

WHISPERS

Written by

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EXT. VICTORIAN HOUSE - NIGHT

A two-story in the middle of a quiet neighborhood.

INT. STAIRWELL/UPSTAIRS HALL - SAME TIME

Inside, TWO THREE-YEAR-OLD GIRLS sit somberly on separate steps of the stairs. Above, parents ARGUE behind a closed bedroom door.

One of the girls, HELEN STONE (YOUNG HELEN), clutches her doll tight while she listens intently.

The other, SALLY, is not as concerned.

Helen turns away from Sally. After a long beat--

                                YOUNG HELEN  
                                I don't think I can talk to you  
                                anymore--

Sally says nothing.

Another beat. Helen turns to her--

SALLY IS GONE. The girl does not react.

The bedroom door FLIES OPEN, and the angry FATHER storms out, strides past the stairwell, then heads to his own room before he SLAMS the door.

The mother, MIRANDA STONE (39), looks furiously in the direction her husband just left.

That's when she notices Helen on the steps. Her expression immediately softens at the sight of her daughter.

                                YOUNG HELEN (CONT'D)  
                                (sotto, sad)  
                                Sally went away. Now you don't have  
                                to fight anymore.

Miranda gently clutches at her chest.

The little girl on the stairs buries her face in her knees.

FADE OUT.

INT. UPSTAIRS HALL OF A DIFFERENT HOUSE - NIGHT

An abandoned corridor. A small nightlight glows.

A bedroom door opens, and out walks JACOB "JAKE" CONWAY (7).

He is fragile, skinny, but healthy. He wears kid's pajamas with slippers on his feet.

He is intensely afraid, his eyes locked on the ceiling. Then--

--A CREAK is heard from the ceiling above.

Jake GASPS. This is not the first time he's heard it tonight.

He closes his door and walks quietly. He goes only a few feet to another door that leads to the attic.

Jake opens it, which reveals an INKY DARKNESS above.

The attic appears empty. Then, there is SUBTLE MOVEMENT within the shadows.

After a long nervous beat, Jake makes his way up the stairs.

WE HOLD ON THE HALL. After his footsteps fade, there is silence.

DISSOLVE TO:

INT. SAME HALL - DAWN

The attic door remains open at first light.

The bedroom door across from Jake's opens. His mother, HELEN CONWAY (33), exits dressed in a worn t-shirt and leggings.

The tattoos on her arms reveal her past as a party girl who has given up that life to be a mother.

Helen stops at the attic door, looks within, sees nothing.

She closes the door and heads downstairs.

INT. LIVING ROOM - DAWN

Helen opens a moving box filled with FRAMED PHOTOS wrapped in BUBBLE WRAP. She digs until she comes upon one in particular.

It shows her in her LATE TEENS with her MOTHER as they stand beside a car that is packed for college.

The mother is Miranda from the opening, only slightly older.

Her husband, DAVID (34), enters from behind. A writer, he is not overweight, but not athletic.

DAVID  
You didn't sleep either?

HELEN  
Too keyed up.

David walks over, kisses her on the cheek.

HELEN (CONT'D)  
(re: the photo)  
I was so excited to move out back then. Now, here I am so I can be closer to her.

DAVID  
Got a big day ahead.

HELEN  
Speaking of that, the boys need to get up for school soon.

DAVID  
I'll do it.

He turns to leave, then turns back.

DAVID (CONT'D)  
Hey--

She looks at him.

DAVID (CONT'D)  
We're going to be okay.

Helen gives a weary smile in response.

She sets the photo on the fireplace mantle as he leaves.

INT. PETER'S ROOM - DAWN

PETER (10) is in a deep sleep, his bed a complete mess as he lies face-down into his pillow.

He is of average build, not frail like Jake.

A GENTLE KNOCK at the door as it opens. David looks in.

DAVID  
Six o'clock, buddy. Time to get up.

Peter groggily MUMBLES something irritated into his pillow.

DAVID (CONT'D)  
I'm sorry, "Mr. Articulate", what  
was that?

The child lifts his head.

PETER  
I'm not going to school. I'm sick.

He throws his head back down.

DAVID  
Oh, come on, that's not how it  
works. Can't be sick on your first  
day of school.

PETER  
(muffled)  
Says who?

DAVID  
Hey, I don't make the rules, but as  
your dad, I've gotta enforce them.

Peter wearily sits in bed.

PETER  
Yeah, well, the rules suck!

DAVID  
You're preaching to the choir, man.  
But, if you get up before your  
brother, you'll get first crack at  
the bathroom.

With sudden energy, Peter hops off the bed and runs past.

DAVID (CONT'D)  
Don't hog it too long.

INT. KITCHEN - SAME TIME

Helen unloads dishes from boxes and places them in cupboards.

David's voice is heard from upstairs.

DAVID (O.S.)  
Helen?

HELEN  
(calls so he can hear)  
I'm in the kitchen.

DAVID (O.S.)  
Honey, is Jake down there with you?

                  HELEN  
What?

                  DAVID (O.S.)  
He's not in his room.

She loses interest in her chore and leaves.

INT. UPSTAIRS HALL/JAKE'S ROOM - CONTINUOUS

When Helen arrives, David waits by Jake's open door. She walks past him into the room.

It is empty. She walks to the closet door and opens it, but it is vacant as well.

                  DAVID  
I already looked in there, and  
under the bed.

                  HELEN  
This is all I need.

                  DAVID  
Don't get upset. Maybe Peter knows  
where he is.

                  HELEN  
Ask him. I'll keep looking.

David leaves.

Moments later, A TINY CREAK is heard through the ceiling above. This gets Helen's attention.

In the hall, David walks out of the bathroom where Peter is and heads downstairs. Helen walks out of Jake's room toward the attic and opens the door.

EXT. THE CONWAY HOME - SAME TIME

David steps outside from the front door.

                  DAVID  
                  (calls out)  
Jake?

A MAN'S VOICE is heard from next door.

MAN'S VOICE (O.S.)

Morning--

David turns. Next door is FRANK ELLIS, fifties, a heavysset man who holds a newspaper.

Frank's house is a single-story brown brick home with a bright red front door.

FRANK

New neighbor. Everything okay?

DAVID

Yeah, sorry. I'm looking for my kid. He's seven, name's Jake.

FRANK

Haven't seen him, but I'll keep an eye out.

David takes one last scan of the yard before going back in.

INT. UPSTAIRS HALL - CONTINUOUS

David comes up to find Helen before the attic door.

DAVID

Well, Peter hasn't seen him, and he's not outside.

HELEN

Come over here. I'm starting to remember something.

David stands beside her.

DAVID

What are we supposed to be looking at here?

HELEN

When I woke up, this door was open. I thought someone accidentally left it open overnight.

She turns on the light at the base of the attic stairs, which ILLUMINATES the empty space above.

They go up together.

INT. ATTIC - CONTINUOUS

They scan the space from the top of the stairs.

DAVID  
(calls out)  
You up here, Jake?

Both go in different directions.

HELEN  
Jake, please!

In a far corner of the attic stands Jake in a VEGETATIVE STATE. His eyes are wide, but blank. He is PARALYZED.

David finds him. Jake's back is turned, so he has not yet seen his state.

DAVID  
Oh God--  
(to Helen)  
Hey, he's over here!

He dashes to his son, only to see Jake's vacant expression. David is in quiet disbelief.

HELEN  
(comes over)  
What are you doing up here?

The relief fades from her face when she sees Jake.

David kneels, raises his hand and SNAPS HIS FINGERS sharply in front of Jake. No response.

HELEN (CONT'D)  
What's wrong with him?

DAVID  
I don't know--  
(beat)  
Jake?

He gently brushes Jake's face with his hand. Jake's eyes move to his father, but the frozen expression remains. Until--

--he lets out a SHRILL AND PIERCING SCREAM.

David backs away, while Helen rushes forward and wraps her arms around him in a desperate attempt to calm him.

HELEN  
Sweetie, it's okay!



Jake's WAIL continues unbroken.

At that moment, Peter comes upstairs.

PETER  
What's going on?

DAVID  
Don't come up here!

Peter stays put as his brother continues to SCREAM.

INT. HOSPITAL CORRIDOR - DAY

Helen stands before a window that looks into a patient's room.

Inside is Jake, dressed in a hospital gown, with DR. BEN THOMPSON (mid-30s). Jake seems to be back to normal and responsive as the Doctor speaks to him.

Nearby, David and Peter sit on chairs against the wall. Peter is fixated on his phone as his father stares at him.

Peter notices this.

PETER  
What?

DAVID  
Gotta say, if this is all some elaborate scheme to miss your first day of school, you really go above and beyond.

PETER  
You think I did this?

DAVID  
Not really. Just making a failed attempt at lightening the mood.

Peter goes back to his phone. David rises, heads over to Helen.

He puts his arm around her and she buries her face into his side.

HELEN  
Oh, David, I left him alone!

DAVID

Stop. You didn't know he'd be up there.

(short beat)

What made you think to look in the attic?

HELEN

I heard someone moving around.

DAVID

Couldn't have been Jake, he was stiff as a board when we found him.

HELEN

Whatever it was, I'm glad. I'd have never thought to check.

Through the window, Dr. Thompson walks to the door and out to the corridor where David and Helen are.

DR. THOMPSON

You can see him, but before that, can I speak to both of you?

HELEN

Of course.

DR. THOMPSON

I can't find anything physically wrong, but he does seem very scared and he needs a lot of rest. You have no idea what he was doing up there alone?

DAVID

We were just discussing that. We just moved in, so we don't know the house very well.

DR. THOMPSON

Well, if he says anything, let me know. You can go inside.

He steps aside. Helen rushes in, while David heads over to Peter and leads him in.

INT. HOSPITAL ROOM - CONTINUOUS

Jake smiles wearily at his family. Helen gets up close and hugs him.

JAKE  
Hey, guys.

DAVID  
Hey, yourself. You had us worried.

JAKE  
I'm fine. Just tired.

HELEN  
Honey, can you tell us why you were  
up there and what scared you?

Jake hesitates, then--

JAKE  
I could hear someone moving around  
above me. It woke me up, and I went  
to check.

DAVID  
Maybe there's an animal up there?

JAKE  
It was in the shadows. It spoke to  
me.

HELEN  
What did it say?

JAKE  
I don't remember--

HELEN  
Honey, it's important.

DAVID  
We're just trying to figure it out.

Jake begins to SOB. Helen holds him tighter.

