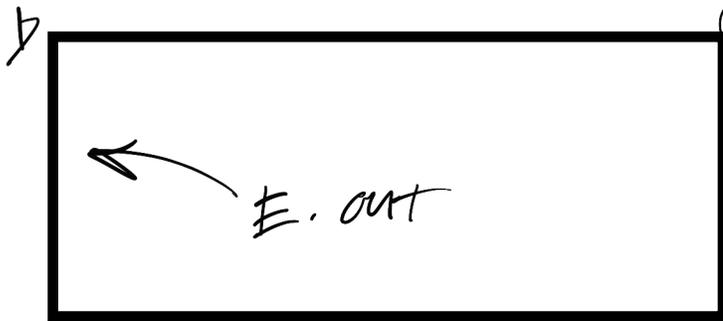
LOCKE & KEY SC 1-23



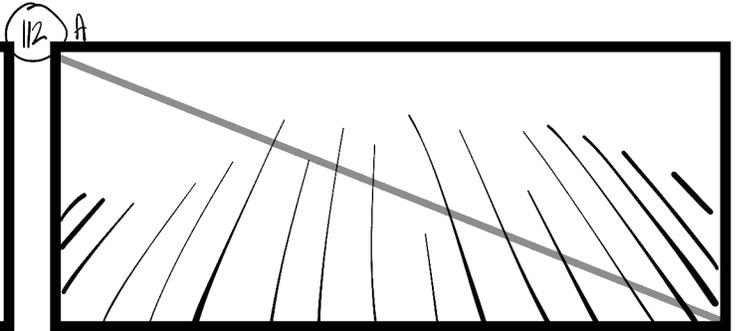
NINA ENTERS IN BG.



PUSH IN TO ELLIE AS SHE HEARS NINA (OC)
JOE?...AGHHH... JOE ...JOE-JOE-JOE....



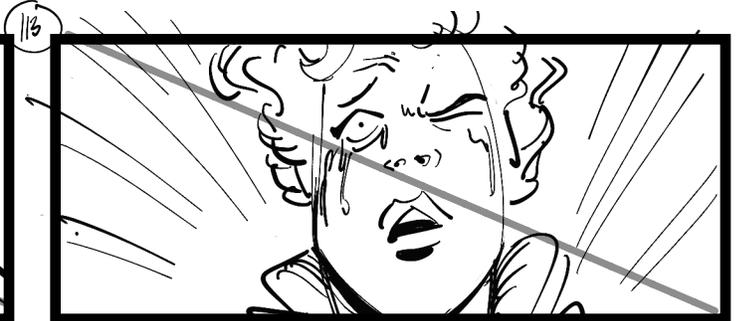
ELLIE EXITS.



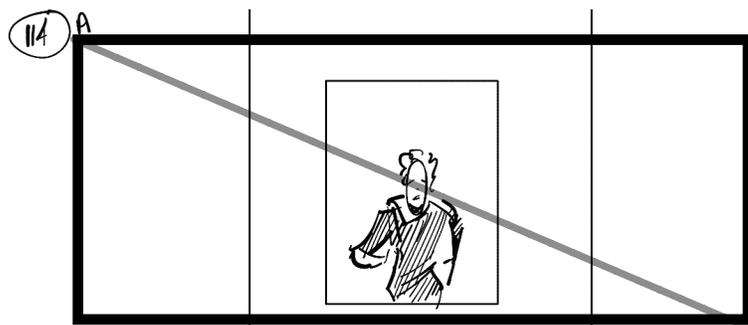
CAMERA SKIMS OVER STREET.



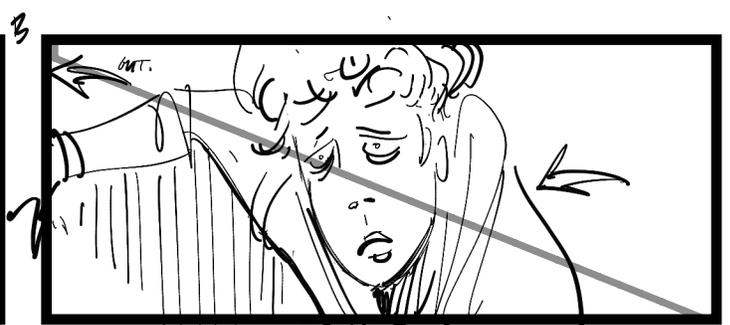
ELLIE RUNS INTO SHOT (WE LEAD HER).



CLOSE ON ELLIE, TRAUMATIZED, RUNNING.



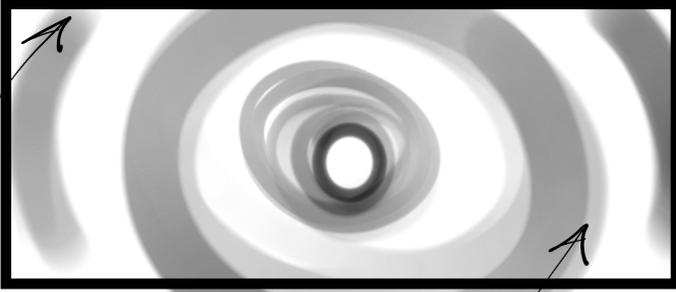
ANGLE INSIDE ELLIE'S HOUSE... SHE RUNS UP TO
DOOR AND OPENS IT.



STUMBLES INSIDE.

LOCKE & KEY 917

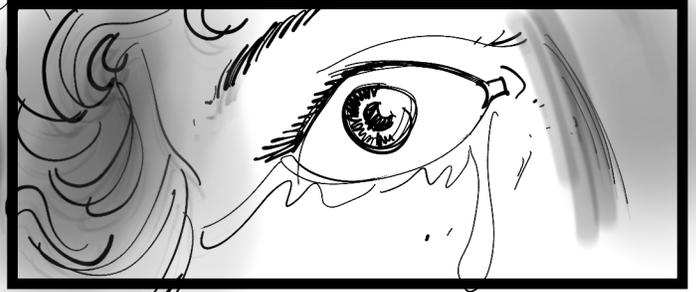
1



***ALL SHOTS IN THIS SCENE USE LENS BABY AT 48 FPS:

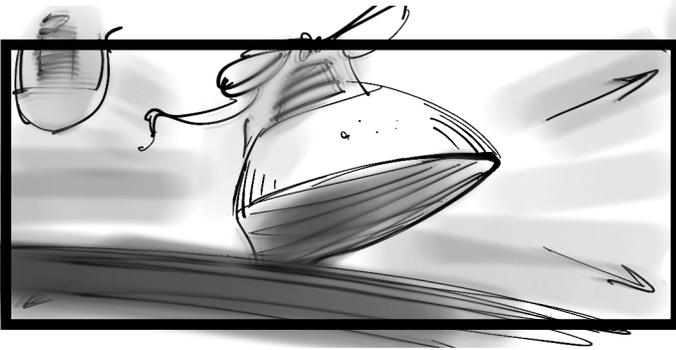
ELLIE POV OF PASSING STREET LAMPS.

2



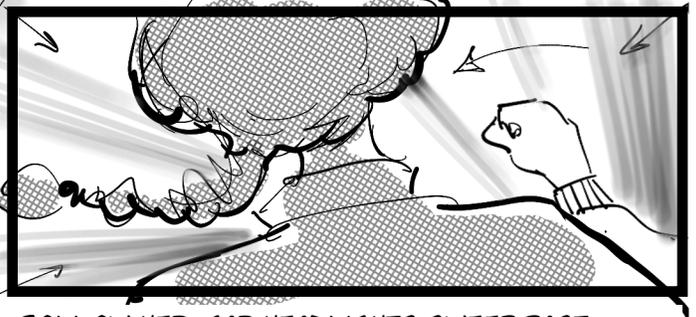
TRACKING ELLIE TEARED UP EYE AS SHE RUNS.

3



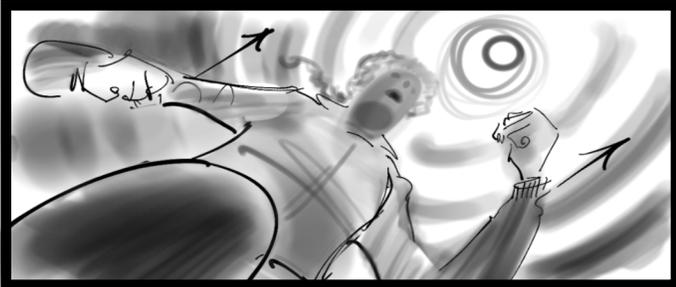
LEAD HER FEET

4



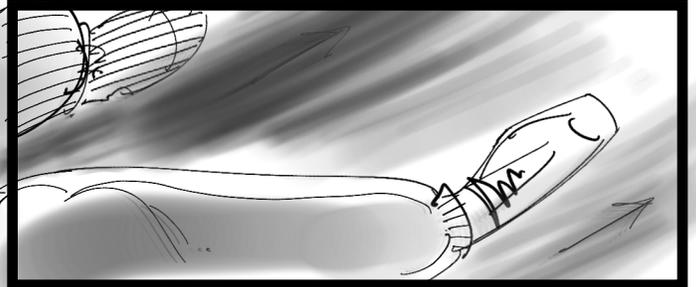
FOLLOW HER, CAR HEADLIGHTS SWEEP PAST.

5



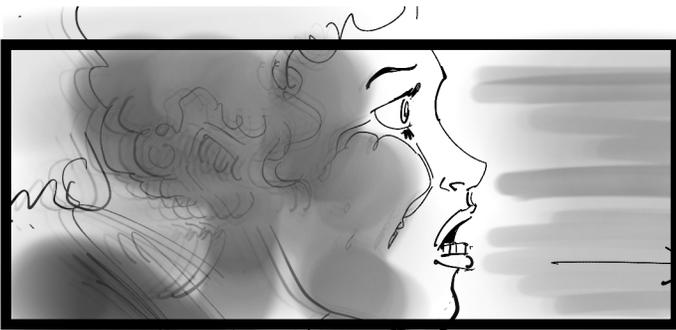
LOW ANGLE ON HER RUNNING.

6



HIGH ANGLE ON HER RUNNING FEET.

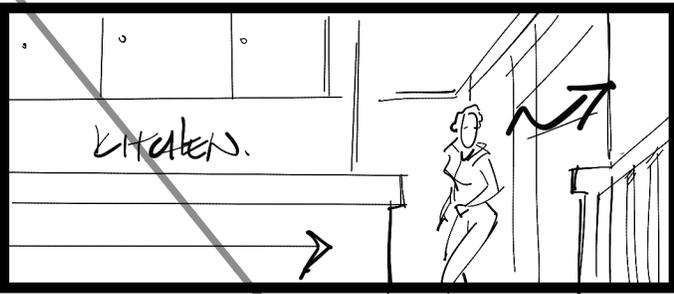
7



PROFILE ELLIE REACHING PEAK OF HER PANIC/HORROR.

LOCKE & KEY SC 1-23

115



SLIDE RIGHT AS NINA GOES TO STAIRS.

116 A



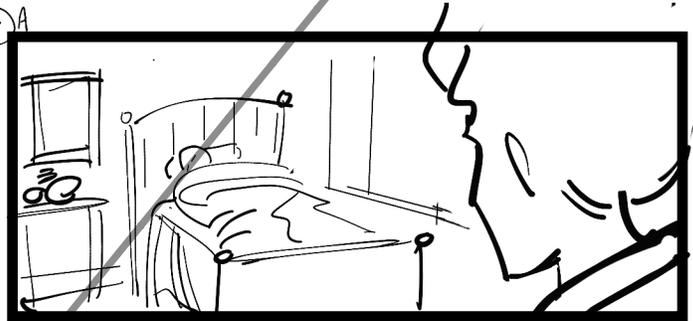
SECOND FLOOR LANDING. ELLIE COMES UPSTAIRS.

B



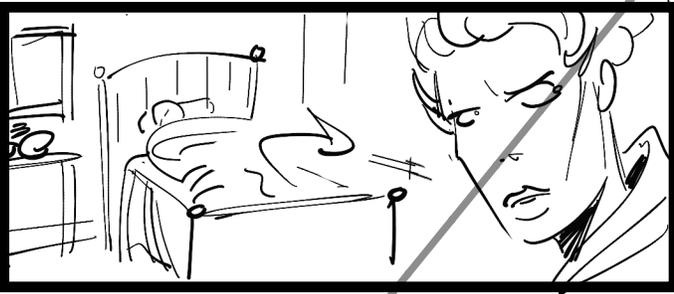
PULL BACK INTO RUFUS'S ROOM.

117 A



OVER ELLIE SEEING THAT RUFUS IS SOUND ASLEEP.

B



SHE TURNS TO CAMERA.

118 A

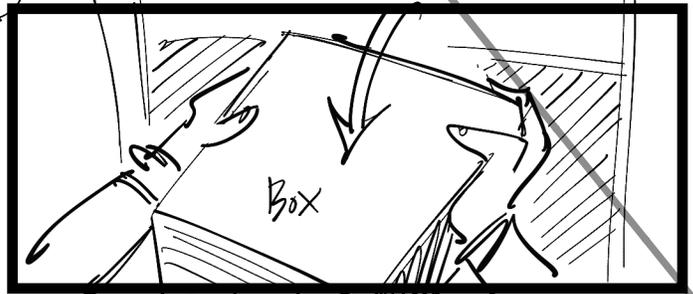


B



OPENS CLOSET DOOR.

119 A

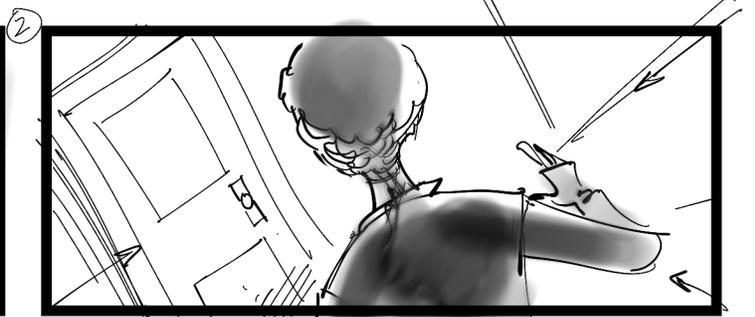


TAKES OUT SHOE BOX.

LOCKE & KEYS 918



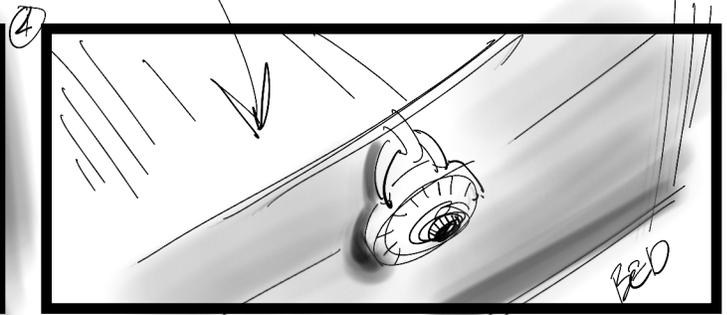
ALL SHOTS IN THIS SCENE ARE WITH LENS BABY AT 48 FPS:
ELLIE OPENS DOOR.



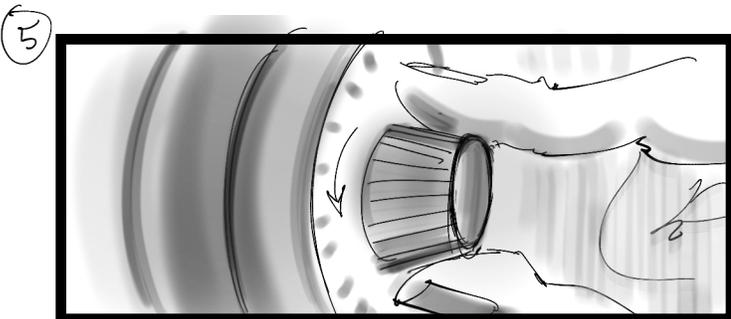
---LEADS US INTO THE BEDROOM.



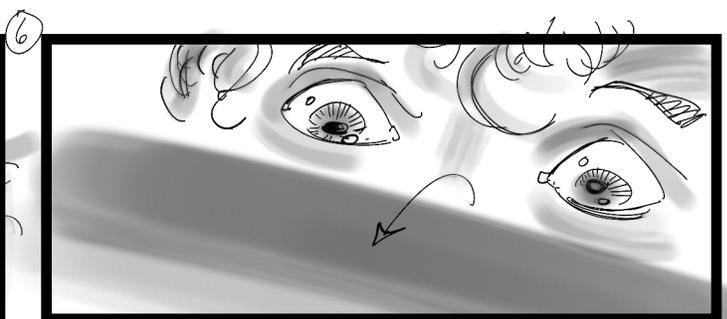
IN THE CLOSET THE DOOR OPENS AND SHE GETS LOCKBOX.



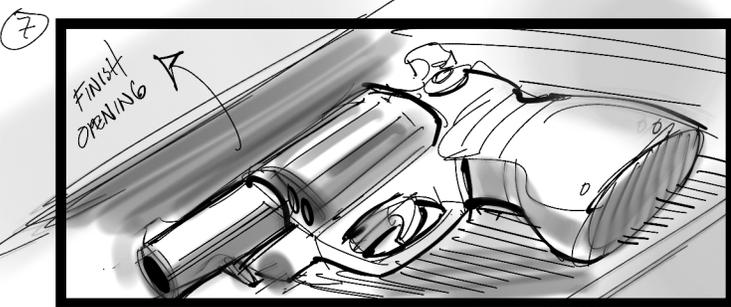
SETS LOCKBOX ON THE BED.



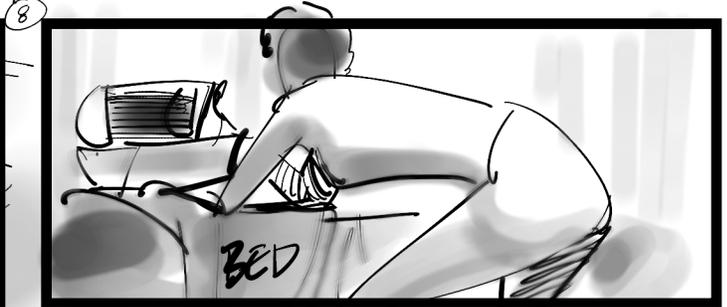
UNLOCKS THE COMBO LOCK.



OVER LID AS SHE LOOKS INSIDE.

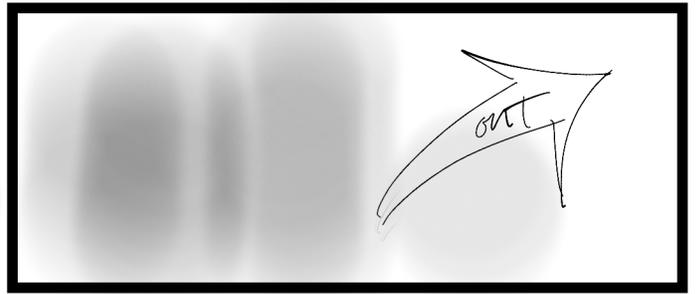
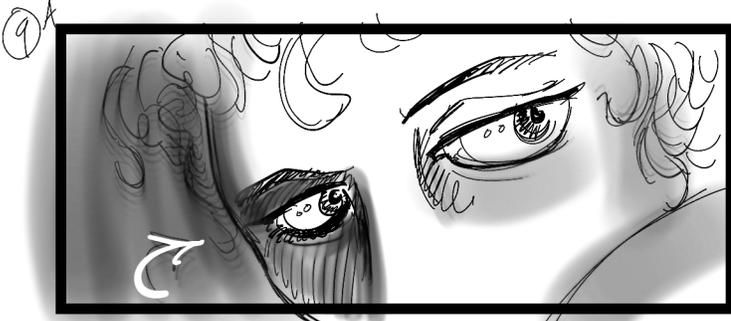


REVEAL GUN.



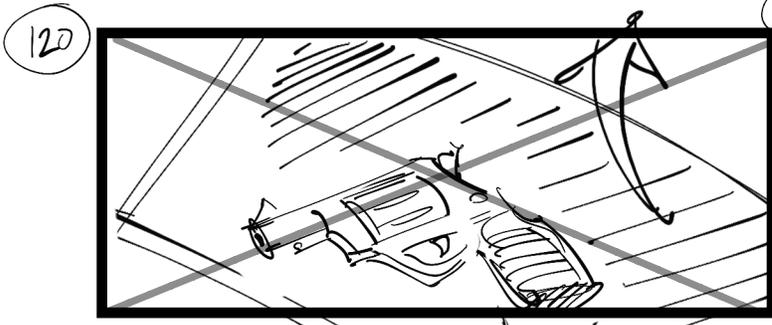
ON BED... SHE HESITATES.

LOCKE & KEYS 918

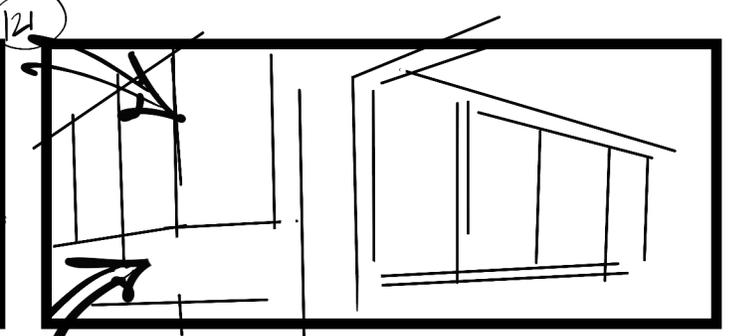


THEN, TURNS COLD. AS SHE TURNS AND EXITS.

LOCKE & KEY SC 1-23



TIGHTER: OPENS SHOE BOX TO REVEAL GUN.



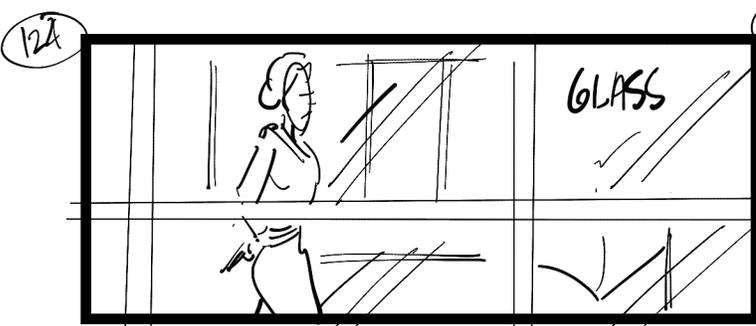
ELLIE POV MOVING THROUGH KITCHEN INTO LIVING ROOM.



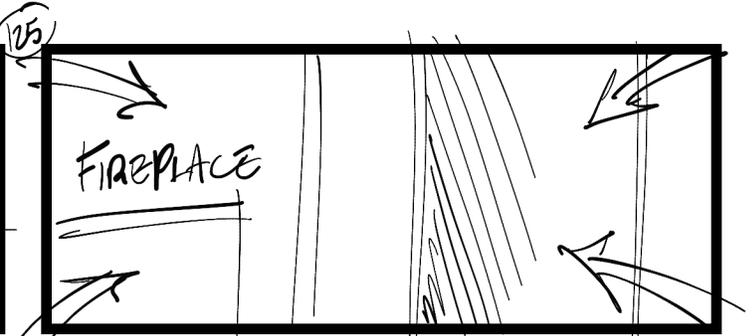
LEAD ELLIE.



ELLIE LEADS US.



ANGLE THROUGH BEVELED GLASS AS ELLIE WALKS THROUGH LIVING ROOM.



ELLIE POV PASSING PARTITION....



TO REVEAL LUCAS READING MAGAZINE.



OVER LUCAS TO ELLIE AS SHE STEPS INTO THE SPACE.

LOCKE & KEY SC 1-23

128 A



LUCAS LOOKS UP FROM MAGAZINE.
"WHAT TOOK YOU SO LONG, ELLIE? YOU USED TO BE SO FAST WHEN YOU WERE YOUNG.—"

B



SUDDENLY HE IS SHOT MULTIPLE TIMES.

129



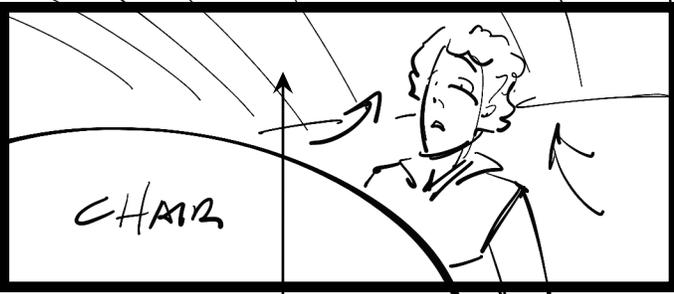
ON ELLIE WITH SMOKING GUN.

130



OVER ELLIE, SHE DROPS THE GUN, APPROACHES.

131



ANGLE BEHIND CHAIR... BOOM UP AS SHE GETS CLOSE.

132



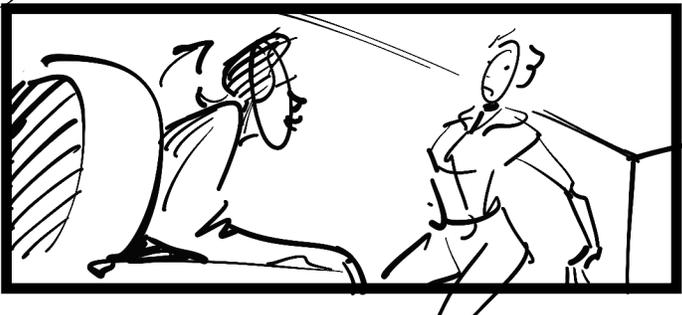
CU ON DEAD LUCAS.

B



HE OPENS AN EYE.
"OWWWWWW."

133



"CHRIST THAT REALLY HURTS."

LOCKE & KEY SC 1-23

134



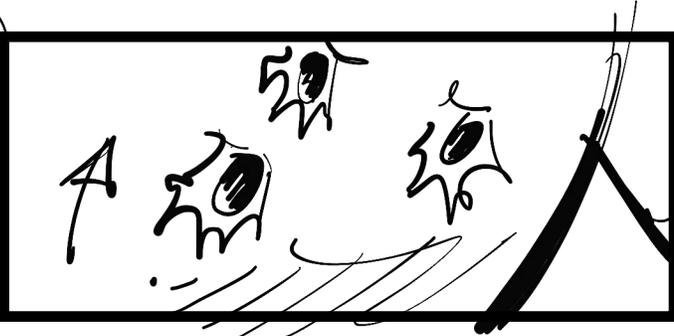
"MY PRIDE."

135



"C'MON, ELLIE, WHY DID YOU DO THAT, HUH? YOU KNOW YOU CAN'T KILL AN ECHO."

136



INSERT OF BLOODLESS BULLET HOLES AS HE STANDS.
"I'M ALREADY DEAD."

137



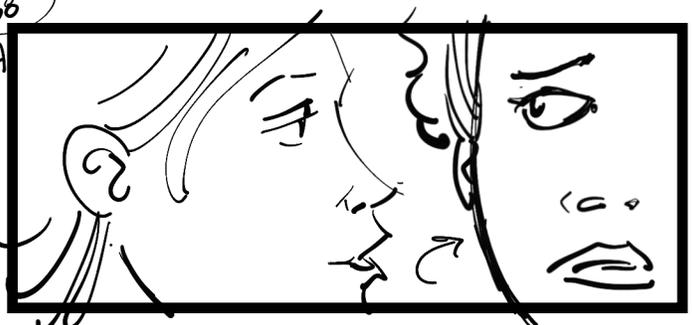
ELLIE BACKS INTO WALL.
"YOU KNOW THAT BETTER THAN ANYONE."

138



LUCAS ENTERS. PUSH IN AS HE GETS CLOSE.
"YOU KNOW WHAT'S GOING TO HAPPEN IF YOU DON'T HELP ME? I'M GOING TO HAVE TO TEAR POOR RUFUS'S USELESS LITTLE HEAD RIGHT OFF HIS SKINNY LITTLE BODY. AND I'M PRETTY SURE YOU DON'T WANT ME DOING THAT, DO YOU?"

138



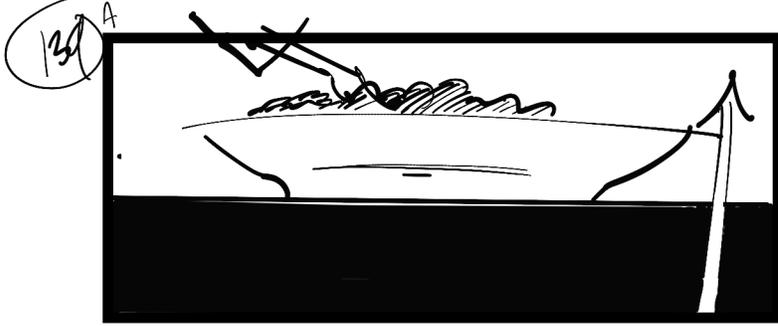
JUMP CUT VERY TIGHT.
"YOU SHOULD BE HAPPY, EL. WE'RE TOGETHER AGAIN."



"AND WE'RE CLOSE TO HAVING EVERYTHING WE NEED."

SLIDE RIGHT INTO WALL AND BLACKNESS. TITLE UP:

LOCKE & KEY SC 1-23



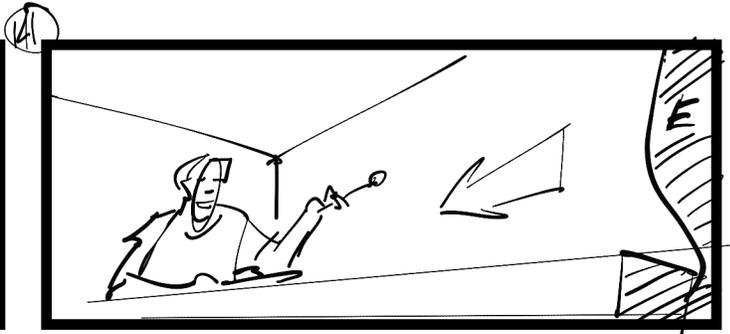
BOOM UP FROM BLACK TO TABLE. FOLLOW LUCAS'S FORK AS HE EATS BREAKFAST.



"WHEN HE DIED, WHAT DID THEY DO WITH RENDELL'S BODY? DO YOU REMEMBER?"



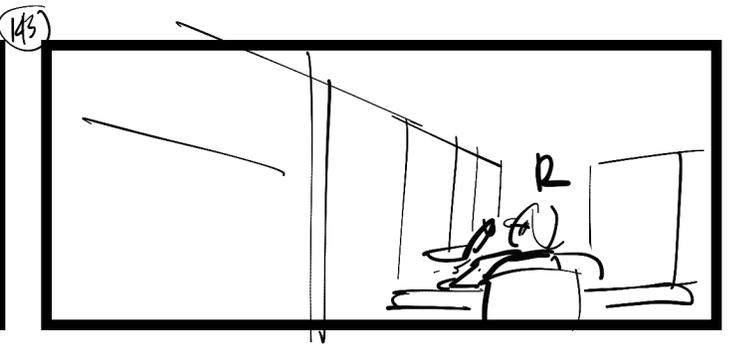
PUSH IN PAST LUCAS TO ELLIE.
"I THINK THEY HAD HIM CREAMATED."



REVERSE:
"BECAUSE IF THEY HID THE OMEGA KEY IN HIS HEAD, THEN IT'S PROBABLY STILL THERE — WITH WHATEVER'S LEFT OF HIM."



ELLIE LOOKS TO...



RUFUS, OBLIVIOUS, WORKING ON HIS MODEL AIRPLANE.



"YOU'RE GOING TO GO DIGGING AROUND IN RENDELL'S ASHES?"



"NO. YOU ARE."

LOCKE & KEY SC 1-23

146



ON ELLIE FOR HER REACTION.

LOCKE & KEY 924-25



ANGLE ON MEMORY JAR: RENDELL KILLING LUCAS.



RACK TO TYLER'S EYES.

"SO... LUCAS AND DODGE ARE THE SAME PERSON? HOW IS THAT POSSIBLE? LUCAS IS DEAD."



MOVE DIAGONALLY ACROSS BED.

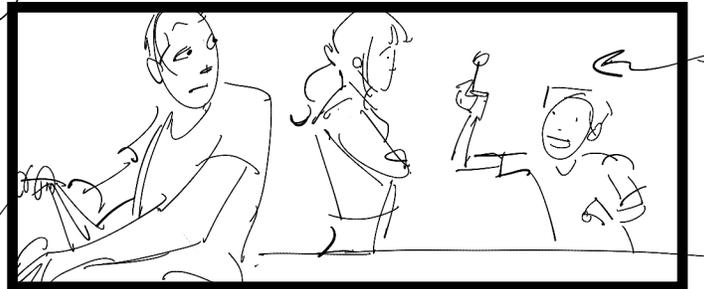
"MAYBE THAT'S THE REASON THAT DAD KILLED HIM. MAYBE HE KNEW LUCAS WAS A BAD GUY."



"SO WHY WOULD DAD EVER BE FRIENDS WITH HIM? AND THEN... WHAT, HE JUST SOMEHOW CAME BACK FROM THE DEAD? AND TURNED INTO A WOMAN?"



"THE ONLY THING I'M SURE OF IS THAT DODGE IS GONNA COME FOR THAT OMEGA KEY. YOU THINK IT'S SAFE IN THERE?"



"IT MIGHT BE THE SAFEST PLACE IN THE HOUSE..."
"GUYS, LOOK WHAT WAS WHISPERING TO ME OUTSIDE! SAM MUST HAVE DROPPED IT..."



"WHAT'S THAT?"



"NOTHING."

LOCKE & KEY 924-25



"WHAT'S 'NOTHING' BEHIND YOUR BACK?"
"WE SHOULD ALL BE GETTING TO SCHOOL."
"YEAH, WE DON'T WANT TO BE LATE."



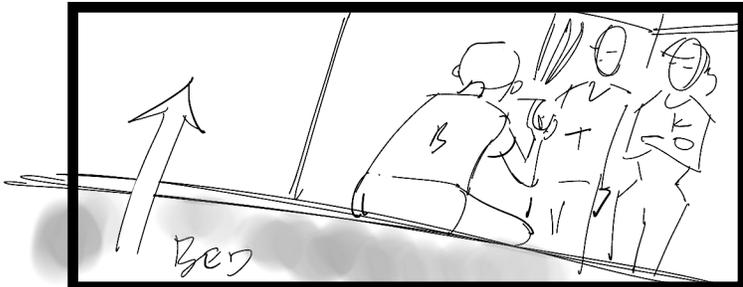
"I WANT TO SEE IT."



REST OF DIALOGUE FROM THESE ANGLES.



ON BODE.



RISE TO REVEAL BODE WATCHING MEMORY JAR.
TYLER AND KINSEY CONCERNED.
"IT'S OKAY TO BE UPSET."
"MEMORIES AREN'T ALWAYS ACCURATE. THEY CAN
BE DISTORTED."



PUSH INTO BODE.
"THAT'S THE GUYS WHO'S STAYING IN AT ELLIE'S
HOUSE."



"WHAT?"



"YOU'RE SAYING YOU'VE SEEN LUCAS?"

*REST OF DIALOGUE FROM THESE ANGLES.

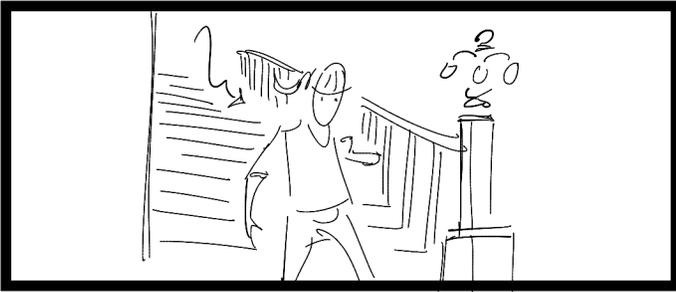
LOCKE & KEY 924-25



BUTTON ON SCENE.

LOCKE & KEY 926-27

① A



KINSEY COMES DOWNSTAIRS. REACTS TO...

B



PULL BACK TO REVEAL NINA ODDLY STILL.
"MOM, ARE YOU OKAY?"

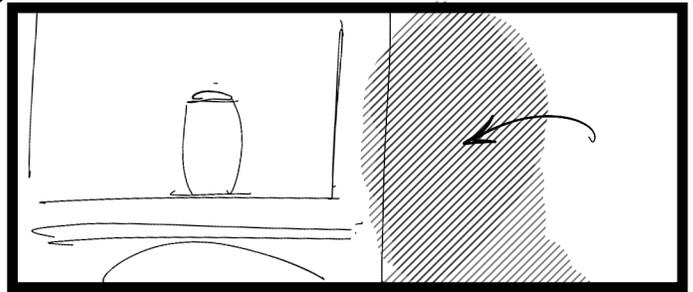
② A



"YES! I'M FEELING MUCH MORE LIKE MYSELF AGAIN. I JUST..."

"WHAT?"

B



NINA TURNS TO THE URN.

"COULD'VE SWORN THAT SOMETHING HAPPENED TO THAT THING."

③



KINSEY STEPS UP.

"NOPE. IT'S JUST BEEN SITTING THERE. LIKE ALWAYS."
"HUH. I MUST HAVE JUST DREAMT ABOUT IT THEN.
I WISH ALL OF YESTERDAY HAD BEEN JUST A DREAM. I'M SO SORRY, KINS. THERE'S JUST NO EXCUSE FOR WHAT I PUT YOU GUYS THROUGH, I --"

④ A



B



"-- YOU DON'T HAVE TO APOLOGIZE. NOT ANYMORE. IT'S GOOD. WE'RE MOVING FORWARD... WHAT?"
"ARE YOU OKAY, KINS... WHAT ARE YOU THINKING ABOUT?"
"NOTHING, MOM. I'M FINE. I PROMISE."

C



"READY TO GO?"

LOCKE & KEY 926-27

6A



REVEAL TYLER.

B



THEY DEPART PUSH IN TO NINA.

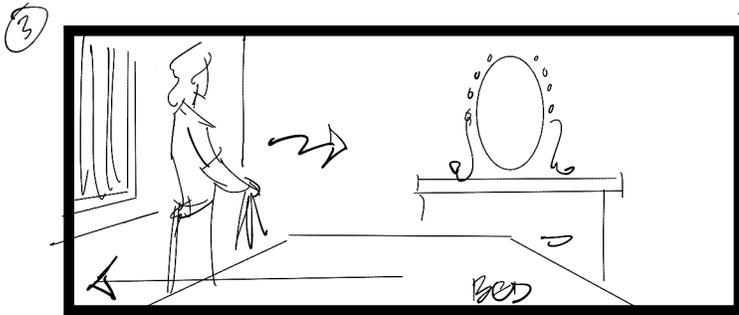
LOCKE & KEY SC 27A-28



ESTABLISH MORNING AT MATHESON.



A DOOR OPENS TO REVEAL EDEN TOWELLING HER HEAD.



SLIDE LEFT AS EDEN CROSSES RIGHT TO VANITY.



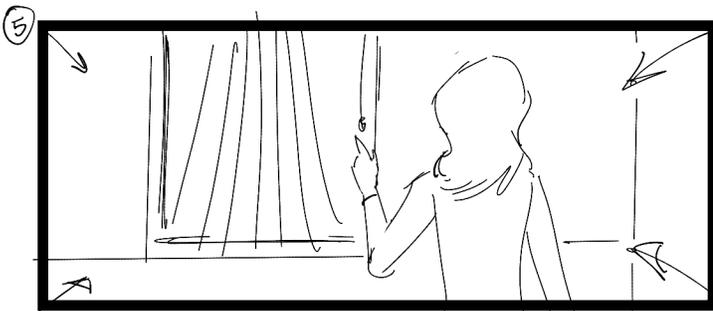
PUSH IN SLOWLY AS SHE SITS AND TIES HAIR BACK ETC. AND TURNS THE SWITCH ON MIRROR LIGHTS. WHICH FAIL TO WORK.



WRAP AROUND HER HAS SHE TURNS TO O.S. WINDOW...



AND STANDS.

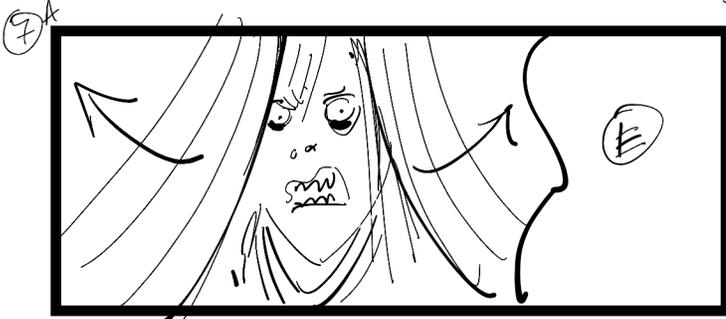


PUSH IN AS EDEN CROSSES TO CURTAINED WINDOW

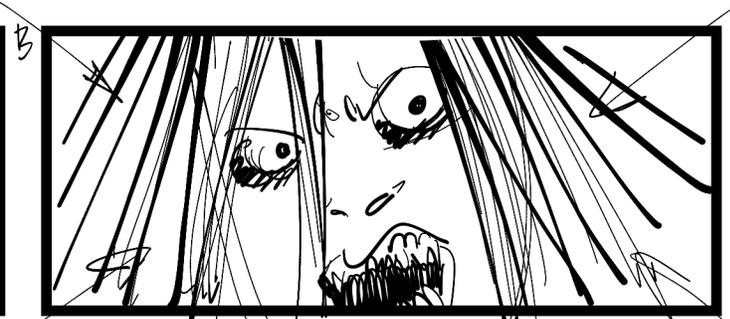


EDEN PULLS DRAW STRING ON CURTAIN.

LOCKE & KEY SC 27A



OVER EDEN TO WINDOW AS CURTAINS OPEN TO REVEAL FEAR MONSTER.



SNAP ZOOM IN! FM SLAMS HAND ON GLASS!



SNAP ZOOM IN TO EDEN REACTING.



FEAR MONSTER GRINS AND SCRAPES FINGER NAILS ON GLASS.



ON EDEN SCREAMING! DOOR OPENS BEHIND HER. "EDEN!"



EDEN TURNS. "WHAT'S GOING ON?..."



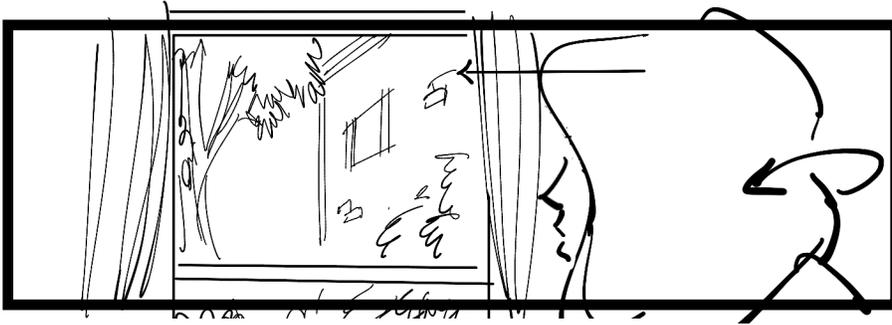
DORM-MATE AT DOOR. "ARE YOU OKAY?"



