

# **Dark Shadow**

**Two Feature Movies in one Book**

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**Written by**

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## **Dark Shadow**

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## **Black Cat Moon**

The moon brightens a small field surrounded by dense forest.

After Ray and Barry finish digging a casket size hole, they plant an elongated wrapped object in the hole. Ray looks around stressed while catching his breath with heavy huffs.

Barry shovels dirt into the hole. His face wet with perspiration. Barry stops, stretches his tired back. He peers up at the Moon.

### **MOON**

Dark clouds drift past the face of the moon.

### **FOREST EDGE**

Shane watches from a massive oak tree. He clutches a special night camera and snaps pictures of Ray and Barry's activity.

### **EXT. FIELD - DAY - NEXT DAY**

Several police vehicles dot the field. Lights flash from atop of the patrol cars. Police officers swarm the grounds. They enter and exit the forest.

## **Lair of the Red Wolves**

Sheri stands facing the bookshelf and inspects the titles. She grabs a book off the shelf. Sheri sits at the table and flips through the pages.

Sheri's eyes light up when she hears CREAKING sound.

One of the shelves moves outward. Sheri freezes to the chair, eyes glued to the shelf. The shelf swings farther open with a heavy SCRAPE.

Sheri stands up slowly. She creeps to the exit door, pass the open shelf. Sheri glances behind the open bookshelf and wall.

## **Loglines to the two Story Screenplays**

### **Black Cat Moon: feature story**

A young independent spirited woman helps a stroke victim caught between the living and the dead bring his father's killer to justice with the aid of Halloween's favorite pet.

### **Lair of The Red Wolves: feature story**

Remnants of the old Soviet penal colony menace an American family sent to manage Russia's new resort hotel in Siberia.

## How to read a screenplay

**FADE IN:** this is where the story (screenplay) opens. in the movies it is usually a black screen opening into the first scene of the movie.

### **INT. HOUSE - NIGHT**

**INT** means inside, like a house or an enclosure. **EXT** means outside, as in a field or yard

**HOUSE** means the location, as in where the scene is located, like a house, street, concert, ect.

**NIGHT** means the time of day, daylight, or is the scene in artificial light, such as a light bulb.

### **CASE WORKER**

Danny may be slow, but he is a tough little survivor.

**CASE WORKER** is the character who is speaking.

Right under and centered is what that character is speaking.

### **BOARDWALK**

The tubular pipe railing of a water soaked wooden boardwalk, stretching out north and south beyond sight.

**BOARDWALK** is a close up of the scene.

Right under **BOARDWALK** is the action or the narrative of the scene, this is what is happening in a particular scene.

**(O.S.) & (V.O.)** The first is Off Screen, the character speaking is heard but not seen, possibly in another room out of view. The other is Voice Over, the voice is heard, but is not in the scene at all, like on the other end of a phone line or doing a narrative in the story.

### **FADE TO:**

**FADE TO:** this is a transition from one dramatic scene to another, it can be also, **FADE TO BLACK:** or **DISSOLVE TO:** ect.

**FADE OUT: THE END.** This closes the story (screenplay).

**Table of Contents**

Black Cat Moon.....	8
Lair of the Red Wolves...	125
The Author.....	248

**What is a Screenplay?**

It is a movie in words specially formatted on paper.

A screenplay or script is a blueprint for producing a motion picture. It is more specifically targeted at the visual, narrative arts, such as film and television. The major components are action and dialogue. The "action" is written in the present tense. The "dialogue" are the lines the characters speak.

Screenplays usually include not only the dialogue spoken by the characters but also a shot-by-shot outline of the film's action. The format is then structured in a way that one page usually equates to one minute of screen time.

BLACK CAT MOON

FADE IN:

EXT. STATE UNIVERSITY - DAY

A modern sprawling complex. Men and women of various ages meander in and out of the double glass doors.

INT. STATE UNIVERSITY, PROFESSOR'S STUDY ROOM - CONTINUOUS

Modern small library size room. Thick vinyl padded chairs. Mahoney tables and desk.

A distinguished man, PROFESSOR JOHNS, late fifties, wears wire rim eye glasses, stands and stares at one of the ceiling high book shelves. The Professor pulls a book from the shelf.

The title of the book reads, 'DWELLING WITH THE SUPERNATURAL'

KNOCK AT DOOR

PROFESSOR JOHNS

Please enter.

An appealing, youthful woman, CONNIE MAR, late twenties, wears fashionable eye glasses, enters the room.

CONNIE MAR

Professor?

PROFESSOR JOHNS

Miss Mar. It's a pleasure.

Professor Johns thoughtfully motions to a vinyl padded chair.

PROFESSOR JOHNS (CONT'D)

Please sit down. I am anxious to hear about your experience.