HELEN  
Oh, sweetie, you don't have to talk  
now. There's lots of time.  
(to David)  
What do we do?

DAVID  
I'll go back there. You both can  
stay with Jake. I'll call if I find  
anything.

Jake grasps his hand, desperate.

DAVID (CONT'D)  
 (strokes Jake's head)  
 Hey, I'll be fine. Just focus on  
 getting better, so we can go home.

Jake slowly lets go. David turns to leave.

HELEN  
 Please be careful.

INT. FOYER - DAY

David enters his home. He tries to take his key out of the knob, but it is stuck.

As he focuses on this, A SHADOWY FIGURE races by at the top of the stairs behind him.

It is HUMAN in form, and in the fleeting glimpse, it walks on ALL FOURS in a crooked and bent manner.

Oblivious to this, David finally frees the key from the lock. He turns to face the stairs, which are now empty.

INT. ATTIC - CONTINUOUS

THE LIGHTS COME ON. David comes upstairs.

DAVID  
 (sotto)  
 What'd you see up here, Jake?

He spots something written on the wall in the far corner.

As he gets closer, there are words written in FADED RED CRAYON. He brushes some dust off the wall.

The writing matches that of a young child's and reads--

--"THE SECRET SOCIETY OF PRINCESS ROSE

MEMBERS:

LIZ ('PRINCESS ROSE')

MIA ('PRINCESS SUNFLOWER')

JAMIE ('PRINCESS STAR')

ERIN ('PRINCESS LILY') "

Further down, a FIFTH NAME is added--

--This one reads, "HANNAH!!" in bold letters.

It is written in a different child's handwriting from the others and seems less faded.

David turns away, where something on another wall nearby grabs his attention--

--A SMALL DOOR FOR A CRAWLSPACE built into the wall.

He kneels and tries the door. It opens easily in his hand.

On the inside are some faded and peeled stickers of cartoon characters, which signal that this was a hideaway for children at one time.

He reaches for his phone in his pocket and activates the flashlight to SHINE it into the small passage.

There are some small, dusty, scattered and forgotten toys along the floor, and an OLD SILVER ADULT WOMAN'S RING.

He closes the door and rises just as--

--THE OVERHEAD LIGHT GOES OUT.

DAVID (CONT'D)

You're doing this to me now?

He heads over to the top of the stairs, where a switch is on the wall. He flips it repeatedly, but no luck.

INT. HOSPITAL CORRIDOR - DAY

Peter sits in a chair outside the hospital room. Next to him is his grandma and Helen's mother, MIRANDA STONE (NOW 69), in another chair.

Miranda is a frail, but lively woman. Peter shows her something on his phone as they talk quietly.

David approaches and smiles at the sight of Miranda.

DAVID

Looks like grandma's here.

Miranda stands to greet him with a hug.

MIRANDA

Helen called me. I'm so sorry.

DAVID

Luckily, whatever happened seems to be over. Looks like he's going to be okay.

MIRANDA

I'll let her know you're back.

She goes into the room.

PETER

You find anything?

DAVID

Just some old things left behind by whoever lived there.

He sits in the empty chair next to him.

DAVID (CONT'D)

Still, I think it's better if your brother and you stay out of there, just to be safe.

Peter nods. David then points at the room behind them.

DAVID (CONT'D)

How are they holding up in there?

PETER

Jake's not saying much, and Mom's a bit frazzled.

DAVID

Yeah, that's a good way to describe your Mom sometimes. Don't tell her I said that, though.

He rises to go inside the room.

INT. HOSPITAL ROOM - CONTINUOUS

As he enters, Helen and Miranda are in the middle of a conversation and do not notice him.

Jake does and gives a small wave. David returns it.

MIRANDA

Now I want you to call me if you need anything.

HELEN

I'm the one who's supposed to be helping you. That's why we moved back here.

MIRANDA

Doesn't mean I can't help out.

When David speaks, both turn to him.

DAVID

Yeah, if that heart attack wasn't enough to slow her down, I doubt anything will.

HELEN

You had to go and remind me of that, didn't you?

MIRANDA

I'm fine. And while I appreciate you wanting to be closer, I'll continue to be.

DAVID

She'll outlive us all, probably.

MIRANDA

You wish.

HELEN

Okay, changing the subject, did you find anything?

DAVID

Nothing that would explain how we found him.

Jake lowers his head, embarrassed.

MIRANDA

(to David)

You sure he hasn't gotten into those horror books you write?

DAVID

Peter's getting to that age where he's curious, but I don't let Jake see my work.

HELEN

I've been trying to get him to open up, but he won't say much still.

MIRANDA  
He will when he's ready.

DAVID  
(to Jake)  
What do you say we get you out of  
here, bud?

Jake nods in agreement.

EXT. THE CONWAY HOME - LATE AFTERNOON

A modern two-story in a Seattle suburb with a simple color scheme, stone bricks, light landscaping and several types of windows.

A BLACK MINI SUV driven by David pulls into the driveway.

The family piles out, as Helen rushes to Jake.

HELEN  
Okay, let's get you inside.

DAVID  
Honey, I think he's fine.

Helen does not answer and leads both sons in.

Next door, Frank gives a small, casual wave to David.

FRANK  
Sorry. I couldn't help but be  
curious after this morning.

David heads over.

DAVID  
Yeah, guess I wasn't very  
neighborly before. Had to rush our  
kid to the hospital, but he's fine.

FRANK  
Glad to hear it.  
(holds out his hand)  
Name's Frank.

DAVID  
(takes his hand)  
David. Just moved here.



FRANK

It's a great neighborhood. No one's lived in your house for a while. Someone had to fix it up before you came in.

DAVID

Did you know the people?

FRANK

A little.

(beat)

Hey, listen, I'm having a get together tomorrow night. Why don't you come by?

DAVID

I'll consider that. Thank you.

Frank heads back for his house.

FRANK

Bring the family.

INT. DAVID'S HOME OFFICE - LATE AFTERNOON

David finishes setting three HARDCOVER BOOKS on display on a shelf. They are all horror novels that bear his name.

One of the covers depicts a child's bedroom at night with the closet door open. The title reads, "VOICES IN THE DARK."

The second displays a BLOOD-COVERED KEY partially buried in some dirt. This is, "BURIED SECRETS."

The final one depicts a shadowy and menacing clown with a knife titled, "CARNIVAL."

He steps back to admire the display, then goes over to his desk where a LAPTOP WITH A BLANK SCREEN waits.

David sits before it, his face blank.

Then, his fingers hover over the keyboard. He types rapidly in a short burst, then stops just as fast.

The screen displays, "WHY DID I LEAVE NEW YORK FOR THIS??"

With a look of defeat, he deletes the sentence.

INT. KITCHEN - EVENING

Helen finishes the dishes that she had started that morning, as David comes out of his office, deflated.

HELEN

He emerges -- hopefully with another best seller on the way.

DAVID

Sorry to disappoint, but the well's still dry.

HELEN

You'll get an idea. You always do. Say, hope you don't mind pizza, I'm in no mood to cook after today.

DAVID

(despondent)  
Great.

Helen stops her chore, crosses her arms.

HELEN

I know that tone. It's the same one when you were afraid you were a one-hit wonder when you couldn't think of your second book.

DAVID

So?

HELEN

So, whatever mental block that's got a hold of you, you'll get over it.

DAVID

It's different!

HELEN

How?

DAVID

Just having to adjust to everything.

HELEN

Yeah, well, you're not alone there at least.

DAVID

I don't know. I thought getting paid to do what I love would make me feel special or important somehow. Instead, I still feel--

He trails off.

HELEN

What?

DAVID

Average.

INT. LIVING ROOM - SAME TIME

Jake lies on the couch, a blanket pulled up close. A cartoon plays on the TV.

He reaches for the remote on the table and knocks it to the floor. When he reaches down for it--

--THE TINY HAND OF A SMALL GIRL flies out from under the couch and grabs the remote. The hand leaves a BLOODY MARK upon the remote as it grabs it.

Jake DARTS BACK to the far corner of the couch at this and tries to make himself smaller.

He covers his eyes with his hands.

JAKE

(rapid, panicked)  
Mom!! Mom--Mom--Mom!

As Helen rushes in from the kitchen, he still screams for her repeatedly, until she grasps him.

HELEN

Sweetie, what is it? What happened?

Jake points to where the remote is.

There on the floor is the remote. The bloody mark from before is no longer there.

HELEN (CONT'D)

I don't understand. Do you want me to get it for you?

She reaches for it, but Jake desperately stops her.

She gingerly places the remote back on the table, then sits beside him.

JAKE  
I don't like this house, Mommy!  
Please, let's go.

HELEN  
You know we can't do that. Grandma  
might need me.

JAKE  
Do you think I could be with her?

HELEN  
You don't want to stay here? Does  
this house scare you that much?

He nods his head EMPHATICALLY.

HELEN (CONT'D)  
I don't know. I'd have to run it by  
your dad.

DAVID (O.S.)  
Run what by me?

They turn to see that he stands in the doorway.

HELEN  
Something spooked Jake again.

DAVID  
(small laugh)  
Well, at least he's not scared  
stiff this time, so it couldn't  
have spooked him that much.

Helen shoots him a dirty look. He throws his hands up.

DAVID (CONT'D)  
I've really gotta stop trying to  
lighten the mood.

HELEN  
Can you please take this seriously?

DAVID  
Sorry, but it's a strange new  
house, and he has to get used to  
it.

Helen rises defiantly.

HELEN

Just a few minutes ago, you were telling me how hard it is for you here. Now you're giving him a hard time for not adjusting?

There is a beat as David sags.

DAVID

Okay, shoot me, I'm a hypocrite. Still, we need to give this a chance.

HELEN

Well, maybe it wouldn't be a bad idea for him to stay at my mother's until things get settled. You can stay if you want, but I'm taking both of them.

Helen marches out of the room with Jake following.

DAVID

Wait, now you're all leaving?!

INT. KITCHEN - CONTINUOUS

She makes for the car keys on the counter with Jake close behind. David stands in the door.

HELEN

Maybe my mother can help calm him down from whatever he's seeing.

DAVID

Oh, come on! I told you, I didn't see anything up there. Come upstairs and I'll show you.

HELEN

(as she exits)

I'll be back in the morning after I drop the kids at school.

INT. FOYER - CONTINUOUS

Helen and Jake head to the bottom of the stairs.

HELEN

(calls up)

Peter? We're going to Grandma's.

David approaches.