EDEN RECOVERING "NO, I'M OKAY! SHE JUST—"

LOCKE & KEY SC 27A-28

13 B



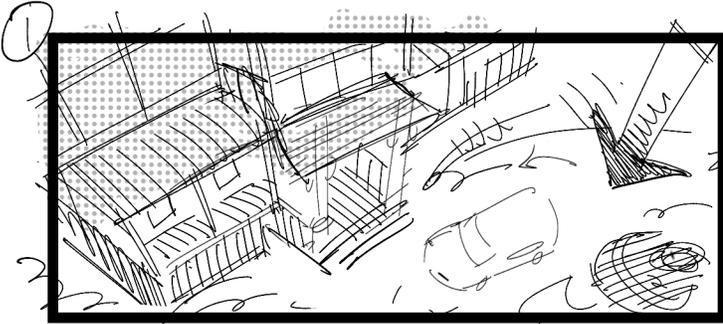
EDEN TURNS... PAN LEFT TO REVEAL THE FM HAS DISAPPEARED.

14

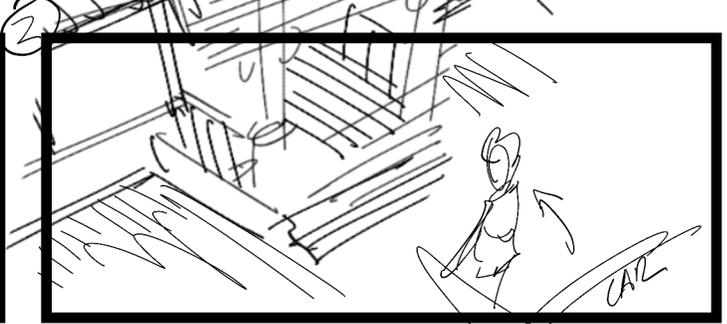


PUSH IN TO EDEN, TURNING PISSED.

LOCKE & KEY SC 929-30



BOOM DOWN TO ELLIE DRIVING UP TO KEYHOUSE.



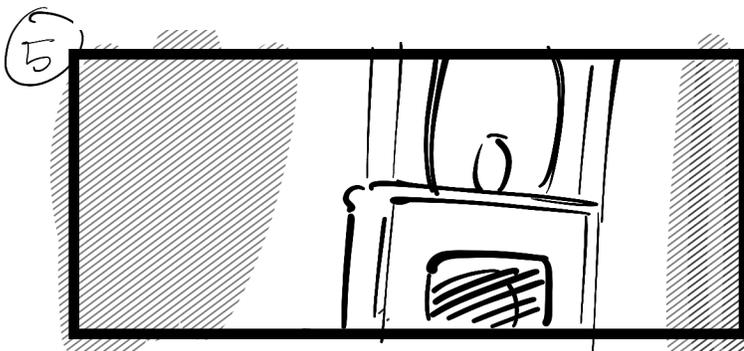
JUMP CLOSER AS SHE GETS OUT.



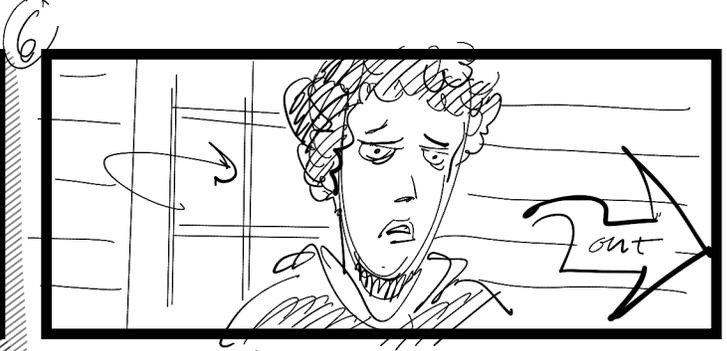
ANGLE FROM DOOR TO ELLIE APPROACHING. SHE DETOURS TO WINDOW.



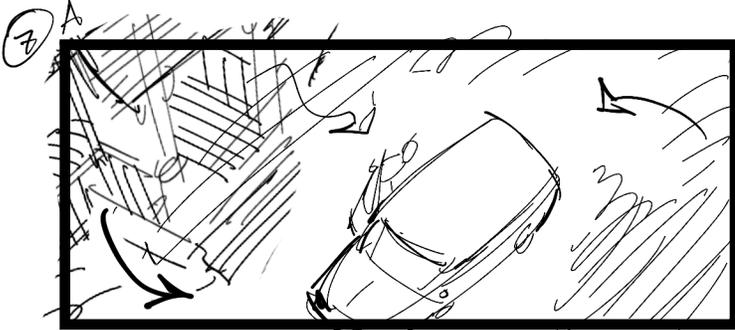
INT. KEYHOUSE SHE PEEKS IN WINDOW. PUSH IN.



ELLIE POV OF URN.



SHE TURNS AWAY FROM THE WINDOW DISGUSTED WITH HERSELF.



HIGH ANGLE (ROTATING) AS SHE GETS IN HER VEHICLE....



AND DRIVES AWAY.

LOCKE & KEY SC 936-937CA



SLIDE ALONG LOCKERS TO FIND KINSEY.



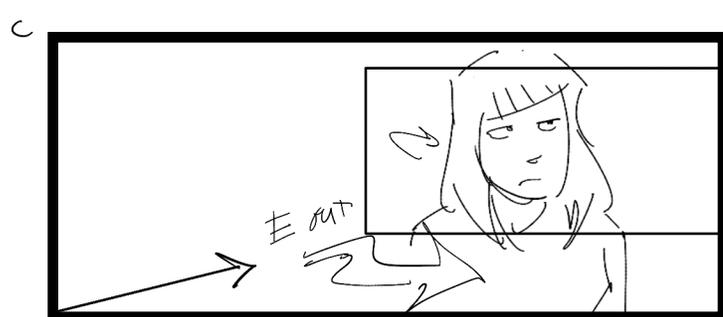
"DO YOU REALLY NOT HAVE ANYTHING BETTER TO DO WITH YOUR MORNING?"



EDEN APPROACHES.
"UM WHAT DO YOU MEAN?"



"OH MY GOD. YOU'RE SO PATHETIC, YOU KNOW THAT? YOU AND YOUR LITTLE SANTORUM I SQUAD. I AM ONLY GOING TO SAY THIS ONCE: YOU DO NOT WANT TO MESS WITH ME, KINSEY."



EDEN EXITS PUSH IN TO KINSEY AS SHE PUZZLES OVER THIS.



KINSEY'S POV: EDEN DEPARTING.



ELLIE WALKS BY.



KINSEY FOLLOWS.

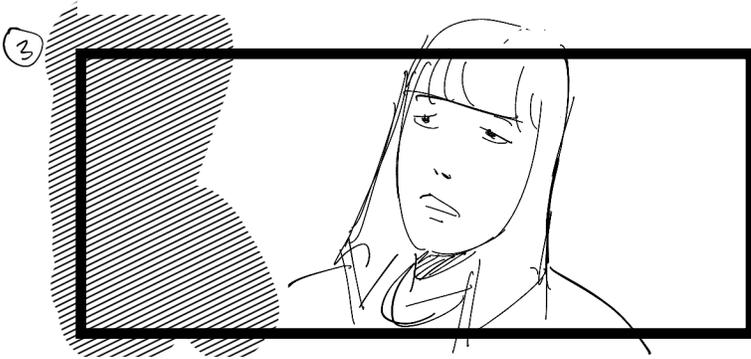
LOCKE & KEY SC 936-937CA



SLIDE RIGHT AS KINSEY EXITS THE BUILDING FOLLOWING ELLIE.



LONG LENS: ALL DIALOGUE.



OVER TO KINSEY. ALL DIALOGUE.



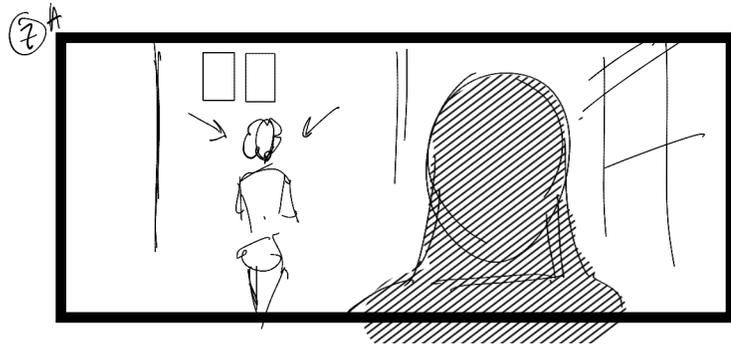
OVER ELLIE. ALL DIALOGUE.



CU KINSEY. ALL DIALOGUE.



CU ELLIE. ALL DIALOGUE.



LONG LENS: ELLIE DEPARTS.



KINSEY TURNS TO US, BAFFLED.

LOCKE & KEY SC 936-937CA

①A



NINA ENTERS HER BEDROOM WITH GARBAGE BAG.

B



CROSSES TO THE BATHROOM.

②A



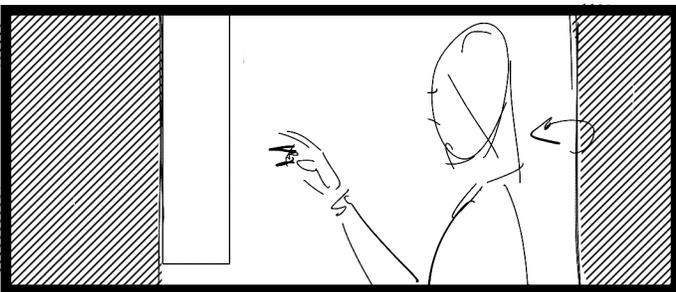
PUSH IN TO NINA IN BATHROOM EMPTYING GARBAGE INTO BAG.

B



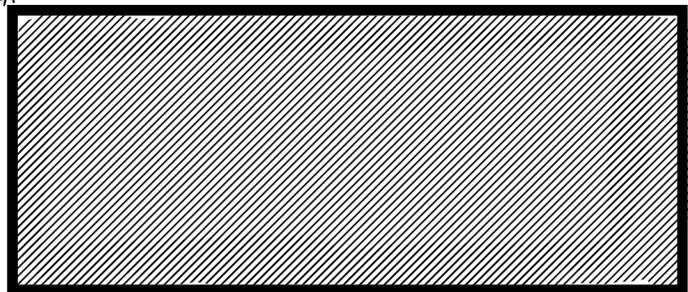
SHE STANDS, TURNS TO GO.

C



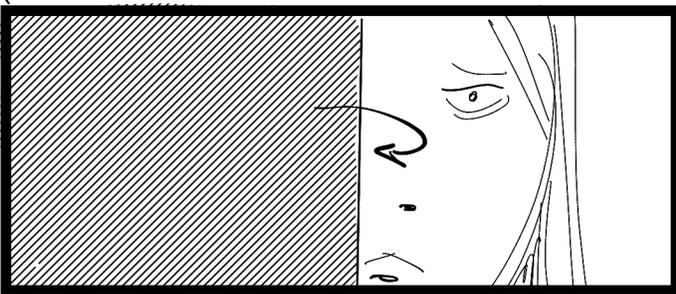
THEN TURNS TO THE MEDICINE CABINET.

③A



BLACK.

④A



MEDICINE CABINET DOOR OPENS TO REVEAL NINA'S FACE.

B



SHE REACHES FOR BOTTLE (IN FG).

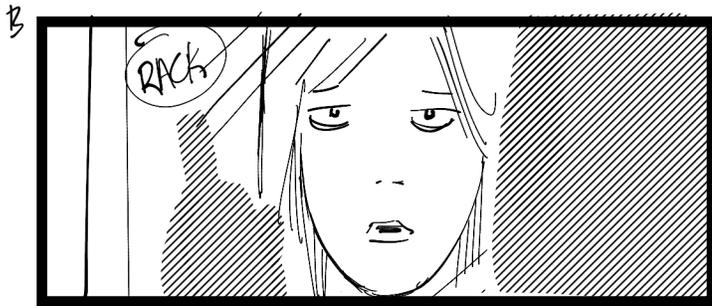
LOCKE & KEY SC 936-937CA



PUSH IN AS SHE CLOSES MED CABINET DOOR AND UNCORKS BOTTLE.



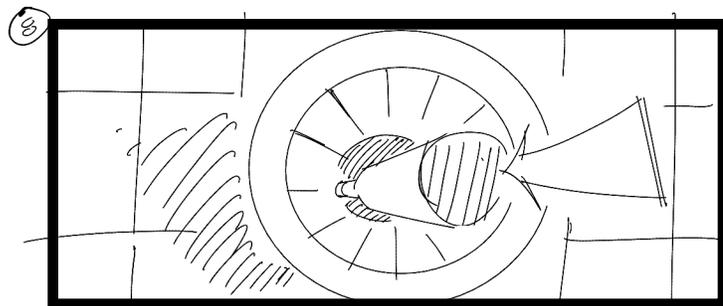
ANGLE OVER NINA TO BOTTLE.



RACK TO MIRROR AS SHE CATCHES HERSELF.



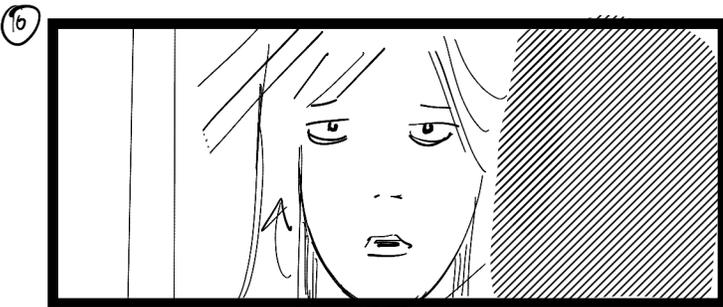
BOOM UP AS SHE EMPTIES BOTTLE IN SINK.



BOTTLE DROPPED INTO WASTEPAPER BASKET.



NINA LEANS AGAINST SINK — THAT WAS HARD.



LOOK AT HERSELF ONCE MORE.

LOCKE & KEY SC 37A-43



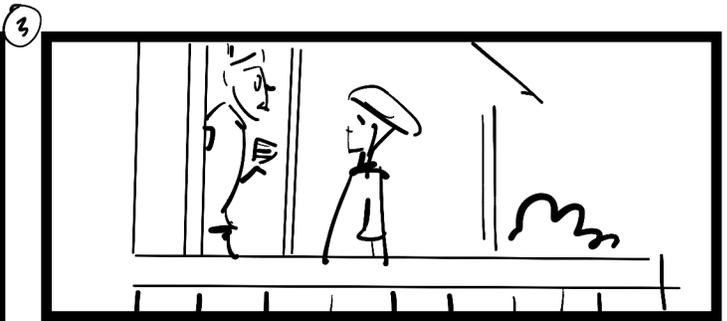
BODE RIDES HIS BIKE TO ELLIE'S HOUSE



ANGLE THROUGH DOOR: BODE GETS OFF BIKE AND HURRIES UP TO THE DOOR.



KNOCKS.



RUFUS ANSWERS.
"BODE, WHAT ARE YOU DOING HERE?"
"I SKIPPED SCHOOL... ARE YOU ALONE?"



"YES, MY MOM'S AT WORK."



"WHAT ABOUT LUCAS?"



"HOW DO YOU KNOW?"



THEY ENTER THE LIVING ROOM.
"BECAUSE YOUR ENEMY IS MY ENEMY... AFTER SHE GOT OUT, SHE MUST HAVE CHANGED HERSELF INTO LUCAS."

LOCKE & KEY SC 37A-43

8



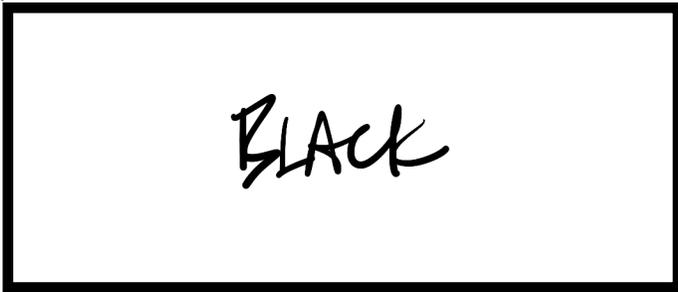
"THAT MAKES SENSE. I DIDN'T KNOW HOW HE CAME BACK. WHAT IS HE ANYWAY?"

9



"WHAT KIND OF THINGS?"

10A



11



RUFUS OPENS CLOSET DOOR.
"HE MADE HER STEAL THIS FROM KEYHOUSE."

11



PUSH IN AS RUFUS TAKES OUT ELLIE'S BAG.
"I DON'T KNOW WHAT IT DOES, BUT IT MUST BE PRETTY IMPORTANT."

12



RUFUS OPENS BAG TO REVEAL CROWN.
"THERE'S A KEY YOU NEED TO USE IT, BUT MY MOM COULDN'T FIND IT. LUCAS GOT MAD."

13



"I'VE SEEN THAT DESIGN... BUT I DON'T REMEMBER WHERE."

14



"NO. DON'T TOUCH IT! HE COULD WALK IN ANY TIME."

LOCKE & KEY SC 37A-43



RUFUS PUTS IT BACK IN THE CLOSET.
"MY MOM MADE ME PROMISE NOT TO TALK ABOUT HIM. YOU SHOULD GO. IT'S NOT SAFE—"



"RUFUS, WE'RE FELLOW SOLDIERS, REMEMBER? WE'RE GONNA BATTLE THIS OUT TOGETHER. YOU. ME. KIND. AND TYLER."



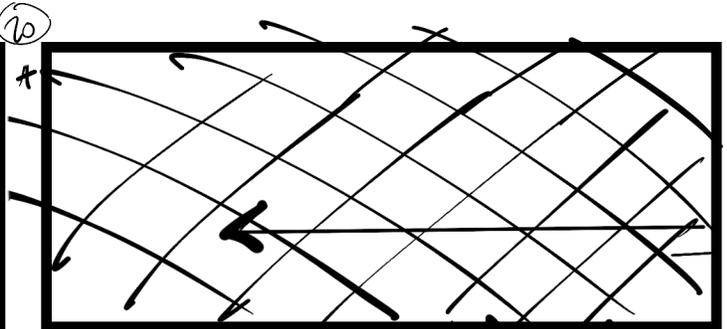
"HOW?"



"I'M GONNA FIND THAT KEY. THEY WHISPER TO ME SOMETIMES. THEN MAYBE WE CAN USE THE CROWN AS A WEAPON AGAINST DODGE. — I MEAN LUCAS. YOU HAVE TO TRUST ME, OKAY?"



"AYE-AYE."



SLIDE RIGHT CLOSE FOCUS ON SOCCER NET.
"ELLIE ADMITTED LUCAS WAS THERE..."



REVEAL KINSEY AND TYLER.
"...SHE SAID SHE DIDN'T HAVE A CHOICE. AND SHE SEEMED REALLY SCARED..."
"DODGE IS TOO POWERFUL.."



CLOSER LONG LENS:
"WE CAN'T GO UP AGAINST HER ON OUR OWN."
"SO WHAT ARE YOU PROPOSING?"
"WE NEED SOME HELP. WE SHOULD TELL OUR FRIENDS."

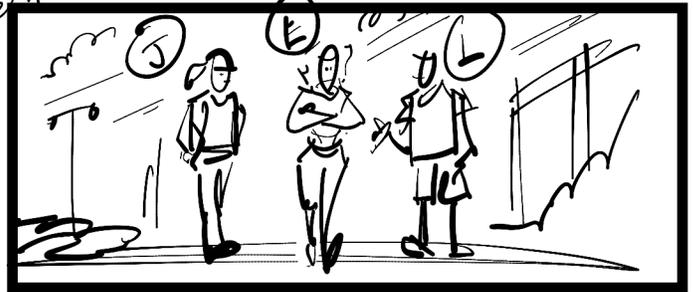
LOCKE & KEY SC 37A-43

22



"SCOT AND GABE ALREADY KNOW TOO MUCH."
"MAYBE THAT'S A GOOD THING. SHUTTING PEOPLE OUT ISN'T THE ANSWER. THIS IS SOME OTHERWORLDLY SHIT WE'RE DEALING WITH..."

23



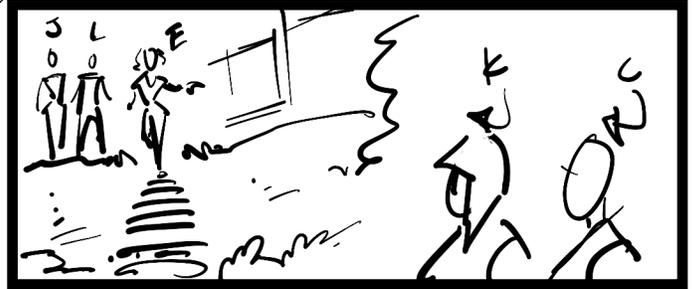
CUT TO EDEN, JACKIE AND LOGAN (LONG LENS).
"I DON'T KNOW, EDEN. YOU SURE IT WASN'T JUST THAT GARDENER WITH THE HUNCHBACK? HE'S PRETTY TERRIFYING."
"YES, I'M SURE IT WAS KINSEY."

24



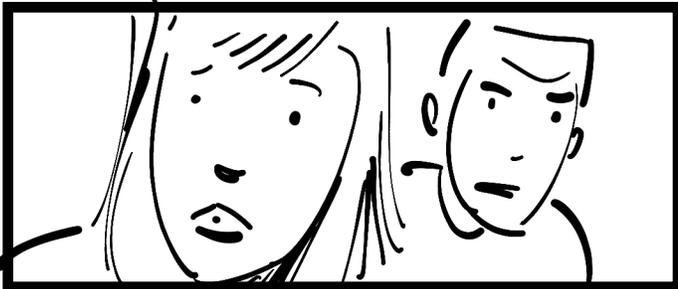
THEY GROW INTO TIGHT THREE SHOT.
"SPEAK OF THE DEVIL..."

25



"HEY, I'M NOT FINISHED WITH YOU!"
"EDEN, RELAX..."

25



"WHAT DO YOU DO NOW?"
"I HAVE NO IDEA..."

26



"I KNEW YOU WERE A FREAK..."

27



"MAYBE SHE FOUND OUT ABOUT THE MUSIC BOX PRANK..."

28



"THIS IS EXACTLY WHY WE CAN'T TELL ANYONE ELSE ABOUT THE KEYS. LET'S JUST GO..."

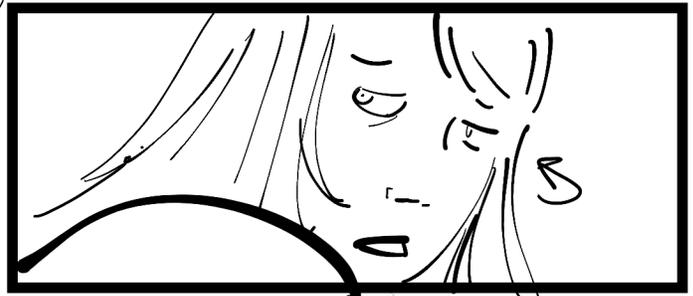
LOCKE & KEY SC 37A-43

20



KINSEY WALKS AWAY, BUT EDEN PURSUES.
"NOT SO SCARY WITHOUT YOUR CLAWS AND YOUR MONSTER MAKEUP ARE YOU?"

21



"MY CLAWS?"

21



(NEW LINE FOR EDEN)
FEAR MONSTER APPEARS FROM BUSHES OUT OF FOCUS IN BG.

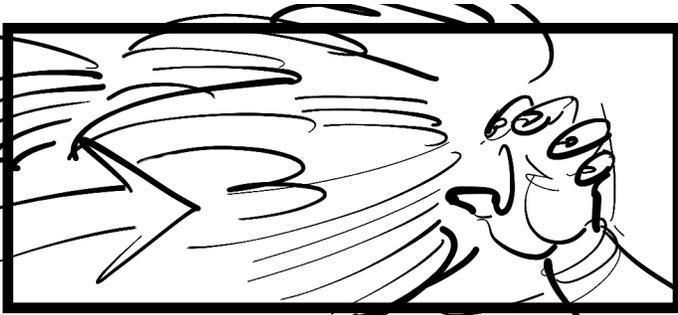
22 A



EDEN TURNS... LOOKS BACK TO KINSEY AND BACK TO THE FM.



23



AND THEN IT ATTACKS!

24



EDEN AND FM HIT THE DIRT.

24



KINSEY REACTS.
"OH NO.... NO, NO, NO..."

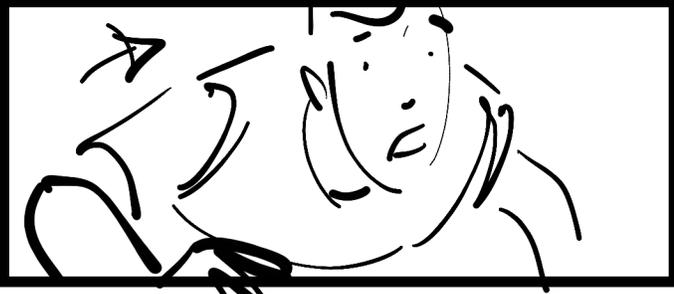
25



JACKIE AND LOGAN RUN TO HELP.
"OH MY GOD, EDEN!"

LOCKE & KEY SC 37A-43

36



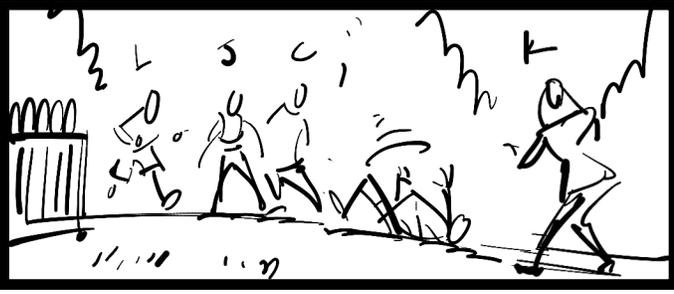
CONNER REACTS.

37



FM ON EDEN.
"GET OFF ME! GET IT OFF!!!"

38



EVERYONE RUNS TO HELP.

39



LOGAN TAKES A LACROSSE STICK...

40



...WINDS UP...

41



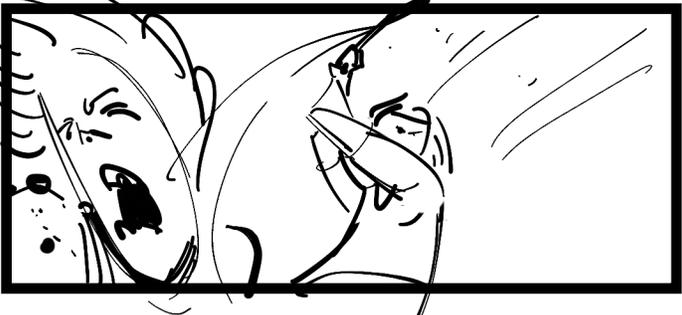
AND WHACKS FM.

41



KINSEY GRABS A FIELD HOCKEY STICK.

42



...WHACKS FM.

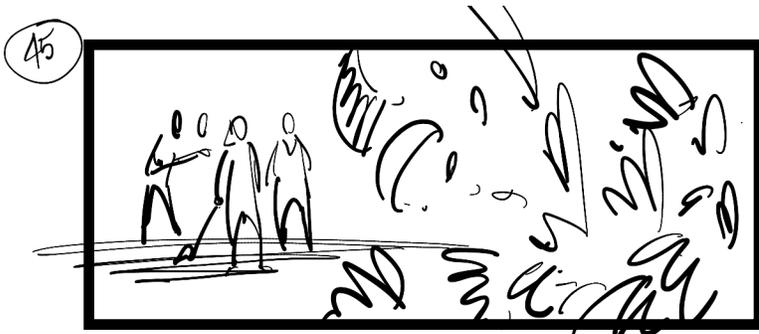
LOCKE & KEY SC 37A-43



FM SPINS



RETREATS



OVER BUSHES AS FM DISAPPEARS.



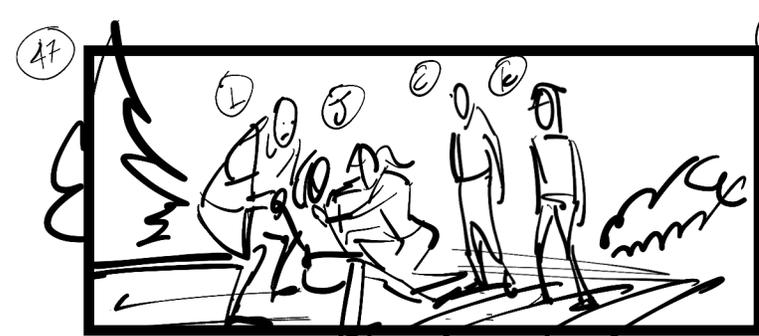
OVER OUR HEROES. FM IS GONE.



EDEN SITS INTO FG.
"IS SHE OKAY?"



JACKIE COME EXAMINES EDEN.
"I THINK SO."
"I AM NOT ANYWHERE NEAR OKAY!"



LOGAN AND JACKIE HELP HER UP.
"LET'S GET HER TO THE INFIRMARY."



JACKIE TURNS TO KINSEY AND CONNER.
"WHAT THE HELL WAS THAT THING."

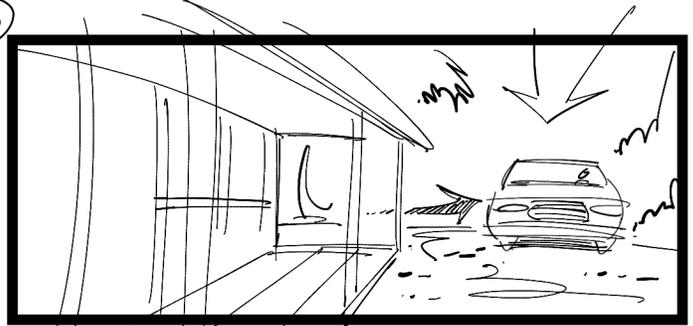
LOCKE & KEY SC 37A-43

49



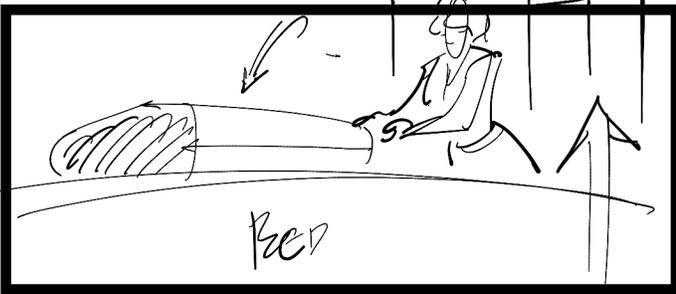
TYLER AND KINSEY

50



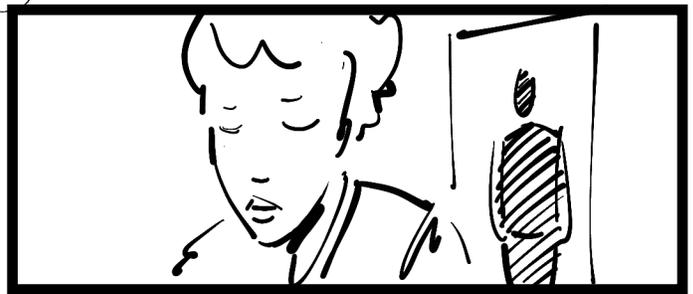
ELLIE PULLS UP TO HER HOUSE.

51



RISE OVER BED AS ELLIE PUTS DOWN SUITCASE AND STARTS PACKING.

52



"MOM, WHAT ARE YOU DOING?"
"WE NEED TO LEAVE TOWN. IT'S NOT SAFE HERE ANYMORE. LUCAS WANTS ME TO DO SOMETHING, AND I WON'T DO IT. AND THE LOCKE KIDS ARE ASKING QUESTIONS..."
"I KNOW."

53



ELLIE TURNS TO RUFUS.

54



"BODE CAME BY EARLIER... I'M SORRY, MOM, I'M SORRY."

55



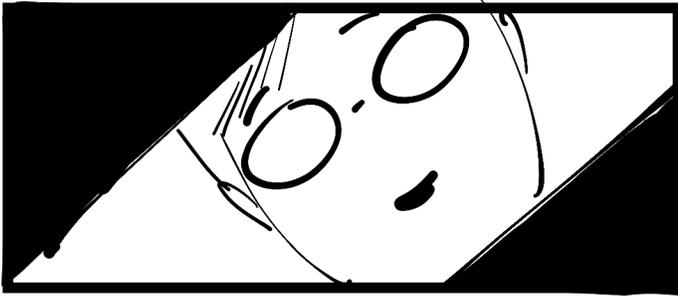
"IT'S OKAY, RUFUS. YOU DIDN'T DO ANYTHING WRONG."
"IF WE RUN, WE'LL ALWAYS BE AFRAID. I'M SICK OF BEING AFRAID... COME IN HERE (CHANGE THIS LAST LINE)"

56



LOCKE & KEY SC 37A-43

56 B



SLAT REMOVED TO REVEAL RUFUS.



HE REACHES IN.



OVER ELLIE TO RUFUS REACHING INTO HOLE IN FLOOR. (IN HOUSE EXTENSION).
"HE THINKS I'M DUMB. THAT I DON'T SEE."



ON ELLIE



RUFUS COMES UP WITH STASH OF KEYS,
"I DO."



INSERT KEYS.
"DID YOU SHOW THOSE TO BODE?"



"I WANTED TO SHOW YOU FIRST."

LOCKE & KEY 944-45



ANGLE PUSHING THROUGH DOORWAY TO INFIRMARY.
"I'VE SEEN THOSE FERAL CATS ROAMING AROUND THE SCHOOL FOR YEARS."



COME AROUND OTHER SIDE OF DOORWAY TO FIND KINSEY.
"IT'S PRETTY UNBELIEVABLE, ISN'T IT."



"YOU POOR THING. YOU USE REST WHILE I RUN AND GET SOME MORE GAUZE.
NURSE EXITS."



NURSE WALKS PAST KINSEY, WHO MOVES TO EDEN.



"SO YOU DIDN'T ATTACK ME. BUT * SOMETHING THAT LOOKED A HELLUVA LOT LIKE YOU DID. CAN YOU EXPLAIN THAT?"



"I, NO -- NOT REALLY, I CAN'T --"



"ARE YOU SERIOUSLY BLAMING THE VICTIM RIGHT NOW?"



"NO. THIS IS DEFINITELY MY FAULT."
*ALL DIALOGUE FROM THESE ANGLES.

LOCKE & KEY 944-45

①



MOVING THROUGH THE STUDY HALL:
"IS ANY OF THIS MAKING SENSE?"

②



COME AROUND PARTITION TO FIND TYLER, JACKIE
AND LOGAN.
"SO YOUR HOUSE IS FILLED WITH MAGIC
KEYS. AND THIS DEMON CHICK IS
TRYING TO TAKE THEM SO SHE CAN OPEN
A BLACK DOOR.."

③



"AND ELLIE WHEDON IS HELPING HER.
KIND OF. UNDER DURESS."

④



ON LOGAN:
"THE GYM TEACHER? WELL THIS JUST GOT A LOT
MORE INTERESTING."

⑤



RACK TO JACKIE:
"THIS HAS BEEN GOING ON... THE WHOLE
TIME?"

⑥



OVER TO TYLER:
"SINCE WE MOVED HERE. YEAH. PRETTY MUCH."

⑦



"I DON'T KONW MAN. I MIGHT NEED SOME KIND
OF PROOF."

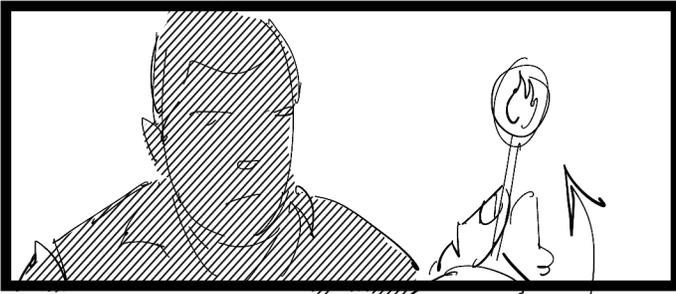
⑧



TYLER CHECKS TO MAKE SURE NO ONE IS
LOOKING.

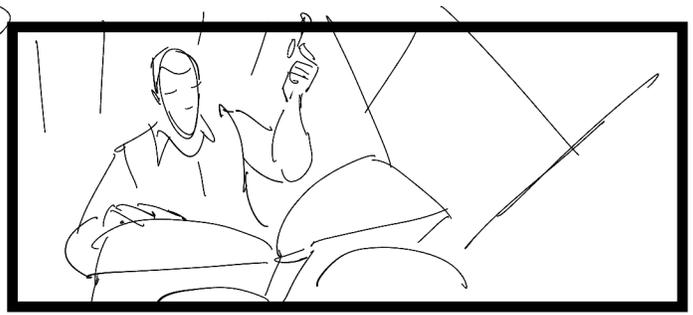
LOCKE & KEY 944-45

7 B



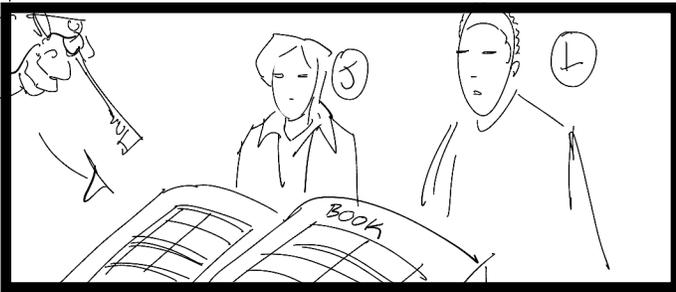
TYLER HOLDS UP MATCHSTICK KEY. RACK TO IT.

8



LOW ANGLE AS HE OPENS UP TEXT BOOK

9 A



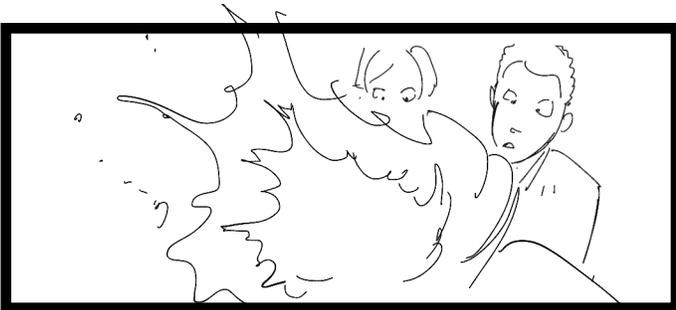
OVER BOOK TO JACKIE AND LOGAN...

B



AS TYLER STRIKES IT WITH MATCHSTICK KEY...

C



AND IT IGNITES (CG FLAMES)

10 A



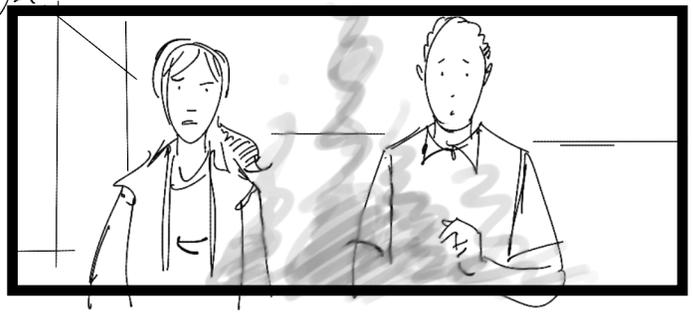
OVER BURNING BOOK TO TYLER.

B



HE SLAMS IT SHUT.

11 A



ON JACKIE AND LOGAN... SMOKE IN FG
"OKAY, THAT WORKS."
"I'M — I — I'M GONNA GO CHECK IN EDEN."

LOCKE & KEY 944-45



JACKIE EXITS.



JACKIE WALKS AWAY FROM PARTITIONED STUDY AREA.



TYLER SLIDES INTO VIEW ON CHAIR. FOLLOWED BY LOGAN.
"SHIT."
"WHAT ARE YOU STANDING HERE FOR? GO TALK TO HER."



TYLER GOES AFTER JACKIE.



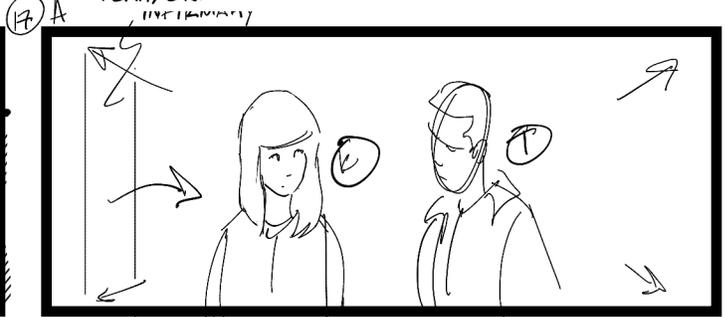
HALLWAY:
"HEY, SLOW DOWN. YOU OKAY?"
"NOT REALLY."



"AN HOUR AGO I DIDN'T KNOW ANY OF THIS STUFF EXISTED. FEAR MONSTERS. DEMONS. MAGICAL KEYS."
"I KNOW IT'S A LOT TO TAKE IN."
"I'M SORRY. I JUST NEED A MINUTE, OK?"
"YEAH, OK."



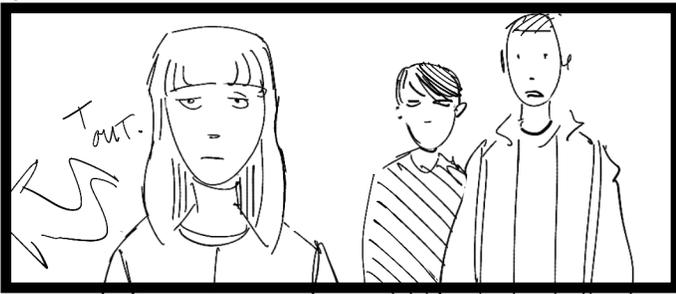
AS JACKIE GOES INTO THE INFIRMARY, KINSEY COMES OUT.
"SO I GUESS YOU TOLD HER, HUH?"



LEAD KINSEY AND TYLER AS THEY CONTINUE DOWN THE HALL.
"HOW'D EDEN REACT"
"SURPRISINGLY WELL."
"I'M GOING TO GRAB SOME SNACKS FOR EVERYBODY. YOU WANT ANYTHING?"
"I'M GOOD."

LOCKE & KEY 944-45

17 B



TYLER EXITS JUST AS GABE AND SCOTT COME UP FROM ADJACENT HALLWAY.
"EDEN OK?"

C



"YEAH, SHE'LL BE FINE."
"WHILE I'M NOT HER BIGGEST FAN, THE WORLD WOULD BE FAR LESS INTERESTING WITHOUT HER."
"SO SHE WAS JUMPED BY A SEVEN POUND FERAL CAT? YEAH, THAT MAKES TOTAL SENSE."

18



"OKAY. HERE'S WHAT ACTUALLY HAPPENED. I USED ONE OF THE KEYS TO TAKE MY FEAR OUT OF MY HEAD... WHAT IF I DATED YOU BOTH?"