Connie sits on the vinyl padded chair.



Professor Johns reclines behind his desk and places the book down in plain view. Connie peers curious at the cover of the book.

PROFESSOR JOHNS (CONT'D)

I have been waiting in anticipation of your arrival, since our last phone conversation. How long have you been attending our university?

Connie pulls her attention away from the book and at the Professor.

CONNIE MAR

Two years since that amazing encounter.

PROFESSOR JOHNS

Wonderful. You have told no one?

CONNIE MAR

You are the first.

PROFESSOR JOHNS

Wonderful. Would you like something to drink before we get started?

CONNIE MAR

No thank you Professor. I'm quite anxious to get this all out.

PROFESSOR JOHNS

Wonderful. Than by all means lets begin.

CONNIE MAR

It all began more than two years ago.

The Professor eyes Connie with engaged anticipation.

FADE TO BLACK:

FADE TO:

EXT. COLONIAL HOME/RAY CORNELL'S HOUSE - NIGHT

A small car rolls into the driveway. SHANE DUGAN, early thirties, likeable, rugged built man, wears denim overalls, slips out of the car holding an envelope with a handwritten word that reads, RENT. Shane strolls to the front porch.

Murmurs carry from the backyard. Shane sneaks to the side of the house, behind a large white beat up van and views,

BACK YARD

The full moon illuminates the ground, a 5 foot high wood fence runs across the back yard and a well kept hulking jagged CRENATE ROCK juts out of the ground close to,

RAY CORNELL, late fifties, short potbellied man wears hand-me-down shirt and slacks, stands to the side of,

Ray Cornell's son, BARRY CORNELL, mid thirties, tall slender man wears shirt and denims. Ray and Barry look on tense as,

Another man, EPA MAN, late forties, shines a flashlight on the ground. The EPA Man stops abruptly, his flashlight reveals, an OILY SUBSTANCE pools on the dirt.

The EPA Man stoops down. He squeezes strands of wet dirt between his fingers and sniffs it. The EPA Man straightens up and turns to Ray.

EPA MAN

You've been warned Cornell. I'll  
have to turn you in.

Barry defensively strides up to the EPA Man.

BARRY CORNELL

Sir, can't you let this go? We'll  
have it cleaned up in no time.

(MORE)

BARRY CORNELL (CONT'D)

My father is a church elder. We  
can't afford this kind of  
publicity.

The EPA Man sneers at Barry unconcerned.

EPA MAN

I've warned your father long  
enough. The neighbors are  
suspicious of my indifference. I  
could give a hoot about your  
church. This is plain hypocrisy.

Barry's eyes narrow. He perches his lips.

BARRY CORNELL

How dare you talk about the church  
in that manner.

EPA MAN

You holier than thou people try to  
get away with murder.

The EPA Man points to the oil soaked ground.

EPA MAN (CONT'D)

This is what your church teaches?

Barry tenses. His fists clinch.

BARRY CORNELL

That has nothing to do with it.  
Just an oversight of my father's.

The EPA Man smiles with contempt at Barry and steps a few  
feet in front of the CRENATE ROCK. He turns back to Barry.

EPA MAN

Oversight? Not likely. Some church.  
Filled with the likes of your  
father.

Ray watches Barry's mounting temper with concern and steps  
closer to Barry.

RAY CORNELL

I promise. I'll take care of it.

It's too late. Barry steps toward the EPA Man with inflamed eyes.

The EPA man steps back too close to the rock and stumbles. His head strikes the large jagged CRENATE ROCK.

RAY CORNELL (CONT'D)

Damn you Barry. Look what you did.

BARRY CORNELL

I'm sorry dad. He mocked the church. You know how that makes me feel.

Ray stoops down and checks the EPA Man's motionless body. Ray stands up. He shoots Barry a stern gaze.

RAY CORNELL

I've got enough troubles. Now this.

Ray shakes his head and lumbers to the beat up white van.

FRONT YARD

Shane backs out of the driveway in his car and motors away.

EXT. FIELD - NIGHT - HOURS LATER

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HOLE IN GROUND

The EPA Man's upper, pale body is partially unwrapped.

Detective RYKER (40's) a tall, tough wiry man stoops over the lifeless body. He scrutinizes a strip of cloth that appears to be a piece of clothing.

A POLICE OFFICER stands to Ryker's side. He stares down at the shallow hole.

RYKER

(stares at cloth)

The man's identity?

POLICE OFFICER

One of the Environmental Agencies.

Ryker stands up and circles the hole in the ground.

RYKER

Any record of his destination?

The Police Officer lifts his head and stares at Ryker.

POLICE OFFICER

Apparently he told no one.

RYKER

How far away is Ray Cornell's house?

The Police Officer strides closer to Ryker.