DAVID  
You're making me feel like the bad  
guy here.

HELEN  
Maybe you're right, and there is  
nothing. I just want them to feel  
safe.

David sighs.

DAVID  
Just call or something later, okay?

Peter comes downstairs.

PETER  
Why are we leaving?

DAVID  
You guys are going to Grandma's.  
I'll stay here and guard the fort.

PETER  
Is everything okay?

HELEN  
It's fine. I just need to talk to  
her about something.

DAVID  
(to Helen)  
I'll be sure to call if the walls  
start dripping blood.

PETER  
What?

HELEN  
Never mind him. Come on, let's go.

She opens the front door as the three exit.

DAVID  
Bye. Wish me luck, being here all  
by myself.

Helen gives him a look as the door closes.

INT. KITCHEN - LATER THAT NIGHT

David approaches the fridge and grabs a beer bottle. He pops the cap off as soon as he's shut the door, his movements a bit staggered and loose.

As he walks away, there are already two empty similar bottles on the counter.

INT. FOYER - CONTINUOUS

As soon as he enters, he stops.

THE FRONT DOOR HANGS OPEN before him.

He drunkenly staggers toward it and closes the door with an annoyed GRUNT.

As he turns toward the living room, there is the sound of BREAKING GLASS from the front door.

David turns, startled.

The glass upon the door is whole and unbroken.

He starts to approach it, when he hears a SMALL GIRL'S VOICE directly behind.

GIRL'S VOICE (O.S.)  
Don't let her find me!

This startles him so that he drops the bottle and it SHATTERS at his feet.

He spins to the sound of the voice sees no one.

He stares at the emptiness before him, before he turns his attention to the smashed glass and spilled beer on the floor.

He carefully steps around it, when he hears FOOTSTEPS RAPIDLY RUNNING UP THE STEPS directly next to him.

David turns to the stairs, and again there is no one, though the sound can still be heard.

DAVID  
(yells)  
Who's up there?!

From the base of the stairs, he sees the attic door OPEN ON ITS OWN above.





INT. ATTIC - CONTINUOUS

David stumbles back out of fear as the visions end abruptly.

The door is now closed. At that moment, there is a strange sound from behind him. It sounds like FOOTSTEPS, CLICKING AND CLACKING as they move.

Narrowing his eyes, David turns, only to see nothing. The sound is still there, however. It's coming from ABOVE HIM.

He slowly tilts the phone's light upward to reveal a HUMAN-LIKE FIGURE that crawls on its hands and feet who hangs upside down from the rafters.

It appears to be a WOMAN with long, messy white hair. Its body and neck are TWISTED AND BENT. Her mouth gapes large, and though vaguely human, it is nightmarish in form.

David cannot speak, not even when the creature leaps down onto the floor before him.

Its head TILTS AND TWISTS unnaturally so that it looks directly at him as it SCREAMS an ungodly shriek.

David staggers back against the wall. He closes his eyes, petrified. After a long tense beat of silence, he opens them.

Nothing is before him, but this does not slow his heavy, panicked breaths. He remains pressed against the wall.

DAVID

Holy shit--

INT. GARAGE - NIGHT

The door from the house flies open and David rushes out with a BOX CUTTING KNIFE.

Various moving boxes not yet open lie about. He makes a beeline for one.

Tearing it open, it is full of books. He frantically digs, tossing some on the floor, until he comes upon--

--An old college text, "PARAPSYCHOLOGY."

INT. DAVID'S HOME OFFICE - NIGHT

David is hunched over the book, rapidly flipping the pages, until he comes upon a passage.

He takes a yellow highlighter and marks--

"A PERSON'S PHYSICAL APPEARANCE AS A SPIRIT MAY REFLECT HOW THEY DIED."

He highlights another line--

"HAUNTINGS CAN SOMETIMES BE CONNECTED TO A PERSONAL BELONGING LEFT BEHIND BY THE DECEASED."

INT. LIVING ROOM - NIGHT

David sits on the couch where Jake was in front of the TV.

DAVID  
(calls out)  
Is anyone in here? Would someone  
like to talk to me? Why were you  
bothering my son earlier?

Silence.

DAVID (CONT'D)  
(sotto)  
Can I feel like more of a jerk  
sitting here, talking to nobody?

He sits for a long moment. Then, he reaches for his phone.

David enters a search engine and types, "PEOPLE WHO HAVE HAD A PARANORMAL ENCOUNTER."

The top link leads to "SUPPORT GROUP FOR THE UNEXPLAINED."

He rises from the couch, his eyes on his phone, and leaves.

INT. ATTIC - NIGHT

David has propped up his phone on top of a box with the video camera turned on. He aims the phone at the crawlspace door.

He anxiously waits.

DAVID  
Come on. Do something like before.  
Prove to me I'm not insane.

He leans back, his eyes zeroed in on the door. Eventually, they grow heavy and start to close--

INT. ATTIC - MORNING

When he opens them, sunlight pours through the window. He springs awake. The crawlspace door is still closed.

He slowly rises, his back in pain from where he slept, while stubble covers his face. He goes for the phone.

He rewinds the footage. The sped-up footage from the night before only shows a closed door.

From downstairs comes the sound of the front door as it opens. This is followed by Helen's voice.

HELEN (O.S.)  
David? I'm here--

INT. FOYER - SAME TIME

As she enters, she stops before the SHATTERED beer bottle.

David races down at an excited pace. She is surprised by her husband's current slovenly appearance.

DAVID  
Hey! I didn't know when you were coming.

HELEN  
I tried calling last night and this morning, but you never answered.

DAVID  
Sorry, guess I forgot to check my messages.

HELEN  
(re: the glass)  
What's this?

DAVID  
Oh, I forgot to clean that up. I was having a little pity party after you guys left.

HELEN  
Thanks for not inviting me.

DAVID  
Look, I need to show you something. Just walk around the mess.

He takes her hand and guides her around the glass, before he leads her down the hall.

INT. DAVID'S HOME OFFICE - CONTINUOUS

He eagerly leads her inside. The text from the night before still lies open on the desk.

HELEN

Been doing some reading, I see.

DAVID

It's my old parapsychology book from college.

HELEN

Yeah, I remember you called it bullshit, and that you only held onto it to write your fiction.

DAVID

After you left, I started hearing things, like someone was breaking the glass on the front door.

HELEN

Was this before or after you got into the beer?

DAVID

I wasn't sloshed, Helen! It was like something was leading me up to the attic.

HELEN

Okay, this has gone far enough.

She starts to leave.

DAVID

Honey!

HELEN

(stops, turns to him)  
Yesterday, you told me nothing was up there. Now, you're talking crazy. We're getting some fresh clothes, then we're leaving. You can clean up at mom's.

DAVID

I know how this sounds, but I don't think I'm alone. There's a group tonight that meets and talks about this kind of stuff.

HELEN

Absolutely not! You are not hanging out with a bunch of crackpots who think they saw something after having too much to drink.

DAVID

(sad)  
Like me?

Helen is silent.

DAVID (CONT'D)

What if they can explain this? What if they know what happened to Jake?

HELEN

I can't handle this right now.

She marches out of the room. David stands, rejected.

Seconds later, Helen's phone RINGS from the hallway. She answers OFF CAMERA.

HELEN (O.S.) (CONT'D)

Hello?  
(beat)  
Yes, this is his mother.

INT. DOWNSTAIRS HALL - CONTINUOUS

David steps out to see her on the phone.

DAVID

What's going on?

She holds up her hand to silence him.

HELEN

(to the phone)  
Is he okay?  
(beat)  
Well, tell him we're on our way.  
Thank you.

She hangs up.

HELEN (CONT'D)

Jake's at the Nurse's Office at school. He had another episode, like in the attic.

DAVID

Geez--

HELEN

Damn it, this is why I don't want him getting involved in whatever this is. You are not to say anything, you got that?

DAVID

(sighs)

Yeah, loud and clear.

INT. MIRANDA'S LIVING ROOM - DAY

Jake sits deflated on the couch with Miranda. She has her own hand on his to comfort him.

Helen paces, while David (now clean shaven) sits nearby, his head low.

HELEN

Jake, none of us are mad at you. Can you please tell us what it is that's bothering you?

JAKE

They're like nightmares, only I see them when I'm awake.

David raises his head at this.

HELEN

Honey, you're not making any sense.

JAKE

I see these girls. They keep showing me things.

DAVID

(stands up, excited)

I knew it!

HELEN

David, not now!

DAVID

There's these girls in our attic,  
and this thing that kind of looked  
like an old woman, only she was all  
twisted and bent.

Jake is surprised to hear this.

MIRANDA

(to Helen)

What is he talking about?

HELEN

David thinks he saw these things  
last night.

DAVID

They were right in front of me!

HELEN

You also had been drinking!

JAKE

Can I go up to my room, please?

MIRANDA

That might be best--

HELEN

No one is leaving until this starts  
to make sense!

Miranda stands.

MIRANDA

Dear, come with me.

HELEN

Can it wait?

MIRANDA

Let's just leave them alone.

She leads her out. As soon as they're gone, David sits next  
to Jake.

DAVID

Jake, I think we can help each  
other here, but you have to be  
honest. Do the things you see sound  
like what I just talked about?

Jake does not answer, but soon gives a reluctant nod.

DAVID (CONT'D)

No wonder you're scared. It scared me, too.

JAKE

Are the ghosts trying to hurt us, like the ones in your stories?

DAVID

I think they just want to tell us something.

JAKE

(a beat)

What's happening to us, Dad?

DAVID

I honestly have no idea, bud.

INT. HALLWAY/MIRANDA'S KITCHEN - SAME TIME

Helen stands just out of sight and listens.

Miranda is at the end of the hall in the kitchen and motions for her--

MIRANDA

(whispers)

Helen!

Helen rolls her eyes and walks over. They sit at the kitchen table.

HELEN

It was bad enough when it was just Jake, now David's in on it.

MIRANDA

Well, obviously something's changed.

HELEN

What, that we have ghosts living in our attic?

MIRANDA

Stranger things have happened.

HELEN

You should have seen David when I got there, he looked like he barley slept. I mean, there was broken glass on the floor--



Miranda shushes her as David and Jake approach.

Helen gives them a not-very-convincing smile.

HELEN (CONT'D)

Hey, guys--

DAVID

I've got to go pick up Peter. You ladies going to be okay?

MIRANDA

Of course.

DAVID

Better not be late. Just like his mother, he has the unique ability to stare daggers when I do something wrong.