19



20



"THINK ABOUT IT. JUST GIMME A SEC."

21



EDEN ANSWERS PHONE.
"HELLO?"
"I THOUGHT ABOUT WHAT YOU SAID. CAN WE MEET AT KEYHOUSE?"

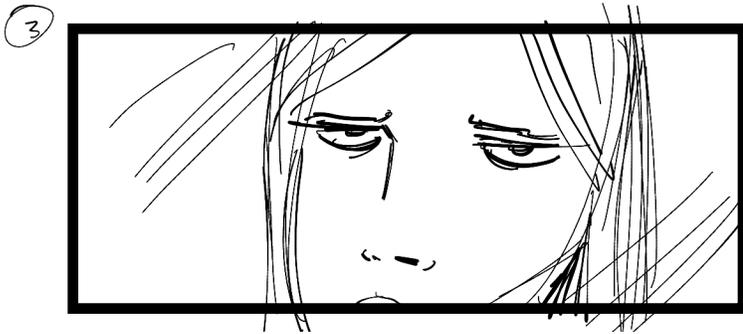
LOCKE & KEY SC 46-47



NINA PULLS UP INTO THE SHOT.



OVER NINA TO A CHURCH. SHE WATCHES PEOPLE ENTER.



ON NINA, SANGUINE.



CLOSE ON A SIGN.



OVER SIGN TO NINA... CONTEMPLATING.



OVER NINA TO THE SIGN.



SHE TURNS TO GO AND BUMPS INTO...



...MUTUKU.

"NINA?"

LOCKE & KEY SC 46-47



"DETECTIVE — DANIEL. HI."
"ARE YOU — HEADING INSIDE?"

*REST OF THE DIALOGUE FROM THESE ANGLES.

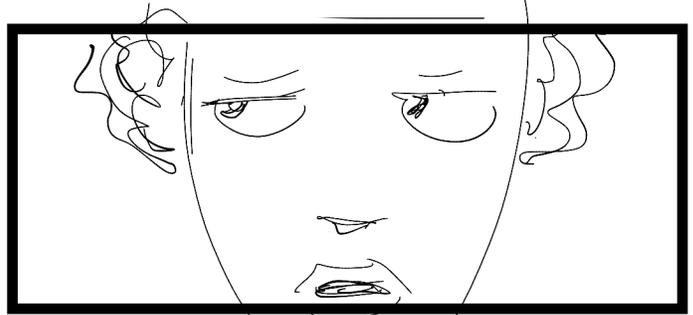


BUTTON ON NINA... FEELING RELIEVED.

LOCKE & KEY SC 48-49



"YOU HAVE TO UNDERSTAND, I'VE BEEN DOING WHAT I THOUGHT WAS BEST FOR MY SON."



"BUT I'M DONE BEING AFRAID."



RUFUS SMILES AT HIS MOM.



"LUCAS — THE ONE I KNEW — HE WAS SWEET. AND CHARMING. ... DODGE. THAT WAS MY NICKNAME FOR HIM.... NOW THAT NAME MEANS SOMETHING COMPLETELY DIFFERENT TO ME. "



"WHAT HAPPENED TO HIM?"



"THAT NIGHT AFTER GRADUATION, WE WERE HAVING A SLEEPOVER HERE, DOWNSTAIRS IN THE BASEMENT. BUT RENDELL WANTED TO GO DOWN TO THE CAVES. A FEW WEEKS BEFORE WE HAD FOUND THIS DOOR THERE..."



"YEAH, WE KNOW ABOUT IT."



"YOUR FATHER BECAME OBSESSED WITH GETTING IT OPEN. WE ALL WENT BECAUSE THE KEYS HAD ONLY BRIGHT GOOD THINGS INTO OUR LIVES. FUN."

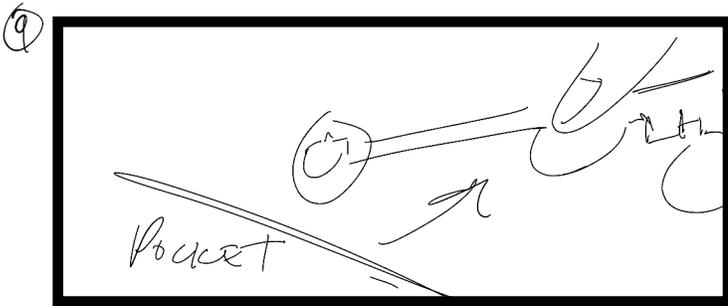
LOCKE & KEY SC 48-49



"HOW DO YOU REMEMBER ANY OF IT -- THE KEYS, THE MAGIC? WE THOUGHT AFTER YOU BECOME AN ADULT, YOU FORGET."



"WE FOUND A WAY TO REMEMBER. AFTER RENDELL OPENED THE BLACK DOOR, THERE WAS THIS BRIGHT, BLUE LIGHT. THEN THESE THINGS SHOT OUT FROM THE OTHER SIDE -- I SAW ONE OF THEM HIT LUCAS. LUCAS SAID HE WAS FINE. AND HE DID SEEM FINE. BUT LATER..."



"I THINK IT'S EASIER IF I SHOW YOU."
ELLIE TAKES HEAD KEY OUT HER POCKET.



"YOU TWO STAY HERE TO KEEP WATCH."
SHE HOLDS UP THE KEY, LOOKS TO BODE AND RUFUS.



THEY NOD.



RACK TO ELLIE AS SHE STICKS THE KEY IN HER NECK.



ELLIE TURNS COMATOSE.



SLIDE RIGHT TO REVEAL HER HEAD DOOR HAS APPEARED.

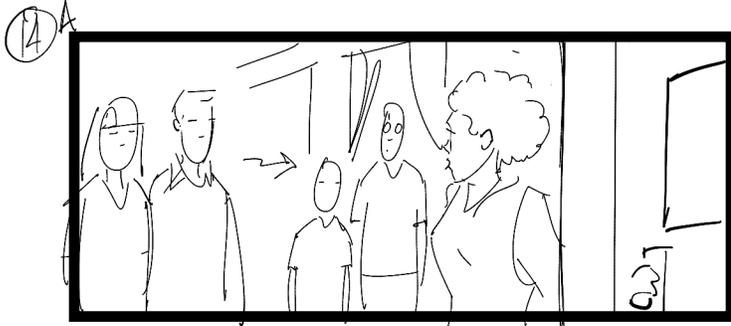
LOCKE & KEY SC 48-49



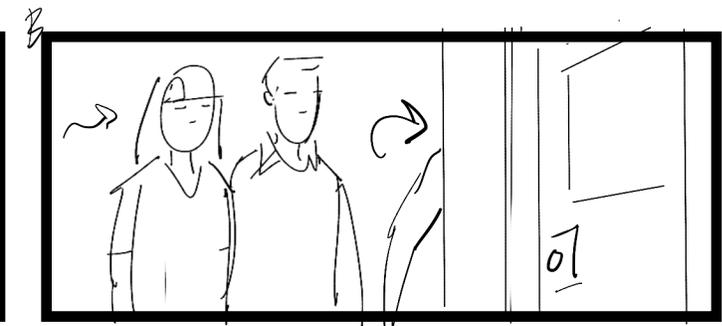
ANOTHER ELLIE STEPS INTO VIEW.



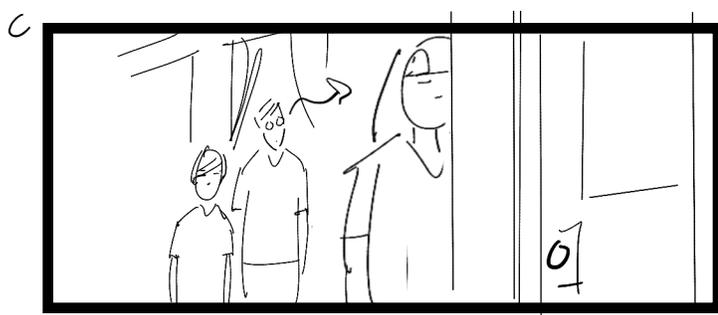
"WHAAAAAT...!"
"I KNOW, RIGHT? IT NEVER GETS OLD."



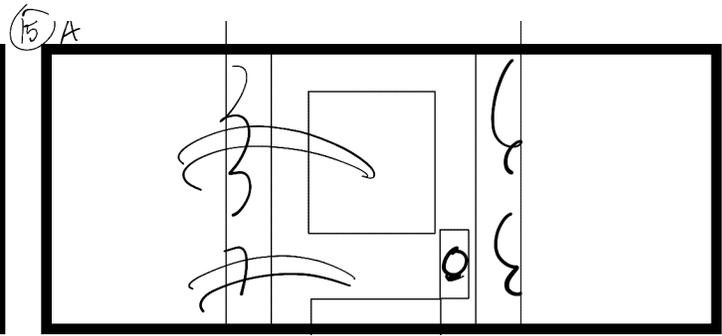
"WE WON'T BE LONG."
ELLIE OPENS THE DOOR



...AND STEPS THROUGH FOLLOWED BY KINSEY AND TYLER.



THEY DISAPPEAR (SPLIT SCREEN).



DOOR SHUTS.



"WE SHOULD GET TRAPS FROM THE SHELL TO PUT AROUND THE PERIMETER IN CASE HE OR SHE OR WHATEVER SHOWS UP. WHERE ARE THE KEYS?"



"THE TRAPS DIDN'T WORK — THE KEY RING! THAT'S IT."

LOCKE & KEY SC 48-49



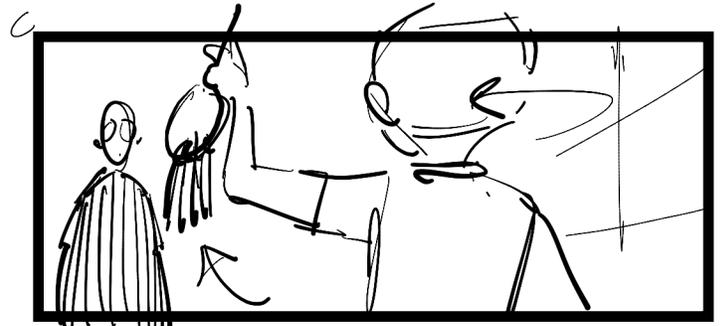
"THE KEY RING?"



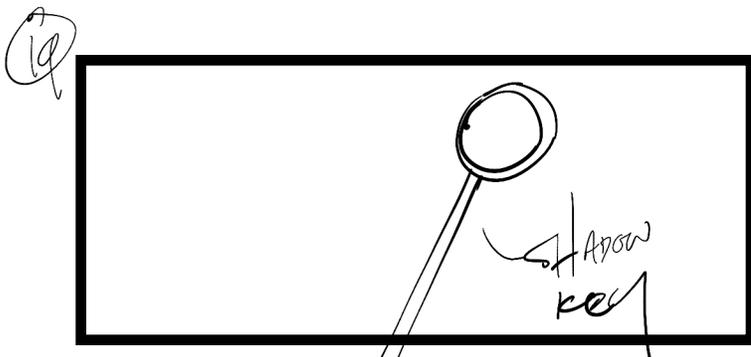
PUSH IN TO BODE RUNNING INTO THE PANTRY.



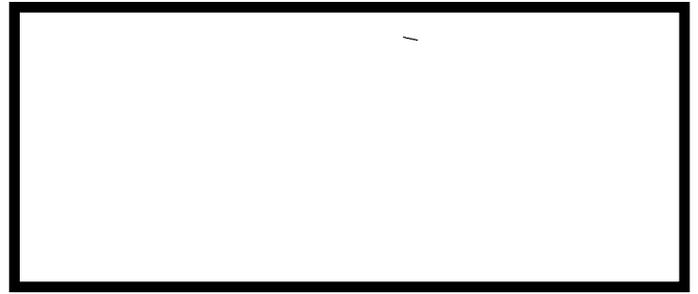
OPENS A DRAWER AND...
"I KNEW I'D SEEN IT BEFORE."



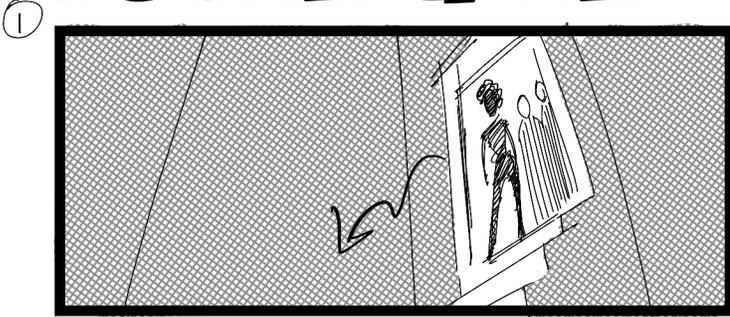
PULLS OUT THE KEY RING... TAKES OFF THE SHADOW KEY.



CU ON THE SHADOW KEY.

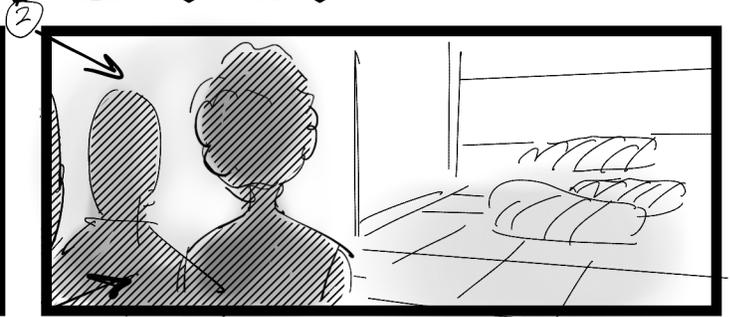


LOCKE & KEY SC 949



ELLIE, TYLER AND KINSEY ENTER SHOT, START WALKING DOWN BASEMENT STAIRS.

"WE GOT BACK FROM THE CAVES LATER THAT NIGHT AND TRIED TO GET SOME SLEEP..."



THEY APPROACH PING PONG ROOM. SEE SLEEPING BAGS (YOUNG ELLIE, RENDELL AND ERIN).



PULL BACK AS WE HEAR O.C. ARGUMENT. "HAND IT OVER."



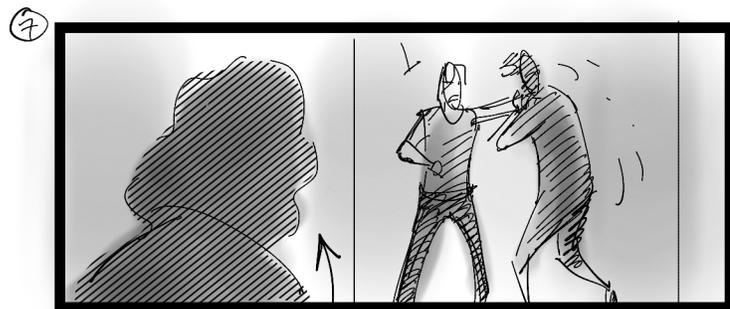
YOUNG ELLIE WAKES. "LUCAS?" "WHAT'S WRONG WITH YOU?"



OVER YOUNG ELLIE TO LUCAS AND MARK. "GIVE ME THE OMEGA KEY, MARK."



"LUCAS WHAT'S GOING ON." "HE'S ACTING CRAZY."



"I KNOW YOU HAVE IT." "DUDE, CALM DOWN—"

ELLIE RISES AS LUCAS CHOKES MARK.



OTHERS WAKE.

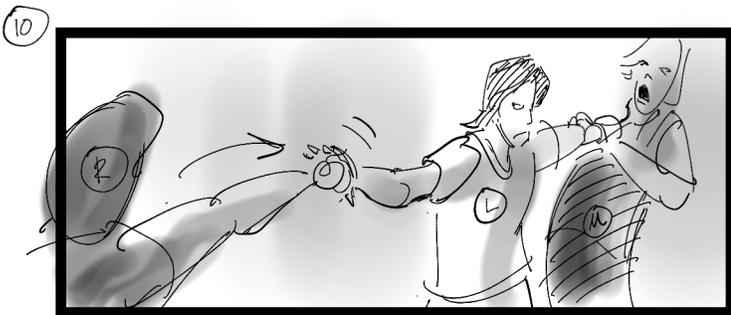
LOCKE & KEY SC 949



RENDELL HOLDS YOUNG ELLIE BACK.
"WHAT ARE YOU DOING? STOP!"
'WHAT THE HELL..'



RENDELL STEPS FORWARD, RAISES A FIST.



LUCAS CATCHES THE PUNCH.



...SQUEEZES. ...SENDING RENDELL TO HIS KNEES.

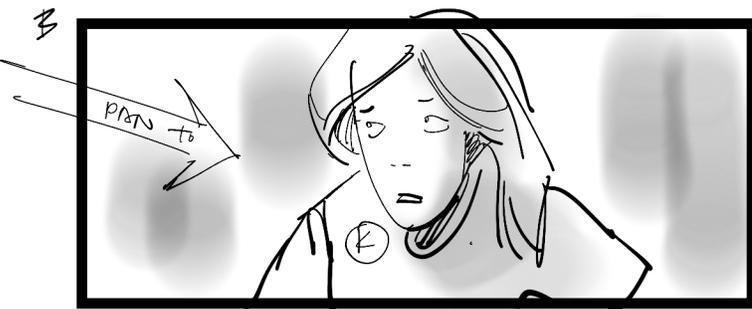
"OH MY GOD, LUCAS—"



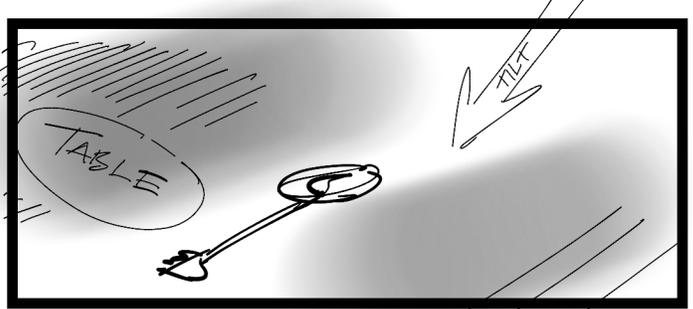
BOOM UP TO LUCAS.
"JUST GIVE ME WHAT I WANT."



ON MARK, CHOKING.



PAN TO KIM... WHO SPIES...



TILT DOWN TO MATCHSTICK KEY.



LOOKS TO KEY

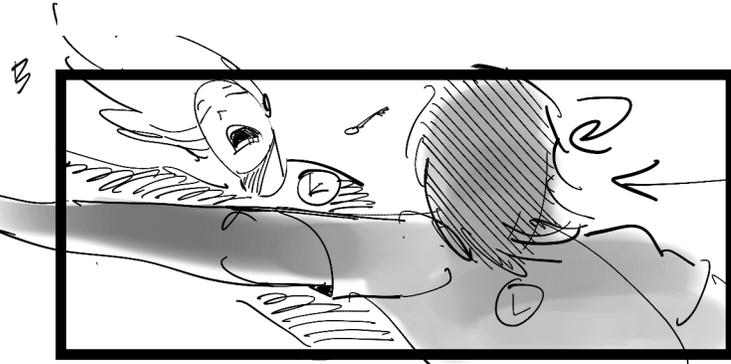
LOCKE & KEY SC 949



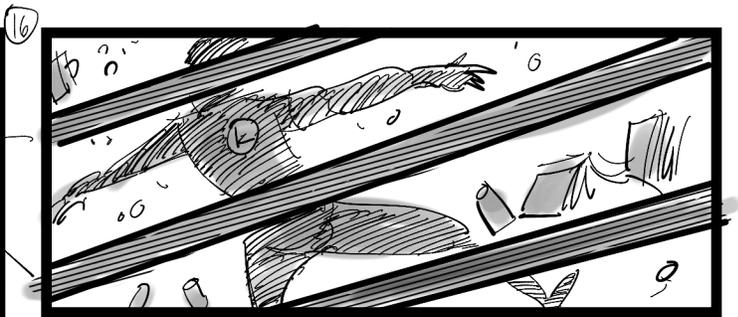
KIM DASHES FOR MATCHSTICK KEY.



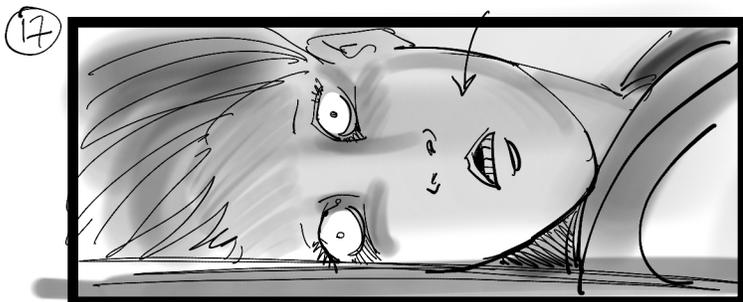
REVERSE, OVER LUCAS TO KIM AS SHE RAISES MATCHSTICK KEY. LUCAS DROPS MARK...



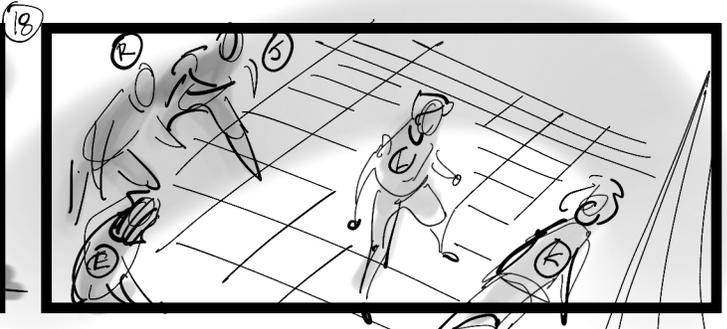
AND STRIKES KIM.



SENDING HER INTO SHELF WITH A SICKENING CRUNCH.



KIM DROPS TO THE GROUND, DEAD!



HIGH ANGLE OF THE CARNAGE. "HE'S NOT LUCAS ANYMORE."



OVER LUCAS TO JEFF AS HE CHARGES. (SPLIT DIOPTR)



REVERSE: LUCAS SPINS AROUND AND BREAKS JEFF'S NECK.

LOCKE & KEY SC 949

21



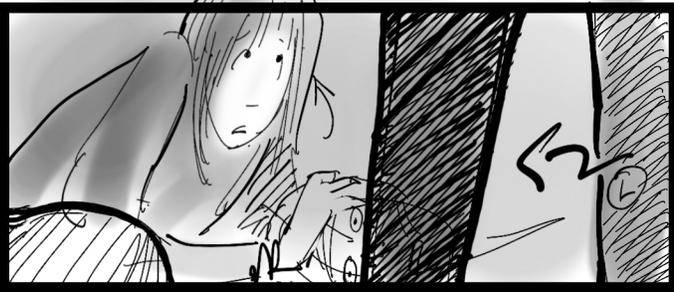
"NO, NO, NO! WHAT DID YOU DO?"

22 A



ERIN COMES UP TO HER DEAD FRIENDS.
"JEFF! KIM!"

B



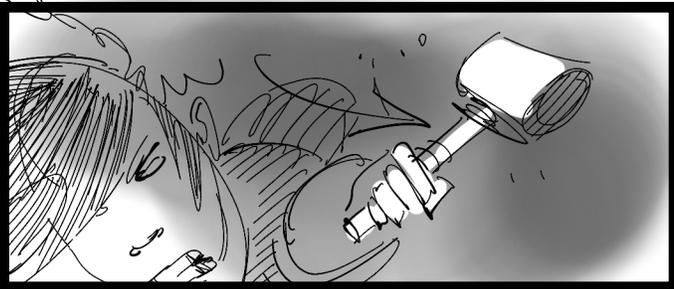
LUCAS STEPS IN TO FG.

23 A



ON LUCAS, ABOUT TO ATTACK...

B



WHAP! HE IS STRUCK FROM BEHIND.

C



DROPS TO REVEAL RENDELL
"STAY BACK!"

24



LUCAS LOOKS UP FROM THE FLOOR.

25



RENDELL RAISES HAMMER... AND BRINGS IT DOWN (HITTING LUCAS O.C.).

LOCKE & KEY SC 949

26



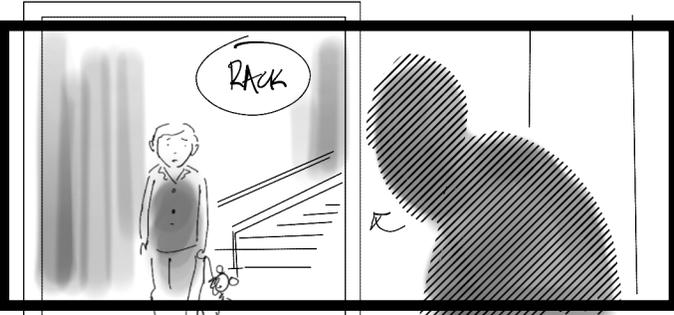
WIDE: ON LUCAS NOW DEAD. RENDELL HANGING OVER HIM. HE DROPS THE HAMMER.

27 A



...THEN DROPS TO HIS KNEES.

B



RACK TO LITTLE DUNCAN. HE HAS WITNESSED THE WHOLE THING.

28



ON RENDELL, REALIZING THIS.

29 A



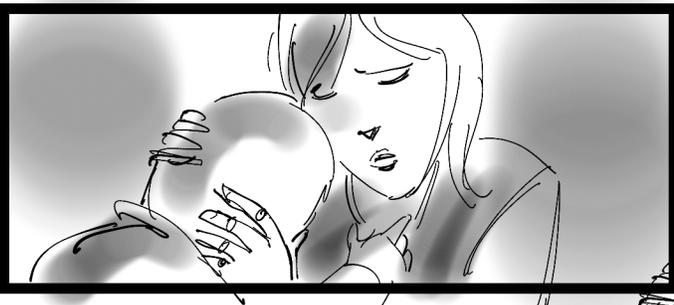
CU LITTLE DUNCAN

B



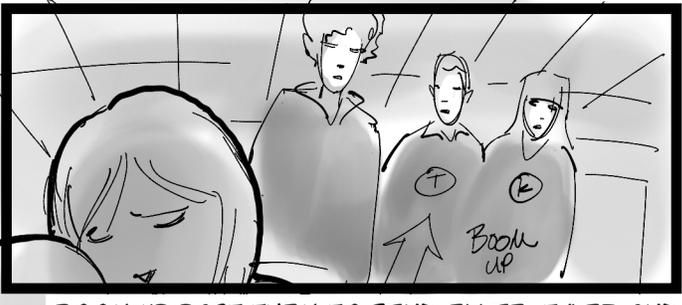
ERIN COMES UP TO HIM.

C



SHIELDS HIM FROM THE HORROR.
"DUNCAN SAW WHAT HAPPENED. WE HAD NO CHOICE."

D



BOOM UP PAST THEM TO FIND ELLIE, TYLER AND KINSEY.

"WE HAD TO REMOVE HIS MEMORIES. PUT THEM SOME PLACE HE WOULDN'T FIND THEM."

LOCKE & KEY SC 949

30



ON TYLER AND KINSEY— REACTING, THE SECRET HISTORY OF THEIR DAD, NOW REVEALED.

"THE TREE..."

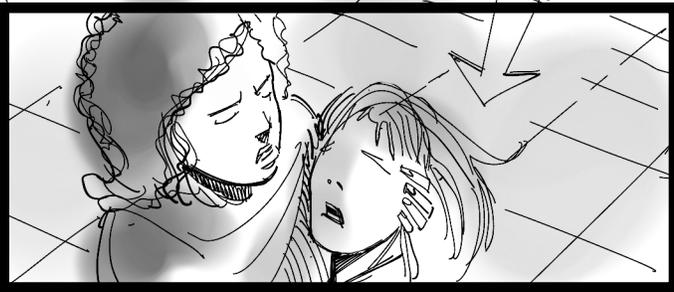
31



BOOM UP TO ELLIE, HAUNTED.

"WHEN LUCAS GOT HIT BY WHATEVER CAME ACROSS FROM THE OTHER SIDE..."

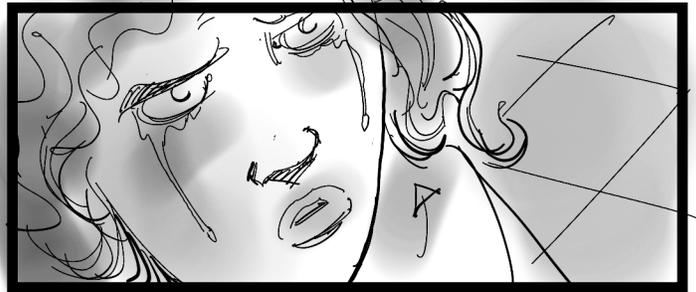
32



BOOM DOWN ON YOUNG ELLIE, HOLDING LUCAS.

"-- SOME KIND OF DEMON ATTACHED ITSELF TO HIM"

33



SHE LOOKS TO RENDELL.

33

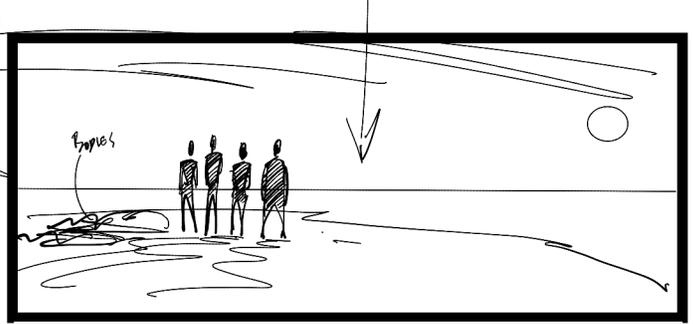


PUSH IN TO RENDELL HOLDING HER GAZE.

LOCKE & KEY SC 50-54



VIEW OF PURPLE-RED SKY...



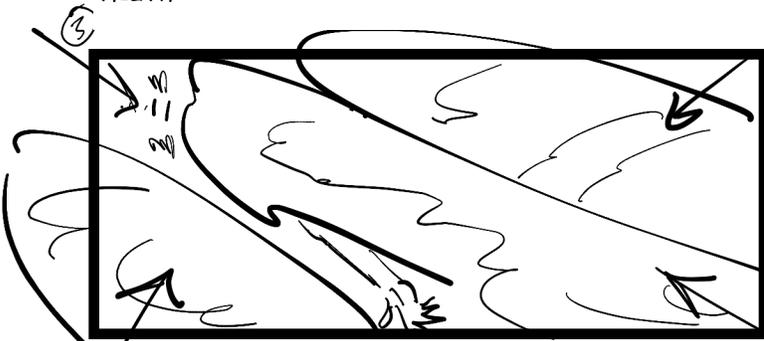
BOOM DOWN TO FIND RENDELL, YOUNG ELLIE, ERIN AND MARK STANDING AT THE CLIFF'S EDGE, THREE BODIES BESIDE THEM.
"WE CREATED THIS STORY THAT OUR FRIENDS HAD DROWNED."



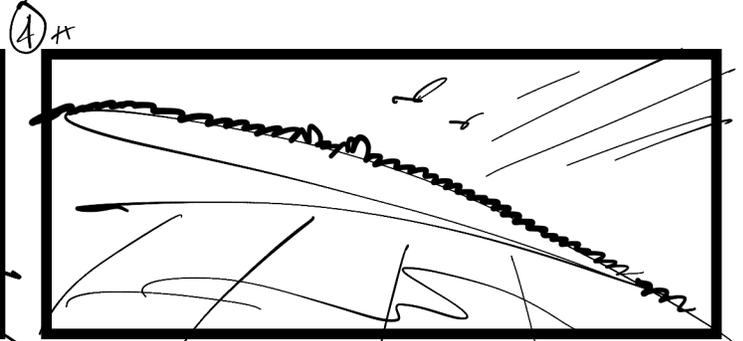
SLIDE LEFT TO FIND ELLIE SPEAKING TO KINSEY AND TYLER.
"IT WAS EASIER THAN TRYING TO EXPLAIN THE TRUTH."



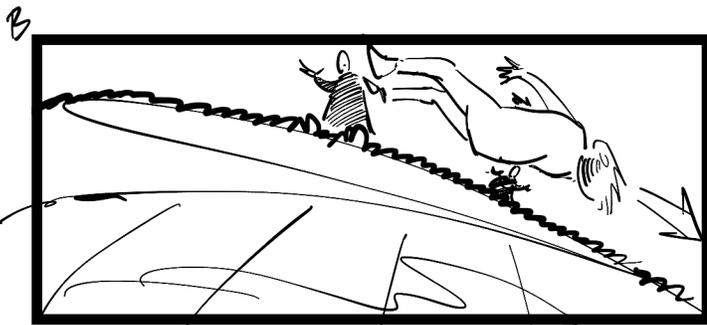
RAKING ANGLE ON THE KIDS.
"WE KNEW NO ONE WOULD BELIEVE US."



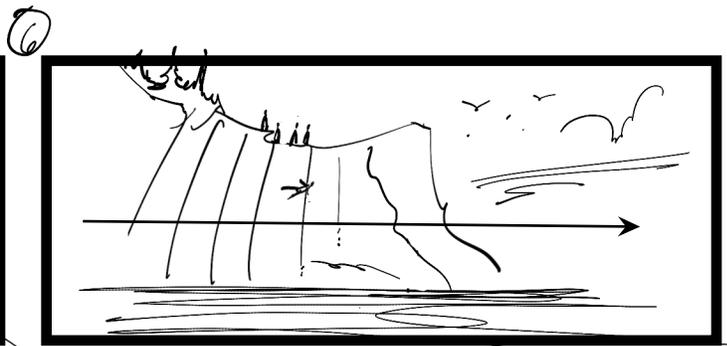
THEIR POV OF THEIR DEAD FRIENDS COVERED IN SHEETS.



LOW ANGLE CLIFF'S EDGE.



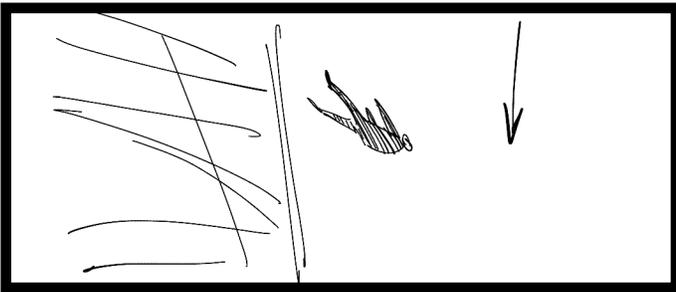
THEY THROW A BODY OVER THE EDGE.



DRONE SHOT OF THE BODY FALLING.

LOCKE & KEY SC 50-54

7



LONG LENS SHOT FOLLOWING FALLING BODY.

8A



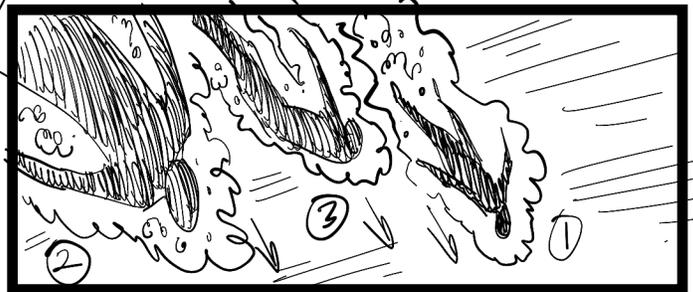
VIEW UNDERWATER.

8B



SPLOOSH! A BODY HITS THE WATER.

9



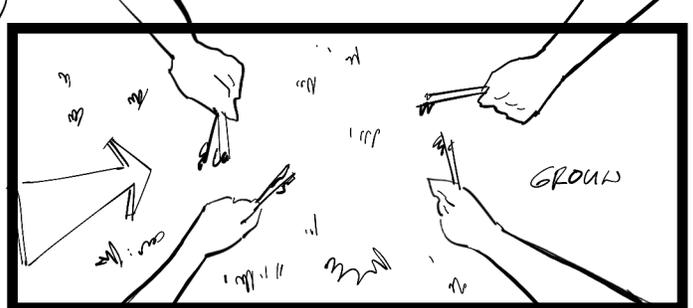
TWO MORE BODIES FOLLOW.

10



ANGLE ON LUCAS'S BODY SINKING INTO THE SEA WEED.

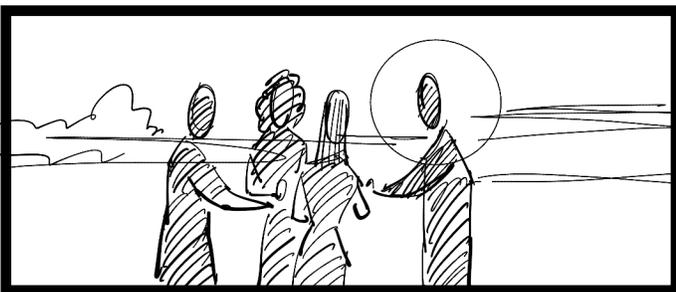
11



HIGH ANGLE BOOM DOWN THE KIDS HOLDING KEYS.

"WE DIVIDED THE REMAINING KEYS..."

12



"AND MADE A PACT TO PROTECT THEM BUT NEVER USE THEM AGAIN."

13



"RENDELL TOOK THE ANYWHERE AND OMEGA KEYS. ERIN TOOK THE HEAD KEY."

LOCKE & KEY SC 50-54

14



MARK TOOK THE MATCHSTICK KEY. HE HID THE REST INSIDE THE HOUSE. HE WAS THE MOST TRUSTWORTHY OF US ALL."

15



"SO IT MADE SENSE THAT HE SHOULD KNOW WHERE ALL THE KEYS WERE HIDDEN..."

16



"WHAT ABOUT YOU? WHAT DID YOU TAKE?"

17



"THE IDENTITY KEY. AND THE ECHO KEY."

18



"THE ECHO KEY?"

19



"IT CAN BRING PEOPLE BACK. BUT NOT THE WAY I THOUGHT."

20



20A



ELLIE ENTERS THE SHOT (WE THINK SHE IS STILL AT THE CLIFFS).
"I TRIED TO MOVE ON WITH MY LIFE BUT — I COULDN'T."

LOCKE & KEY SC 50-54



AS SHE MOVES WE ADJUST TO REVEAL THE WELLHOUSE. MEMORY ELLIE ENTERS THE SHOT. "I COULDN'T LET GO OF LUCAS. OTHER PEOPLE, THEIR LIVES GET BIGGER, FULLER."



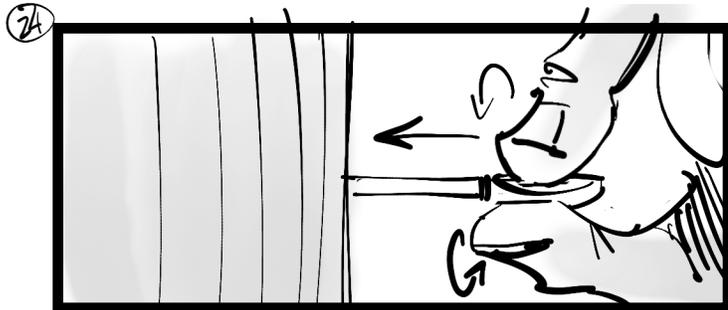
KINSEY AND TYLER REACT. "I JUST FELT LIKE I WAS DISAPPEARING."



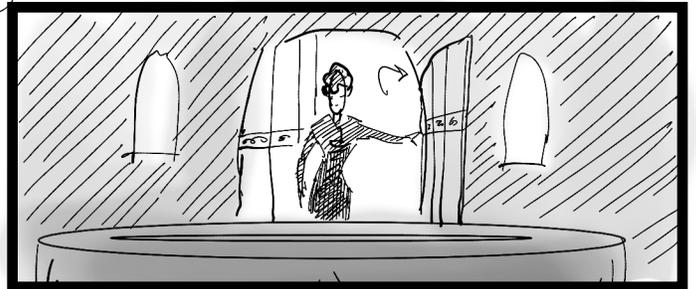
"LAST YEAR I HIT MY BREAKING POINT. AND I CAME TO WELLHOUSE."
*PRESENT DAY ELLIE, KINSEY AND TYLER ARE VISIBLE THROUGH THE WINDOW.



MEMORY ELLIE TAKES OUT THE ECHO KEY.



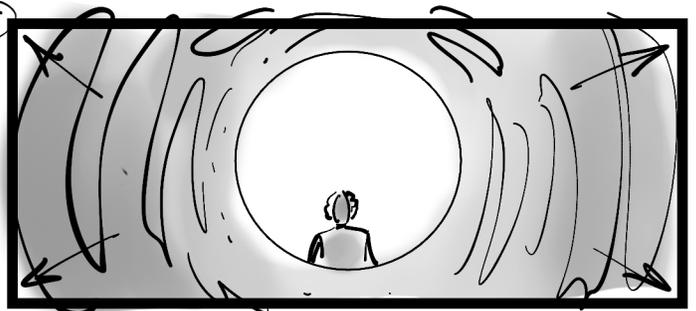
UNLOCKS THE DOOR.



PULL BACK AS SHE ENTERS TO REVEAL THE WELL.

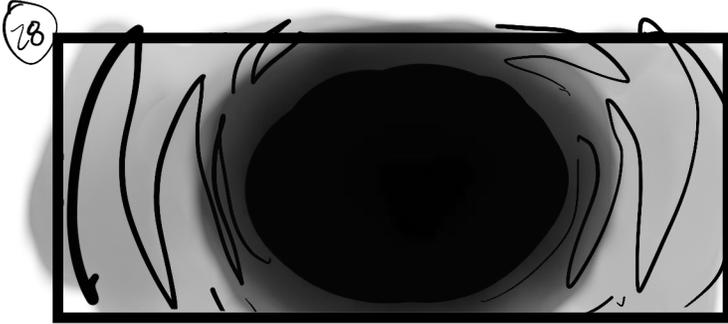


A MOMENT'S HESITATION AND THEN...



PULL BACK AS SHE CALLS OUT... "LUCAS CARAVAGGIO."

LOCKE & KEY SC 50-54



ELLIE'S POV OF THE WELL.
"ELLIE."



"LUCAS, IS THAT YOU?"



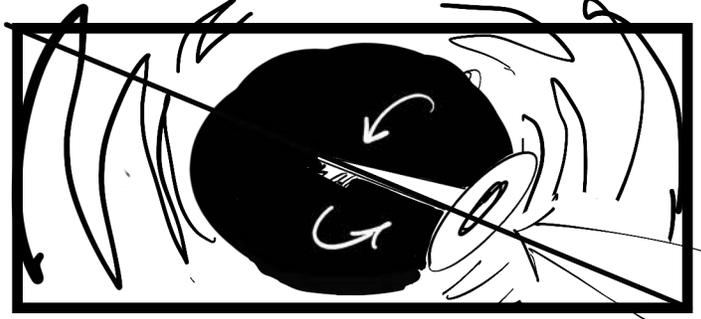
OVER ELLIE TO WELL. SLOW PUSH IN (THIS IS LUCAS'S POV).
"COME HERE LET ME SEE YOU."



"I CAN HELP."



SHE DROPS THE KEY (SLOW-MO)



KEY FALLS INTO THE WELL (SLOW-MO)



ON ELLIE ANXIOUS. — A BEAT...



LUCAS LEANS INTO SHOT.