HELEN

Very funny.

Jake takes a seat next to her as David exits.

Helen puts her face in her hands, exasperated.

Jake stares at her intently. She soon realizes this and lowers her hands.

JAKE

Can you teach me how to stare daggers, too?

Miranda BURSTS OUT LAUGHING.

EXT. ELEMENTARY SCHOOL - DAY

PARKED CARS line the sidewalk as KIDS begin to pour out and race to the waiting vehicles.

INT. BLACK MINI SUV - SAME TIME

David's at the wheel of his parked vehicle, engrossed in his phone.

The Support Group from the night before is on his screen.

The back door opens, and a child's BACKPACK is tossed in. Seconds later, a happy Peter climbs in.

David does not acknowledge.

PETER  
Hi, Dad!

DAVID  
(distant)  
Oh, hey. Ready to go?

PETER  
Is Jake okay?

DAVID  
Seems to be.

Long, uncomfortable silence. Peter is confused.

PETER  
Dad?--

DAVID  
Hmm?

PETER  
You okay?

DAVID  
Never better.

Another long moment of silence. Peter is now desperate--

PETER  
I stabbed a kid in the eye with a  
plastic fork today.

DAVID  
Good. Good.

PETER  
Are--we going home now?

DAVID  
Guess we should--

He finally puts the phone away and starts the vehicle.

EXT. VICTORIAN HOUSE - EVENING

KIDS race home, while some teens talk under a tree outside.

INT. MIRANDA'S KITCHEN - NIGHT

Jake is at the table and colors on a piece of paper as  
Miranda walks in.

As she approaches, he does not notice her.

It is revealed to be a drawing of a YOUNG GIRL. Miranda smiles and bends down next to him.

MIRANDA

Who's that? Someone from school?

JAKE

I don't know who she is.

MIRANDA

Well, she's very pretty, whoever she is.

She kisses him on his head then walks away.

Jake grabs a red crayon and SCRIBBLES over the image.

He has added a large RED BLOODY WOUND to her shirt.

INT. MIRANDA'S DINING ROOM - SAME TIME

David and Peter sit at the table.

Peter reads out loud from a Math textbook, but his voice is DISTANT. David is not even focused on him.

His attention is on Jake in the next room, who can be seen through the entryway, still at his seat in the kitchen.

PETER (O.S.)

Dad?

David snaps to attention.

DAVID

I'm sorry, what?

PETER

Is my answer correct?

DAVID

I must have spaced out. Can you read it back to me?

Peter gathers his papers into the book.

PETER

Forget it!

DAVID  
No, Peter, I'm listening. Just run  
it by me one more time.

Peter heads out. David stands to go after, when--

--HE IS HIT BY A RAPID, RANDOM VISION that appears like a  
FLASH over the screen.

David falls to the floor and convulses in seizure-like fits.

As he lies helpless, there is another FLASH--

INT. ATTIC - DAY (VISION)

A SMALL GIRL, the same one being dragged down a narrow  
corridor in the earlier vision, is at the attic wall and  
writes "HANNAH!!" under the list of names.

When she is finished, she turns to see someone behind OFF  
CAMERA. Before she can react--

INT. MIRANDA'S DINING ROOM - NIGHT

--David sits up with a GASP.

Helen is beside him, startled by this. Peter is over by the  
entryway into the kitchen.

HELEN  
Oh God, David!

David glances about as Miranda is heard from the kitchen.

MIRANDA (O.S.)  
Helen? Jake's okay!

DAVID  
What the hell was that?

HELEN  
I heard Peter scream, then came in  
to see both Jake and you were  
collapsed and shaking.

DAVID  
Jake!

He is on his feet and races past Peter to the kitchen.

INT. MIRANDA'S KITCHEN - CONTINUOUS

Jake is on the floor with Miranda comforting him.

The chair that he was seated on earlier has tipped over and lies on its side as David approaches and kneels before him.

DAVID  
Buddy, are you okay?

Peter angrily leaves and storms past Helen.

DAVID (CONT'D)  
Did you see something? Was it a girl? Tell me!

HELEN  
I think we need to take both of you to the Emergency Room.

DAVID  
Damn it, let me talk to my son!!

Helen is shocked by the outburst.

DAVID (CONT'D)  
(back to Jake)  
You have to help me. I need to know if you saw her.

Jake tears up.

JAKE  
I don't know what I saw!

David stands. As he does, he notices Jake's drawing on the table. His hands tremble as he grabs it.

DAVID  
When did he draw this?

MIRANDA  
He was working on it before you--

She stops when she sees the blood stain that was added.

HELEN  
Jake, why did you draw something like this?

David throws the paper on the table and heads over to his car keys on the counter.

HELEN (CONT'D)  
Where are you going?

DAVID  
I'm going to that meet up I told  
you about.

HELEN  
Why?

DAVID  
Because, apparently Jake's the only  
one who understands, and I can't  
get him to share anything with me,  
so I need some answers.

Helen grabs his arm to stop him.

HELEN  
You haven't been yourself since  
this morning, and I don't think  
it's a good idea for you to go  
somewhere where you can fill your  
head with more craziness!

He pulls his arm away, grabs the keys and storms outside.

Helen is jolted a little as he SLAMS the door behind him.

EXT. REC CENTER - NIGHT

A small, outdated, nondescript rectangle just off the road.

David steps out of his vehicle and looks the place over. He  
already has his doubts.

INT. CONFERENCE ROOM - NIGHT

A tiny buffet table - Stale doughnuts and muffins, with  
plastic cups of coffee and orange soda out for grabs.

David evaluates his food options, then scans the room.

The gathering can't be more than THREE PEOPLE who are  
scattered about. Middle aged and elderly backwater folk.

A circle of 10 chairs are in the middle of the room for when  
the meeting starts. Even this seems generous.

Then, in the far corner--

--A TALL, WEATHERED MAN, late 40s but closer to late fifties in appearance, stands away from everyone else. Broad shoulders, shaved head, goatee.

He stares intently at David from afar.

Uncomfortable, David again turns his attention to the buffet.

The man makes his first steps toward him across the room.

His back to the man, David can sense his approach.

DAVID

(soft)

Oh dear God, here we go--

The man now stands right next to him. He too pretends to examine the food options. This is MIKE HANSEN.

MIKE

Would it kill them to lay out a decent spread for once?

David turns to him.

DAVID

Can I help you?

MIKE

I'm sorry?

DAVID

I saw you staring at me back there.

MIKE

Nothing gets by you.

DAVID

Yeah, so what's up?

MIKE

Just curious how long you've had it.

DAVID

What?

Mike glances around, then leans close and whispers--

MIKE

"The Sight."

DAVID

Come again?

MIKE

I've got it too. Had it my whole life.

DAVID

Okay, if you don't start making sense soon--

MIKE

Must be new to you.

DAVID

Well, it'd help if I knew what it was.

MIKE

I'm talkin' about the ability to see the other side. The afterlife.

David is stunned silent.

MIKE (CONT'D)

I sensed it the moment you walked in. Those who have it can always tell. Name's Mike Hansen.

David hesitates briefly.

DAVID

David Conway.

MIKE

Thought you looked familiar. You're that author.

DAVID

Oh, you're familiar with my work?

MIKE

A lot of it's bull crap. What you write about in those horror books is nothing like how it really is.

DAVID

(nervous laugh)  
Nice to meet a fan--

MIKE

How'd it happen? For a lot of people, The Sight happens after some kind of traumatic event.

DAVID

This just started yesterday.



MIKE  
Seriously?

DAVID  
Yeah, my son, too.

MIKE  
Probably had it your whole life,  
just never knew. Guessing your son  
inherited it. Let me ask, you ever  
feel like you're not alone, even  
though you are?

DAVID  
Doesn't everybody?

MIKE  
For you, I bet it's different. Or,  
ever know something you shouldn't?  
Like someone loses something, and  
you just know where to look?

David nods reluctantly.

MIKE (CONT'D)  
That's The Sight. It manifests as  
things out of the corner of the  
eye, or brief whispers.

Just then, the GROUP LEADER, an obese balding man in his 50s,  
claps his hands sharply a couple times.

GROUP LEADER  
Ladies and gentlemen, the meeting  
will be starting in a moment. Would  
you all take your seats and we'll  
begin.

The small gathering makes for the chairs.

MIKE  
Let's go somewhere else. This  
group's mostly filled with kooks  
and assholes who are lookin' for  
attention.

INT. DINER - NIGHT

David and Mike now sit in a small booth at an all-night  
joint. David has a cup of coffee before him.

MIKE

Now, the reason behind your Sight awakening, as well as your son, is probably simpler than you think.

DAVID

It started after we moved here.

Mike shakes his head with a smile.

MIKE

You've both had it all this time, but something in that house brought it out something fierce.

DAVID

What does my house have to do with anything?

MIKE

You write horror and you don't get it? Something from the other side is stuck in that house and callin' out to both of you.

DAVID

But we're seeing these things outside of the house now.

MIKE

Once something's latched onto ya, it won't leave you alone until you figure out what it wants.

DAVID

Look, I honestly don't care if this thing is coming after me. But, it's got my son too, and I don't know how to help him.

MIKE

You need to go back to that house and find out what it wants.

DAVID

I tried making the ghosts appear last night, but nothing happened.

MIKE

You can't "make" the dead do nothin'. When they want you, they'll find ya.

DAVID  
And this will stop The Sight?

MIKE  
You can quiet it down, but ya never  
truly stop it.

DAVID  
Can you follow me back to the house  
and help me?

MIKE  
'Fraid not. Once a spirit attaches  
itself, it's your problem. If I  
were to interfere, I'd just piss it  
off even more.

David lowers his head.

MIKE (CONT'D)  
I can give you my number, but  
that's it. My advice? Go back there  
and figure out what's making this  
thing so damn angry.

INT. BLACK MINI SUV - NIGHT

David has an intense look as he drives, until--

--RADIO STATIC BLARES from the car radio speakers.

David cringes at the sound and turns the radio off, but the  
sound remains. After a moment of this, SILENCE.

Then, the sound of the DEEP, HEAVY BREATHING OF A MAN on the  
radio.

This is followed by a door opening slowly, followed by--

WOMAN'S VOICE (O.S.)  
(from radio)  
Honey? What are you doing home?

A GUN SHOT. David jumps in his seat, then reaches for the  
knob to crank up the volume.

Over the radio, a MAN SOBS with pitiful pleas--

MAN'S VOICE (O.S.)  
I'm sorry--I'm so sorry--

A YOUNG GIRL'S VOICE is heard, distant, as if from another  
room.

GIRL'S VOICE (O.S.)  
Mommy? What was that?

The man's voice tries to calm and collect himself.

MAN'S VOICE (O.S.)  
Stay there! Mommy's--Mommy's fine.

A pair of headlights GLARE on David, followed by a BLARING CAR HORN as another car comes directly at him. He has drifted into the other lane.

EXT. STREET - SAME TIME

David swerves out of the way and back into the proper lane seconds before impact. The other driver speeds on by, as David comes to a stop.

INT. BLACK MINI SUV - SAME TIME

David grasps the wheel, his breaths thin.

The radio is off. He turns it back on, only to hear a POP SONG through the speakers. He hits the wheel with his fist.

DAVID  
Damn it!

EXT. THE CONWAY HOME/FRANK'S HOUSE - NIGHT

David's vehicle pulls up. Next door, the neighborhood party at Frank's is in full swing. MUSIC and LAUGHTER can be heard.

Frank stands near the truck with TWO FRIENDS. When David steps out of his vehicle--

FRANK  
David!

David blows right past him toward his house.

INT. FOYER/LIVING ROOM - CONTINUOUS

The front door flies open as David bursts in. He SLAMS the door angrily behind him.

DAVID  
(calls out)  
Okay, you have my attention! I  
apparently have to listen to you,  
so why don't you just come out and  
say what you want?!

Silence.

David heads toward the living room as he rants.

DAVID (CONT'D)  
You know, I write about this kind  
of stuff all the time, but it's ten  
times mor annoying in real life!

He crashes on the couch, exhausted.

Right next to him, a SOFT THUMP is heard.

When David checks, there is a CHILD'S NOTEBOOK with various  
drawings stuffed within that hang out through the sides.

David stands and glances about, but the room is empty.

He reaches for the book and flips through.

The first is a CHILD'S DRAWING of a girl standing on one side  
of a small table, with four other girls standing on the other  
side. The lone girl smiles, while the other four are scowling  
and judgmental.

The second is of the lone girl now standing before a single  
story brick home with a read door.

DAVID (CONT'D)  
No damn way--

He glances behind in the direction of Frank's house briefly,  
then returns to the drawings.

The third depicts the front door of Frank's house, where an  
OLD WOMAN stands. The woman has been drawn with exaggerated  
features, such as SHARP TEETH and CLAW-LIKE FINGERNAILS.

The final shows the attic, as the scary old woman walks  
across it toward the crawlspace door. In the door is the girl  
from before, hiding, a frightened frown on her face.

The remaining pages are BLANK.

David gathers up the drawings and exits.

EXT. FRANK'S HOUSE - NIGHT

Frank, now alone, starts to head toward the backyard to join the party, when David comes up from behind with the papers.

DAVID

Frank!

FRANK

Hey, glad you could make it! Can I get you a beer?

DAVID

Later. Is there a place where we can talk alone?

INT. FRANK'S BEDROOM - LATER

Frank stands and slowly thumbs through the pages. David paces back and forth anxiously.

DAVID

That's your house in the picture, isn't it? Maybe you can help me understand, 'cause I'm going out of my mind here.

FRANK

(timid, sotto)  
I don't know anything--

DAVID

Look, I know these have something to do with you!

Frank slinks into a chair and rubs his eyes with his fingers.

FRANK

This house used to belong to my mother. 20 years ago, she went senile. I moved back in.

DAVID

No offense, Frank, but what does this have to do with anything?

FRANK

Before I was born, she had a daughter named Caroline who drowned in an accident. After she lost her senses, I could hear her calling out her name at night.

DAVID

Okay, I'm sorry for all of this,  
but I've really gotta know.

FRANK

The family who lived in your house  
had two daughters. The older one  
had some kind of club up in the  
attic with her friends.

INT. ATTIC - DAY (FLASHBACK)

HANNAH DOBSON (6) writes her name on the wall in crayon under  
the list of "The Secret Society of Princess Rose."

FRANK (V.O.)

Her little sister wanted in, and  
that got the whole thing started.

Someone approaches Hannah from behind.

INT. ATTIC - LATER (FLASHBACK)

Hannah now stands on one side of a small table.

On the other are FOUR YOUNG GIRLS. They include her sister,  
ELIZABETH "LIZ" DOBSON, and her friends MIA, JAMIE AND ERIN  
(all 9).

Liz talks to Hannah in a hushed and serious manner, arms  
crossed as Frank's VOICE OVER plays over it.

FRANK (V.O.)

They offered her a challenge. She  
was supposed to ring the doorbell  
of "the witch." That's what some of  
the kids called my mom. I tried to  
keep her out of sight, because  
people were afraid of her.

Hannah walks off on her "mission". As she leaves, Liz smirks,  
while her friends GIGGLE.

FRANK (V.O.)

They'd only let her join if she  
faced the witch and brought proof.

EXT. FRANK'S HOUSE - DAY (FLASHBACK)

Hannah stands at the front door, where a YOUNGER FRANK (in  
his 30s) tries to send her away.

FRANK (V.O.)

When she showed up, I tried to send her away. My mother was supposed to be asleep, but I guess we woke her.

Frank's mother, JENNA (late 70s), comes up from behind him. She is transfixed at the sight of Hannah.

Her face resembles the twisted and bent creature that David encountered in the attic.

Frank tries to lead Jenna away, but she pushes him aside and reaches out for her, gently touching Hannah's face and hair. The girl is petrified.

FRANK (V.O.)

She called her "Caroline."

Frank tries to lead her away from the child, but Jenna clutches her. Hannah SCREAMS.

He finally pulls her away, and Hannah sprints back home. Jenna holds out her hand, silently crying for the girl.

As Frank tries to lead her back in, Jenna's eyes remain locked on the retreating Hannah.

FRANK (V.O.)

I told the family what happened, and they apologized. That should have been the end of it--

EXT. NEIGHBORHOOD - NIGHT (FLASHBACK)

Jenna walks the sidewalk to Hannah's house, a distant look on her face.

FRANK (V.O.)

--But during the night, she must have wandered out.

INT. FOYER - NIGHT (FLASHBACK)

A rock SMASHES through the window of the front door of the Dobson house. Jenna's hand reaches in through the hole and unlocks it.

INT. LIZ AND HANNAH'S ROOM - NIGHT (FLASHBACK)

Liz and Hannah sleep in separate beds.



Jenna stands silent before Hannah's bed.

FRANK (V.O.)  
She found her way inside somehow.

As Hannah sleeps, Jenna's hand SLAMS DOWN upon her face to cover her mouth.

Jenna puts a finger to her lips, shushing her, as the girl struggles under her hold.

The struggle wakes Liz, who sits BOLT UPRIGHT and SCREAMS.

INT. JULIE AND JONATHAN'S ROOM - SAME TIME (FLASHBACK)

The girls' mother, JULIE DOBSON (35) shoots up in bed. She turns to her sleeping husband, JONATHAN (also 35) and wakes him.

INT. LIZ AND HANNAH'S ROOM - CONTINUOUS (FLASHBACK)

Liz rushes over and pries Jenna's hand off of her, then leads Hannah out.

JENNA  
She's mine!!

INT. ATTIC - NIGHT (FLASHBACK)

Liz helps Hannah into the crawlspace door, closes it behind her, as Jenna comes up the stairs.

Liz tries to push her back, but is easily overpowered and knocked to the floor.

Jenna goes for the crawlspace and drags Hannah out from within, SCREAMING.

She lifts the child up into her arms and carries her back to the stairs as Hannah kicks to escape.

When Jenna reaches the stairs, Hannah strikes her face.

In the struggle, Hannah slips out, and Jenna loses her balance and falls down the stairs.

She breaks her neck in the fall, and by the time she reaches the bottom step, she is dead.

As she lies twisted at the bottom, she resembles the BENT AND HIDEOUS VISION that David saw in the attic.

The door opens, and the parents stand horrified at the sight before them.

Liz and Hannah are at the top. Hannah huddles close to her sister as the FLASHBACK ENDS.

INT. FRANK'S BEDROOM - NIGHT

Frank is emotional, as David sits on the bed nearby.

FRANK

I didn't know Mom was gone until the police called. I must have forgot to lock a door, or something stupid like that.

(beat)

Still, they didn't deserve any of that, or what happened later.

DAVID

What do you mean?

FRANK

A year later, their father lost everything in a business scandal. The entire family disappeared that same day. People searched for years, but it's like the family just vanished.

DAVID

Why didn't you tell me any of this?

FRANK

Oh, sure--

(mockingly friendly tone)

"Hi, neighbor, I'm Frank! Hey, did you know my crazy mother died in your house, and that the people who lived there disappeared?"

David stands.

DAVID

Can I trust you to not think I'm crazy?

FRANK

(slow, uncertain)

Depends--

DAVID

I believe my son and I are seeing  
visions of your mother and the two  
girls who lived there.

A long, tense beat.

FRANK

Gotta say, wasn't expecting that.

DAVID

I need to get to my family.

FRANK

Wait, I still don't get any of  
this.

DAVID

I'm sorry, I'll tell you more  
later. Just, thank you!

He hurriedly exits.

INT. MIRANDA'S STAIRWELL AND FOYER - NIGHT

Miranda makes her way down the stairs with difficulty, out of  
breath.

Helen passes by below. She rushes up and offers support.

MIRANDA

Thank you. Might have to look into  
a one-story house soon.

HELEN

I'm just glad I was here.

They reach the bottom.

MIRANDA

Have you heard from David?

HELEN

I've already left two messages.  
He's become so distant, he reminds  
me of Dad.

MIRANDA

Oh, stop. He loves those boys, and  
you. He's nothing like your father.

HELEN

I know this move has been hard on him, I just never thought he'd shut me out.

MIRANDA

Whatever's going on is something he doesn't understand. He just needs time, and he still needs all of you.

Miranda leaves for the kitchen as an uncertain Helen heads upstairs.

INT. JAKE'S ROOM AT MIRANDA'S - NIGHT

Jake sits in bed with a book, the covers pulled around him.

The lamp on the table next to him TURNS OFF by itself.

As he turns to light it again, he is met by a YOUNG GIRL WITH NO FACE who stands next to the lamp, her hand on the switch.

There is simply a GAPING BLACK HOLE in the middle of her head, as if someone blew a hole in her face, wiping all features away.