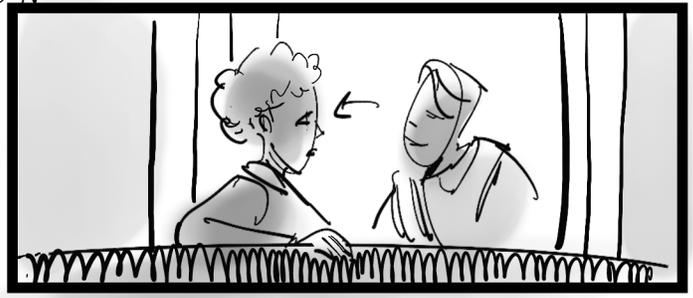
LOCKE & KEY SC 50-54

31 C



SHE NOTICES.

32 A



URNS.
"I'M HERE, ELLIE."
"LUCAS..."

B



PUSH IN AS SHE EMBRACES LUCAS.

"SO THE ECHO KEY CAN CONJURE THE DEAD?"

33



ELLIE, KINSEY AND TYLER AT THE WINDOW.

"NOT EXACTLY. ONLY AN ECHO OF THAT PERSON. A COPY... A NON-LIVING COPY."

34



"I PROMISED I WOULDN'T USE THE KEYS, BUT I MISSED YOU SO MUCH."

35



"DO YOU HAVE ANY OTHERS?"

36



SHE TAKES THE IDENTITY KEY FROM HER POCKET.
"JUST THIS ONE. I KNOW YOU CAN'T LEAVE THIS PLACE, BUT AT LEAST I CAN SEE YOU NOW."
"I CAN LEAVE...IF YOU GET ME THE ANYWHERE KEY."

*THE REST OF THEIR DIALOGUE FROM THESE THREE ANGLES.

37



ANGLE THROUGH BARS TO ELLIE AND LUCAS EMBRACING.

LOCKE & KEY SC 50-54

18A



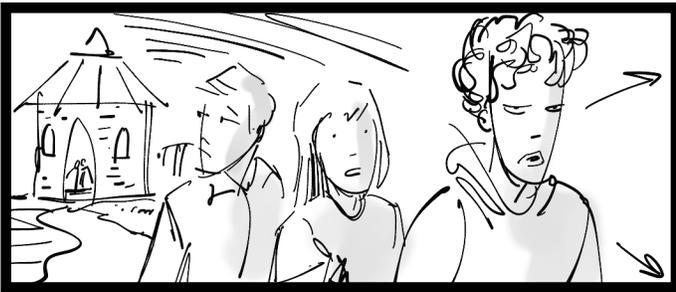
"I CAN'T STAY HERE."

18B



ELLIE LEAVES.

19A



LEAD ELLIE AS SHE WALKS AND TALKS:

"THAT THING WASN'T AN ECHO OF LUCAS, I DIDN'T KNOW WHEN I CALLED OUT HIS NAME THAT I WASN'T BRINGING HIM BACK — I WAS BRINGING BACK THE DEMON THAT POSSESSED HIM WHEN HE DIED."
"YOU COULDN'T HAVE KNOWN."

19B



ELLIE TURNS TO THEM AND WE ADJUST TO SEE HER HEADKEY DOOR.

"THE KEEPERS — WE MADE A PACT. I BROKE THAT PACT. THIS IS ALL MY FAULT. I JUST THOUGHT I COULD HAVE HIM BACK.... WE SHOULD GO."

20A



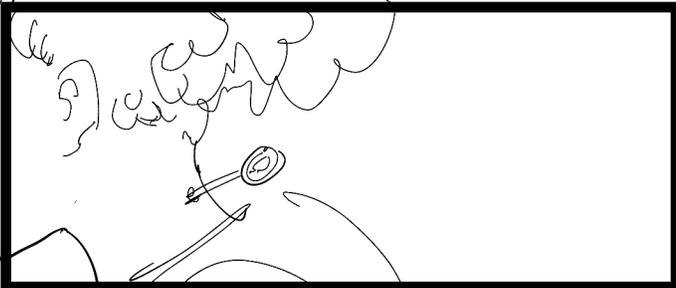
INT. GREAT ROOM. ELLIE'S HEAD DOOR OPENS (GREEN SCREEN AND PLATE REQUIRED). ELLIE AND KINSEY AND TYLER COME OUT.

20B



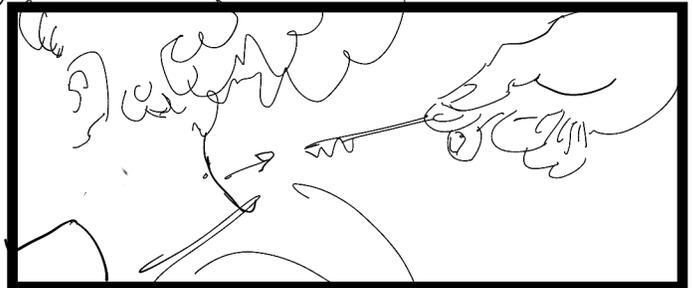
RACK FOCUS TO COMATOSE ELLIE.

21



ANGLE ON COMATOSE ELLIE'S NECK.

21B



OTHER ELLIE PULLS OUT THE KEY.

LOCKE & KEY SC 50-54



COMATOSE ELLIE WAKES UP AND TURNS TO THE KIDS.

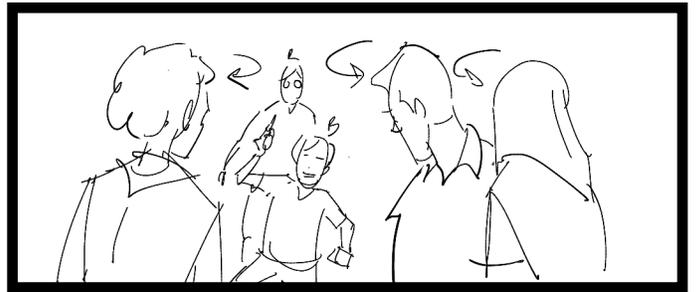
"BUT WHEN BODE MET DODGE, HE WAS SHE..."
"SHE CAN USE THE IDENTITY KEY TO TRANSFORM INTO WHATEVER FORM SHE THINKS WILL BE MOST USEFUL."



"MUCH EASIER TO PREY ON A YOUNG BOY WHEN YOU'RE AN INNOCENT BEAUTIFUL GIRL"



"SO DODGE IS ...AN ECHO? HOW DO WE GET RID OF IT."
"IT CAN'T BE KILLED BY NORMAL MEANS... THE PROBLEMS IS GETTING IN THERE."



BODE AND RUFUS ENTER.

"WE HAVE A WAY."



BODE HANDS THEM THE KEY.

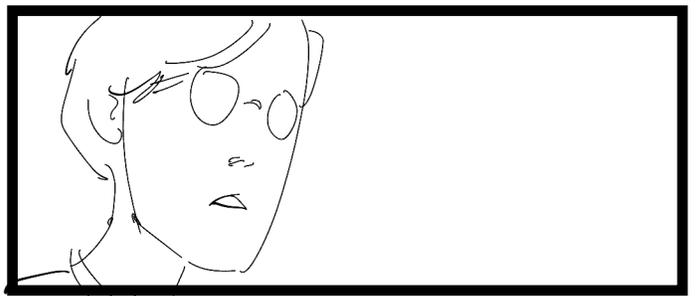
"WHAT DOES IT DO?"



"THAT'S THE KEY FOR THE CROWN OF SHADOWS....THEY'LL DO ANYTHING YOU WANT."



"LIKE FORCE A BUTTFACE DEMON ECHO INTO WELLHOUSE."



"I'M COMING WITH YOU."

*REST OF DIALOGUE FROM THESE ANGLES.

LOCKE & KEY SC 50-54



"WE'LL BE HERE WAITING."
"YEAH. WE'RE YOUR BACK-UP."



END ON ECU ELLIE.

LOCKE & KEY SC 55



ELLIE AND RUFUS ENTER THE HOUSE.



WIDE: THEY REACT TO...
"LUCAS."



PULL BACK TO INCLUDE LUCAS AT KITCHEN ISLAND.



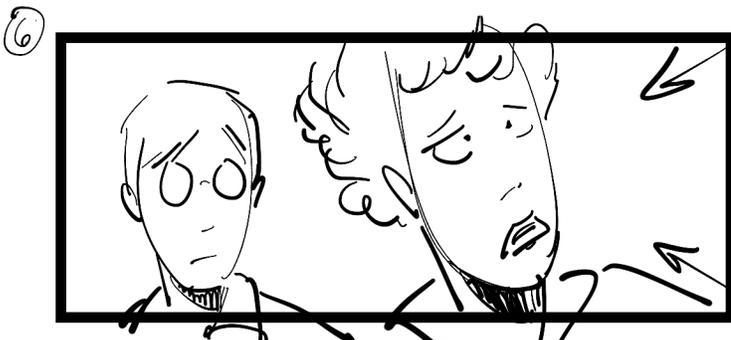
PUSH IN TO LUCAS.
"YOU'VE HAD A BUSY DAY."



ON ELLIE AND RUFUS FRIGHTENED.
"SEEMS SOMEONE'S BEEN RUMMAGING THROUGH
MY THINGS."
"I TOOK THE HEAD KEY."



LUCAS MOVES TOWARDS THEM.
"WHY?"



PUSH IN TO ELLIE:
"I WENT TO KEY HOUSE AND TRIED TO FIND THE
OMEGA KEY IN THE URN, BUT IT WASN'T THERE."



"THE LOCKE KIDS MUST'VE FOUND IT FIRST. I
THOUGHT I COULD USE IT ON THEM TO SEE WHERE
THEY PUT IT."
"AND DID YOU?"

LOCKE & KEY SC 55

8



"THEY WEREN'T HOME. I CAN GO BACK TOMORROW."
"ELLIE STOP IT. YOU'RE EMBARRASSING YOURSELF."

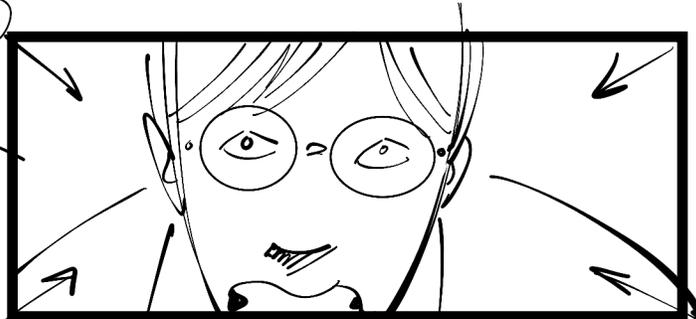
RUFUS LOOKS BACK TO THE DESK—BOOM DOWN TO SCREWDRIVER.

9



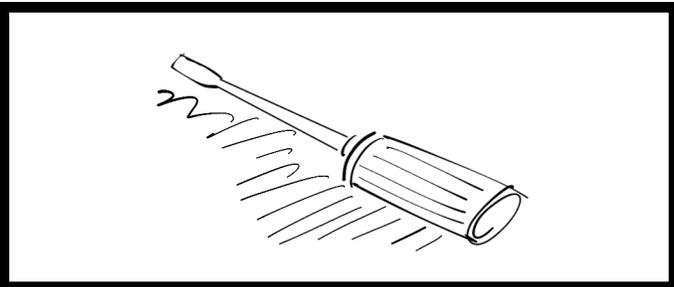
LUCAS GETS VERY CLOSE TO ELLIE.
"TO THINK THERE WAS A TIME WHEN I USED TO TRUST YOU."

10



PUSH ON RUFUS, UPSET.

11A



CU SCREWDRIVER.

11B



RUFUS GRABS IT.

12



"AAAGGGGGGGGGHHHH!"

13



AND STABS LUCAS!

LOCKE & KEY SC 55

14



LUCAS BACKHANDS RUFUS WHO FLIES OVER DESK (KNOCKING OVER MODEL PLANE AND LAMP).

15



RUFUS LANDS ON GLASS TABLE.

16



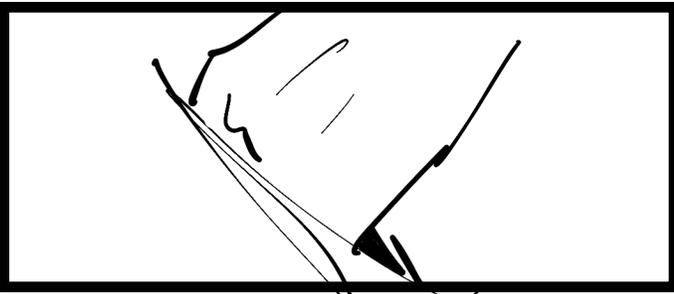
ELLIE TRIES TO GO TO HIM BUT LUCAS HOLDS HER BACK.

17



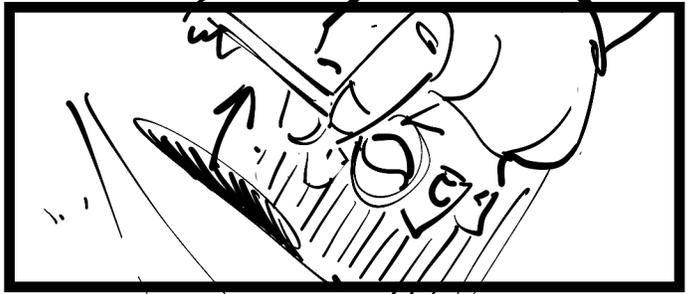
LUCAS RESTRAINS HER AND REACHES INTO...

18 A



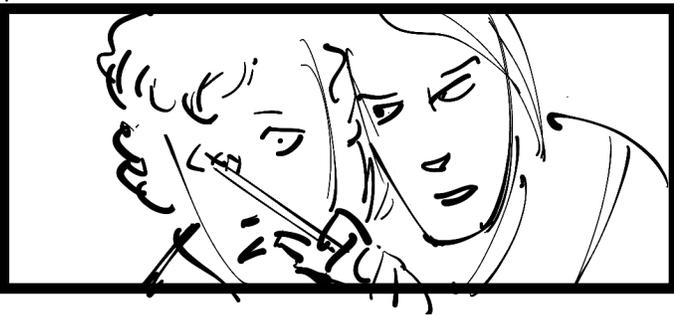
HER POCKET

18 B



PULLS OUT THE SHADOW KEY.

19 A



HOLDS IT UP.
"LOOK AT THAT. WHAT YOU FOUND... VERY HELPFUL. THANK YOU, ELLIE."
"LET... ME... GO..."

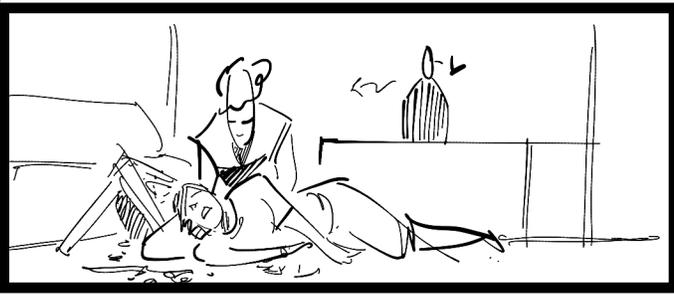
19 B



HE RELEASES HER AND SHE RUNS...

LOCKE & KEY SC 55

20



RUFUS ON THE FLOOR. LUCAS MOVES IN THE BIG

21



PULLS THE CROWN OF SHADOWS OUT OF ELLIE'S BAG.

22



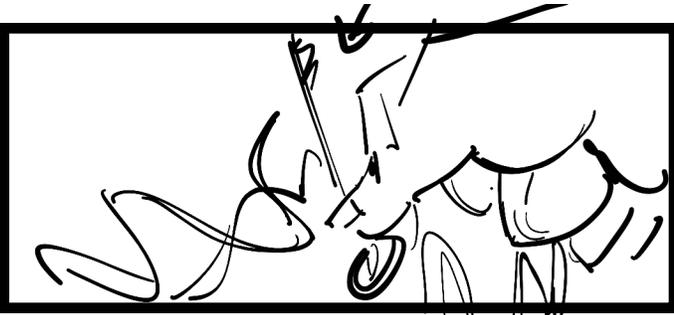
HOLDS IT UP.

23



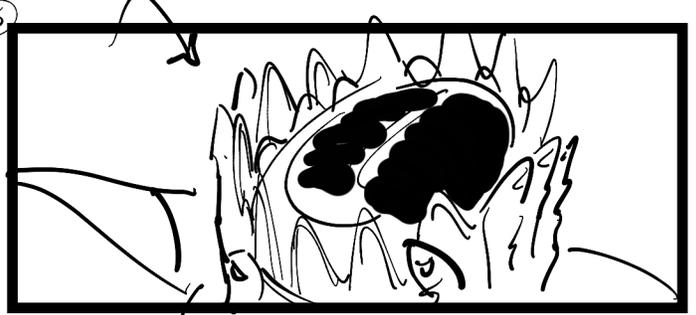
LUCAS'S TWISTED REFLECTION IN THE CROWN.

24



HE INSERTS THE SHADOW KEY.

25



PLACES THE CROWN ON HIS HEAD.

26



ELLIE LOOKS UP AS...

27 A



LUCAS APPROACHES.
"HELLO DARKNESS MY ONLY FRIEND."

LOCKE & KEY SC 55

27 B



AND WE SEE SHADOWS CREEP UP THE WALL AND CEILING BEHIND HIM.

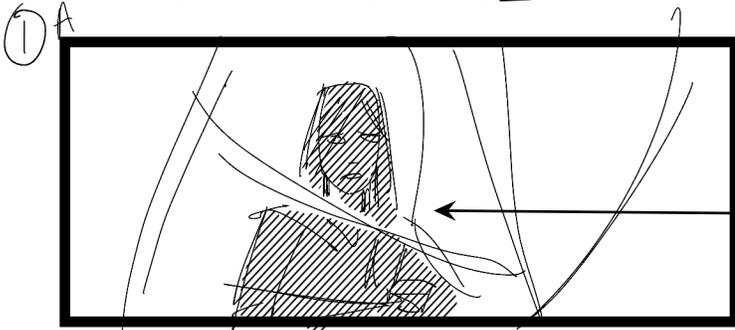
28



PUSH IN TO HIS FACE AS THE ROOM TURNS DARK.

END OF EPISODE

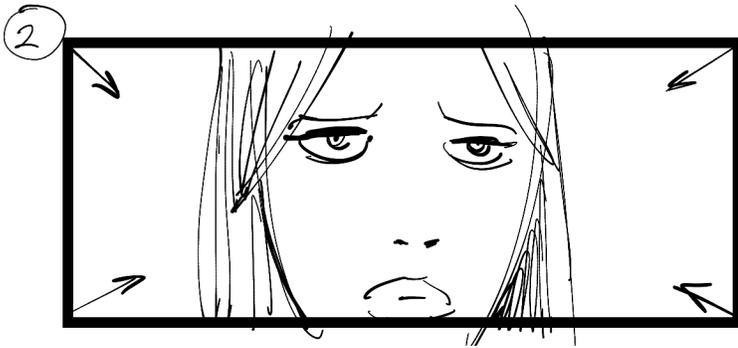
LOCKE & KEY SC 1



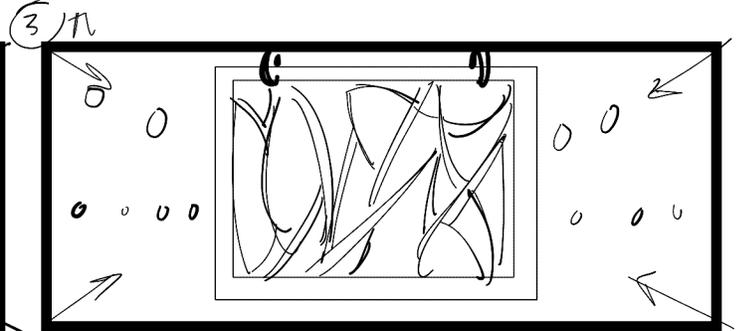
ANGLE ON NINA SEEN THROUGH STAIN GLASS.
SLOW LATERAL TRACK LEFT.



SLIDE OFF GLASS TO FIND NINA STARING
INTENTLY.



WE HEAR HER MEMORY OF HER CONVERSATION WITH
RENDELL. SLOW PUSH IN.
"CHECK MY WORK BOSS."
'EXQUISITE JOB..."

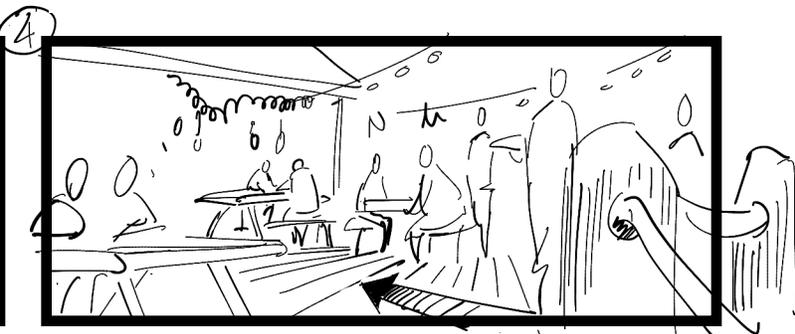


"I'D SAY YOU'RE READY TO MOVE UPSTAIRS..."
SLOW PUSH IN TO ORNAMENTAL STAIN GLASS.



MUTUKU SITS INTO THE SHOT, OBSCURING HER
VIEW.

"HERE WE GO, TWO LATTES."



"THE BARISTA EVEN MADE A LITTLE DESIGN ON TOP
FOR YOU."

"AHH, A SAILBOAT. OF COURSE."



"TOO ON THE NOSE?"
"NOT IT'S PERFECT. THANKS FOR SUGGESTING THIS."
"DON'T KNOW IF I MENTIONED IT BEFORE, BUT IT'S GREAT
THAT YOU'RE FIXING UP KEYHOUSE. THAT PLACE REALLY
NEEDED SOMEONE LIKE YOU TO COME IN AND WAKE IT UP."



"I'M ENJOYING IT. I MEAN, IT ISN'T EASY. BUT
NOTHING HERE REALLY IS."

LOCKE & KEY SC 1

7



"YOU'RE FAMILY HAS BEEN THROUGH A LOT THESE PAST FEW MONTHS."

8



"MATHESON WAS SUPPOSED TO BE OUR FRESH START. I THOUGHT I'D FEEL CLOSER TO MY HUSBAND... CONNECT SOME DOTS... THEN AFTER SAM CAME BACK.... SIX YEARS OF SOBRIETY JUST POOF—"

*REST OF DIALOGUE FROM THESE ANGLES.

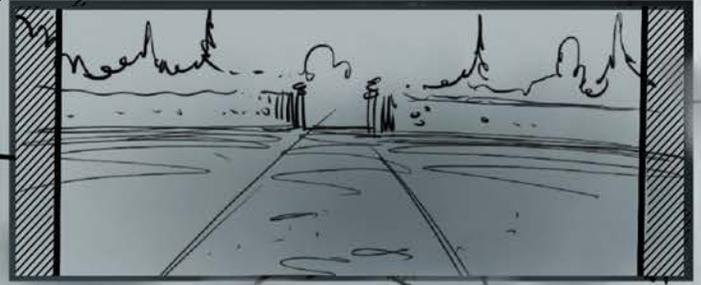
LOCKE & KEY-T10 SC 2-17

1



PUSH IN TO THE KIDS.

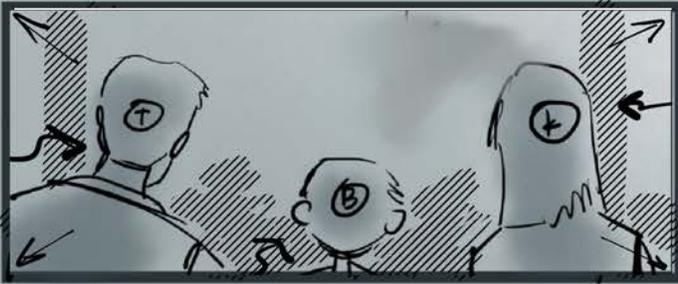
2 A



ANGLE ON KEYHOUSE GROUNDS

"WHERE'S ELLIE?"

3



BOOM DOWN TO FIND T, B AND K ON BALCONY.

"IT'S ONLY BEEN AN HOUR."

C



"THIS WAITING IS THE WORST."

3



"WHAT IF MOM COMES HOME?"

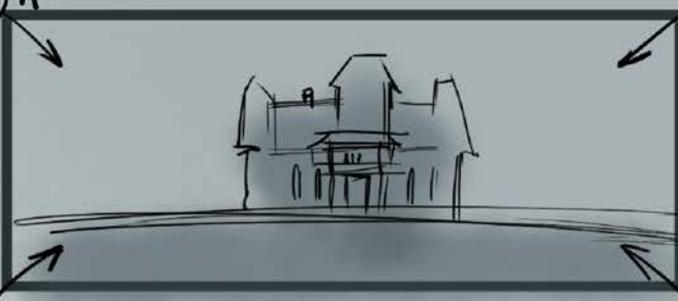
"HOPEFULLY THIS'LL ALL BE OVER BY THEN."

4



"UH GUYS... INCOMING."

5 A



THE CAMERA SKATES OVER GROUND, PUSHING INTO KEYHOUSE

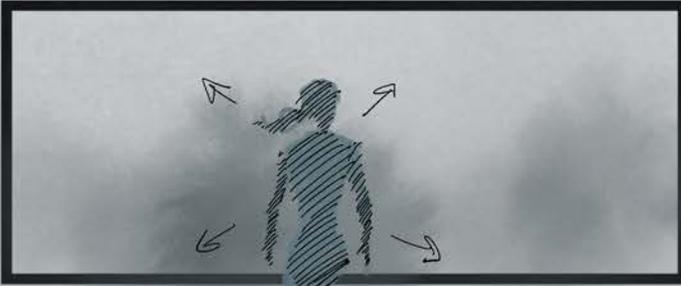
B



DODGE STEPS INTO SHOT.

LOCKE & KEY-110 SC 2-17

6A



SILHOUETTE OF DODGE

B



SHE STEPS UP INTO FOCUS

"HOPE YOU DON'T MIND, I INVITED SOME FRIENDS."

C

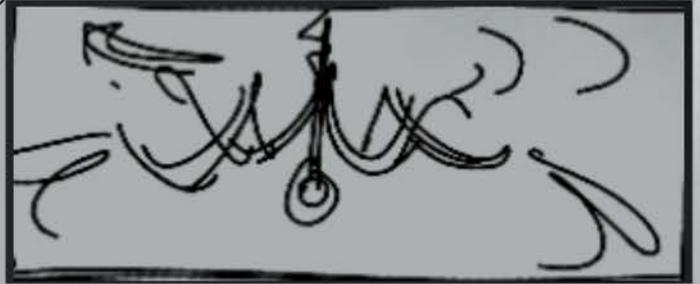


PUTS ON THE CROWN.

7



8



ECU CROWN: FEATURE SHADOW KEY (DOES IT GLOW?)

8A



"SHIT."

8B



DODGE CLOSES EYES, HAIR BLOWS (48 FPS)

9A



SHE RAISES HER ARMS.

B

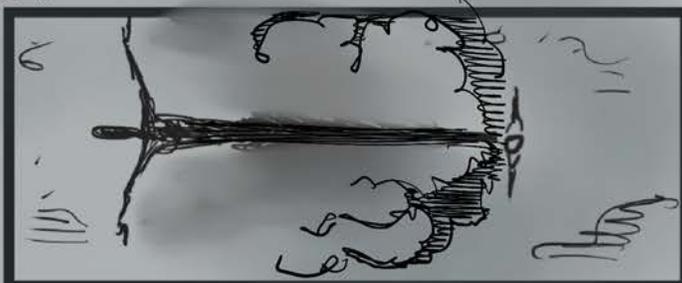


AS SHE DOES WE RISE AND SEE HER SHADOW STREEEEETCH.

90



45



THEN ROTATE 45 DEGREES AS OTHER EVIL-LOOKING SHADOWS BRANCH OFF OF IT.

LOCKE & KEY-T10 SC 2-17

10 A



"THEY'RE COMING FOR US."
"IT'S JUST A SCARE TACTIC. SHE CAN'T TAKE THE KEYS FROM US."

B



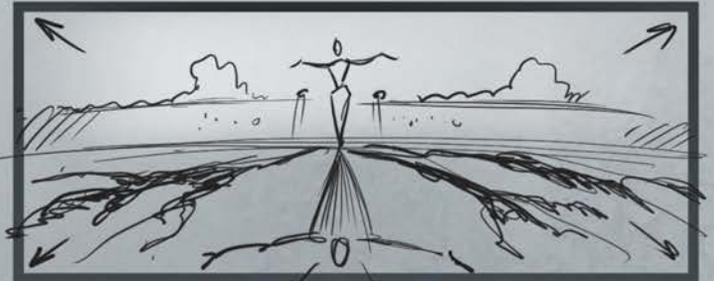
"SHADOWS ARE JUST SHADOWS."

11



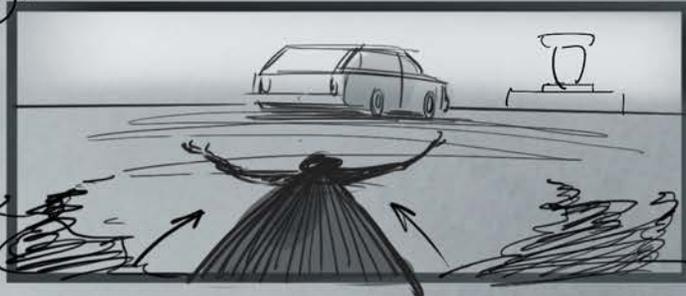
"ARE YOU SURE?"

12



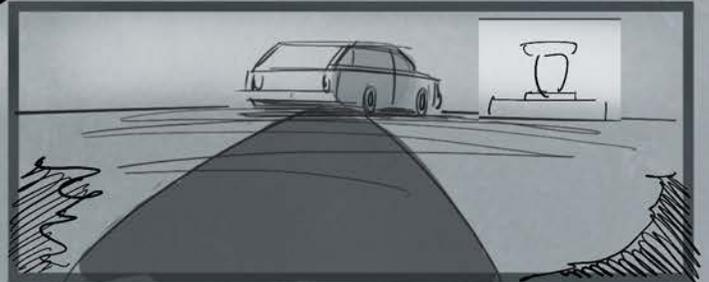
PULL BACK AS SHADOWS GROW.

13 A



FOLLOW DODGE'S SHADOW

B



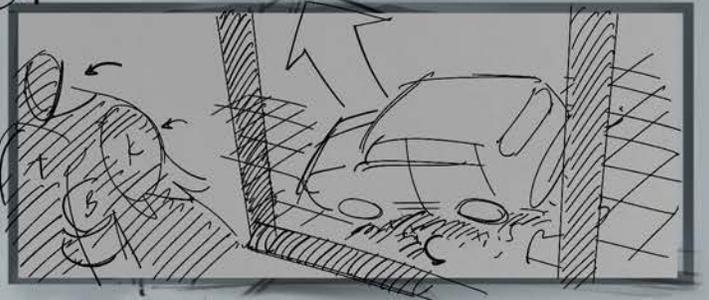
IT EXTENDS UNDER RENDALL'S CAR.

14



DODGE GESTURES...

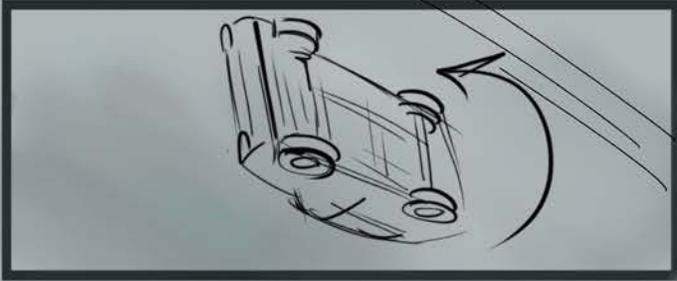
15 A



THE CAR IS LIFTED OFF THE GROUND

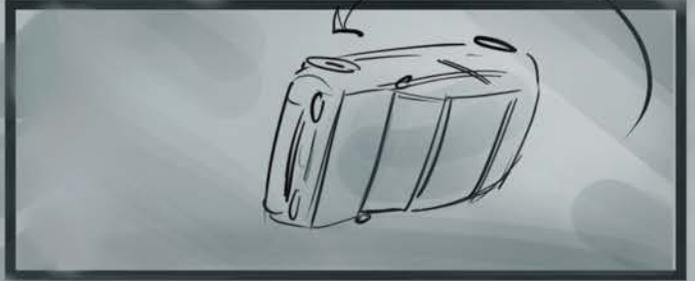
LOCKE & KEY-110 SC 2-17

15 B



CAR FLIPS

C



...360 DEGREES...



...AND LANDS BACK ON ITS WHEELS.

16



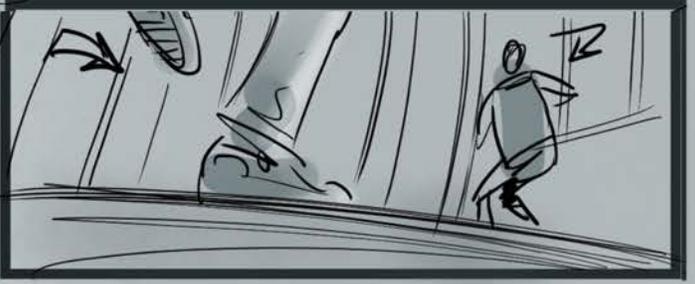
BOOM UP TO THE KIDS
"GET INSIDE NOW!"

17



BOOM DOWN ON ENTRANCE AS KIDS RUN INSIDE
AND WE SEE DODGE AND SHADOWS CONVERGE.

17A



UPSTAIRS: THE KIDS RUN DOWN TO MAIN FLOOR.

18



COUNTER THE KIDS AS THEY RUN DOWNSTAIRS

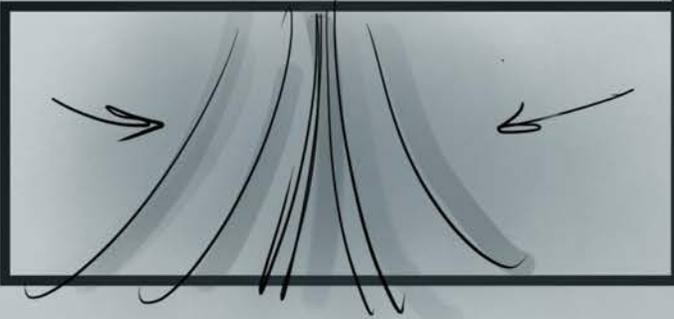
19 A



PUSH IN TO WINDOW AS K APPEARS...

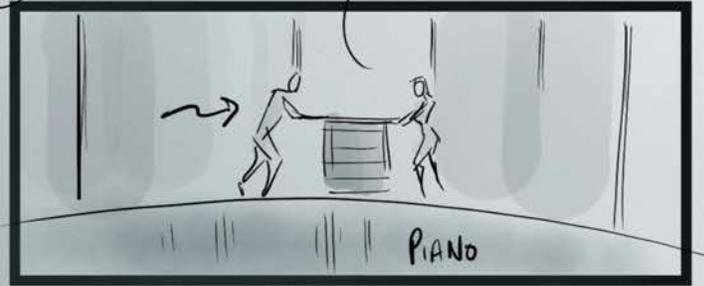
LOCKE & KEY-110 SC 2-17

19 B



SHUTS THE CURTAINS

20



T AND K MOVE A CONSOLE

"HELP ME BARRICADE THE DOOR"

21 A



TRACK RIGHT AS THEY MOVE THE CONSOLE IN FRONT OF THE DOOR.

B



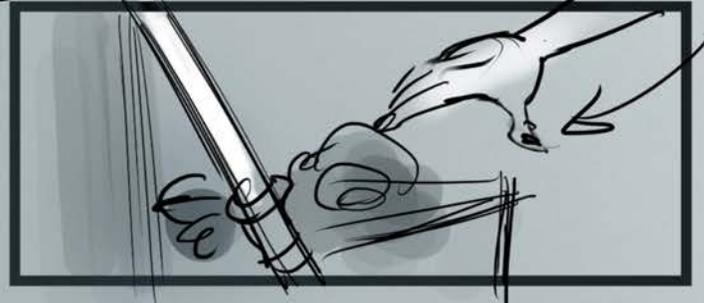
...FILLING THE FRAME.

22



ON BODE AS HE SPIES...

21 A



... HIS LIGHTSABER LEANING AGAINST A WALL. HE REACHES FOR IT.

B



TILT UP WITH HIM AS HE GRABS IT.

22



CLOSE ON THE CURTAIN OPENING AND TYLER'S EYE PEEKING THROUGH.

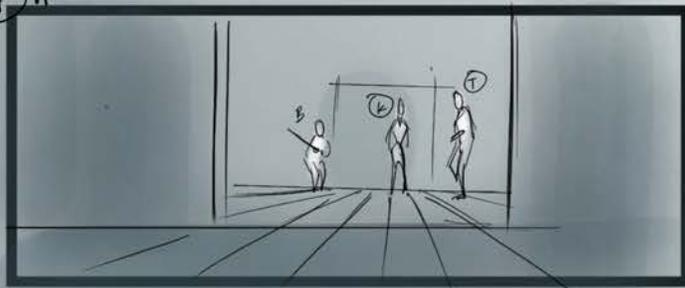
LOCKE & KEY-110 SC 2-17

23



"WHAT DO YOU SEE?"
"NOTHING..."

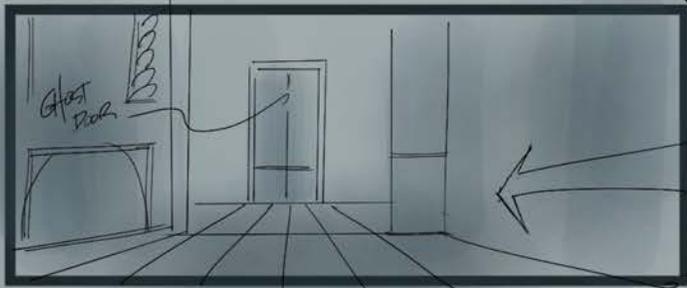
24 A



"THERE'S NOTHING NOW."
"I DON'T LIKE THIS."

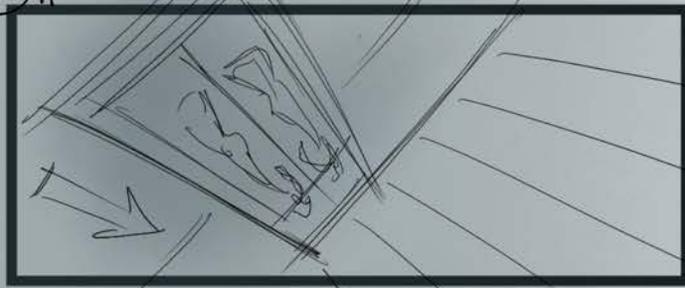
CAMERA SLIDES OFF THEM...

B



AND MOVES SLOWLY TOWARDS GHOST DOOR.

25 A



HIGH ANGLE ON GHOST DOOR. BOOM DOWN AS...

B



DODGE'S SHADOW EMERGES FROM UNDER THE DOOR.

C



FOLLOW THE SHADOW AS IT STREEEEETCHES
ACROSS THE FLOOR

D



RISES UP THE WALL (NEXT TO BACK HALLWAY
ENTRANCE).

E



RISE WITH IT UP THE WALL

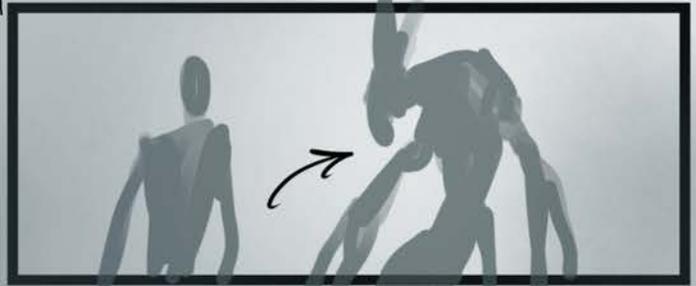
LOCKE & KEY-110 SC 2-17

25 F



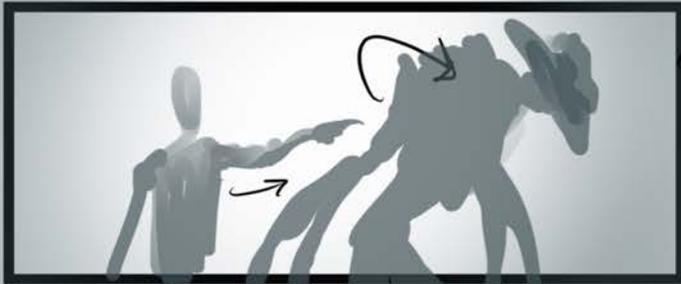
ANOTHER SHADOW GROWS OUT OF THE DODGE SHADOW...

G



FORMING A DEMON/MINION/MONSTER

H



DODGE SHADOW POINTS AND HER MONSTER TURNS...

I



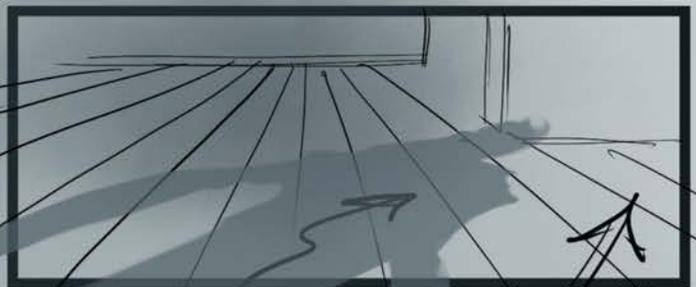
TILT DOWN WALL WITH MONSTER

J



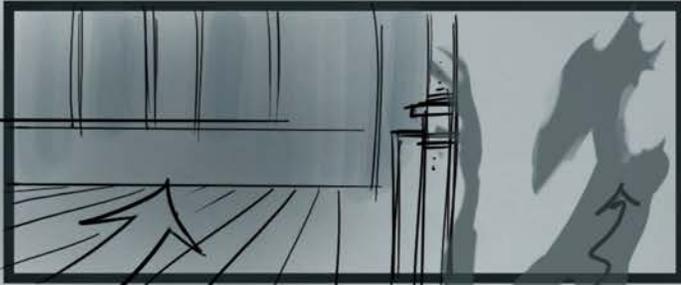
FOLLOW MONSTER SHADOW ALONG FLOOR

K



TO THE WALL...

L



TILT UP WALL (DRAWING ROOM IN BG)

26 A



KIDS IN THE FOYER. TYLER TURNS TO THE STAIRS.
"IT'S TOO QUIET, I'M GOING TO CHECK UPSTAIRS."
"NOT WITHOUT ME."
"WELL, I'M NOT STAYING HERE."