It is there for a short moment, then gone just as quick. The light turns back on seconds later.

Jake FLIES out of bed, pinned to the wall.

Just then, the lamp falls off the desk, as if pushed by an invisible force.

Jake finally SCREAMS a short and curdled cry.

This causes Helen to rush in. She goes over to him and takes him into her arms.

HELEN

Sweetie, what is it? Did you see something again?

Jake nods rapidly.

Helen holds him close, then carries him back to the bed. She picks the lamp off the floor, which makes Jake tense, but nothing happens.

When it's back in its proper place, she sits beside him.

JAKE  
Is Dad back yet?

Helen shakes her head slow and sad.

JAKE (CONT'D)  
I hate being scared all the time.

HELEN  
You know, I've always said you are  
one of the bravest boys I know--

INT. HALLWAY OUTSIDE JAKE'S ROOM - SAME TIME

Peter stands just outside the door and listens.

HELEN (O.S.)  
When you were born, the doctor  
didn't think you'd make it. When  
you pulled through, your father  
called you a little fighter, and he  
was so right.

INT. JAKE'S ROOM AT MIRANDA'S - SAME TIME

Helen puts a comforting arm around him.

HELEN  
You've endured so much, and you'll  
always be my brave boy.

Jake buries his face in her chest.

At that moment, Helen notices Peter glowering in the door.

PETER  
I'm sick of this! The way Dad and  
you talk, it's like I don't exist!

HELEN  
Peter, that's not fair--

PETER  
(to Jake)  
You're a wimp! Always crying and  
screaming. I wish you hadn't made  
it when you were born.

HELEN  
Don't say that!

Peter is already gone. His door SLAMS Off Camera.

Helen comforts a trembling Jake.

HELEN (CONT'D)  
 (sotto)  
 He didn't mean it--

INT. MIRANDA'S KITCHEN - NIGHT

Miranda is at the counter and pours a cup of tea.

David comes in with the drawings in his hand, still on his high from the night he's had and what he's learned.

MIRANDA  
 There you are. Didn't know if we'd be seeing you again tonight.

DAVID  
 Where is everybody?

MIRANDA  
 Upstairs. Sounds like you just missed some fireworks.

Helen enters. She does not see her husband.

HELEN  
 Mom, can you try talking to Peter?  
 He's not opening his--

The words die on her lips when she notices him.

DAVID  
 Guess I've got some explaining.

MIRANDA  
 You do that. I'll check on Peter.

HELEN  
 Need my help with the stairs?

MIRANDA  
 You two just talk.

They both wait until she has left.

DAVID  
 What's wrong?

HELEN  
 Peter and Jake had a misunderstanding. More important, where have you been?

DAVID

You wouldn't believe the night I've had.

HELEN

You weren't answering your phone again. I thought something happened.

DAVID

Something did happen. I understand what this is!

HELEN

Good, 'cause I don't have a clue.

DAVID

I met this guy. He called what Jake and I have The Sight.

HELEN

Okay, I've heard enough.

DAVID

No, there's more! I went back to our house, and I found these.

He lays the drawings on the table. Helen looks away.

HELEN

You're incredible! You are so wrapped up in this that you don't see what it's doing to everyone else around you!

DAVID

This is important!

HELEN

Important?! One of your sons is a nervous wreck, the other feels ignored, I'm at the end of my rope, and you're completely oblivious!

DAVID

Just let me walk you through this and you'll understand!

HELEN

(sotto)

Maybe I don't want to understand. It's like you're trying to drag me into this, and I'm scared of what I will find.

A beat. David then snatches the drawings off the table, strides toward the foyer. Helen follows.

DAVID  
I'm gonna find Jake. He needs to hear this.

HELEN  
I don't think this is a good idea.

INT. MIRANDA'S FOYER - CONTINUOUS

Miranda and Jake make their way down the stairwell, just as David and Helen rush in.

DAVID  
Jake, buddy! Just who I need to see! Come here and look at these.

HELEN  
David, stop!

DAVID  
(to Helen)  
Look, I know what I'm doing, alright?

JAKE  
What's going on, Daddy?

DAVID  
See? He wants to know!  
(to Jake)  
You and I are special. You know what that means?

Jake shakes his head slowly.

DAVID (CONT'D)  
Something in that house is trying to talk to us. They're not trying to hurt us, like the ones in my stories. Turns out the stuff I write is all bullshit anyway--

HELEN  
David!

DAVID  
Sorry, it's a bunch of--  
(he struggles to censor himself)  
--Daddy's a bad writer, okay?!



MIRANDA

I think the *New York Times* would agree with that.

Helen walks right by him, picks Jake up in her arms and leads him upstairs.

HELEN

Okay, Jake, you're sleeping with me tonight instead of Daddy. Let's put on one of your *Paw Patrol* videos before bed, what do you say?

DAVID

What are you doing?!

INT. MIRANDA'S UPSTAIRS HALL - CONTINUOUS

Helen heads for their room with Jake. David follows.

DAVID

I'm just trying to have a conversation with my kid!

HELEN

I am not letting you talk to or see him until you start making sense.

DAVID

Oh, come on, I'm not hurting him!

HELEN

No, you just wanna fill his head with talk that will scare him more than he already is.

Helen is about to close their bedroom door in his face.

DAVID

Don't you think you're being irrational?

She stops mid-close.

HELEN

I'm sorry, what?

She doesn't let him answer before she shuts the door.

As he backs away, he turns to Miranda down below.

DAVID  
Did you really have to bring up  
that *Times* review?

He sulks down the hall.

INT. DAVID AND HELEN'S ROOM AT MIRANDA'S - NIGHT

Helen sleeps in a large bed with her youngest boy snuggled close. There is no sign of David.

INT. MIRANDA'S LIVING ROOM - SAME TIME

Because he's on the couch, seated and sulking. There is a blanket and pillow set for sleep, but he is wide awake.

He closes his eyes and leans against the couch. As he does, HANNAH'S SPIRITUAL FORM sits next to him silently.

David does not notice, but soon senses someone's eyes are on him. He opens his eyes and FLIES OFF the couch.

Hannah does not rise or pursue him. Her skin is GRAY, ASHEN. There is a large GAPING BLACK HOLE on her chest.

Under the couch, a second YOUNG GIRL drags herself out, as if she has been hiding underneath this whole time.

It is LIZ, who crawls out in a slow and unearthly manner.

When she is halfway out, she raises her head--

--She is the same FACELESS FIGURE who appeared before Jake.

Before David can scream, Hannah now stands right beside him.

She grabs his wrist forcefully. Seconds later, David's eyes roll back inside his head--

INT. ATTIC - NIGHT (VISION)

The moment when Jenna drags Hannah out of hiding.

A RING on Jenna's finger slips off during the struggle and falls. Unknowingly, she then kicks it as she picks up the girl to carry her away.

The forgotten ring slides across the floor and into the empty crawlspace.

INT. MIRANDA'S LIVING ROOM - NIGHT

David JOLTS with a start as the vision ends.

Both girls have vanished as he catches his breath.

INT. MIKE'S ROOM/MIRANDA'S LIVING ROOM - NIGHT (INTERCUT)

Mike Hansen sleeps in bed, when the phone on his nightstand RINGS.

He GRUNTS as he is stirred awake, gives a few short HACKING COUGHS before he rises for the phone.

He glances at the name on the screen and accepts the call.

MIKE

David?

(beat)

You know, when I said you could call for help, I assumed you knew that did not include the few precious hours I actually get to sleep.

David sits on the couch as he speaks on the phone.

DAVID

I'm sorry, it's just the visions are getting stronger.

MIKE (V.O.)

What happened? You been doin' research on your house?

DAVID

Yeah, I heard it all from my neighbor. There was a series of tragedies that I think are connected to all of this.

Mike rubs his eyes with his fingers to wake himself.

MIKE

Okay, I don't have any caffeine in me, so take my words with a grain of salt. Sounds like these spirits are gettin' desperate. Do they seem threatening, or are they just reachin' out to ya?

DAVID (V.O.)  
Only that one I told you I saw up  
in the attic seemed like it wanted  
to hurt me.

MIKE  
That old woman who was all bent out  
of shape?

DAVID (V.O.)  
Yeah, I know who she is now.

David paces before the couch.

DAVID  
The spirits just showed me a ring  
she wore got lost in my house.

MIKE (V.O.)  
You think that's bindin' her to  
your home?

DAVID  
I think I need to get rid of it so  
they can be at peace.

Mike fidgets, nervous.

MIKE  
Just be careful. She's not gonna  
let you just walk in there and take  
it. You got any family on your  
side?

DAVID (V.O.)  
Just my youngest, and my wife won't  
let me talk to him.

MIKE  
This is all on you now.

David listens intently.

MIKE (V.O.)  
All I can say is tread lightly.  
Don't go rushin' on in, but  
definitely get to the bottom of  
this.

DAVID  
I know.

INT. MIRANDA'S ROOM - NIGHT

Miranda lies on her side asleep. Her eyes pop open when the floorboards CREAK right outside her door.

INT. HALL OUTSIDE DAVID AND HELEN'S ROOM - SAME TIME

David softly opens the door and watches his wife and youngest son sleep.

DAVID  
(whispers to Jake)  
I'm going to figure all of this  
out, buddy. I promise.

Miranda walks toward him.

MIRANDA  
Everything okay?

DAVID  
I think I know what it all means. I  
need to get back to that house, but  
I doubt Helen will let me.

MIRANDA  
Let me talk to her. I know you're  
doing this to help everyone.

DAVID  
You're a pretty cool old gal, you  
know that?

MIRANDA  
You'd better damn know it by now.

David is shocked, but impressed.

DAVID  
Whoa. I don't think I've heard you  
talk like that before.

MIRANDA  
When I used to play cards with  
Jeanine, we would curse like  
sailors every time I caught her  
cheating.  
(beat, then a sly smile)  
Frigid bitch--

David can't help but burst into LAUGHTER, then covers his mouth. He glances to the room to make sure no one woke up.

DAVID

Holy--

MIRANDA

Oh, please! She called me worse things than that--Especially when I was winning.

David closes the bedroom door and they walk off together, laughing softly.

INT. MIRANDA'S KITCHEN - MORNING

Helen enters to find Miranda at the table. There is a small old fashioned portable TAPE PLAYER on the table.

HELEN

(suspicious)

What's going on?

MIRANDA

Sit down. I need to share something with you.

HELEN

Can it wait? I don't know where David is.

MIRANDA

I let him take your vehicle back to the house.

Helen stares at her for a long moment in silent disbelief.

HELEN

Why would you do that?

Miranda motions for the other seat across the table.

Reluctant, Helen takes the seat.

MIRANDA

Do you remember Sally?

HELEN

Who?

MIRANDA

When you were three, I thought you had an imaginary friend. But then, strange things started happening, like my jewelry disappearing and showing up in strange places.

HELEN

I don't remember any of this.

MIRANDA

I figured you wouldn't. Your father and I had so many fights about it.

HELEN

I certainly remember Dad and you fighting--

MIRANDA

I want you to hear this.

She presses "Play" on the tape deck, then turns the volume up to its highest level.

On the recording, YOUNG HELEN HUMS HAPPILY to herself. After a few moments, there is audible, FAINT WHISPERING

The humming STOPS.

Helen is stunned silent when she hears the whisper. On the recording, Young Helen responds to it--

YOUNG HELEN (V.O.)

I can't play right now. I'm drawing.

More whispers. It sounds like the voice of another CHILD.

YOUNG HELEN (V.O.)

Sally, no! Mommy will get mad!

A LOUD CRASH plays on the tape as the table Young Helen was drawing on is FLIPPED OVER, spilling all of its contents.

Helen is JOLTED a little by this, but her eyes remain bolted to the recorder.

On the tape, more AUDIBLE WHISPERS. Then, the voice of a YOUNGER MIRANDA is heard from somewhere nearby.

YOUNGER MIRANDA (V.O.)

What was that noise, Helen?

YOUNG HELEN (V.O.)

It wasn't me, Mommy! It was Sally!

Miranda turns the tape off. Helen is at a loss.

MIRANDA

I secretly recorded you, that's how I got this. At some point, you just stopped talking to her. I assume she left you alone.

HELEN

Left me alone?

MIRANDA

Children are more susceptible to spirits. Maybe that's why Jake's seeing these things. As for your husband, he's reaching out to you.

Helen is silent.

MIRANDA (CONT'D)

David said you're scared of being dragged into this. He simply wants your support. He knows this is crazy, and he needs you to tell him he's not.

HELEN

I don't think he's crazy, Mom!

MIRANDA

I did my best to understand about Sally. You need to do the same.

Helen puts her face in her hands.

HELEN

I don't know what to do anymore.

MIRANDA

No one in this situation does.

EXT. THE CONWAY HOME - MORNING

David walks to the front door. He is about to reach for the knob when--

--A GUNSHOT in the near distance. He turns his head to the origin of the sound -- Frank's house.

DAVID

(sotto)

Shit!--

He sprints next door.



EXT./INT. FRANK'S HOUSE/FRANK'S FOYER - CONTINUOUS

As David nears Frank's door, it is AJAR. After some hesitation, he nudges it open a bit more--

DAVID  
Frank? Bud? You okay?

As the door opens further, Frank lies BLOODY and LIFELESS on the floor of his foyer. A HANDGUN lies nearby.

David rushes over, checks his pulse.

DAVID (CONT'D)  
Come on, Frank! Don't do this to me. You gotta fight here!

He finds a pulse. He breathes a quick sigh of relief, then grabs his phone to dial 911.

DISPATCH (V.O.)  
911. What is your emergency?

DAVID  
Yeah, I'm at 711 Summer View Drive,  
and I'm going to need an ambulance.

INT./EXT. MIRANDA'S KITCHEN/CONWAY HOME - MORNING (INTERCUT)

Helen is at the table, the tape recorder still before her.

Her phone RINGS. She grabs at it, then hurriedly answers.

HELEN  
David?!

DAVID (V.O.)  
(sotto)  
Hey. Sorry I ran out again.

HELEN  
I'm just glad you're okay. Did you find anything at the house?

DAVID (V.O.)  
Not yet. I haven't gone inside.

HELEN  
Why?

David sits on the front step outside his home.

Outside Frank's house, EMERGENCY PERSONNEL carry Frank on a stretcher into the back of a waiting ambulance.

DAVID

I walked in on our neighbor trying  
to take his own life.

HELEN (V.O.)

My God, is he all right?

DAVID

He's on his way to the hospital.

Tears form in his eyes.

DAVID (CONT'D)

You were right about me being so  
wrapped up in this that I didn't  
see what it was doing to others.

HELEN (V.O.)

What do you mean?

DAVID

I talked to him last night, and I  
think I pushed him too hard.

HELEN (V.O.)

David--

In the kitchen, Helen closes her eyes with a deep breath.

HELEN

Maybe you're seeing these things  
for a reason. Jake is too young to  
do anything, but you can.

David sits and listens. A pause before he answers--

DAVID

I love you.

HELEN (V.O.)

I love you, too. Do what you need  
to do over there to end this.

Helen hangs up, when--

PETER (O.S.)

What's going on?

She looks up to see Peter and Jake in the doorway.

She rises, rushes over to Peter and embraces him.

HELEN

I'm so sorry about last night. You know that I was just trying to cheer up your brother.

Peter nods slightly.

HELEN (CONT'D)

Same with your father. I know he hasn't shown it much lately, but he loves all of us, and hasn't given up.

PETER

But he's acting so strange--

HELEN

I know, I've been put off also. But, both your brother and him might be dealing with something we can't understand.

They both turn to Jake.

JAKE

Is Daddy okay?

HELEN

He just has something he has to take care of.

JAKE

(a nervous beat)  
I--dreamed about him last night.

HELEN

You did? What was it?

JAKE

There was a man with a gun in our house with Daddy--

Helen is terrified.

INT. UPSTAIRS HALL - DAY

David comes up the stairs and stops before the attic door.

INT. ATTIC - NIGHT (VISION)

JENNA'S RING falls to the floor and is kicked into the open crawlspace door.

INT. UPSTAIRS HALL - DAY

David sighs heavily.

THE DARK PRESENCE of Jenna scurries past directly behind for a brief moment.

But when he turns, she is gone.

Then, he notices something out the corner of his eye--

At the end of the hall is HANNAH'S SPIRIT in front of Jake's bedroom door.

Without a word, she disappears into the room.

INT. LIZ AND HANNAH'S ROOM - DAY (VISION)

As David walks through the door, he is not in his son's room. He is in the past bedroom of the girls twenty years ago.

The walls are PINK, there are various stuffed toys and fashion dolls about on the shelves and two single beds up against the wall.

David stands rooted in place in awe.

Off camera comes the sound of Hannah CRYING.

The beds are no longer empty. Hannah and Liz now sit on one of the beds with their mother, Julie, who comforts the crying Hannah, the child's face buried close to her.

The two girls are now normal in appearance. Hannah has no hole in her chest, and Liz's face is whole.

HANNAH

(to Julie)

It's getting worse! I'm not just seeing her in my dreams, I can see her sometimes in my room.

JULIE

The scary old lady from next door?

Hannah nods through her tears.

JULIE (CONT'D)

Sweetie, she can't hurt you anymore, remember?

LIZ

I've seen her, too.

Julie is surprised.

LIZ (CONT'D)  
She says that Hannah is hers.

After a moment, Julie reaches into her pocket and pulls out a small KEYCHAIN FLASHLIGHT.

JULIE  
You know, my mother gave me this  
when I used to have bad dreams.

HANNAH  
What is it?

JULIE  
I used to get so scared at night,  
but when she gave me this, all I  
had to do was push this button--

She demonstrates and pushes the small button on the light to turn it on and shine its small glow upon the ceiling.

JULIE (CONT'D)  
When the light came on, I could see  
that the scary things in my head  
weren't there anymore.

She turns it off and hands it to Hannah.

Hannah smiles and points it at Julie, before she turns it on in her face. Julie gives a FUNNY SCREAM and falls over backwards onto the bed when the light hits her.

Both girls burst into LAUGHTER. Julie then sits up and holds both of her daughters close.

Just then, the sound of the front door open and close comes from downstairs.

Julie, her daughters and David all look toward the hall.

HANNAH  
Is that Daddy?

JULIE  
It's too early for him to be home.  
Let me check.

Before David can get out of the way, Julie PASSES RIGHT THROUGH HIM. His body CONVULSES briefly at this.

INT. JAKE'S ROOM - SAME TIME

Then, he is back in his son's room. The pink walls are gone, as are all of their toys.

That's when his eyes fall on his son's bed. The KEYCHAIN FLASHLIGHT now lies on top.

As he approaches, it is covered with DUST. When he holds it in his hand and pushes the button, it surprisingly activates.

After a brief examination, he shuts off the light.

INT. UPSTAIRS HALL - CONTINUOUS

As David exits, he puts the light in his pocket, when--

--A GUNSHOT is heard from the foyer below. David ducks for cover, hands over his head. After a nervous beat, he rises.

Below, he sees Julie lying BLOODIED and lifeless in the foyer. Her husband, Jonathan, stands over her, a gun in hand and tears in his eyes.

Hannah's voice is heard from Jake's bedroom--

HANNAH (O.S.)  
Mommy? What was that?

The girls' father seems to be looking at David as he speaks.

JONATHAN  
Stay there! Mommy's--Mommy's fine.

As David silently judges the man below, the vision of Julie and her husband disappear--

DAVID  
You killed them. Those girls were scared of her, when it was you they should have been afraid of--

He opens the attic door. Just then, his phone RINGS. He checks the screen, then answers.

DAVID (CONT'D)  
Helen?

INT. MIRANDA'S KITCHEN/UPSTAIRS HALL - DAY (INTERCUT)

Helen is on her phone with Jake and Peter nearby.

HELEN  
David, thank God!

DAVID (V.O.)  
I finally understand! I know what I  
have to do to stop this.

HELEN  
Listen, Jake had a dream. I think  
you should get out of there!

David is listening intently.

HELEN (V.O.)  
David, I think--

LOUD STATIC is heard through the phone. David holds his phone  
away from his ear. After a beat, he puts it back.

DAVID  
Helen, are you there?

He can barely make out her urgent words over the static.

At the top of the attic stairs, the dark, twisted presence of  
Jenna looks directly down at him.

Before he can do anything, he is LIFTED off the ground and  
LEVITATES in place. He lifts only a few feet and FLOATS in  
front of the open door.

David's face is filled with fear, but he cannot speak.

As he floats helplessly, the phone DROPS to the ground, the  
static BLARING, mixed with the faint sound of Helen's voice.

David's body begins to levitate forward, above the stairs  
helplessly toward the presence.

As he floats, the attic door SLAMS shut by itself.