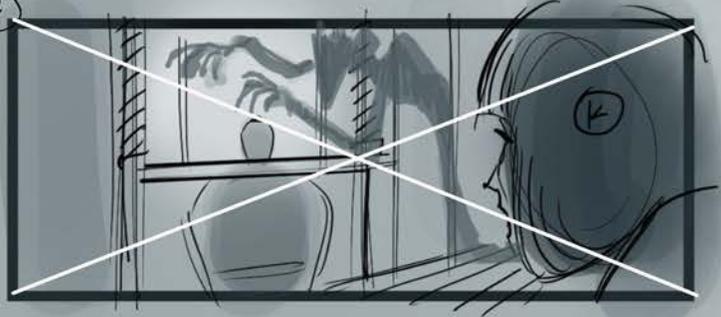
LOCKE & KEY-T10 SC 2-17

26 B



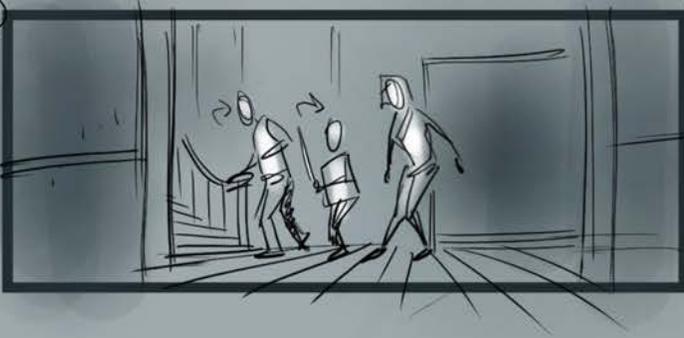
FOLLOW THEM AS THEY HEAD TO THE STAIRS.
KINSEY TURNS AS SHE SEES...

27



MONSTER SHADOW REACHING FOR RENDELL'S URN

28



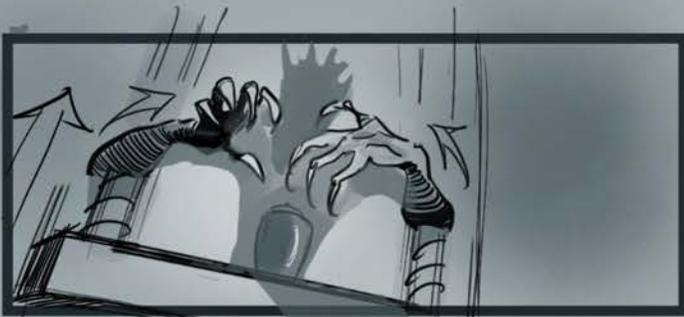
THE THREE TURN.
"UH, TYLER."

29 A



THE MONSTER SHADOW SIDLES UP TO THE URN

B



AND REACHES OUT OF THE WALL! ...IT'S HANDS
BECOMING THREE DIMENSIONAL.

30



THE KIDS REACT...
"WHAT THE—"

31



3-D SHADOW MONSTER UNCAPS THE URN...

32



AND SHAKES OUT THE ASHES AS TYLER RUNS INTO
THE DRAWING ROOM.

LOCKE & KEY-110 SC 2-17

33 A



TYLER CALLS OUT, "STOP!"
SHADOW ON THE WALL BEHIND HIM IS REVEALED TO BE...

B



DODGE! WHO REACHES OUT OF THE WALL...

34 A



AND SWINGS HIM AGAINST IT BY THE THROAT.

"AAAAAAGH!"

35



THE SHADOW MONSTER FINISHES EMPTYING THE URN... NO OMEGA KEY.

36



SEEING THIS, DODGE SHADOW SNARLS

37 B



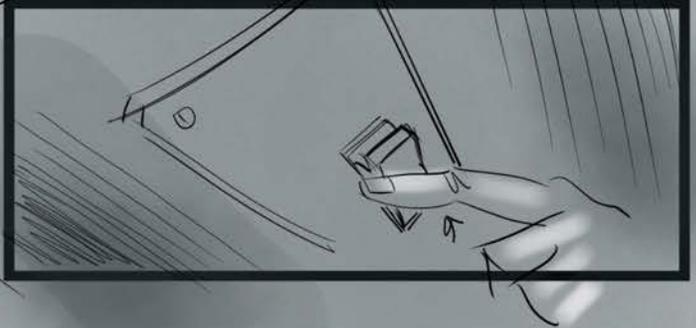
"TYLER!"
KINSEY RUNS TO HIS AID...

C



AND WE PUSH IN TO BODIE WHO...

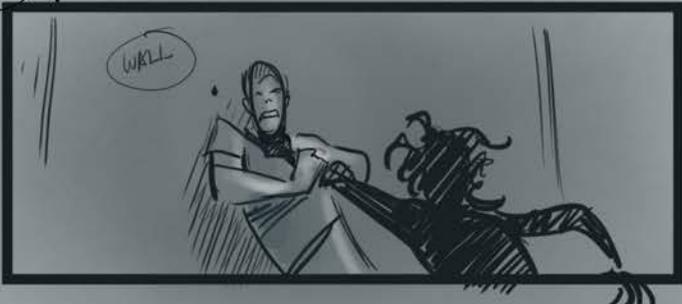
38



FLICKS THE LIGHT SWITCH.

LOCKE & KEY-110 SC 2-17

39 A



TYLER STRUGGLES WITH SHADOW DODGE

B



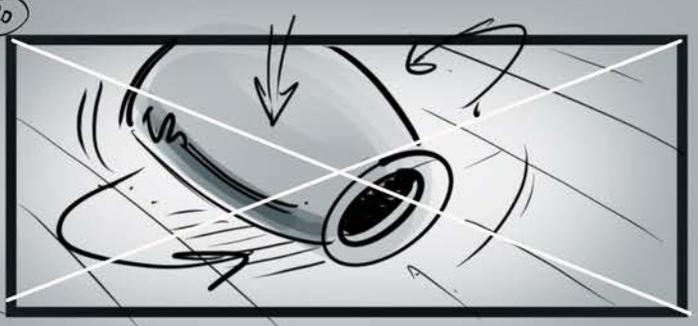
LIGHTS COME ON AND SHE DISAPPEARS...

C



TYLER FALLS TO THE GROUND

40



THE URN LANDS ON THE GROUND

41



WIDE: REVEAL SHADOW MONSTER IS GONE TOO.

KINSEY PICKS UP THE URN.

42



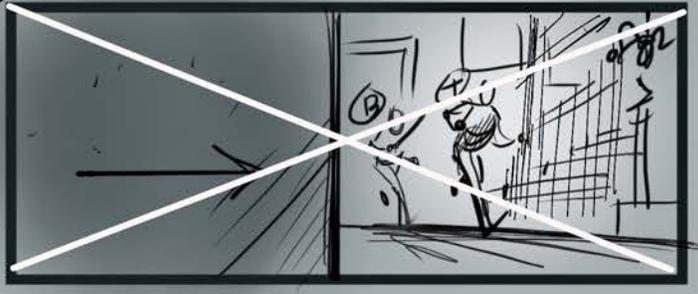
"IT'S LIGHT! THAT'S WHAT STOPS THEM!"

43



"TURN ON ALL THE LIGHTS"

44 A



SLIDE OFF WALL AS TYLER CROSSES INTO THE (DARK) WINTER STUDY

LOCKE & KEY-110 SC 2-17

44 B



4



REACHES FOR A LIGHT

45 A



A SHADOW HAND REACHES FOR HIM

B



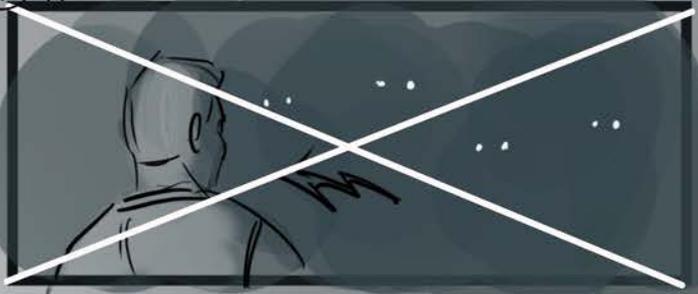
...BUT HE TURNS ON THE LIGHT BEFORE IT CAN MAKE CONTACT.

46



TYLER BACKS AWAY FRIGHTENED REACTING TO...

47 A



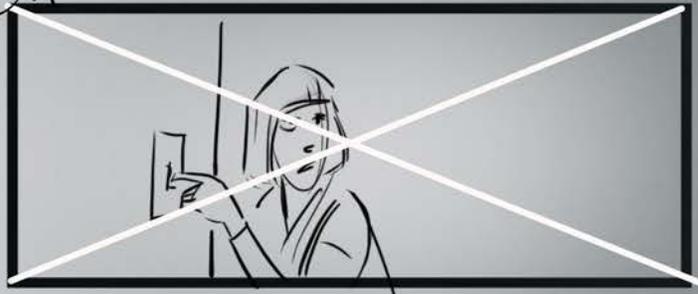
... GLOWING EYES IN THE DARK.

B



...WHICH DISAPPEAR AS THE LIGHTS ARE TURNED ON. HE TURNS TO...

48 A



KINSEY AT THE LIGHT SWITCH.

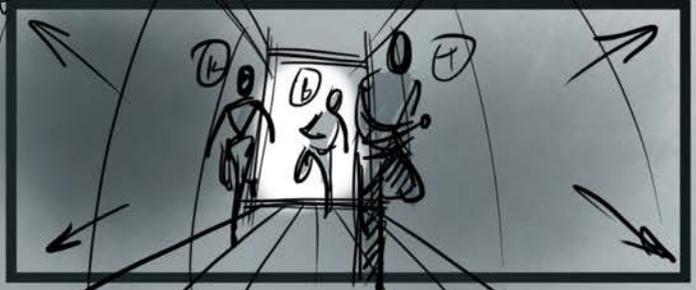
LOCKE & KEY-T10 SC 2-17

48 B



LOUD NOISES INTERRUPT
BODE ENTERS
"THE KITCHEN."

49



KIDS RACE DOWN THE (DARK) BACK HALLWAY

50 A



OVER KINSEY AS SHE OPENS THE DOOR TO THE KITCHEN

51



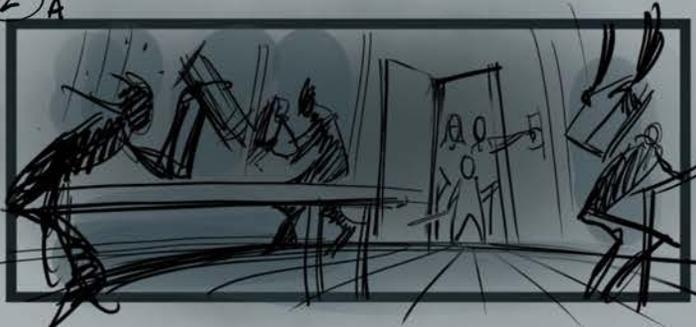
PUSH PAST HER TO REVEAL SHADOWS RANSACKING THE PLACE.

51



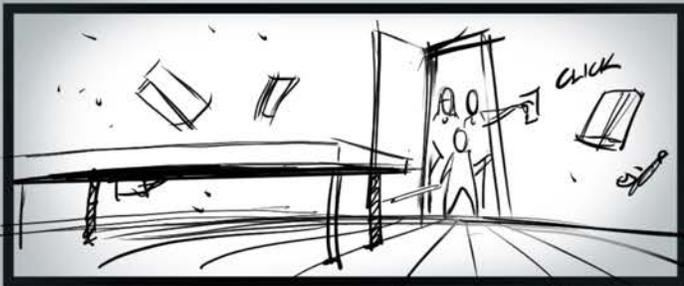
THE KIDS REACT.

52 A



OVER SHADOWS TO THE KIDS.

C



TYLER TURNS ON THE LIGHT

D



EVERYTHING THE SHADOWS WERE HOLDING FALLS TO THE FLOOR.

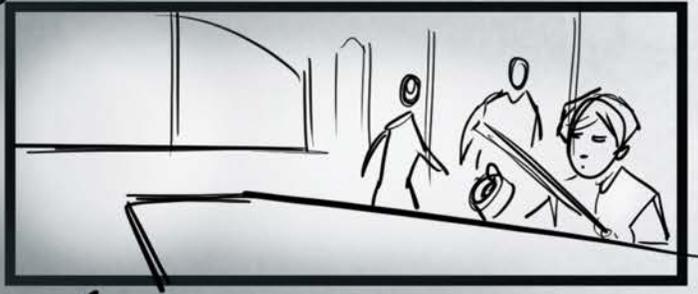
LOCKE & KEY-110 SC 2-17

53 A



TRACK COUNTER TO THE KIDS AS THEY STEP INTO THE KITCHEN.
 "THEY'RE LOOKING FOR THE OMEGA KEY."
 "IT'S SAFE. THEY CAN'T GET TO IT."

B



BODE PICKS UP DUCT TAPE OFF THE FLOOR, STARTS TO WRAP HIS LIGHT SABER.
 "KEEP THE LIGHTS ON..."

54



"AS LONG AS THE LIGHTS ARE ON, THEY CAN'T HURT US."

55



BODE FINISHES TAPING THE FIRE KEY TO THE TIP OF HIS SABER.

56 A



HE STEPS INTO THE (DARK) GREAT ROOM.
 "COME AND GET ME SHADOW MONSTERS!"

B



...LANDING IN A CU.
 HE LOOKS UP AND REACTS TO...

57



BOOM UP TO DODGE SHADOW IN THE CEILING.
 SHE GROWS INTO THREE DIMENSIONS.

58 A



AND NOW WE SEE, THAT THERE ARE SHADOW CREATURES EVERYWHERE.

LATERAL TRACK

LOCKE & KEY-110 SC 2-17

58 B



AND THEN THE POWER GOES OFF.
"UH-OH."

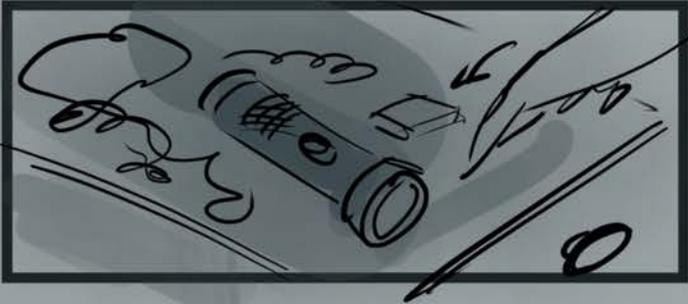


59 A



PUSH IN: KINSEY HUSTLES OVER TO THE PANTRY.
"THE FUSE BOX."
"IT'S IN THE PANTRY."

60



PULLS OUT FLASHLIGHT AND MATCHES.

61 A



"I'LL GO TURN THE LIGHTS BACK ON. YOU GUYS
DISTRACT DODGE."

62 B



KINSEY EXITS.
TYLER JOINS BODE IN THE GREAT ROOM.

63 C



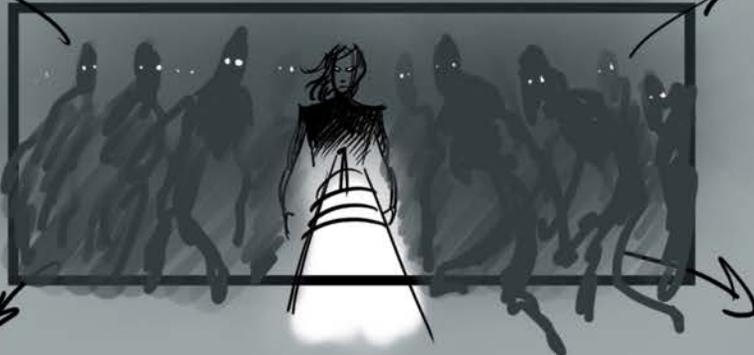
LEAD THEM AS THEY STEP THROUGH THE DARKNESS,
TYLER USING HIS PHONE'S FLASHLIGHT.

64 D



REVERSE: BODE AND TYLER LEADING US.
"GET BACK!"

65



BODE POV: OVER LIGHTSABER DODGE AND HER
MINIONS GATHER.

LOCKE & KEY-110 SC 2-17

64



OVER THE SHADOW MONSTERS AS BODE AND TYLER CROSS INTO THE...

65 A



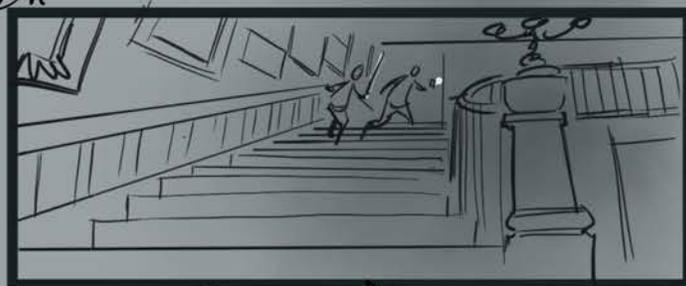
...FOYER.
"THERE'S MORE FLASHLIGHTS IN THE UPSTAIRS CLOSET. C'MON!"

66 B



SLIDE LEFT TO REVEAL THE REAL DODGE HIDDEN IN AN ALCOVE. SHE EXITS.

66 A



LOW ANGLE ON THE STAIRS. SLOW TRACK RIGHT AS BODE AND TYLER ASCEND.

67 B



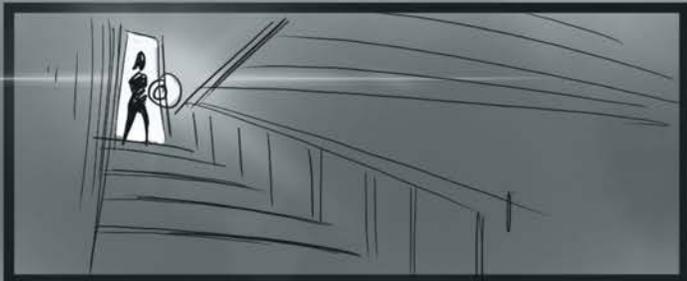
...AND ARE FOLLOWED BY SHADOWS.

67 A



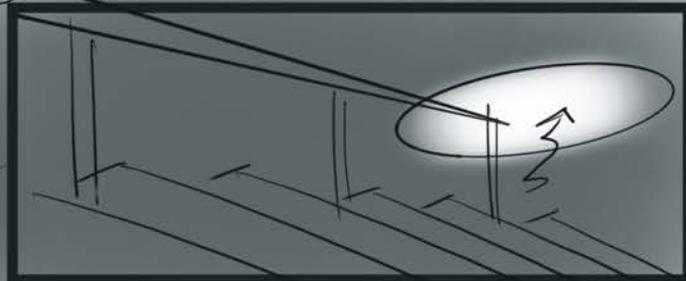
CUT TO BLACK...

68 B



KINSEY STEPS INTO VIEW AT THE TOP OF THE BASEMENT STAIRS, AIMING A FLASHLIGHT.

68 A



ANGLE FROM TOP OF STAIRS LOOKING INTO THE DARKNESS BELOW.

LOCKE & KEY-110 SC 2-17

69



ON KINSEY, FRIGHTENED. SHE STARTS DOWN THE STAIRS.

70



ANGLE THROUGH THE STAIR SLATS FOLLOWING HER FEET.

71



NOW WITH KINSEY... STEPPING SLOWLY, CAUTIOUSLY...

72 A



CU HER FOOT STEPPING DOWN...

73



AS A SHADOW HAND COMES OUT BETWEEN THE STEPS AND TRIPS HER.

3

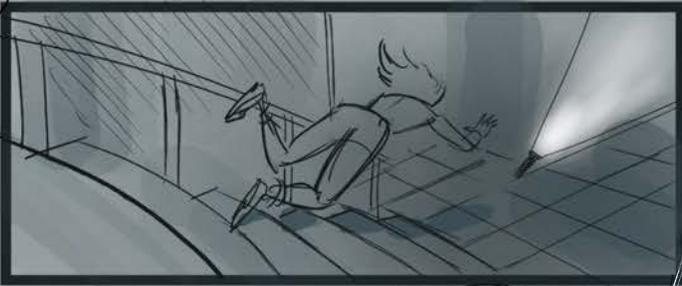


74



ON KINSEY STARTING TO FALL.

74



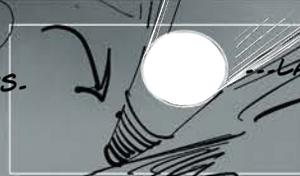
WIDE KINSEY FALLING DOWN THE STAIRS.

75



...LANDING HARD.

74A



FLASHLIGHT BOUNCES ON THE FLOOR

75 A



B



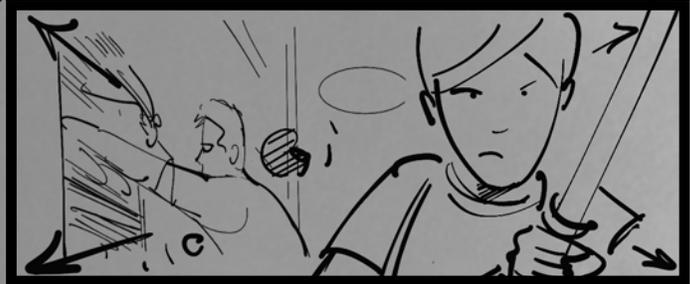
CLOSET DOOR OPENS TO REVEAL TYLER WITH IPHONE.

76 A



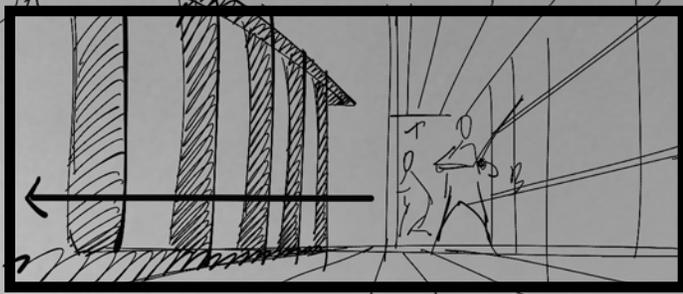
HE SEARCHES FOR FLASHLIGHTS.

B



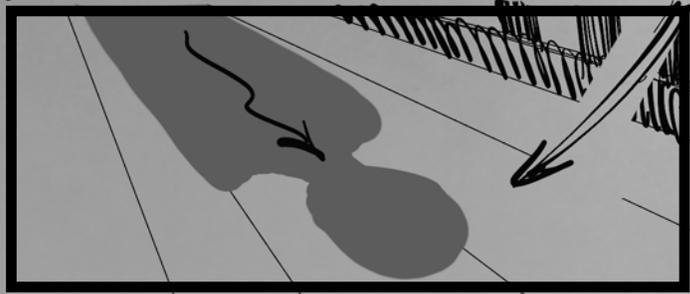
PULL OUT TO INCLUDE BODE STANDING GUARD.

77 A



WIDE: SLIDE LEFT

B



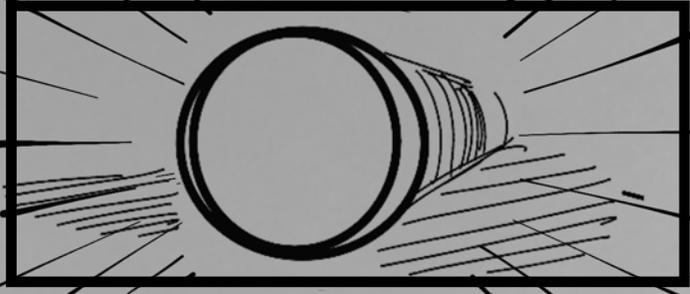
TO FIND DODGE'S SHADOW SNAKING ALONG THE FLOOR.

C



AND THEN GROWING INTO THREE DIMENSIONS LIKE MARTIN SHEEN COMING OUT OF THE BOG IN APOCALYPSE NOW.

77A A



CUT TO BLINDING FLASHLIGHT.

LOCKE & KEY-110 SC 2-T

77A B



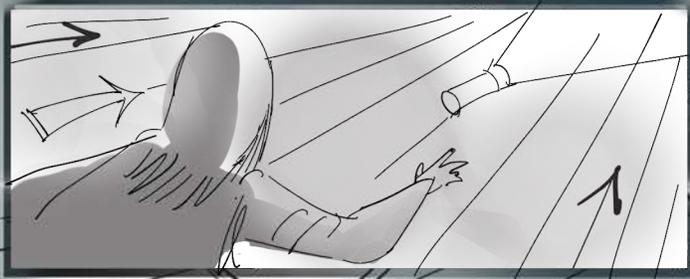
SLIDE LEFT TO FIND KINSEY... SHE RECOVERS... LOOKS UP...

77B



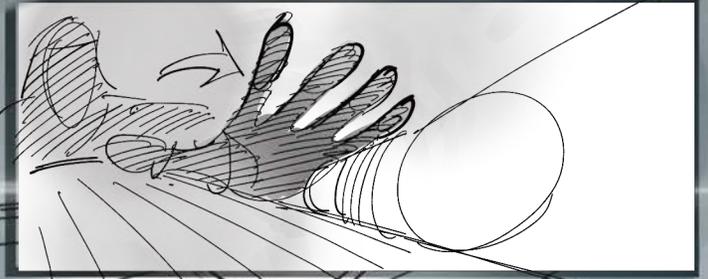
KINSEY STARTS FOR IT.

77C



TRACK KINSEY CRAWLING TO FLASHLIGHT.

77D A



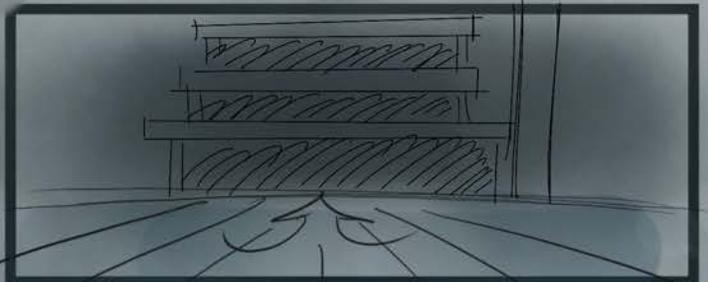
SHE REACHES....

B



AND IS SUDDENLY DRAGGED AWAY...

C



...DISAPPEARING UNDER THE STAIRS.

77E A



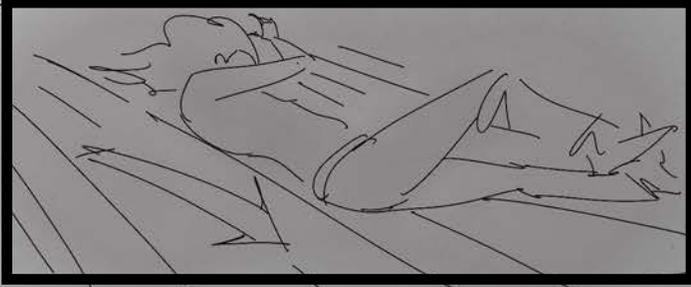
KINSEY STRAIGHTENS IN THE DARKNESS, SURROUNDED BY GLOWING EYES.

B



PULLED AWAY AGAIN.

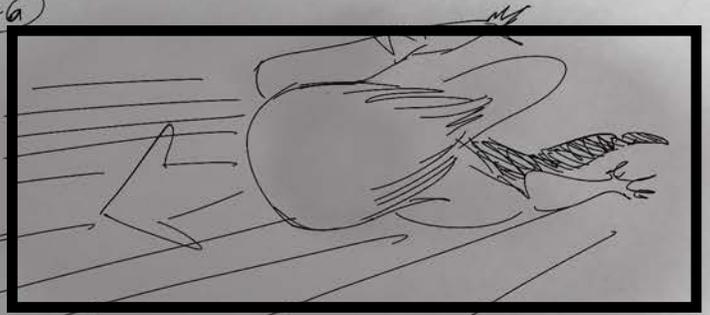
77f



SHE IS PULLED SCREEN RIGHT BY HER FEET

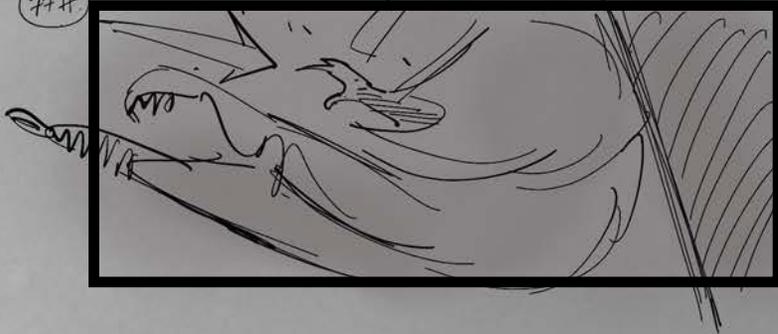
*IT SHOULD BE DARK ENOUGH THAT WE DON'T SEE WHAT IS PULLING HER.

77g



THEN SCREEN LEFT

77h



THEN PULLED THE OTHER WAY.

78



A SHADOW MONSTER GRABS HER SHOULDER.

79



INSERT: KINSEY PULLS MATCHES OUT OF HER POCKET.

80



ECU: SHE STRIKES A MATCH

81



...HOLDS IT UP.
THE MONSTER RETREATS.

82 A



OVER KINSEY'S SHOULDER. SHADOW MONSTERS
RETREAT FROM THE LIGHT.

B



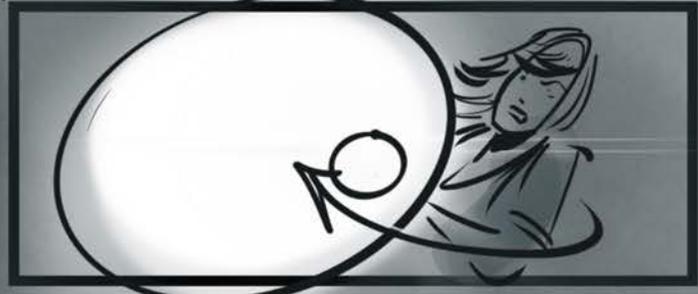
... AND KINSEY BOLTS.

83 A



GRABS THE FLASHLIGHT!

B



WHIRLS AROUND AIMING BACK AT THE MONSTERS.



...BLINDING US...

84



COME OFF ANOTHER FLASHLIGHT. THIS ONE
BELONGING TO TYLER, STILL SEARCHING.

"THEY'RE NOT HERE. WHERE DID KINSEY *
PUT THEM?"

LOCKE & KEY-T10 SC 2-17

85



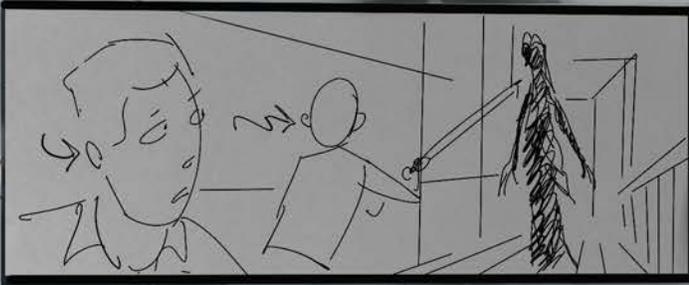
PUSH IN TO BODE. SHAPE EMERGED BEHIND HIM.

86 A



BODE TURNS REACTS.

B



OVER TYLER TO BODE WHO APPROACHES SHADOW DODGE!

87



ON TYLER: "BODE GET BACK!"

88



BODE CONFRONTS SHADOW DODGE.
"YOUR NOT GOING TO HURT US ANYMORE!"

89



SHADOW DODGE TOWERS OVER BODE.

90 A



ECU SHADOW DODGE

B



MORPHS INTO HER 'DEMON FACE'

LOCKE & KEY-110 SC 2-17

91



TYLER MOVES TO BODE (SLOW MOTION).

92



BODE SWINGS THE LIGHT SABER (SLOW MOTION)

93



BODE SKEWERS SHADOW DODGE AS SHE ATTACKS.
"AAAAAAAAAGGHHHH!"

94



SHADOW DODGE CONVULSES!

95



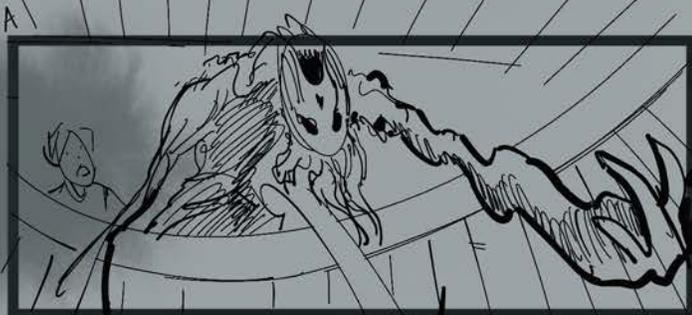
MATCHSTICK KEY IGNITES

96



SHADOW DODGE'S FORM DEFORMS AS LITTLE
FLASHES OF LIGHT FIRE OFF WITHIN HER LIKE
LIGHTNING IN A STORM CLOUD.

97



AND SHADOW DODGE FALLS OVER THE RAILING.

B



LOCKE & KEY-110 SC 2-17

98



SEEPING INTO THE LIGHTWELL.

99 A



B



FUSE BOX DOOR SWINGS OPEN TO REVEAL KINSEY.

100



BOOM DOWN AS KINSEY FLIPS THE BREAKERS...

101



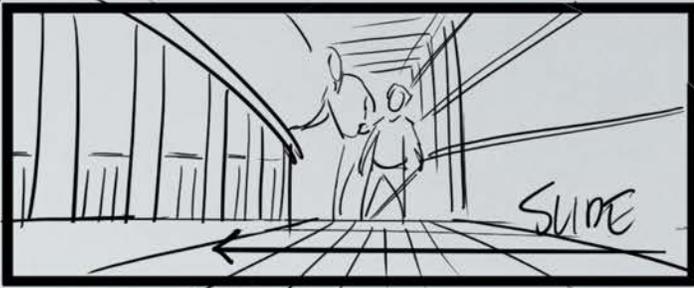
INSERT BREAKERS FLIPPING.

102



BOOM UP TO BODE AND TYLER AS THE LIGHTS COME ON.
"WHERE DID SHE GO."

103 A



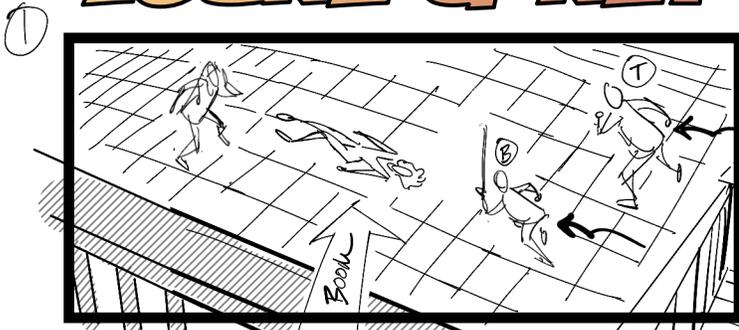
SLIDE RIGHT AS THEY REACT TO KINSEY.
"GUYS COME SEE THIS."

B



AND THEN RUSH DOWNSTAIRS.

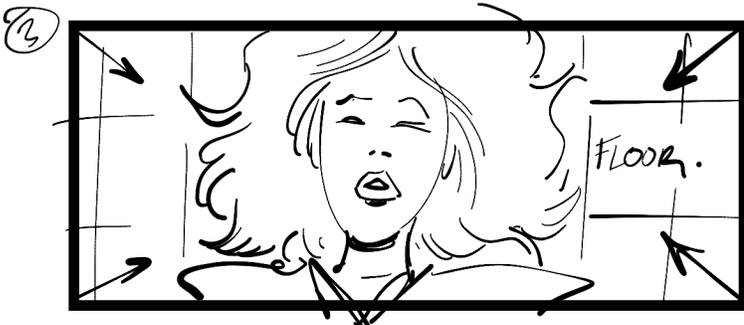
LOCKE & KEY SC 1018-20



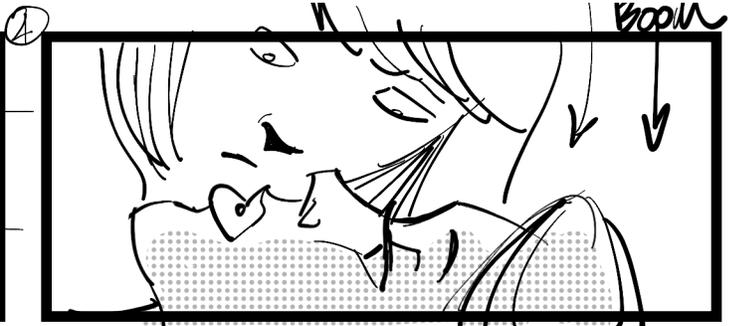
BODE AND TYLER RUSH DOWNSTAIRS.



"DID I KILL HER?"
"DON'T GET TOO CLOSE."



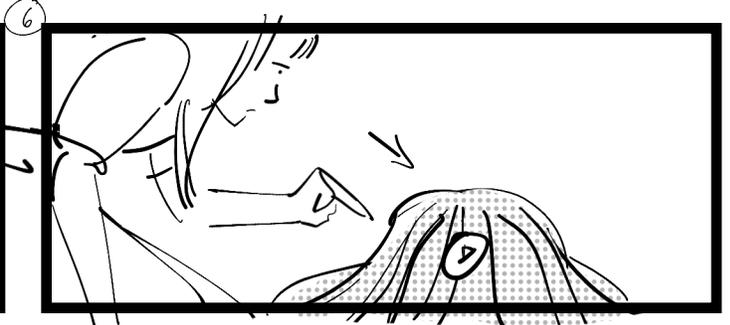
BOOM DOWN ON UNCONSCIOUS DODGE.



KINSEY LEANS IN CLOSE.



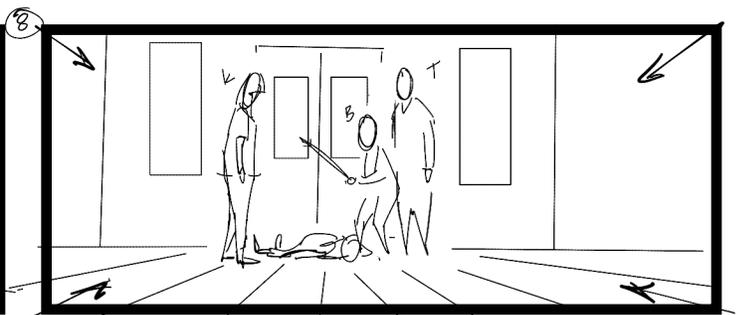
PUSH IN TO TYLER.



PRODS DODGE.



NO REACTION.



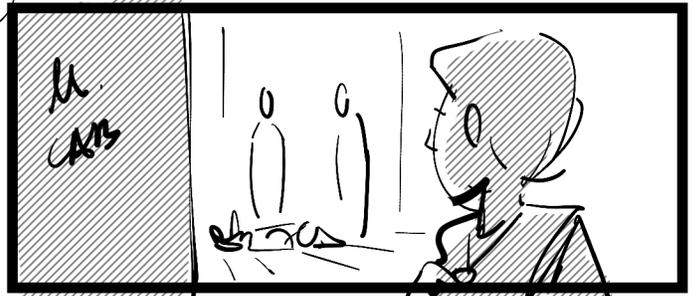
KINSEY STANDS. PUSH IN.

"WHATEVER YOU DID — SHE'S OUT COLD."
"WHERE'S THE CROWN?"
"I DON'T KNOW BUT WE CAN'T WORRY ABOUT THAT NOW."
"IS THE OMEGA KEY SAFE."

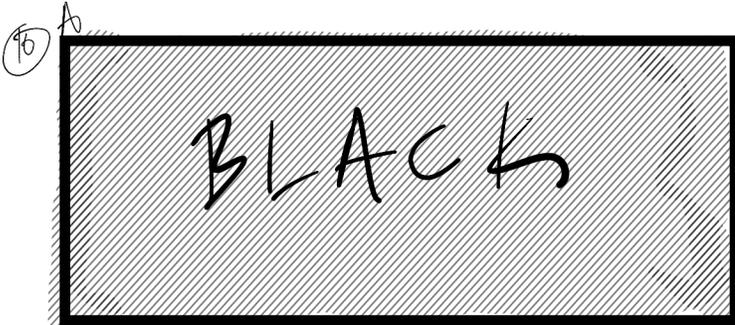
LOCKE & KEY SC 1018-20



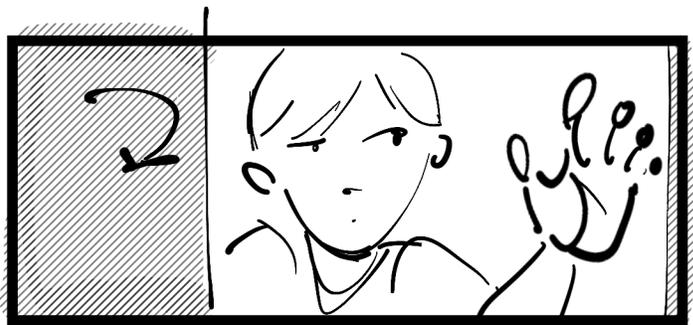
BODE RUNS INTO...



....DRAWING ROOM. LOOKS BACK TO DODGE BEFORE REMOVING MENDING CABINET KEY FROM NECK.



INSIDE CABINET



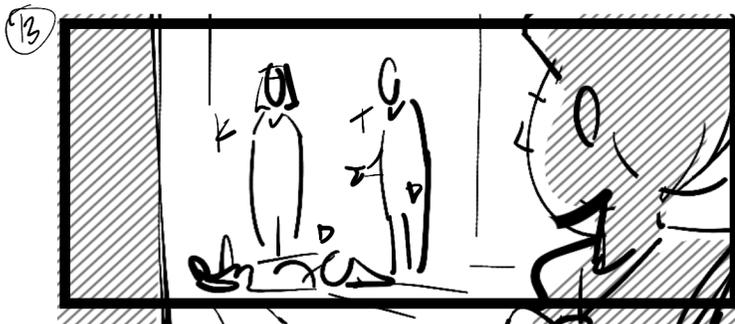
DOOR OPENS TO REVEAL BODE. HE REACHES



INSERT: THE OMEGA KEY.



BODE TURNS TO KINSEY AND TYLER WITH OMEGA KEY. "AFFIRMATIVE"



"SO WHAT ARE WE SUPPOSED TO DO WITH HER NOW?"
"WE CAN'T KILL HER"



"WHY NOT. SHE'S THE REASON DAD'S GONE!"

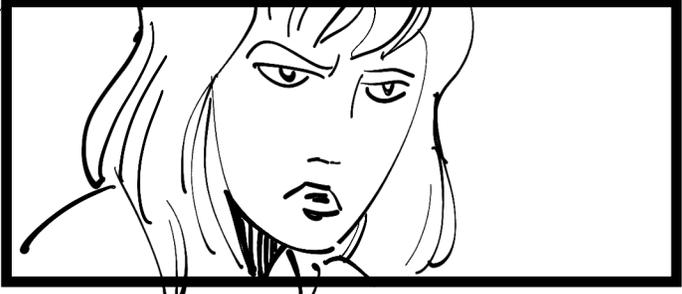
LOCKE & KEY SC 1018-20

15



"I MEAN WE LITERALLY CAN'T KILL HER. ELLIE SAID ECHOES CAN'T BE KILLED BY NORMAL MEANS."
"WE COULD PUT HER BACK IN THE WELLHOUSE."

16



REST OF DIALOGUE FROM THESE ANGLES...

17



REST OF DIALOGUE FROM THESE ANGLES...

18



"FINE THEN I'M GOING TO CHECK ON RUFUS. IF ELLIE IS IN TROUBLE, HE COULD BE TOO."

19



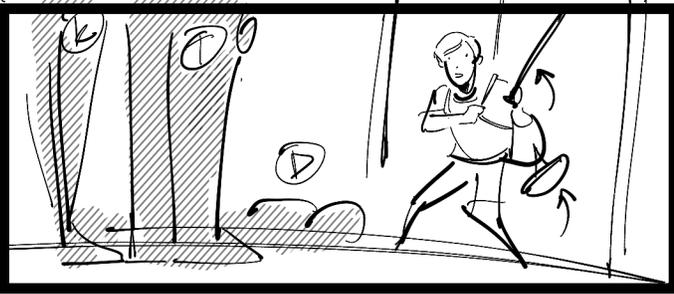
"THAT'S NOT A GOOD IDEA."
"-- I'M NOT STAYING HERE BY MYSELF. RUFUS IS MY FRIEND. IF DODGE IS WITH YOU, NOTHING BAD'S GONNA HAPPEN TO ME. I'M GOING. I DON'T CARE WHAT YOU SAY."

20



"ALL RIGHT. DON'T DO ANYTHING STUPID."

21



BODE GATHERS HIS THINGS.
"YOU EITHER."

22



BODE EXITS... BOOM UP TO TYLER AND KINSEY

"IF WE'RE GONNA TAKE DODGE'S BODY ALL THE WAY DOWN TO THOSE CAVES -- WE'RE GOING TO NEED HELP"

LOCKE & KEY SC 1018-20

22



PUSH IN TO UNCONSCIOUS DODGE.

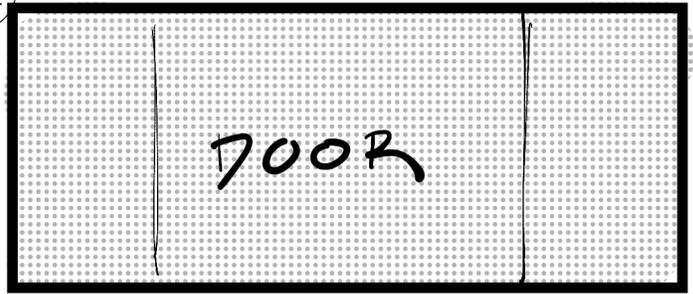
23



PUSH INTO KINSEY... AN IDEA FORMS.

LOCKE & KEY SC 1018-20

24^A



CUT TO DOOR.



IT OPENS TO REVEAL SCOT AND GABE.

"DEMON DISPOSAL SERVICE. YOU RANG?"

25



"THANKS FOR COMING."

26



"AND WE BROUGHT BACKUP."

3



JACK AND EDEN STEP INTO FG.

"SCOT TOLD US YOU NEEDED HELP.
AND THE FOMO IS REAL."

27^A



REVERSE: EDEN, SCOTT AND JACKIE STEP INTO THE HOUSE.

"WOW EDEN, I ... DID NOT EXPECT THIS."
"I WAS FEELING GENEROUS AFTER MY
BRUSH WITH DEATH. PLUS, I DON'T
KNOW WHO THIS BITCH IS, BUT SHE
ISN'T ABOUT TO UNLEASH SOME RANDO
DEMONS INTO MY TOWN."
"INDEED, WELL PUT."

3



"WE WOULD'VE CALLED THE REST OF THE
SAVINIS, BUT THEY'VE STILL GOT SOME
CAVE PTSD."

"IT'S OK. THIS IS AWESOME."

LOCKE & KEY SC 1018-20

27^c



THEY LEAD US TO... TYLER AND JACKIE.

"I'M SORRY FOR FREAKING OUT BEFORE. BUT MOSTLY I'M SORRY YOU DIDN'T THINK YOU COULD TELL ME ABOUT ALL OF THIS SOONER."

27^d



REST OF THEIR DIALOGUE, UNTIL THEY GO TO KISS...

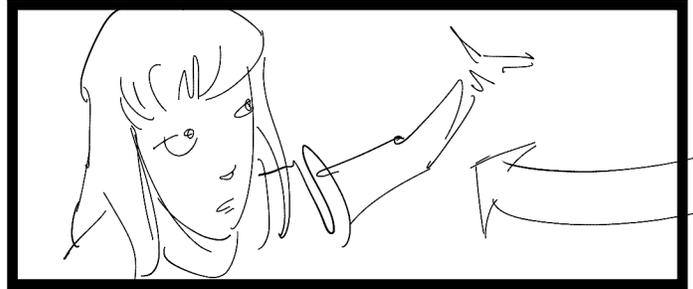
27^e



BUT ARE INTERRUPTED BY SCOT.

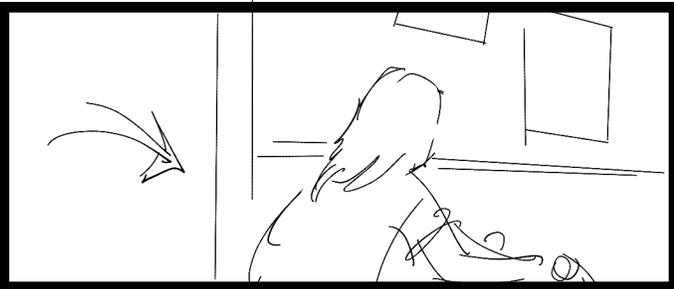
THIS REUNION IS SWEET AND ALL, BUT THERE'S A BLOODY DEMON TO BE DEALT WITH. SO WHERE IS SHE? OR IT? WHAT'S THE PC TERM HERE, DO MULTI-GENDERED DEMONS HAVE THEIR OWN PRONOUN?!"

27^f



TRADE TO KINSEY WHO POINTS THEM TO THE GREAT ROOM..

27^g



BENDS DOWN AND PULLS THE CLOTH FROM...

27^h



TRADE TO DODGE.

(28)^a



LOW ANGLE OVER DODGE TO GROUP.

"NOT EXACTLY WHAT I PICTURED WHEN I THINK "FORMIDABLE DEMON."
"REALLY? SORT OF EXACTLY WHAT I PICTURED."

28^b



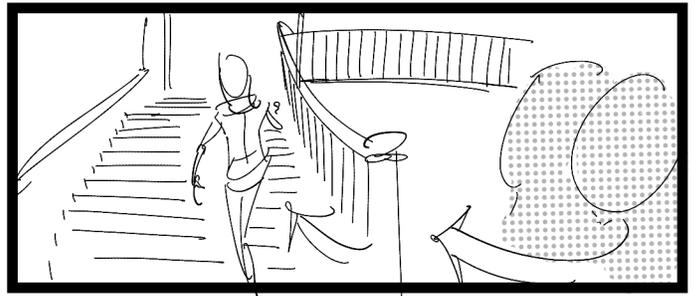
"WHERE ARE THE FANGS? THE HORNS?"
"NAW, IT'S ALL MEANT TO LULL YOU INTO A FALSE SENSE OF SECURITY. THE PERFECT BONE STRUCTURE. THE IMPECCABLE STYLE."

LOCKE & KEY SC 1018-20

28 C



"GUYS CAN WE FOCUS?"
"WHERE DID YOU PUT THE FLASHLIGHTS."



"I'LL GET THEM."

WRAP AROUND THE GROUP AS KINSEY HEADS UP THE STAIRS.

E



FIND EDEN WHO IS TAKING A PIC OF DODGE.

F



JACKIE COMES UP TO HER.
"DO NOT POST THAT."

G



"FINE."

H



AS EDEN EXITS JACKIE STEPS FORWARD... LOOKS TO DODGE.

(2d) A



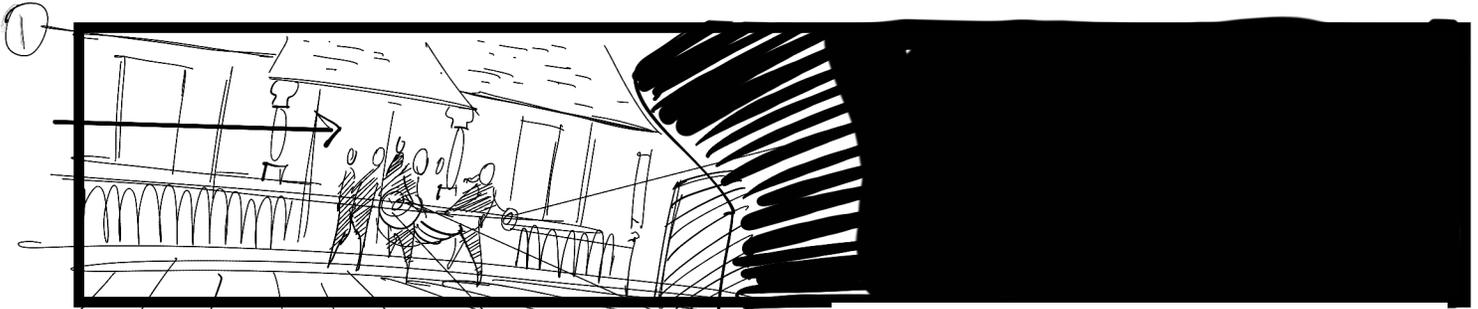
ON DODGE...

B



JACKIE COVERS HER UP IN THE TARP.

LOCKE & KEY SC 22-23



SLIDE RIGHT AS THE KIDS EXIT KEYHOUSE CARRYING DODGE. END IN THE DARKNESS OF THE FOUNTAIN....

"I SUPPOSE THIS MAKES SENSE. DEMONS NEED TO BE PROPERLY DISPOSED, AND THUSLY THROWING THEM BEHIND A DEMON DOOR SEEMS LOGICAL. ON THE OTHER HAND, THIS PLAN DOES FEEL A BIT DOOMED. I'M NOT SAYING IT ACTUALLY IS DOOMED, BUT IT DOES FEEL RATHER LIKE A BLOT OF UNDIGESTED BEEF."



COME OUT OF THE DARKNESS OF A TREE (CONTINUE TRAVELING RIGHT).
"I HAVE A QUESTION... BESIDES SCOT, CAN YOU STOP TALKING."



TIGHTER PROFILE ON THE GROUP.
"YES. GO, EDEN."
"WHAT IF SHE WAKES UP? DO WE HAVE A PLAN FOR THAT?"



CONTINUE LATERAL TRACK RIGHT... LONG LENS SQUARE ON TO THE GROUP. TYLER TAKES OUT A KNIFE.

"YEAH."
"REALLY? YOU'RE GOING TO HAVE A KNIFE FIGHT WITH HER?"
"YOU CAN'T KILL HER WITH A KNIFE."
"AT LEAST IT WILL GIVE US A CHANCE TO HAVE A HEAD START."

... "YEAH, CAN WE JUST GET THIS DONE."

LOCKE & KEY 110 SC 24-25



SLIDE OFF FG TO FIND THE KIDS CARRYING DODGE.



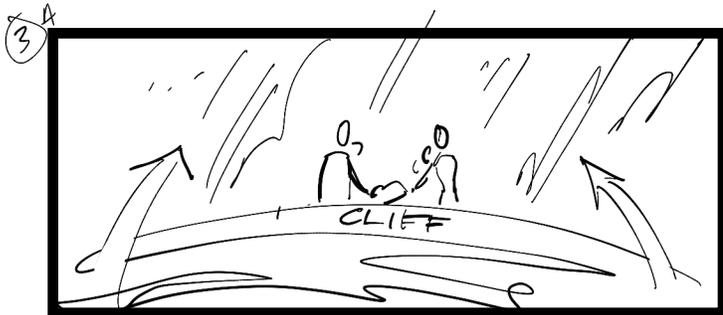
REVERSE: WE SEE THE OCEAN AND CLIFF EDGE.



GAIN PAST THE KIDS...



AND GO RIGHT OVER THE EDGE TO LOOK DOWN UPON CRASHING WAVES.



BOOM UP AS KIDS APPROACH CLIFF EDGE.



"WHAT'S THE TIDE SITUATION."
"JUST PAST FULL LOW. WE'RE OKAY IF WE GO NOW."



"ARE WE?"
"LOOK NO ONE HAS TO GO DOWN THERE."



"WE'RE GOING. AT LEAST I AM."

LOCKE & KEY 110 SC 24-25

6



"ME TOO."

7



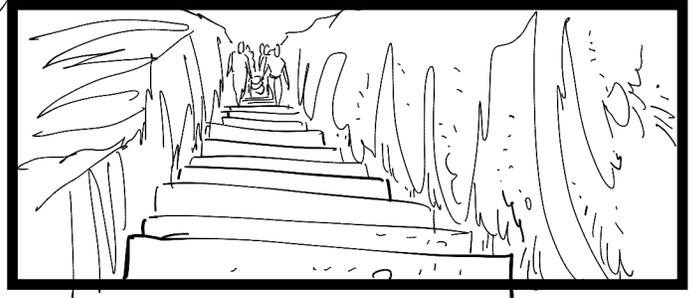
"YES, OKAY?"
"ALL RIGHT. I'M NOT ONE TO RESIST SOME GOOD,
FULL ON PEER PRESSURE. I'M IN."

8



THE START FOR THE STAIRS.

9



WALK DOWN THE PERILOUS STEPS TOWARDS US.

10



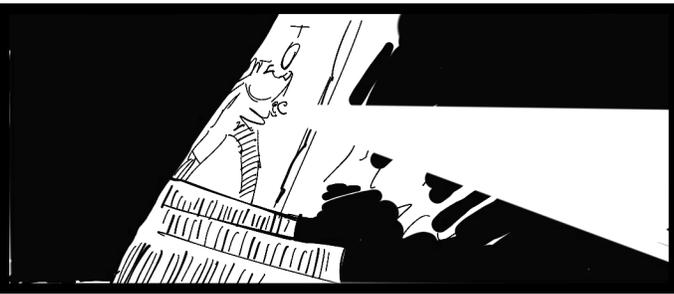
EPIC DRONE SHOT OF THEIR DESCENT.

11 A



ANGLE WITHIN CAVE (LOCATION)

B



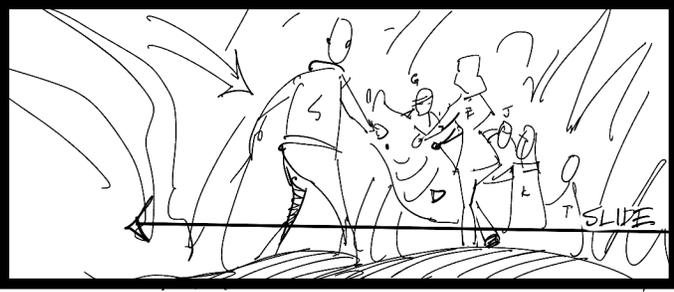
THEY ENTER.

C



LOCKE & KEY SC 26-27

1



SLIDE LEFT AS THE KIDS ENTER THE 2ND CAVE.

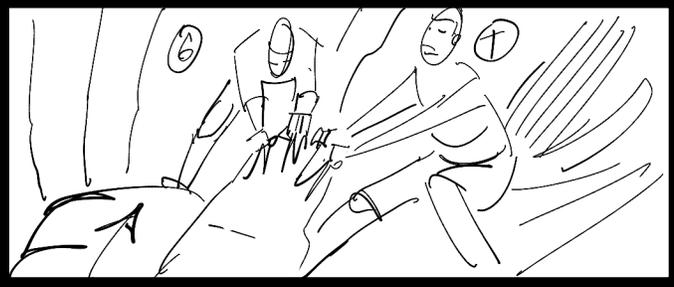
'WHOA.'
'HOW'D YOU FIND THIS PLACE?'

2



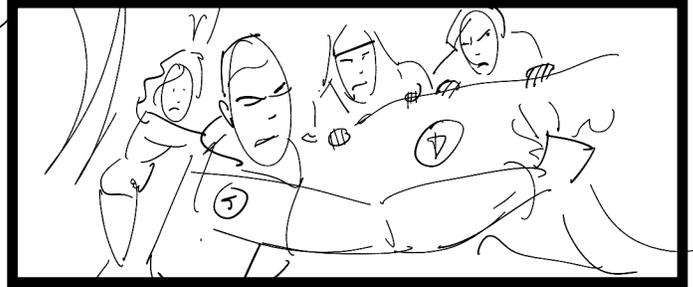
SLIDE RIGHT AS THEY FILE PAST US.
'WE WERE GOING TO SHOOT THE MOVIE IN HERE.'
'YEAH, NO... I WOULD'VE QUITE IF I HADN'T ALREADY QUIT.'

3



TYLER AND GABE PULL DODGE'S BODY UP THE SLOPE.

4



REVERSE: THE OTHERS PUSH.

5



SCOTT LOSES HIS FOOTING.

6



A HAND SNATCHES HIM.

7



ON GABE.

8



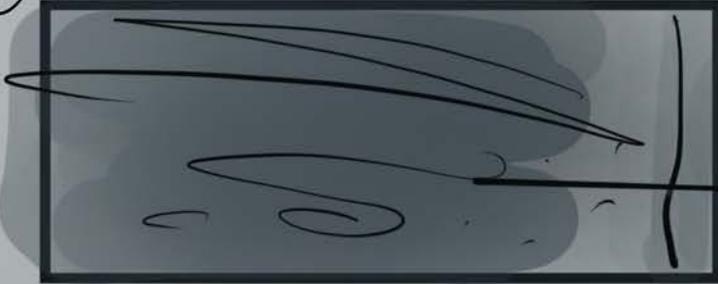
HE LIFTS SCOTT TO SAFETY.

'THANKS...'
'OF COURSE, MAN.'

LOCKE & KEY-T10 SC 28

1A

B



SLIDE OFF TUNNEL WALL TO FIND THE GROUP CARRYING DODGE

THEY REACT TO BLUE LIGHT AND A LOW OMINOUS HUM.

2A

B



"THAT WAS FUN."

KINSEY FEELS VIBRATION IN HER POCKET

3

4



INSERT: SHE TAKES OUT OMEGA KEY.

HOLDS IT UP... IT'S VIBRATING.

5A

B



"YOU'RE HEARING THAT RIGHT?"
"YOU MEAN THAT REALLY SCARY RUMBLY NOISE?"
"OH YEAH, FOR SURE."
TRACK LATERALLY PAST ROCK PILLAR AS...

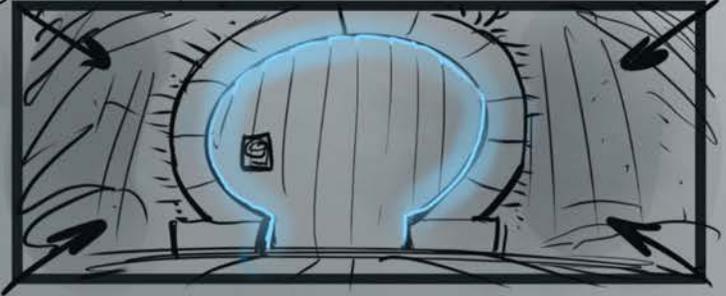
...THEY ARRIVE AT THE OMEGA DOOR.

6



THE GROUP REACT TO...

7



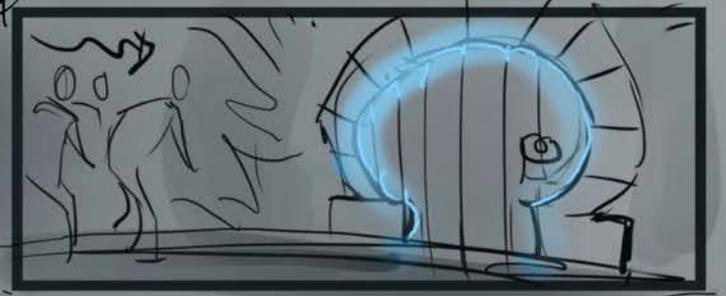
PUSH IN TO THE OMEGA DOOR, OMINOUS.

8



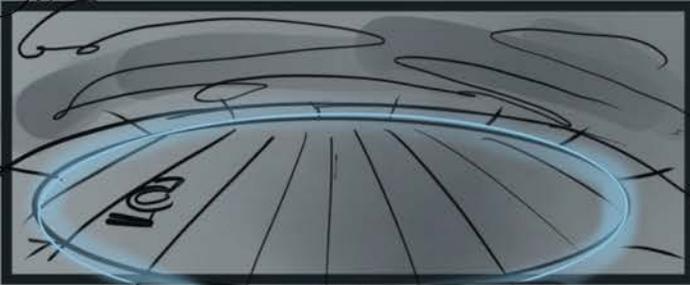
DODGE IS LOWERED TO THE GROUND.

9



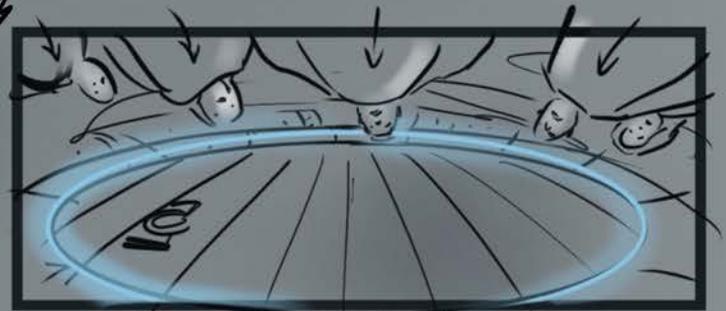
GROUP APPROACH DOOR.

10 A



EXTREME LOW ANGLE ON OMEGA DOOR.

B



THE GROUP STEP RIGHT UP TO IT.
"WHAT DO YOU SUPPOSE IS ON THE OTHER SIDE OF THAT THING?"
"NOTHING GOOD."
"UNLESS MAYBE YOU'RE A DEMON."

11



"IT GIVES YOU AN AWFUL FEELING, DOESN'T IT."

12



"LET'S DO THIS — THEN GET OUT OF HERE."

13 A



"I DON'T THINK WE SHOULD."
"THIS WAS YOUR IDEA."

B



"I HATE TO BREAK UP A GOOD SIBLING ARGUMENT, BUT I AM WORRIED ABOUT THE TIDES, AND I DO HAVE SOME EXPERIENCE TO BACK THAT UP."

14 A



"SHIT WE SHOULD HURRY."
"THAT'S NOT WHAT YOU SAID BEFORE."

B



"IT TOOK A LOT LONGER TO GET BACK HERE THAN I THOUGHT. THE TIDE'S GOING TO BE COMING BACK SOON."

L



THEY REACT TO DODGE...

15 B



DODGE STIRRING ... GROANING.

16 A



"YOU'RE KIDDING ME."
"IS SHE WAKING UP."
"NO, NO, NO...!"

16 B



"WE GOTTA DO THIS NOW."
"ARE YOU SURE? WE CAN'T TAKE IT BACK."
"WHAT OTHER CHOICE DO WE HAVE."
"...ALL RIGHT."

18



"KINSEY WILL UNLOCK THE DOOR WITH THE KEY. IF SOMETHING HAPPENS, CLOSE IT — ALL OF YOU SHOULD BE ON THE DOOR. I'LL CARRY DODGE TO THE THRESHOLD AND THROW HER THROUGH."

19



KINSEY HOLDS UP KEY STEPS TO THE DOOR.

20



PUSH IN TO THE KEYHOLE. LIGHT LEAKS THROUGH IT

21



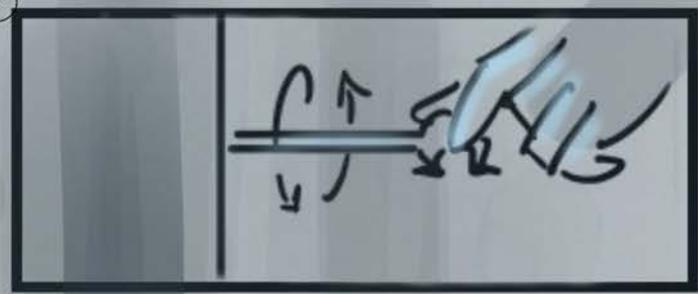
KINSEY BENDS DOWN TO LOOK. KEYHOLE LIGHT OVER ONE EYE.

22



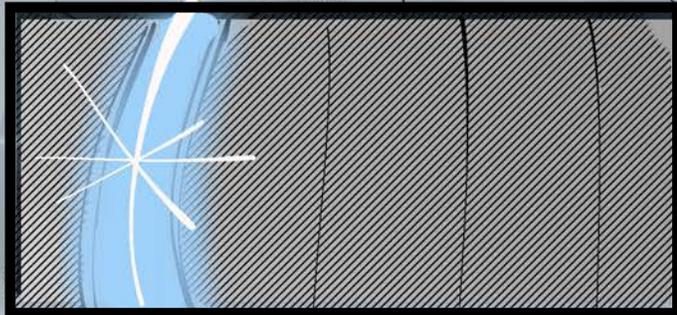
SHE STICKS THE KEY IN THE LOCK.

23



TURNS IT.

24



AND THE DOOR CRACKS OPEN.

24A



EVERYONE STEPS BACK— AFRAID.

75



THEN THEY RUSH TO THE DOOR. STARTS TO OPEN IT.

LOCKE & KEY-110 SC 28

26



KINSEY AND SCOTT REACTING AS THE DOOR OPENS...

27



... TO REVEAL A WEIRD BLACK/BLUE VOID

28



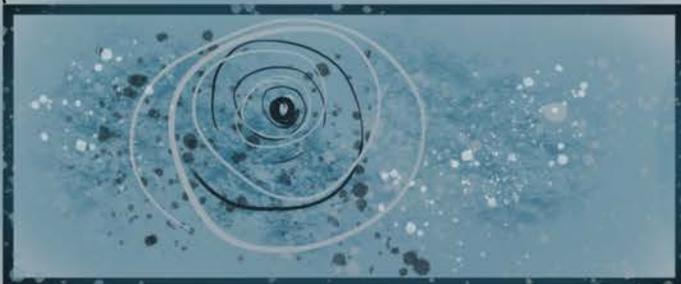
PUSH IN TO THE GROUP.
"THAT'S— I DON'T EVEN KNOW WHAT THAT IS."
"YEAH."

29



"PUSH INTO THE VOID."

30 A



WE SEE A PARTICLE TRANSFORM INTO A 'FLASH BULLET'

B



... WHICH FIRES OUTWARD
WHEEE-UUM!

31 A



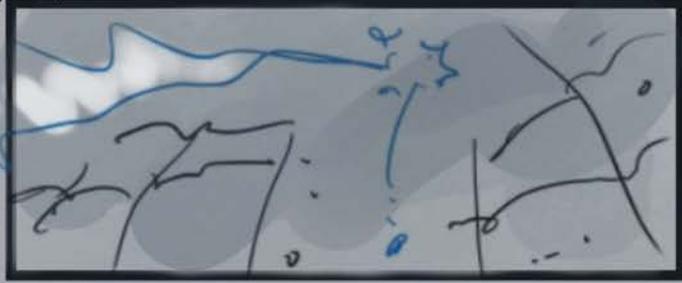
OVER BULLET RIPPLE TO TYLER

B



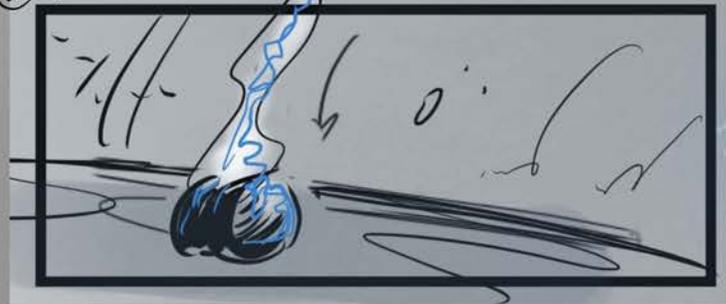
...DUCKS AS THE FLASH BULLET WHIZZES PAST HIM

49 * Shot Moved



THE BULLET HITS THE CAVE WALL.

50 * Shot Moved



DROPS TO THE GROUND.

32



MORE BULLET'S FIRE. OTHERS TAKE COVER BEHIND DOOR.

33 A



TYLER IS MESMERIZED.

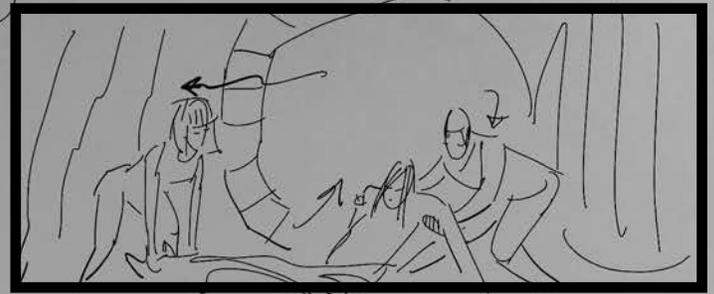
B



RACK TO KINSEY:

"TYLER"

33A



KINSEY RUSHES OVER AND HELPS TYLER PICK UP DODGE.

34



MORE BULLETS FLY AS THEY DRAG DODGE TO THE THRESHOLD.

35



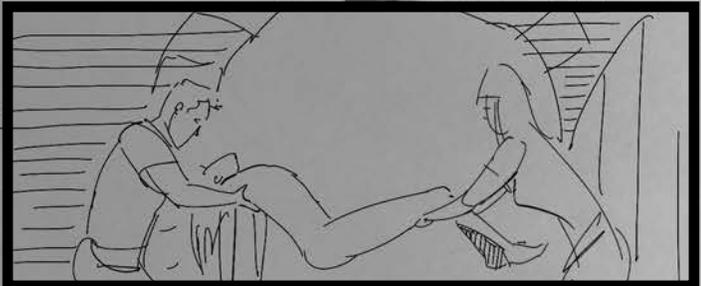
TRACK WITH THEM. DODGE BEGINS TO STIR!

35A



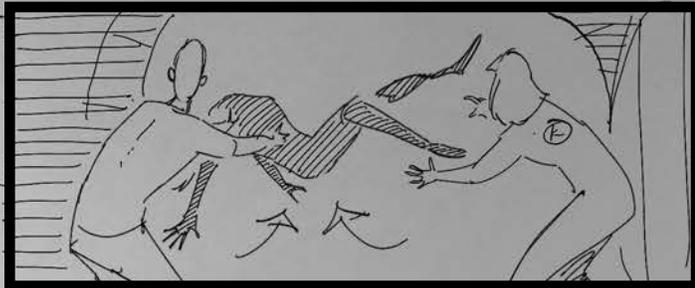
CLOSE ON DODGE. SHE WAKES UP!

35B A



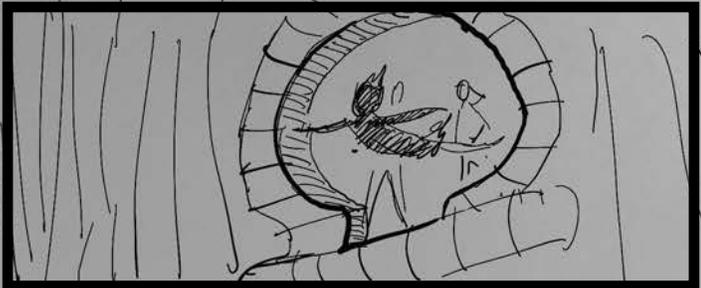
TYLER AND KINSEY LIFT DODGE, WHO IS AWAKE BUT GROGGY.

B



AND THROW HER OUT THE DOOR!

35C



ANGLE OUTSIDE THE DOOR WAY (LOOKING TOWARDS THE CAVE) AS DODGE CROSSES THE BARRIER SHE BECOMES WEIGHTLESS.

44



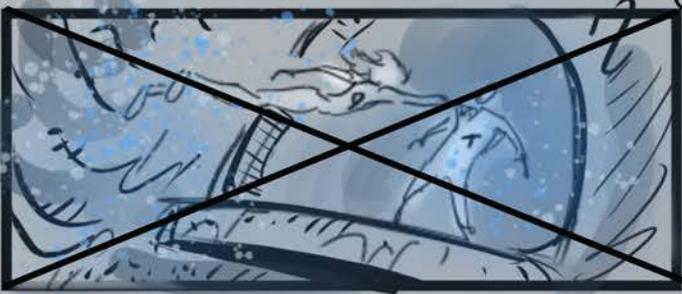
---SPINS---

45



---AND GRABS TYLER!

46



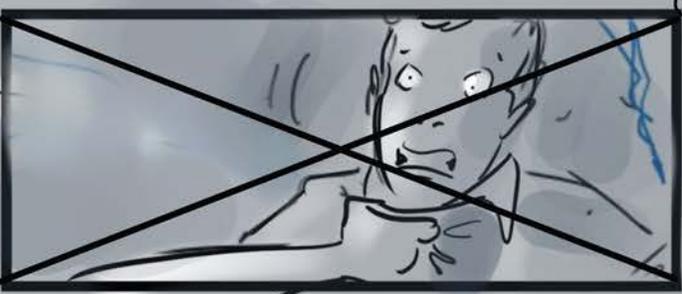
WIDE: DODGE HOLDING ONTO TYLER. HE'S IN DANGER OF BEING PULLED OUT WITH HER.

47



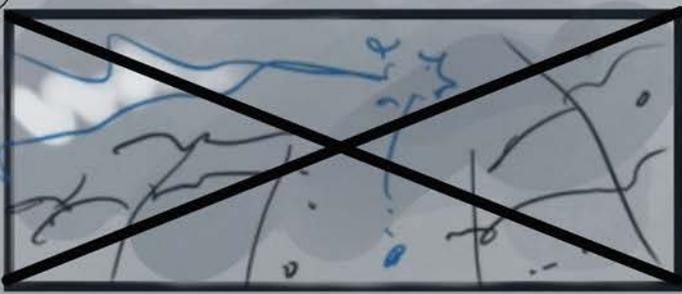
TYLER STRUGGLES TO GET FREE OF HER GRASP.

48



BULLET WHIZZES PAST TYLER.

49



HITS THE WALL.

50



LANDS ON THE GROUND.

51



KINSEY RUSHES OVER

52



PULLS AT DODGE'S HAND

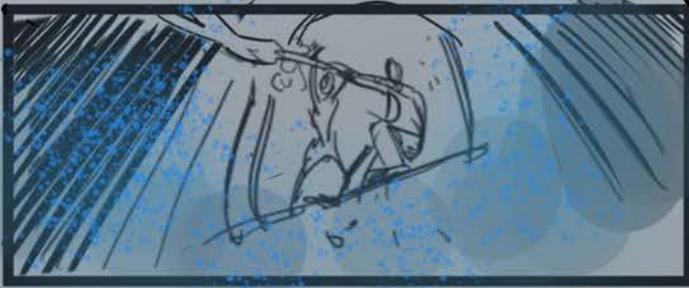
53



"NO!... DON'T...!"

LOCKE & KEY-110 SC 28

54



TYLER ALMOST OVER THE EDGE.

"DON'T!"

55



MANAGES TO BREAK FREE OF DODGE'S GRIP.

56



INSERT: SLOW MO: DODGE'S HAND RELEASED

57



TYLER PUSHES HER AWAY.

58



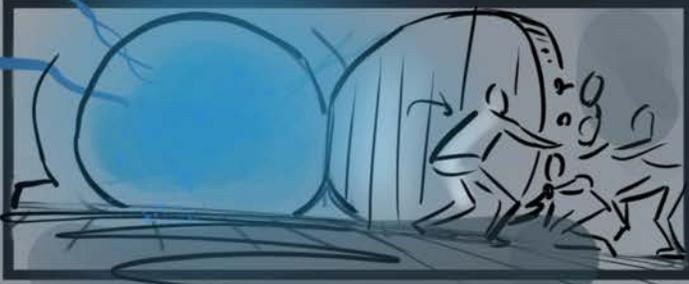
"NOOOOOOOO!"
DODGE IS SUCKED INTO THE VOID.

59



DODGE POV FALLING AWAY FROM THEM.

60

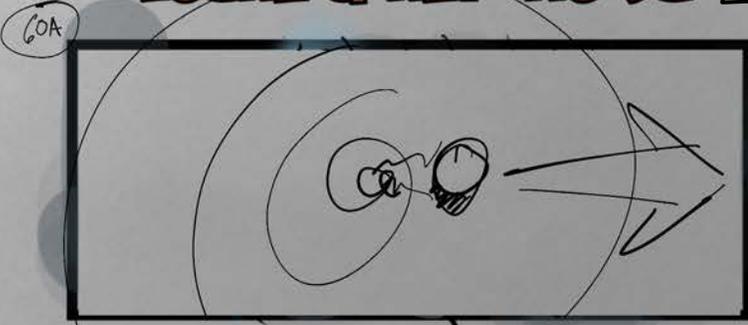


TYLER AND KINSEY GO TO THE OTHER SIDE OF THE DOOR.
"CLOSE THE DOOR!"

61



LOCKE & KEY-110 SC 28



INSERT: A BULLET FORMS.



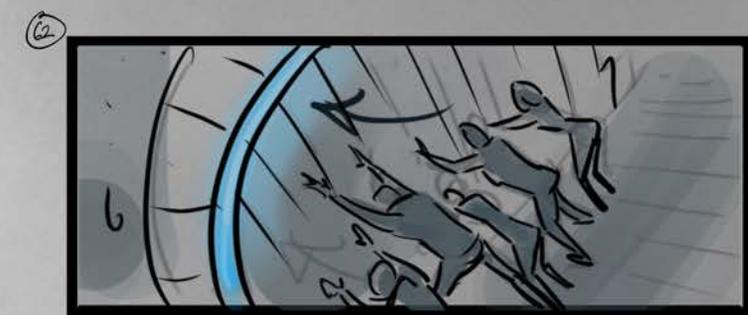
---AND SHOOTS OUT AT THE GROUP.
120 FPS



REVERSE: THE GROUP DODGE THE BULLET.
120 FPS.



TOGETHER THEY PUSH...



CLOSING IT



AND LOCKING IT SHUT!



INSERT: TYLER REMOVES THE KEY.



THEY TURN. RELIEVED AND EXHAUSTED.

66



PULL BACK FROM THE GROUP, HUGGING IN TRIUMPH AND RELIEF.

LOCKE & KEY SC 30-31



SLIDE LEFT AS BODE ENTERS.
"ANYBODY HERE?... RUFUS"



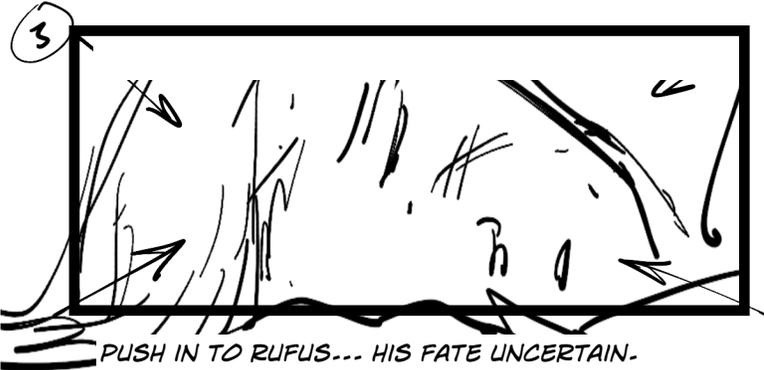
CUT TO RUFUS, UNCONSCIOUS.
"RUFUS?...."



BODE'S HAND ON HIM.
"RUFUS?!"

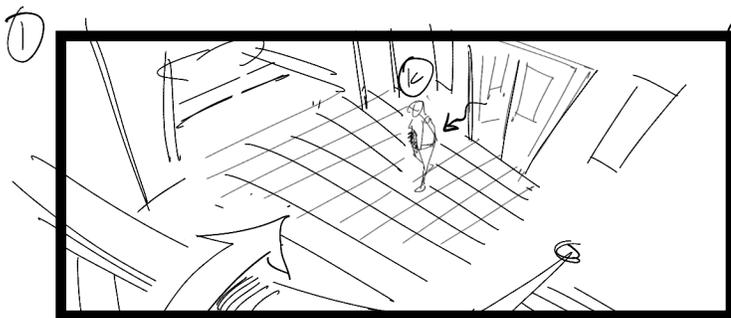


BOOM UP TO BODE.
"I'M CALLING 911!"



PUSH IN TO RUFUS... HIS FATE UNCERTAIN.

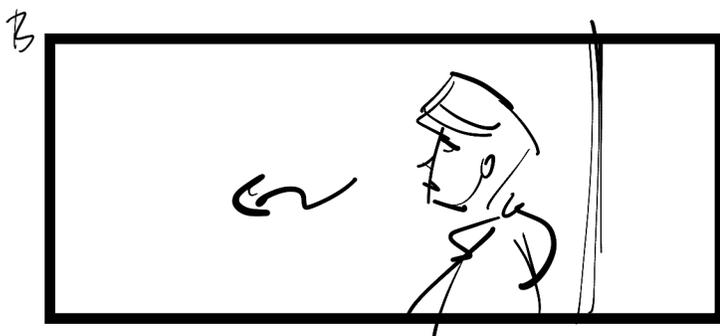
LOCKE & KEY SC 1032



RISE OVER BALCONY AS KINSEY ENTERS.



FOLLOWED BY SCOT.
"OKAY, I HOPE WE'RE NEVER DOING THAT AGAIN."



---JACKIE---
"I DON'T THINK THAT'S ACTUALLY AN OPTION."



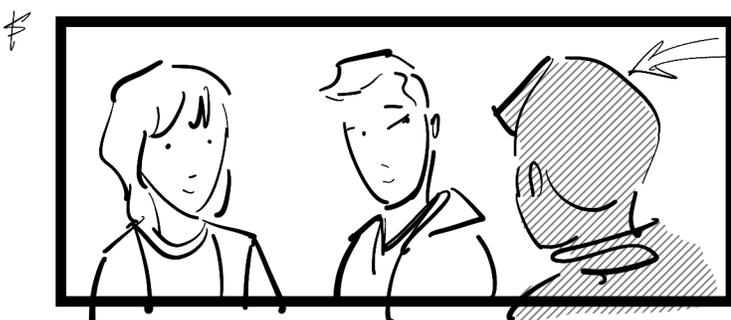
---EDEN---
"IS IT WEIRD THAT I KIND OF HAD FUN?"



---TYLER---
"NO WEIRDER THAN WHAT WE JUST SAW. BUT AT LEAST IT'S OVER."



---AND GABE.
"TYLER, KINSEY — YOU GUYS WERE AWESOME."



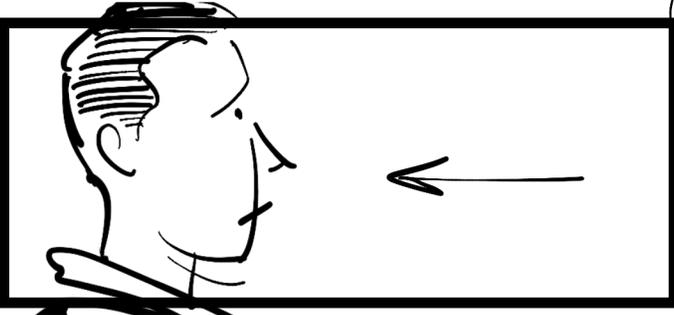
ADJUST WITH GABE TO KINSEY AND TYLER.
"WE ALL DID IT..."



GABE AND KINSEY SHARE A LOOK WHICH TAKES US TO...
"EVERYBODY."

LOCKE & KEY SC 1032

2H



SCOT, WHO REACTS.

3



URNS AWAY.
"WHAT ABOUT SOME FOOD BEFORE YOU TAKE OFF?
IT'S THE LEAST WE CAN DO TO THANK YOU..."
"I'VE ALWAYS GOT AN APPETITE."

4A



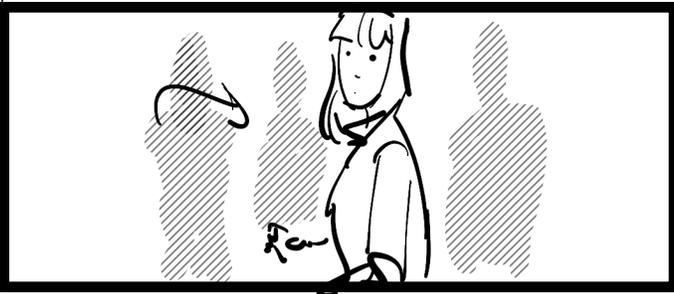
REVERSE ON SCOT.

4B



HE TURNS.
"KINS— YOU GOT A MOMENT?"

5



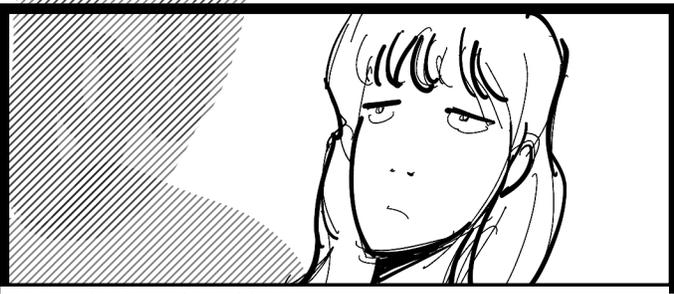
"YEAH."

6



OVER KINSEY. SCOT STEPS UP TO HER.
"I -- LOOK, I KNOW THIS MAY NOT BE
THE IDEAL TIME, BUT I'VE BEEN
THINKING A LOT ABOUT YOUR NOTION -- THAT GABE
AND I -- OR IS IT GABE
AND ME?"

7



OVER SCOT TO KINSEY.
" -- THAT WE
JOINTLY DATE YOU. AND I JUST
NEEDED TO SAY... IT ISN'T GOING TO
WORK FOR ME."
*(REST OF DIALOGUE FROM THESE ANGLES.)

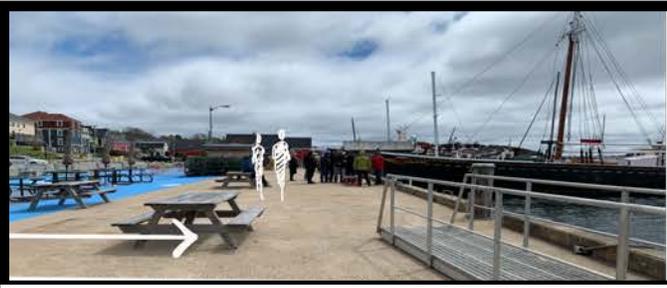
8



KINSEY HUGS SCOT. HE TRIES TO ACT CHILL... BUT
IT HURTS!

LOCKE & KEY SC 1033

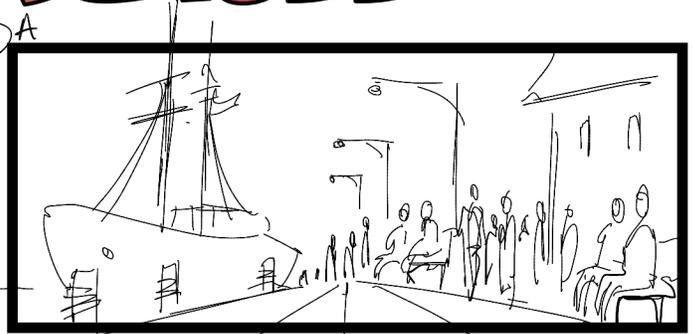
①



NIGHT: SLIDE RIGHT TO FIND NINA AND MUTUKU WALKING THE BOARDWALK.

"...MY MOM — OH, SHE'S GOING TO LIVE TO BE A HUNDRED AND NINE..."

② A



POV OF WARF...

"SHE'S GOT MORE ENERGY THAN I DID..."

B



NINA AND MUTUKU STEP INTO POV.

"...SHE COMES OUT HERE TO VISIT ME MOSTLY BECAUSE SHE WANTS TO CLEAN MY HOUSE..."

③



"AND YOU LET HER?"

"OH YOU TRY AND STOP HER. I MAY BE A COP BUT — I'M NOT SAYING NO TO HER..."
PHONE RINGS.

④



"MUTUKU... YEAH... YEAH. OKAY. I'M ON MY WAY."
"POLICE BUSINESS?"

⑤ A



"AFRAID SO. I'VE GOTTA—" "OF COURSE."
"I REALLY ENJOYED THIS."

B



HE EXITS

"ME TOO."

⑥



NINA POV OF MUTUKU WAVES AND WALKS AWAY

LOCKE & KEY SC 1033

7



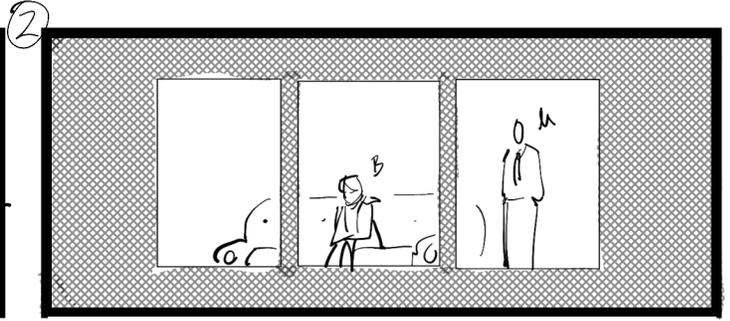
PUSH IN TO NINA.

SHE'S MADE A NEW FRIEND... MAYBE EVEN MORE.

LOCKE & KEY SC 35



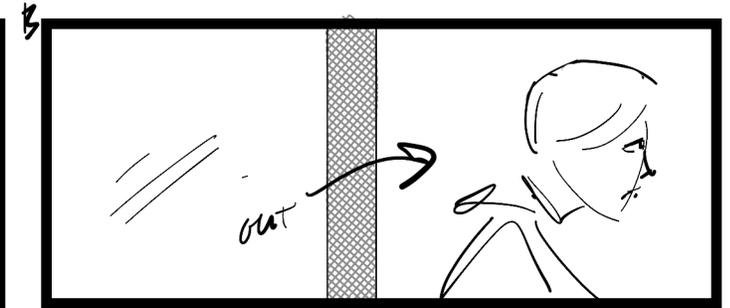
EMERGENCY VEHICLES OUTSIDE ELLIE'S



VIEW OF MUTUKU APPROACHING BODE FROM OUTSIDE WINDOWS.



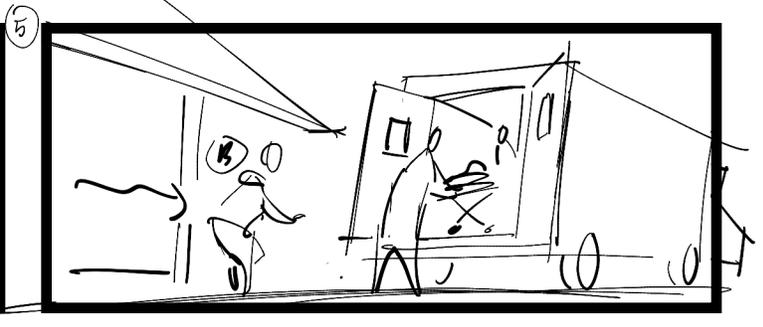
"YOU'RE FRIEND'S OKAY. THEY'RE GOING TO TAKE HIM TO THE HOSPITAL TO GET CHECKED OUT. YOU CAN GO SEE HIM IF YOU WANT."



"THANKS."



ON MUTUKU WATCHING BODE GO.



OUTSIDE BODE RUSHES UP TO THE AMBULANCE.



"ARE YOU OKAY?"



"I USUALLY FEEL A LOT BETTER."

LOCKE & KEY SC 35-36

8



"THERE WERE TWO DODGES."

9



"WHAT DO YOU MEAN TWO DODGES?"

10



PARAMEDICS AT THE DOORS.
"YOU COMFORTABLE IN THERE?"

11

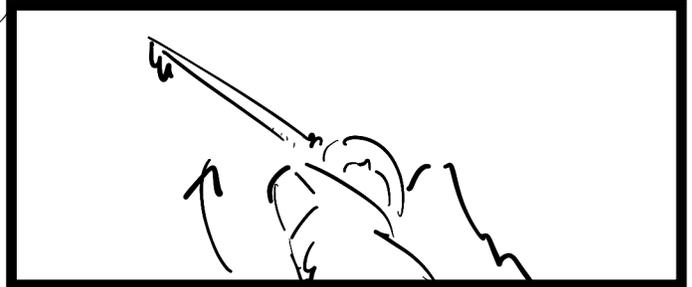


12



RUFUS TAKES OUT A KEY.

13



INSERT HEAD KEY.

14



"SORRY, SON, WE GOTTA GO NOW."

15



BODE STEPS OUT...

LOCKE & KEY SC 35-36



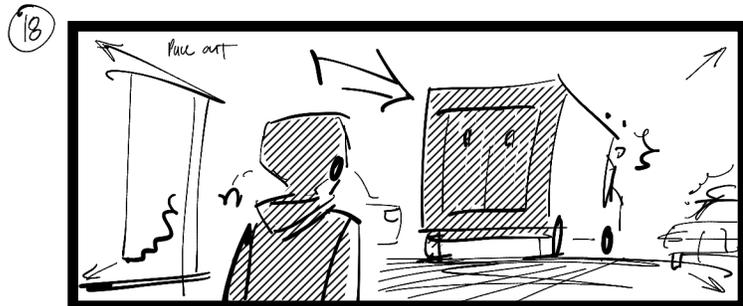
"BYE, BODE."



BYE, RUFUS.

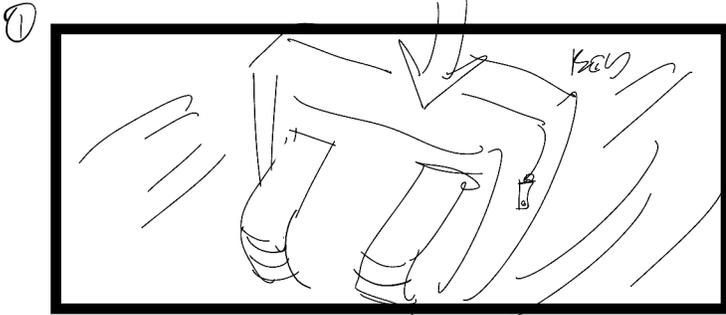


ON RUFUS AS PARAMEDICS SHUT DOORS.



AND THE AMBULANCE TAKES OFF INTO THE NIGHT.

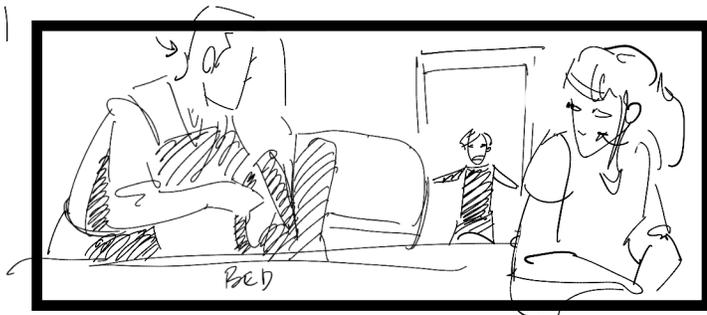
LOCKE & KEY 1038



TYLER'S KNAPSACK PLOPS ON BED.



HE UNPACKS.



BODE APPEARS.
"WHERE'S DODGE."



"SHE'S GONE. FOR GOOD."



"YOU THREW HER THROUGH THAT DOOR IN THE CAVE?"

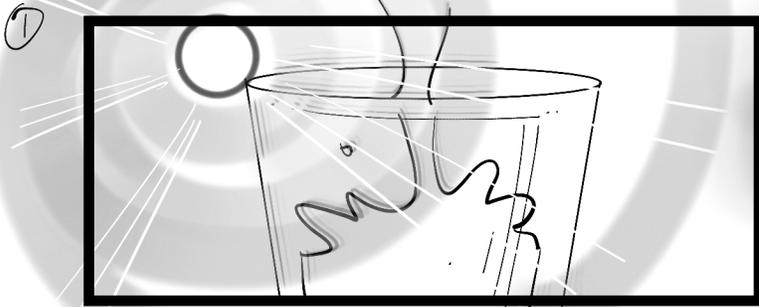


"WHY WOULD YOU ASK THAT?"

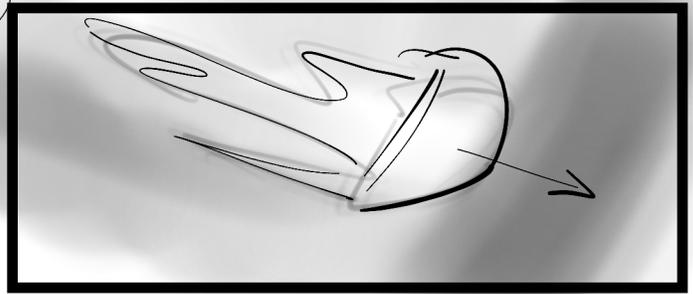


"TRUST ME, SHE'S GONE."
"WE BOTH SAW HER GET SWALLOWED UP IN—
WHATEVER WAS ON THE OTHER SIDE."

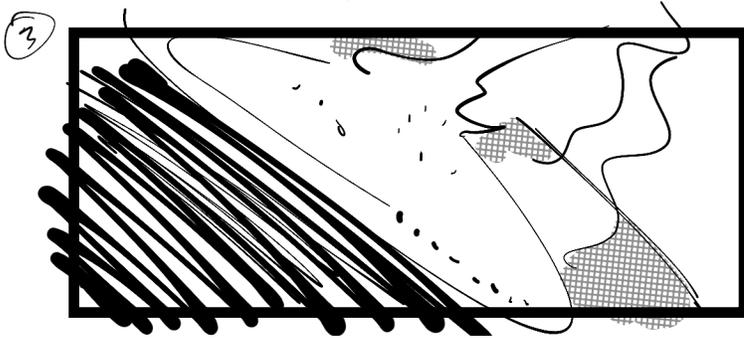
LOCKE & KEY SC 1040



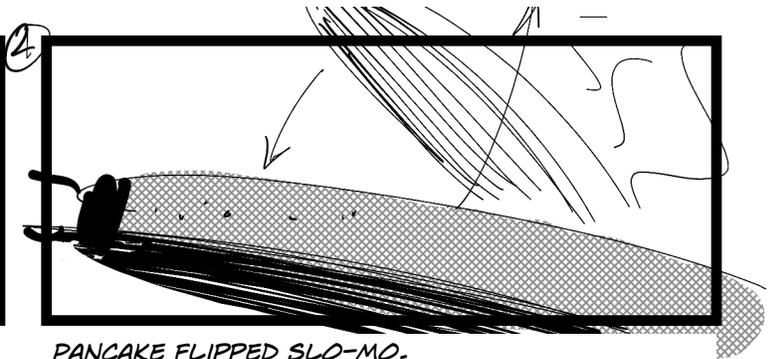
1 THE SUN SHINES THROUGH SLO-MO ORANGE JUICE POUR.



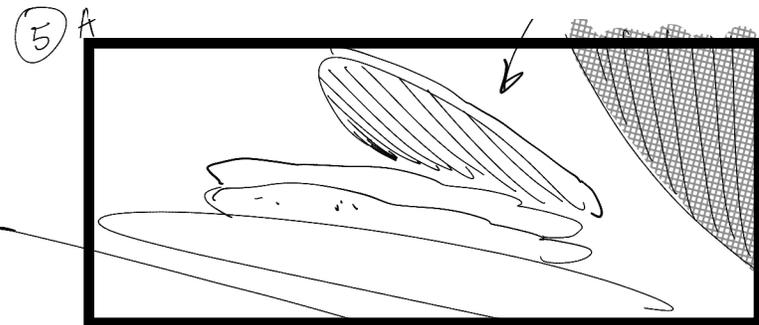
2 BUTTER SKIDS ALONG PAN SLO-MO.



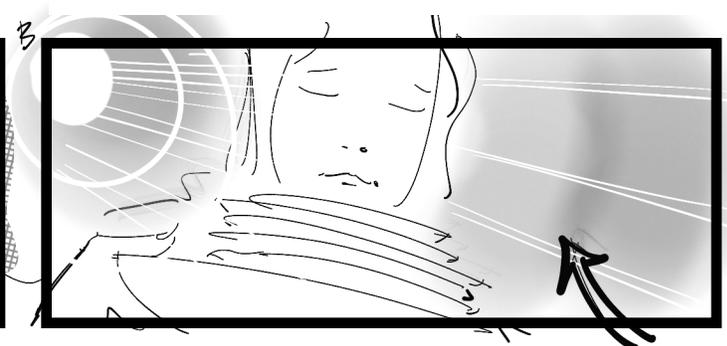
3 PANCAKE BATTER ADDED SLO-MO.



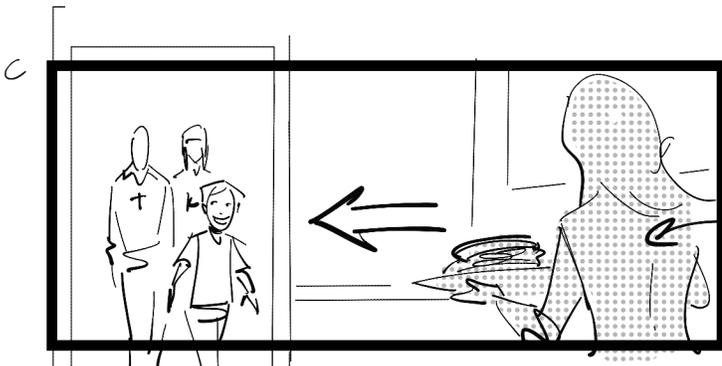
4 PANCAKE FLIPPED SLO-MO.



5A FINISHED PANCAKE DROPPED ON STACK SLO-MO.

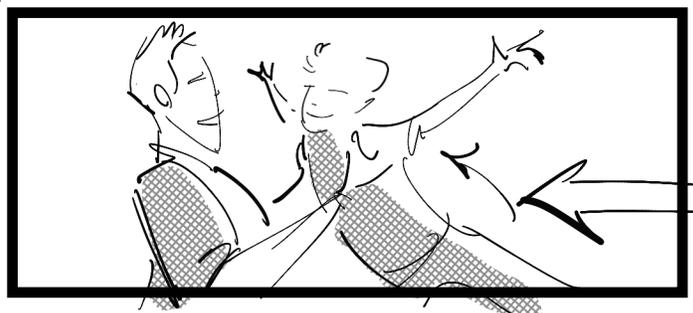


5B PICKED UP BY NINA SLO-MO.



6C SPEED-RAMP TO 24 FPS AS THE KIDS ENTER.

"UNCLE DUNCAN!"



6D SLIDE TO UNCLE DUNCAN.

"HEY, LATE RISERS! YOU GUYS HAVE A RAUCOUS NIGHT OUT OR SOMETHING"

LOCKE & KEY SC 1040

5 E



TYLER AND KINSEY PASS BY
"OR SOMETHING."

F



THEY LEAD US TO TABLE. NINA PUTTING DOWN
PANCAKES IN BG.
"GET IT WHILE IT'S HOT."

G



COME AROUND TO INCLUDE UNCLE DUNCAN.
"WHOA, LOOK AT THIS SPREAD ...DID YOU MAKE
THIS?"
"NAH THIS WAS ALL YOUR MOM."

H



PULL BACK AS BODE GRABS STRIP OF BACON.

I



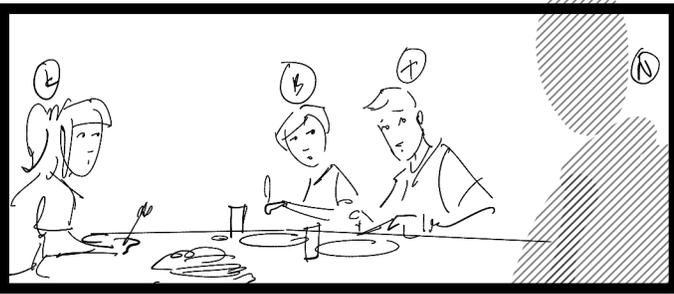
AND UP TO HIS FACE AS HE TAKES A BITE.
"DELICIOSO ."

J



RACK TO NINA.
"DOES ANYBODY KNOW WHAT HAPPENED TO
DAD'S CAR?"

6



KIDS LOOK TO EACH OTHER.

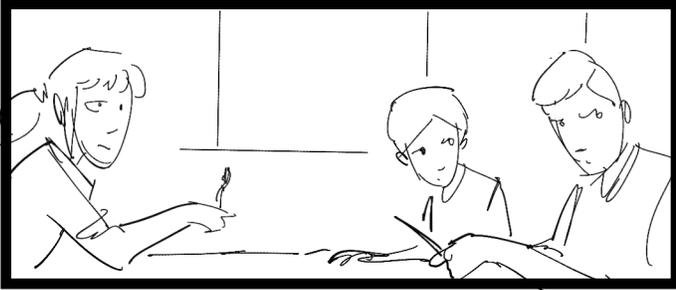
7



"I DROVE IT TO THE STORE THIS
MORNING, AND SOMETHING'S WRONG WITH
THE STEERING. IT WAS SHAKING AND
WOBBLING. I FELT LIKE I WAS RIDING
IN A BLENDER"

LOCKE & KEY SC 1040

8



STILL NO ONE SAYS ANYTHING.

9



DUNCAN TAKES NOTE.

10



"I GUESS I'LL HAVE TO TAKE IT TO THE SHOP."

11



"CAN I HAVE MORE EGGS?"

12



"THANK YOU!"

13



"WHEN I WAS AT THE STORE, I SAW BERNADETTE FROM SCHOOL. NOBODY'S HEARD A WORD ABOUT ELLIE..."

14



"NOTHING?"

15



"NO, IT'S SO WEIRD. WHAT ABOUT RUFUS?"

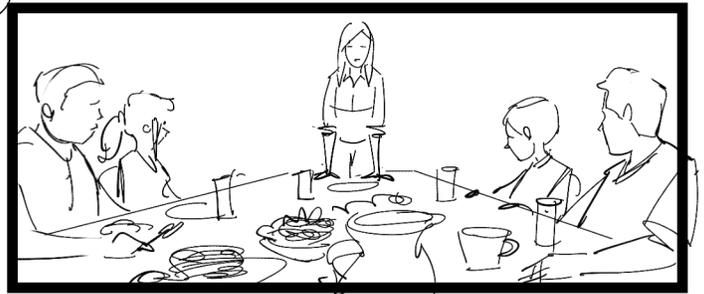
LOCKE & KEY SC 1040

16



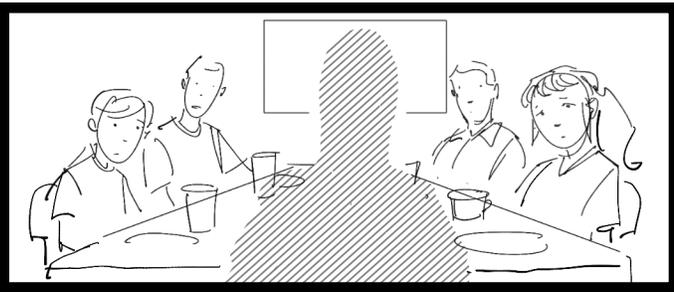
"HE STAYED WITH A NEIGHBOR LAST NIGHT. HIS AUNT AND UNCLE FLEW IN FROM NEBRASKA THIS MORNING."

17



"ANYWAY... BEFORE EVERYONE RUNS OUT, WE NEED TO HAVE A LITTLE FAMILY MEETING. IT'S IMPORTANT. AND YOU'RE GONNA NEED TO HEAR THIS, TOO."

18



"OKAY."
"WHAT ABOUT?"
"YEAH?"

19



"I MADE A MISTAKE... MOVING US HERE. I THOUGHT IT WAS A GOOD IDEA AT THE TIME. I WANTED TO FIND OUT MORE ABOUT DAD'S PAST, AND I THOUGHT THE CHANGE WOULD DO US GOOD."

20



"I DRAGGED ALL OF YOU OUT HERE AGAINST YOUR WISHES. BUT NOW IT'S TIME TO GO BACK HOME."

21



"THIS PLACE IS IN GOOD ENOUGH SHAPE TO SELL, AND WE CAN USE THAT MONEY TO FIND A GREAT, NEW HOUSE IN SEATTLE"

22



"AND THAT WILL BE OUR HOUSE. WE'LL CONSIDER THIS A NECESSARY LITTLE SIDE TRIP."

23



"AT LEAST FOR ME -- BUT NOW WE CAN GO BACK TO OUR NORMAL LIVES."

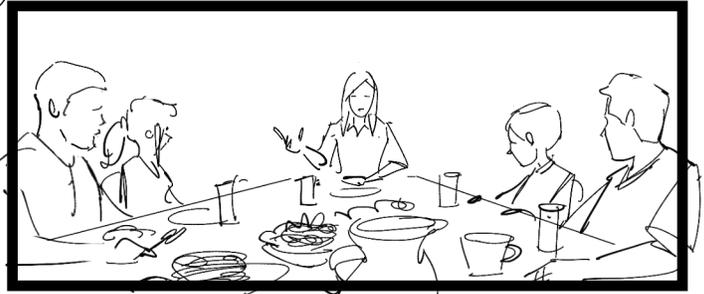
LOCKE & KEY SC 1040

24



EVERYONE STUNNED.

25



"DON'T JUMP FOR JOY ALL AT ONCE."

26



"WE ACTUALLY LIKE IT HERE.:"

27 A



"YEAH, I MEAN IT DID SEEM LIKE A SHITTY IDEA AT THE TIME."

B



"BUT NOW WE LOVE IT."

28 A



"AND MAYBE DAD DIDN'T ALWAYS LOVE IT HERE, BUT THIS PLACE IS STILL PART OF WHO HE IS. WE LIKE BEING HERE. WHERE HE LIVED."

B



THE KIDS SHARE A LOOK.

29 A



LOCKE & KEY SC 1040

29.8



"DON'T KNOW IF I GET A VOTE BUT -- YOU'RE THE BEST THING THAT'S EVER HAPPENED TO THIS PLACE. SINCE AT LEAST THE 1890S."

30



"OKAY. I'M JUST PROCESSING ALL THIS. I REALLY FELT LIKE I'D MADE A HORRIBLE MISTAKE"

31



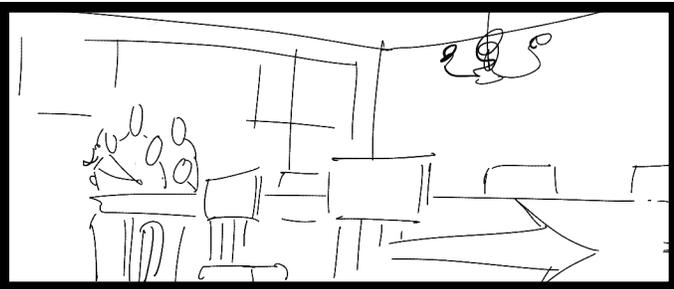
"YOU DIDN'T."

32



"NOT AT ALL."
"HEY WHAT ABOUT ME?!"

33



"GROUP HUG!"

LOCKE & KEY 1041-48

① A



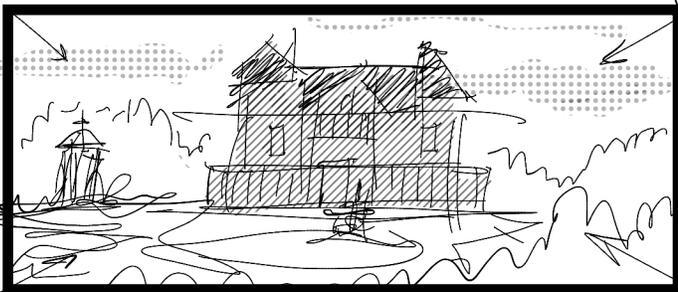
DRONE SHOT TRAVELING OVER WATER.

B



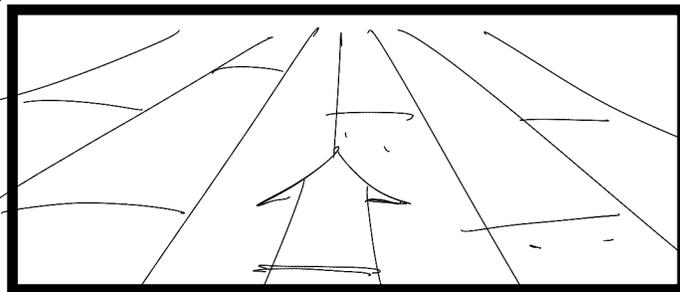
...ASCENDING CLIFFS AND OVER FOREST.
DISSOLVE TO...

②



DRONE SHOT COMING TO KEY HOUSE.

③ A



TRACK ALONG FLOOR OF BODE'S ROOM...

B



TILT UP AND PUSH IN TO HIM AT HIS DESK.

④



TRACK ALONG PAPER AS HE WRITES.

"DEAR RUFUS, I HOPE YOU ARE GETTING
SETTLED AT YOUR UNCLE'S HOUSE..."

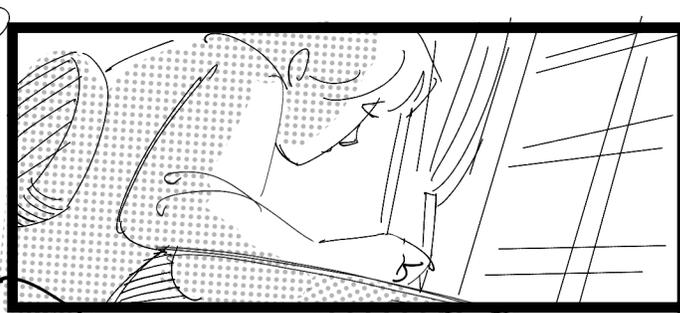
⑤



ECU BODE WRITING.

"WE DROVE THROUGH NEBRASKA ON OUR WAY
TO MATHESON..."

⑥

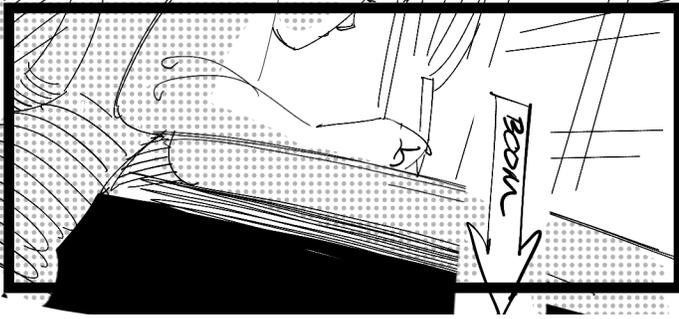


OVER BODE AT DESK...

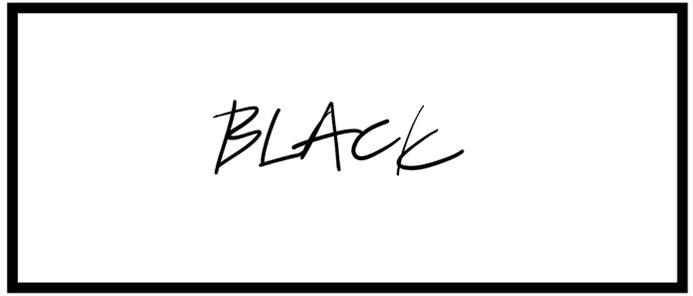
"KOOL-AID WAS INVENTED
THERE, SO IT MUST BE A PRETTY GREAT
PLACE."

LOCKE & KEY 1041-48

6 B



DROP INTO BLACK.



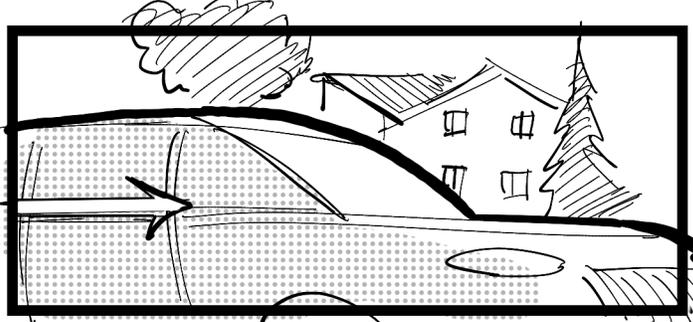
7 A



BOOM UP OUT OF BLACK OVER BUSHES TO REVEAL ELLIE'S HOUSE.

"MY MOM'S BEEN HELPING THE POLICE DETECTIVE..."

8 B



NINA'S CAR DRIVES INTO FG.

"THEY'RE WORKING REALLY HARD TO TRY TO FIND YOUR MOM..."

8 B



HIGH ANGLE ON NINA THROUGH WINDSHIELD AS SHE LOOKS TO ELLIE'S HOUSE.

"I KNOW SOMETHING WEIRD HAPPENED THAT NIGHT..."

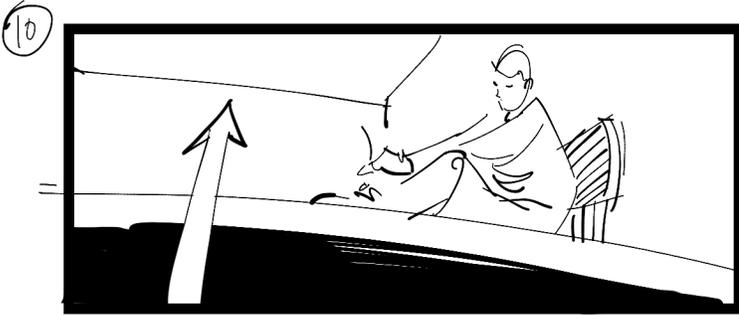
9 A



OVER NINA TO HOUSE. BOOM DOWN TO MISSING FLYERS AND INTO BLACK.

"I PROMISE YOU I'M GONNA FIGURE IT OUT..."

LOCKE & KEY 1041-48



BOOM UP OVER TYLER'S BED TO FIND HIM TYING SHOES.



TYLER'S REFLECTION IN MIRROR. HE PUTS ON DAD'S JACKET.

"AT FIRST THESE KEYS WERE FUN. BUT NOW WE KNOW THEY'RE MORE THAN THAT. THEY'RE IMPORTANT"



OVER MIRROR TO TYLER, STANDING A BIT TALLER. SLIDE INTO...

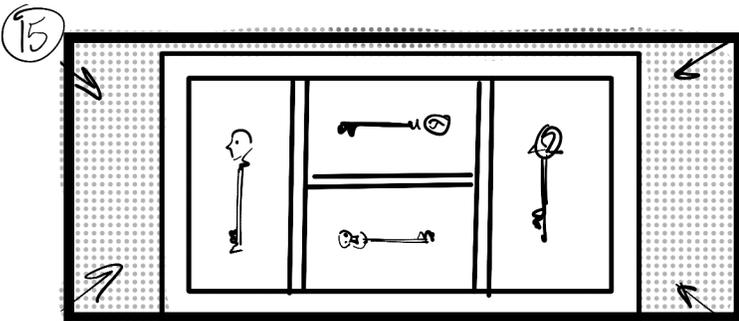


COME OFF BLACK TO (INSIDE BATHROOM) TO FIND KINSEY BY BUREAU, PUTTING ON JEWELRY.

"THEY'RE PART OF OUR FAMILY."



LOOKS IN JEWELRY BOX.



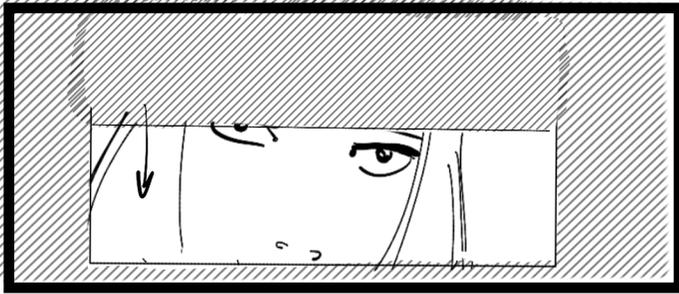
PUSH IN TO KEYS.



REVERSE: BOX POV OF KINSEY.

LOCKE & KEY 1041-48

16 B



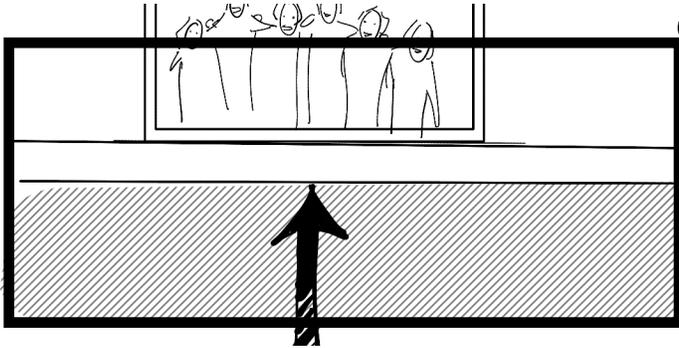
SHE SHUTS LID.

"AND WE NEED TO PROTECT THEM..."

C



17



RISE FROM BLACKNESS TO FIND...

18

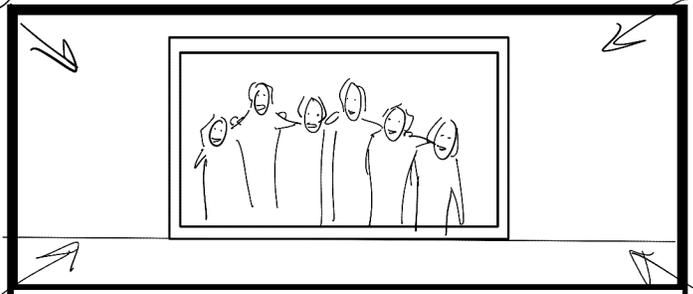
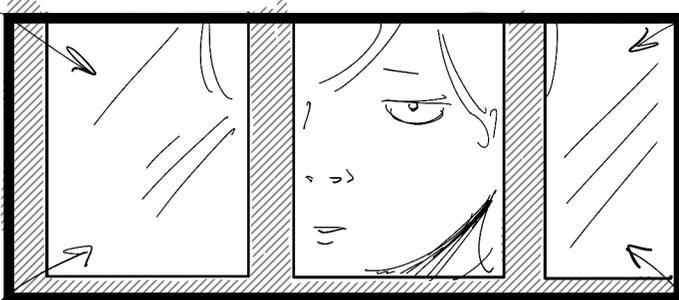


PHOTO OF THE KEEPERS OF THE KEYS.

"WE'RE THE NEW KEEPERS OF THE KEYS

DISSOLVE TO...

19



BODE LOOKING OUT WINDOW. PUSH IN.

"ONE LAST THING. MAIL ME A PICTURE OF THE FRONT DOOR OF YOUR UNCLE'S HOUSE."

20



BODE AT HIS DESK, FINISHES LETTER.

"BECAUSE IF I DO GET BACK THAT ANYWHERE KEY, I'M COMING STRAIGHT TO NEBRASKA!"

21 A



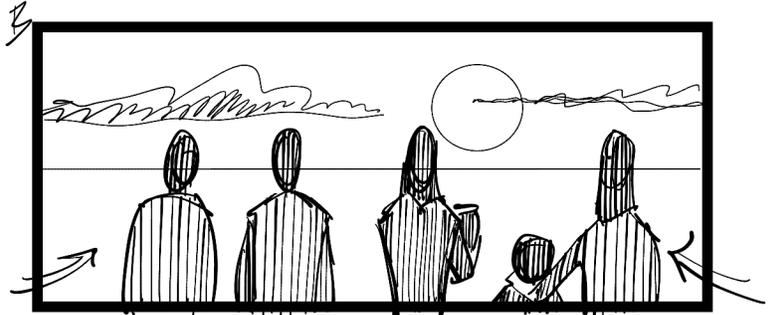
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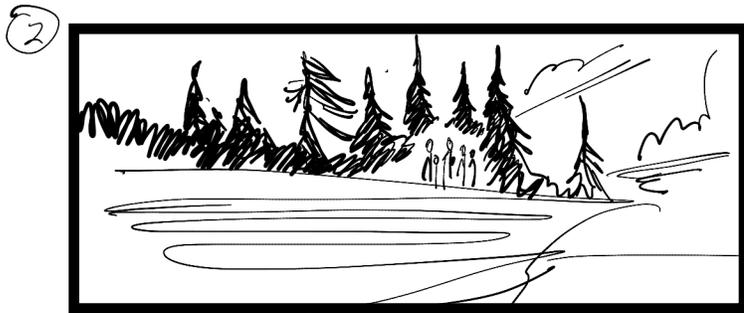
LOCKE & KEY SC 49-68



THE SUN SETTING OVER OCEAN.



THE LOCKE FAMILY STEPS INTO THE SHOT.



WIDE PROFILE ESTABLISHING CLIFF'S EDGE.



NINA TAKES THE CAP OFF THE URN.



"YOU'RE HOME NOW, RANDELL. WE'RE HOME."



SPREADS RENDELL'S ASHES



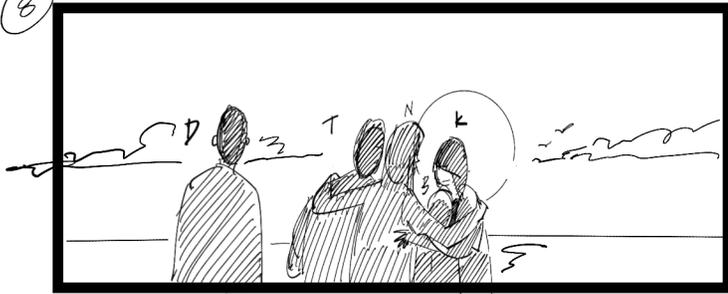
ON KINSEY AND BODE



ON TYLER AND DUNCAN.

LOCKE & KEY SC 49-68

8



THE FAMILY HUGS



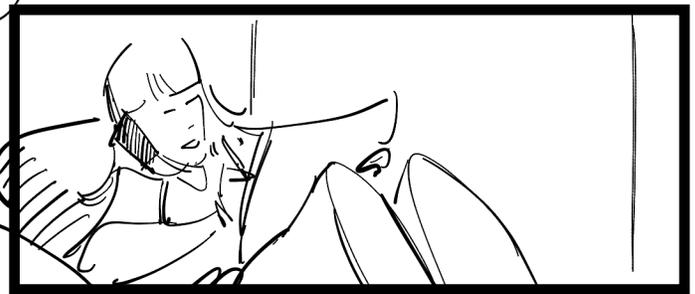
9



DISSOLVE TO KINSEY'S PENCIL ON PAPER.

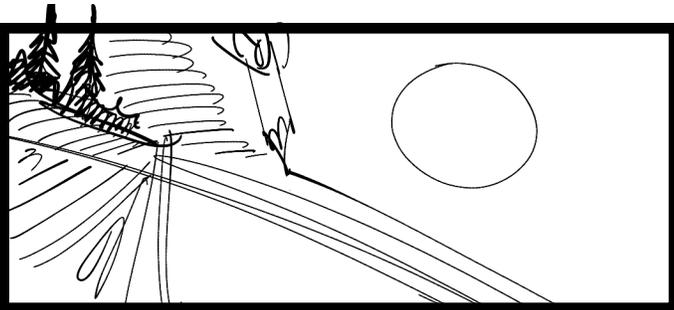
"SO..."

10



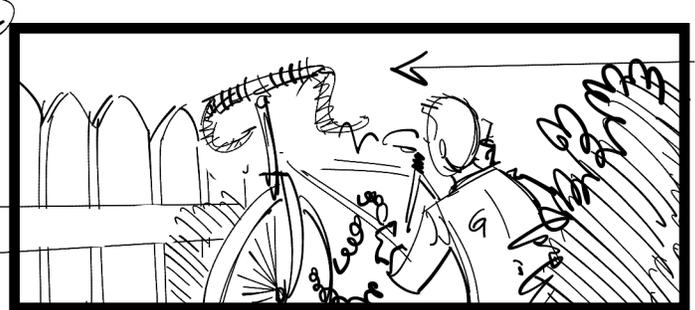
ON KINSEY SKETCHING IN THE GREAT ROOM.
"...GUESS YOU'RE STUCK WITH ME ALL SUMMER NOW."

11



REVEAL KINSEY'S SKETCH IS OF THE CLIFFS.

12



SLIDE LEFT TO REVEAL GABE UNCHAINING HIS BIKE.
"YOU SAY THAT LIKE IT'S A BAD THING."

13



TYLER WALKS THROUGH FOYER.
'HOLD ON A SEC.... WHERE YOU HEADED?'
'GOING FISHING WITH JACKIE.'

14



"HER PARENTS HAVE THIS RIDICULOUS BOAT. YOU WANNA COME?"

LOCKE & KEY SC 49-68

15



"I'M GOING TO GRAB A BITE AT PHIL'S WITH GABE.
(*REST OF THE DIALOGUE FROM THESE ANGLES).

16



TYLER EXITS.
"SO, I'LL SEE YOU AT SIX?"
"PERFECT."

17



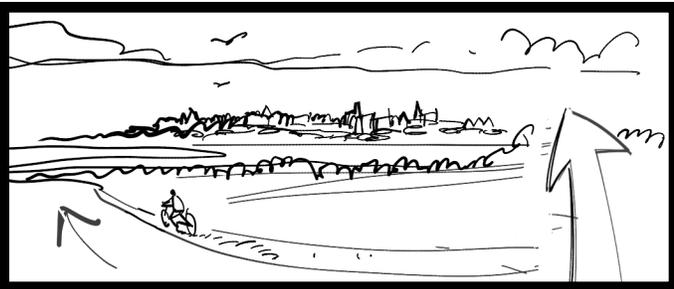
GABE POCKETS PHONE AND TAKES OFF.

18 #



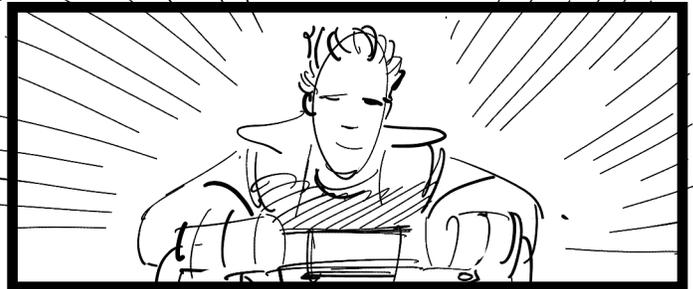
DRONE SHOT: GABE SAILS DOWN HILL AND WE RISE...

18



TO SEE THE MATHESON.

19



LEAD GABE ON BIKE.

*NOTE: WITH EACH SUCCESSIVE SHOT OF GABE RIDING BIKE HE TAKES ON AN INCREASINGLY SINISTER QUALITY.

20



FLASHBACK 102:
"WHAT'S UP."

21



"I'M GABE."

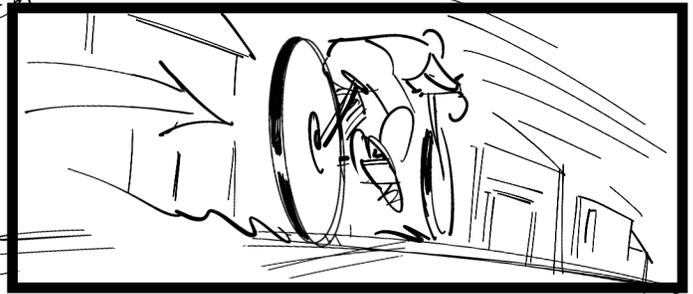
LOCKE & KEY SC 49-68

21



"GABE IS NEW TO MATHESON TOO."

22 A



TRACK GABE ON BIKE, CAMERA SKIMMING OVER ROAD.

B



RISES AND COMES AROUND TO A HARD PROFILE.

23



FLASHBACK: 106:
"I MEAN THAT DOOR WAS.. WHAT THE HELL WAS THAT THING?"
"I DON'T KNOW, I THINK IT HAS SOMETHING TO DO WITH MAGIC. AND THE KEYS."

24



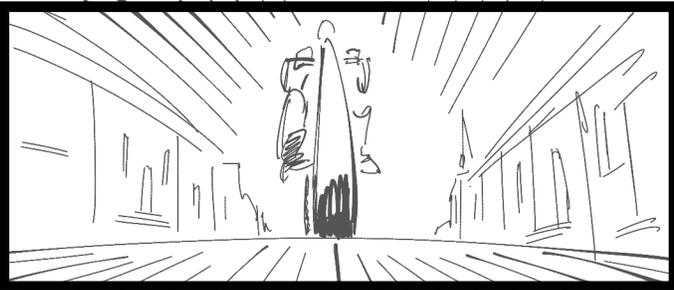
NEW SHOT: HIGH AND CLOSE ON GABE.
"YOU MEAN YOU HAVE A KEY THAT MIGHT OPEN IT?"

25



DRONE SHOT: TRAVELING TOWARD THE GAZEBO.
GABE ZIPS DOWN THE ROAD IN BG.

26 A



LOW TO ROAD LEADING GABE.

B



RISE TO CU OF GABE... LOOKING SINISTER.

LOCKE & KEY SC 49-68

27



FLASHBACK TO 106

28



"I LIKE THIS KINSEY."

29



30



CU FOR THE KISS..

B



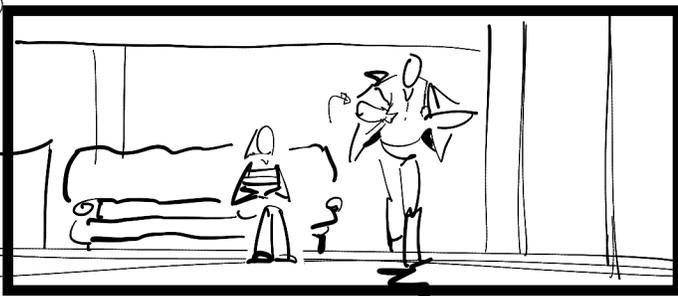
"I BETTER HEAD OUT. CALL YOU TOMORROW?"

31



"SURE."

32



GABE PUTS ON HIS JACKET AS HE LEAVES.

33

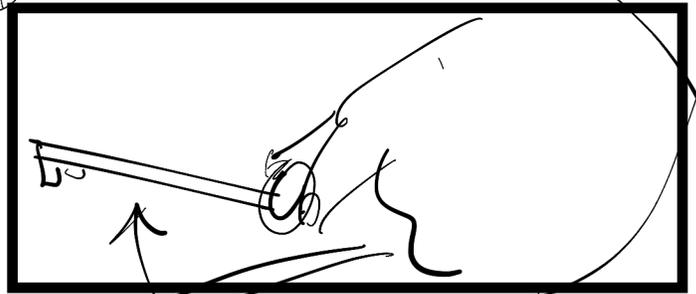


FOLLOW HIM TO THE STAIRS.

LOCKE & KEY SC 49-68

24

17 key concept
①



ECU: HE TAKES OUT ID KEY FROM HIS POCKET.

25



STICKS IT IN HIS CHIN.

26



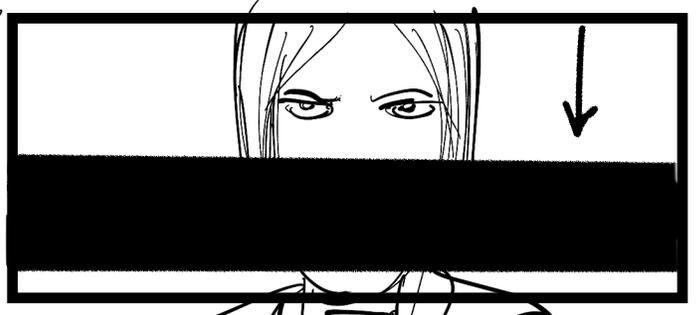
ECU: TURNS THE KEY

27



ANGLE THROUGH STAIRS. AS GABE CLIMBS THE STAIRS....

28



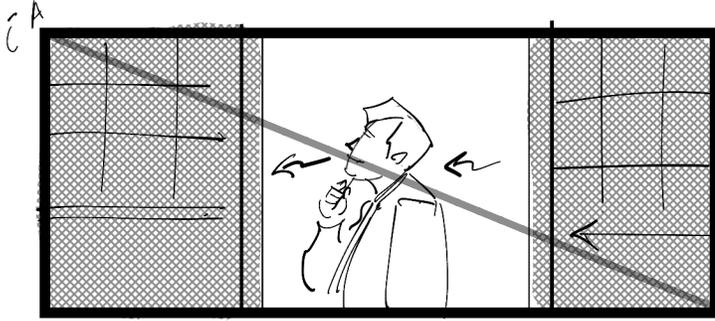
HE TURNS INTO DODGE.

29

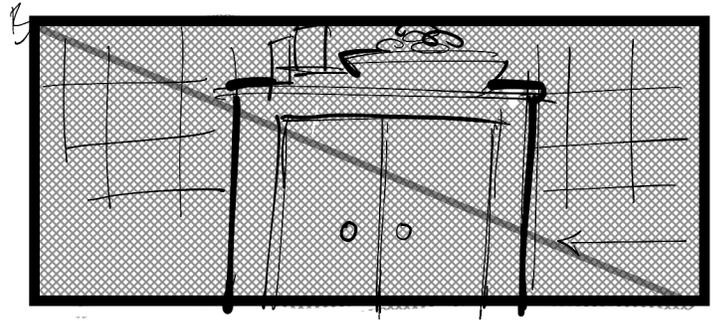


17 key concept
②

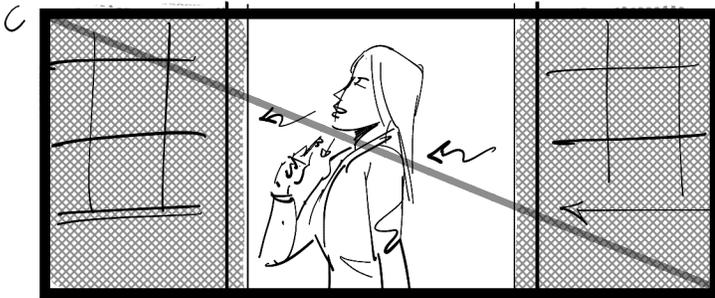
LOCKE & KEY SC 49-68



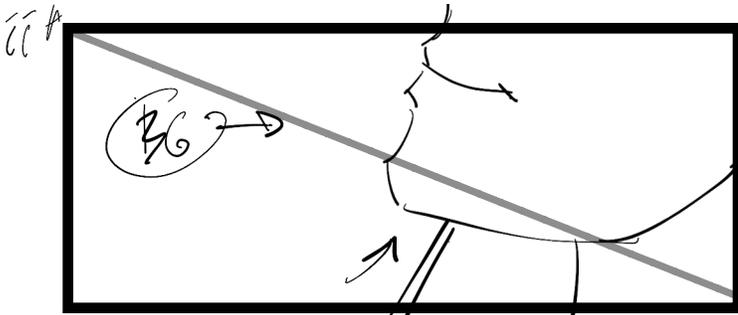
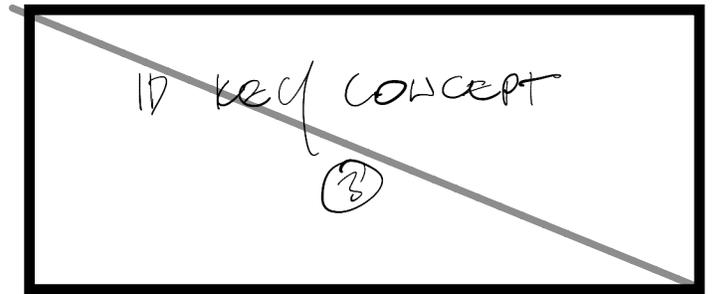
ALT VERSION: ANGLE FROM KITCHEN AS GABE PASSES BY THE BACK HALL ENTRANCE, HE TURNS THE KEY...



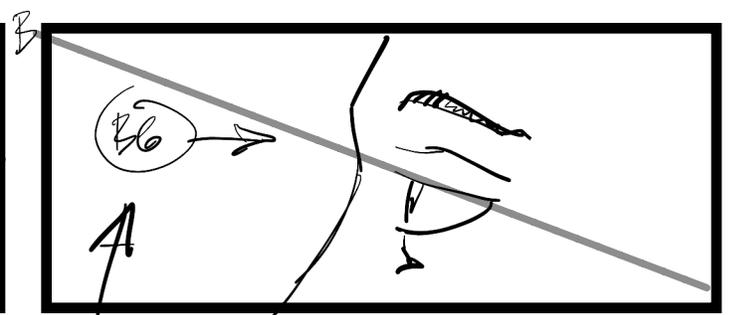
WE TRACK LEFT...



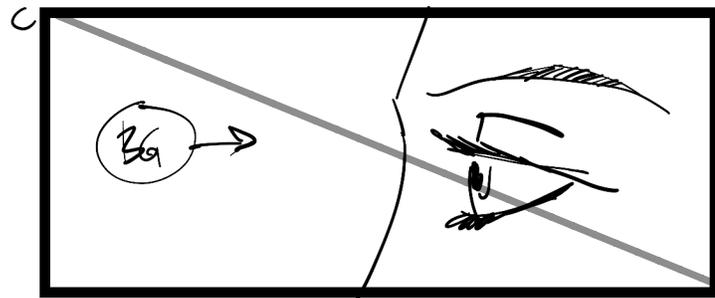
AND REVEAL DODGE PULLING OUT THE KEY THROUGH THE SECOND DOORWAY.



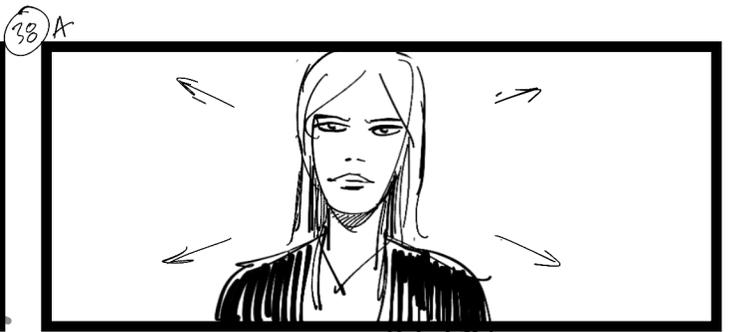
ANOTHER ALT VERSION: TRACK GABE ECU CHIN AS HE INSERTS AND TURNS THE KEY.



TILT UP TO HIS EYES (STILL WALKING, STILL TRACKING WITH HIM)...



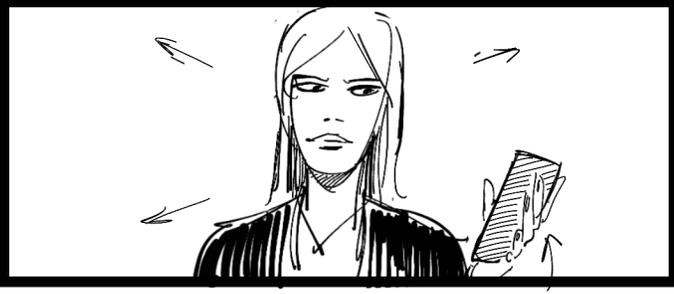
...HE TURNS INTO DODGE.



LEAD DODGE INTO THE FOYER...

LOCKE & KEY SC 49-68

38 B



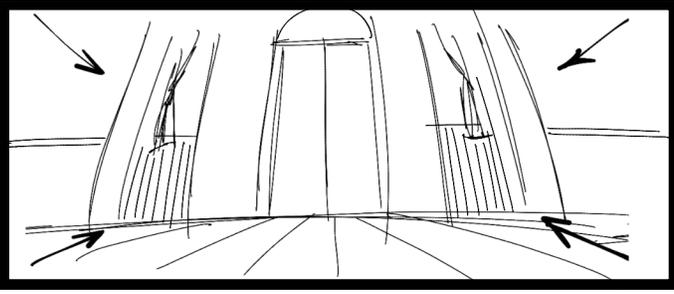
SHE CHECKS HER PHONE.

39



TRAVELING POV OF TEXT INVITE TO PARTY.

40 A



LOW ANGLE TRACKING TOWARDS MAIN ENTRANCE (FOYER).

41 B



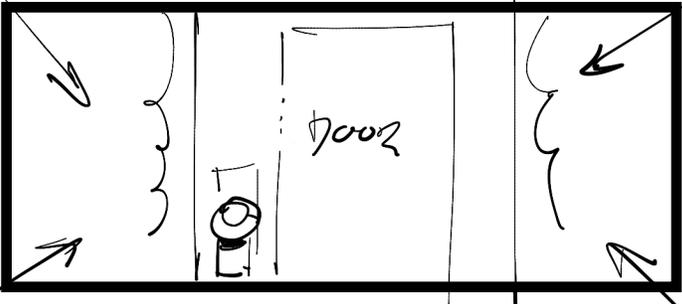
DODGE STEPS INTO SHOT...

42 C



ANYWHERE KEYS THE DOOR (SEE PARTY ON THE OTHER SIDE))

43 D



SHUTS THE DOOR.

44



SLIDE OFF COLUMN AS DODGE ENTERS PARTY.

45

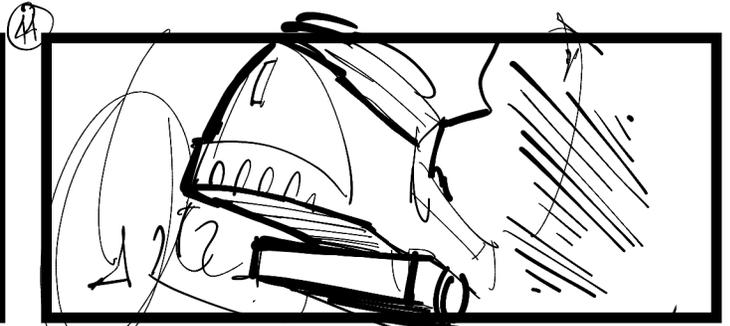


"WHERE CAN A GIRL GET A DRINK AROUND HERE?"

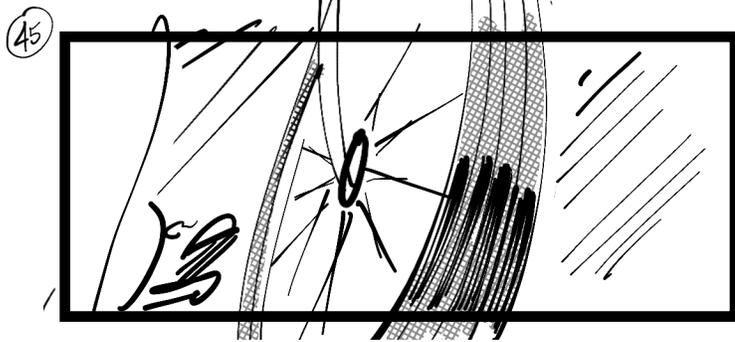
LOCKE & KEY SC 49-68



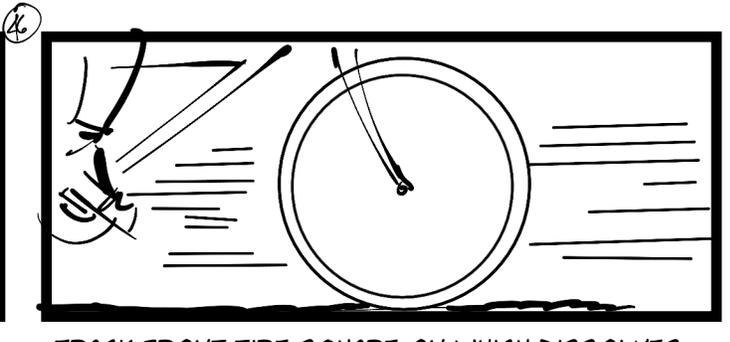
CLOSE ON GABE CYCLING... LOOKING MORE SINISTER THAN EVER.



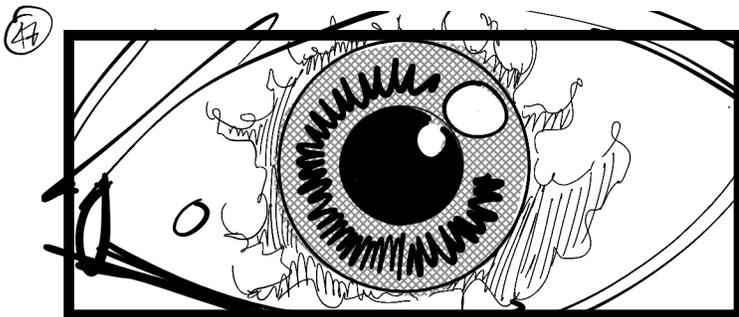
CLOSE ON HIS PEDDLING FEET...



CLOSE ON FRONT TIRE OF BIKE
... WE RELATE THE SPINNING OF THE WHEELS TO THE SPINNING OF THIS WEB OF DECEIT.



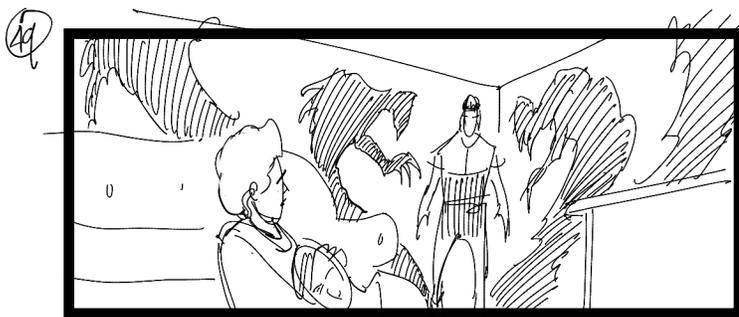
TRACK FRONT TIRE SQUARE ON WHICH DISSOLVES TO A GRAPHIC MATCH OF...



LUCAS'S EYE (SWIRLING SHADOWS AROUND THE EDGES OF THE IRIS).



WIDER TO REVEAL FLASHBACK TO END OF 109: LUCAS SURROUNDED BY SHADOWS.



LUCAS STEPS TOWARDS ELLIE (THE SHADOWS RECEDE?)



PUSH IN TO ELLIE, FEARFUL.

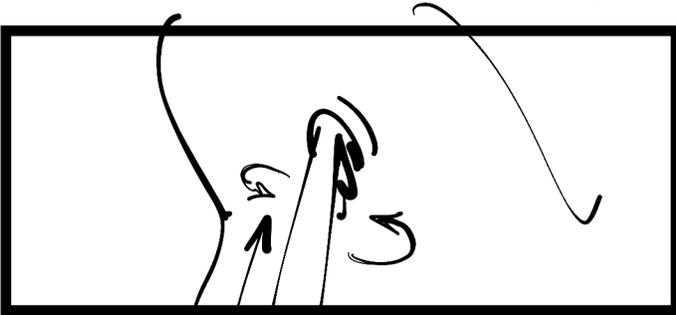
LOCKE & KEY SC 49-68

51



LUCAS STICKS ID KEY INTO HIS CHIN.

52



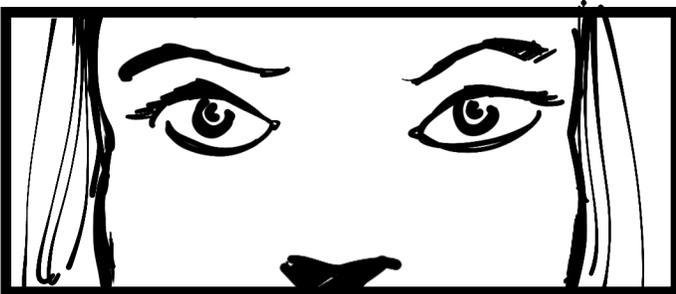
INSERT TURNING KEY IN CHIN.

53 A



BOOM UP FROM LUCAS'S MOUTH TO HIS EYES...

B



WHICH TURN INTO DODGE'S EYES.

54



PUSH IN TO ELLIE WITNESSING THIS.

55



--AND REFUSING SEEING IT TOO.

56



DODGE REMOVES THE KEY AND STEPS FORWARD.

LOCKE & KEY SC 49-68

57



DODGE KNEELS DOWN NEXT TO ELLIE.

58



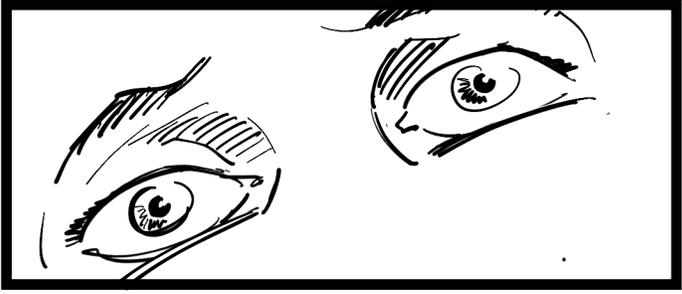
GETS CLOSE.
"WHAT ARE — WHAT ARE YOU DOING?"

59



JAMS THE ID KEY INTO ELLIE'S CHIN.

60



ON ELLIE'S EYES.

B



ELLIE'S EYES MORPH INTO DODGE'S EYES, TILT DOWN TO HER CHIN AS DODGE REMOVES THE KEY.

61 A

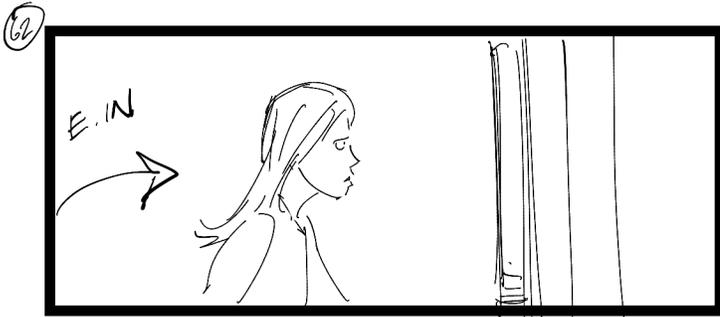


ELLIE DODGE FACING DODGE.



ELLIE DODGE EXITS SHOT.

LOCKE & KEY SC 49-68



ELLIE DODGE GOES TO A MIRROR.



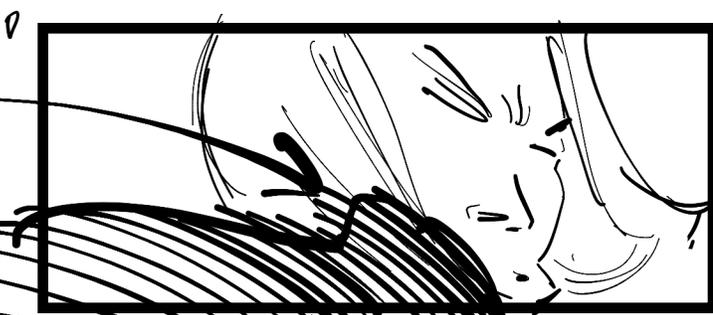
REACTS TO HER REFLECTION.



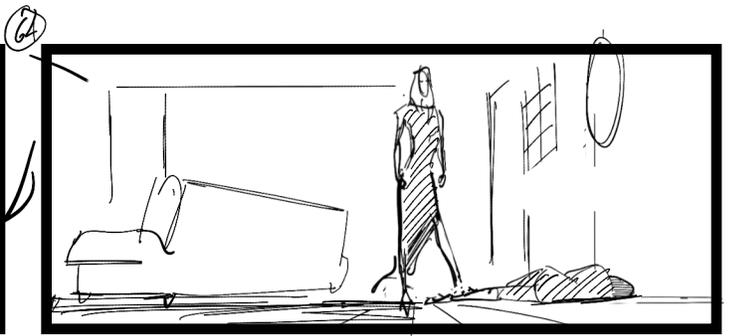
DODGE STEPS UP BEHIND HER.



ADJUST WITH ELLIE DODGE AS SHE TURNS TO DODGE.



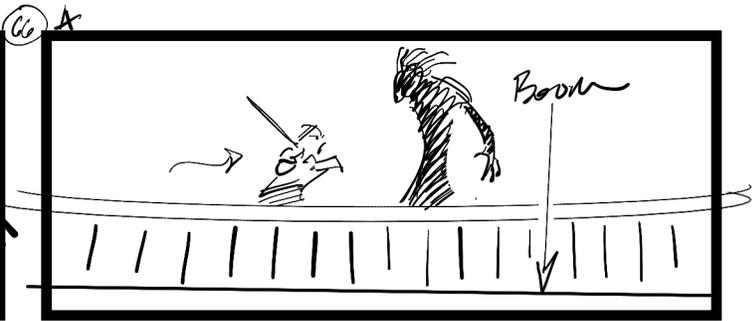
GETS WHACKED ACROSS THE FACE.



COLLAPSES UNCONSCIOUS.



FLASHBACK TO EARLIER THIS EPISODE:
BODIE FACING SHADOW DODGE.



FROM THIS CONFRONTATION BOOM DOWN INTO...

LOCKE & KEY SC 49-68

66^R

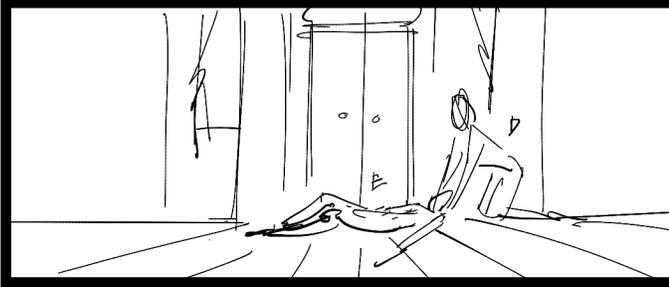


FOYER, WHERE WE FIND DODGE PULLING ELLIE DODGE OUT FROM THE KITCHEN DOOR.



DRAGS ELLIE'S DODGE INTO FOYER (WE TILT DOWN)

67



ANGLE FACING FRONT HOUSE ENTRANCE. LIGHTS COME BACK ON.

68^A



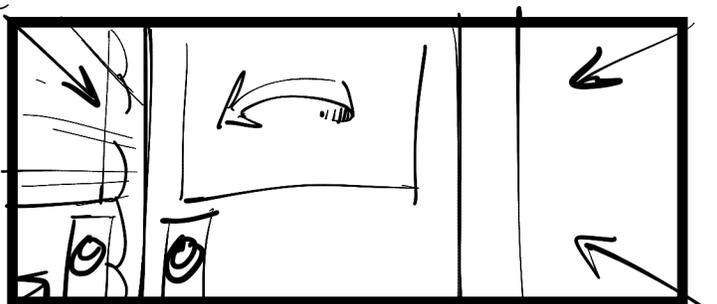
DODGE STANDS.

69



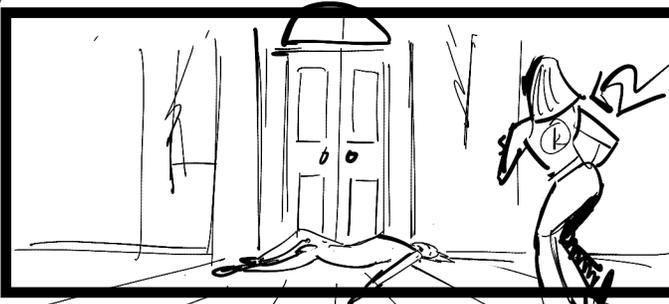
PUSH IN WITH HER AS SHE ANYWHERE KEYS TO THE INFIRMARY.

70



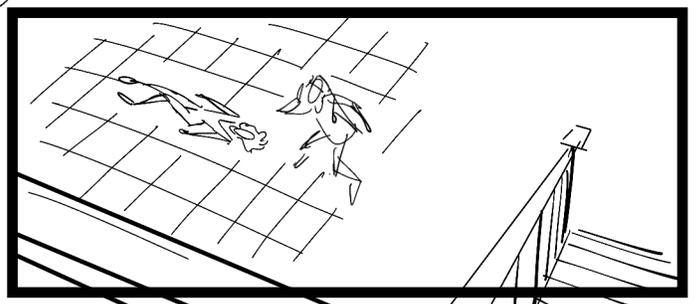
DOOR SHUTS.

71



KINSEY RUNS IN AND FINDS ELLIE DODGE.

72



"GUYS, COME SEE THIS."

LOCKE & KEY SC 49-68



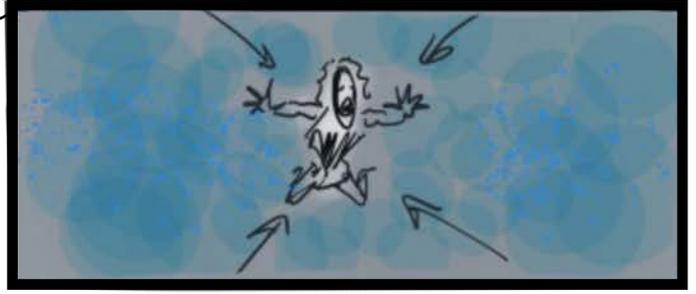
71
BOOM DOWN ON ELLIE DODGE, WHICH SEGUES TO ELLIE DODGE IN...



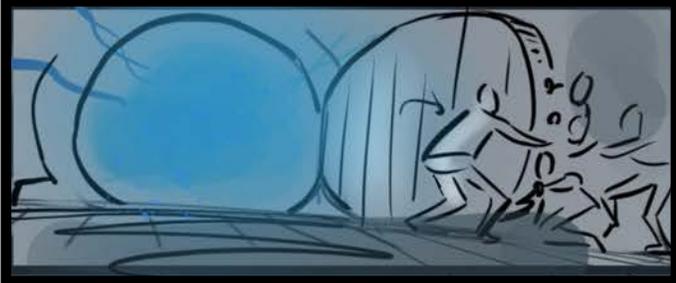
72
... THE OMEGA DOORWAY.
"NOOOO! DON'T!"



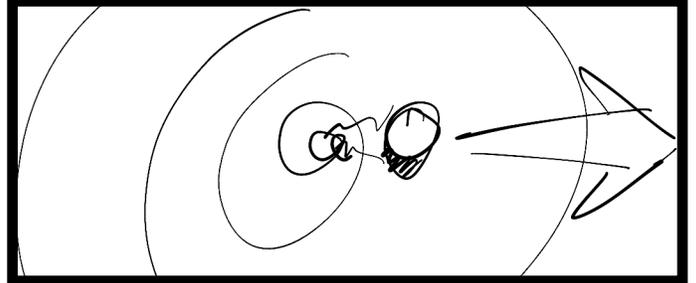
73
'DON'T!'



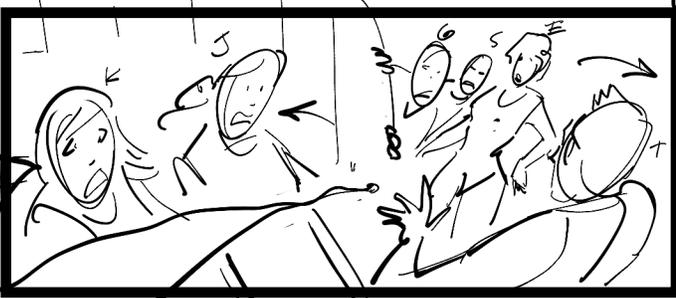
74
'NOOOOOOOO!!'



75
KIDS START TO CLOSE THE OMEGA DOOR.



76
ANGLE ON A BULLET FORMING



77
PAN WITH THE BULLET AS IT SHOOTS THROUGH THE GROUP (IN EXTREME SLOW MOTION).



78
REVERSE: THE BULLET HEADED TOWARDS...

LOCKE & KEY SC 49-68

78



... AN ARM.

B



TILT UP TO REVEAL EDEN REACTING... SHE LOOKS DOWN...



C



...AND WE TILT BACK DOWN: THERE IS NO MARK LEFT BY THE BULLET.

79



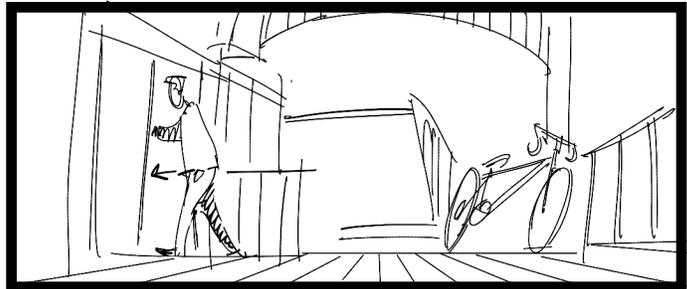
ANGLE ON GABE SEEING THIS, WEARING A MONA LISA SMILE.

80



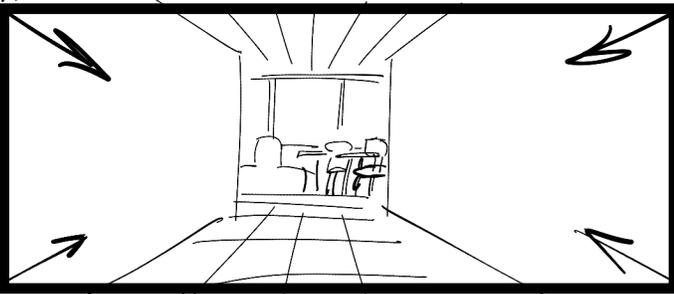
EXT. DINER. PUSH IN AS GABE BIKES UP.

B



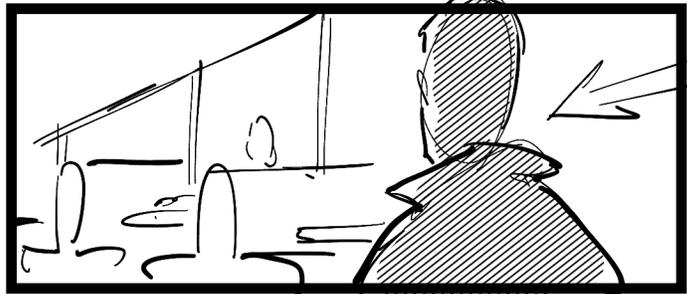
...GETS OFF HIS BIKE AND ENTERS DINER.

81



STEADICAM MOVING THROUGH DINER.

B



GABE ENTERS SHOT LEADING US TO...

LOCKE & KEY SC 49-68



...A BOOTH. THE TABLE GROANING WITH FOOD. HE TAKES A SEAT. "SO, HOW DO YOU FEEL?"

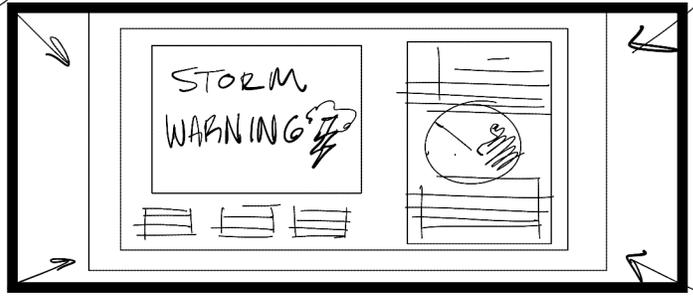


CAMERA SWINGS AROUND TO REVEAL EDEN, STUFFING HERSELF.

"SO HUNGRY."



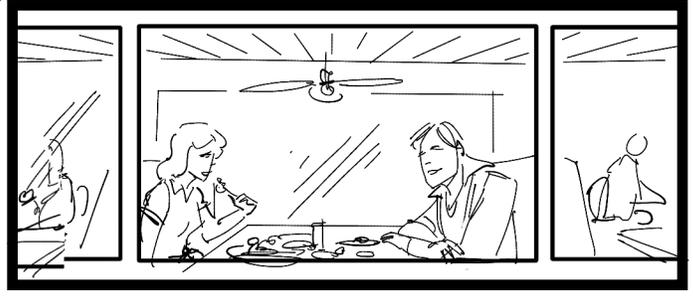
CLOSE ON GABE HE LOOKS UP TO...



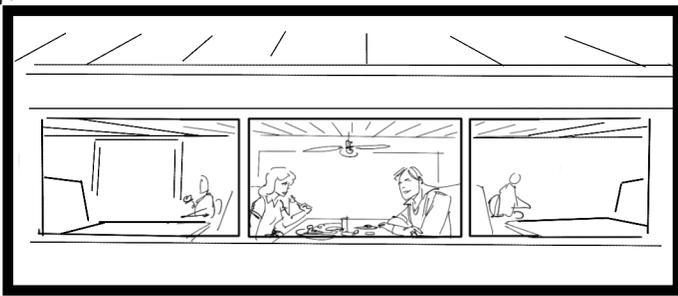
TV SET: WEATHER CHANNEL — A STORM WARNING.



ON EDEN SMILING.



CUT OUTSIDE THE DINER: GABE AND EDEN TALK ANIMATEDLY AS WE...

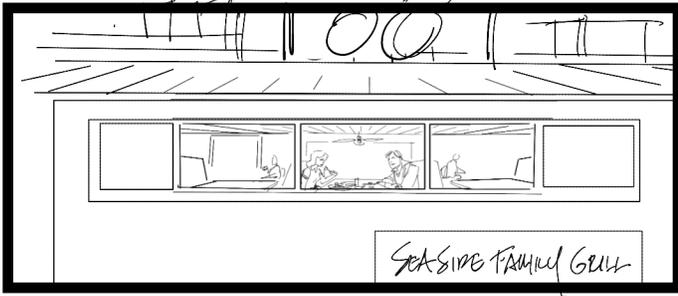


...PULL BACK...

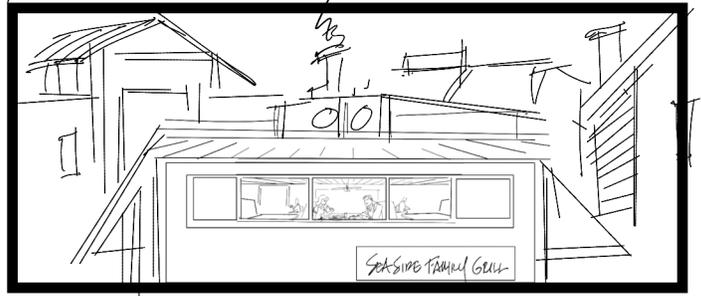


...FURTHER...

LOCKE & KEY SC 49-68



...FURTHER...



...AND RISE...



... SEE THE TOWN, PEACEFUL AND UNAWARE.



... AS STORM BREWS ON THE HORIZON.

END OF SEASON