INT. MIRANDA'S KITCHEN - SAME TIME

Helen hangs up on the call.

HELEN  
Come on, we're going to find Dad.

Jake and Peter follow as she exits and calls out--

HELEN (CONT'D)  
Mom, I'm taking your car!

INT. ATTIC - SAME TIME

David floats up toward the waiting Jenna at the top.

When he is finally close enough, to the point that they are face-to-face, there is a long, tense silence.

Jenna then THRUSTS her hand out toward David.

This causes him to fly directly back at great speed and STRIKE the wall high above the attic door, before he DROPS.

EXT. CITY STREETS - DAY

Helen drives Miranda's car rapidly back to the home.

INT. MIRANDA'S CAR - SAME TIME

Helen drives, Peter is in the front passenger seat with a phone in his hand, while Jake sits in the back.

PETER

Dad's still not picking up.

HELEN

Keep trying. Don't leave a voice mail. Just redial until you hear something.

Jake points ahead.

JAKE

Mom, that light is red!

HELEN

Guys, I'm about to set a very bad example, so you have to promise you'll never attempt this when you're older.

She SLAMS her foot on the gas.

EXT. CITY STREETS - SAME TIME

The car FLIES through a four-way intersection, which causes two other cars that were about to pass through the opposite way to SLAM their brakes and HONK angrily.



INT. MIRANDA'S CAR - SAME TIME

Helen breaths a sigh of relief, Peter grins ear-to-ear, while Jake is in silent shock.

PETER  
All right, Mom!

HELEN  
No, I'm not encouraging this! Jake,  
if you congratulate me, you're not  
getting your Learner's Permit till  
you're thirty!

Jake slinks back in his seat, relieved.

PETER (O.S.)  
Wait, does this mean I have to wait  
until I'm that old?

HELEN (O.S.)  
I'll think about it--

Jake's eyes roll back in his head as he begins to CONVULSE wildly, overcome with another vision.

Peter turns around.

PETER  
Mom, stop the car! Something's  
wrong with Jake!

Helen briefly checks, then turns her attention back to the road as she slows.

She pulls the car to the side and comes to a stop.

Helen unfastens her seatbelt to check on him.

That's when Jake's convulsions STOP.

HELEN  
Jake, did you see something again?  
Was it the man you saw in the  
dream? Was he hurting Daddy?

Jake shakes his head.

Helen closes her eyes. When she opens, she speaks calmly.

HELEN (CONT'D)  
I know all of this is scary, but  
you have to start opening up. Can  
you be strong for me?

Jake hesitates.

PETER

Look, I was being a jerk last night. I shouldn't have said that. You probably are stronger than me, and I don't want to admit it.

After a beat--

JAKE

I saw something that looked like an old lady in the attic, only she was all broken and bent looking.

Helen is speechless.

JAKE (CONT'D)

She's trying to hurt the little girls who used to live there, and now she's after Daddy.

HELEN

Who is she, Jake?

INT. ATTIC - SAME TIME

David's unconscious body is LIFTED off the floor and begins to FLOAT upward toward Jenna.

JAKE (V.O.)

She doesn't live there, but she says it's her house.

INT. MIRANDA'S CAR - SAME TIME

Helen leans forward.

HELEN

What little girls?

JAKE

I don't know their names--

PETER

Mom, remember that drawing Jake did the other night?

A brief beat as Helen thinks back.

HELEN

Is that who you're seeing?

JAKE  
They want something, but I don't  
know what--

Helen fastens her seatbelt back on as she prepares to drive.

HELEN  
I bet your father does.

She starts the car up.

INT. ATTIC - DAY

David rises and GASPS for air as he comes to.

He is confused as he glances about the empty room.

From behind, Jenna's ghostly form leans close and speaks in a hoarse whisper--

JENNA  
Where are they?

He JUMPS BACK, turns to face her.

DAVID  
(a beat)  
You're hurting them. You  
traumatized them in life, and even  
in death, you pursue them.

JENNA  
The child belongs to me!

DAVID  
She never did. It's time to put  
your soul to rest.

Jenna's form slowly slinks back into the shadows,  
disappearing from view.

David turns to the crawlspace door upon the wall.

He approaches, opens the door, then ducks to peer inside.

In the far reaches of the crawlspace is the RING.

David lies on the ground and stretches his arm to reach for  
it. It is tight, and his hand can just barely grasp it.

He spreads his fingers within, just off of touching it.

A WOMAN'S HAND with gray dead skin flies out from within the door and KNOCKS him away from the crawlspace.

From the door, Jenna's PALE FINGERS grasp the sides from the darkness.

She slowly materializes from the door and pushes her body out from the tiny space.

Her broken body, spindly arms and legs and twisted neck with upside-down head form.

INT. MIRANDA'S CAR - SAME TIME

Helen pulls into the driveway of the Conway Home.

PETER  
Do you think Dad's inside?

Helen reaches for the door.

HELEN  
(to Peter)  
Watch your brother, and no matter what, don't get out of this car.

JAKE  
Mom, wait!--

Jake looks out the side window in the backseat.

HELEN  
What's out there?

Outside, directly in front of his window, are the ghostly figures of Hannah and Liz.

As before, Hannah has a gaping BLACK HOLE in her chest, which signals where she was shot.

Liz, on the other hand, is missing her face, with only a BLOODY HOLE where it once was.

Jake shows not fear, but quiet contemplation.

JAKE  
They don't want us to go inside.

HELEN  
Who?! Help Mommy out, please.

JAKE  
You don't see them?

HELEN  
 (loud)  
 No, I don't--  
 (deep calming breath)  
 I see nothing.

The two girls walk toward the house.

JAKE  
 Daddy's inside with a dark spirit.

HELEN  
 Are they still here? Do they want  
 us to do something?

JAKE  
 They went inside.

Helen sits for a long beat, then opens the car door. Peter  
 GRABS her hand.

PETER  
 Mom!

HELEN  
 Peter, stay here. Just trust me.

Hesitantly, he lets go. Helen steps out of the vehicle.

After she has disappeared inside, Peter turns to Jake.

PETER  
 Jake? These girls you're seeing.  
 Are they cute?

JAKE  
 They're dead, Peter!

PETER  
 Right--

INT. ATTIC - SAME TIME

Jenna's dark presence fully frees herself from the small  
 confines of the crawlspace.

He moves to the side to get around her, but she SCUTTLES like  
 a crab in step to block the way.

She SWIPES her arm, which David barely dodges. He backs away,  
 while she approaches slowly.

He darts back toward the attic stairs.

She leaps high overhead, SOARING across the attic, and lands right at the top of the stairwell, blocking it.

David hesitates, then dashes back toward the crawlspace.

That's when Jenna POUNCES and lands on top of him. The force knocks David clean to the ground, and her weight pins him.

On his stomach, David winces. Her spindly gray limbs hold him flat, so he cannot raise his head.

Jenna lowers her head down to his, her RANCID breath on the back of his neck.

JENNA

You can't take away what's mine!

She grabs the back of his shirt and TOSSES him across the room.

David SMASHES against a mirror, breaking part of it, which sends SHARDS down on the floor around him.

Jenna scurries toward him. Her bones SNAP as her arms and legs support and move her to crawl on all fours.

She stops when she sees her own REFLECTION in the mirror.

Her expression shows confusion, perhaps sadness as she gazes at the dark, twisted form in the mirror.

Small GASPS form from her mouth. She touches her face, as if to convince herself the image she sees is real.

While she's distracted, David rises with pain and effort to sprint past her toward the crawlspace door.

Jenna turns away from the mirror and HOWLS.

He dives toward the door and thrusts his arm within for the ring.

He grasps it, his fingers locked around the ring. He quickly pulls his arm out, and stuffs it in his pocket.

From across the room comes Jenna's horrible SHRIEK.

This is followed by an INVISIBLE FORCE, which pushes him away from the door.

Jenna's dark spirit form materializes into a BLACK CLOUD-LIKE OBJECT that hovers in the air over the attic.

Seconds later, David is being pulled toward the object. He struggles to fight the pull.

From within the swirling vortex, Jenna's unholy SCREAM of rage is heard, which shakes the house itself.

INT. FOYER STAIRWELL - SAME TIME

Helen makes her way up the stairs, when the house around her begins to SHAKE. The walls CRACK, while lights BURN with brilliant intensity.

With great effort, she clings to the railing and slowly makes her way up.

INT. UPSTAIRS HALL - CONTINUOUS

Finally upstairs, she struggles over to the attic door that hangs open.

HELEN  
(screams)  
David!!

The sound of Jenna's SCREAMS and the house being rocked to its very foundation drown out her cries.

She takes her first step toward the attic, when Jenna's gray, skeletal claw-like HAND materializes out of the floor directly behind and grabs Helen by the foot.

She falls forward against the steps. When Helen turns back and sees the hand, she SCREAMS.

INT. ATTIC - CONTINUOUS

Above, David hears his wife's screams.

DAVID  
Helen!

He continues to fight against the dark mass that pulls him.

Jenna's CRY echoes over the room, as David is FLUNG clear across the attic and SMASHES against the banister near the steps.

The force causes part of the banister to break.

The ring ROLLS out of his pocket only a few feet, before he GRABS it.

He grasps the ring tight in his hand, then struggles to make his way over to the stairs.

Helen is at the base. A second, smaller black swirling MIST surrounds her legs as Jenna's dead hand reaches out and holds her in place.

HELEN  
David, help me!

Enraged, David turns to the larger swirling mass above him. From its dark surface, JENNA'S FACE forms.

DAVID  
(to Jenna)  
Leave her alone! She has nothing to do with this!

Jenna's mocking LAUGH is heard.

David fights against the wind around him to slowly make his way down the stairs.

He clutches the ring in his hand the entire time, while he clings to the railing with the other.

When he finally reaches her, they grasp hands.

HELEN  
I can't move!

DAVID  
Hold on!

He pulls with all his might to free her leg.

As he does, Jenna's boney fingers grasp tighter.

After much effort, he is able to free her, and she stands on the step with him. They embrace, then pull away.

HELEN  
What the hell is all this?!

DAVID  
I'll explain later! We have to get out of here before the whole damn place comes down on us!

They leap over the mass on the floor into the hallway.



INT. UPSTAIRS HALL - CONTINUOUS

They race to the stairs, the foundation of the house itself SHAKING all around them, which makes it hard to keep balance.

Over it all, Jenna's unholy SCREAMS echo.

As they near the stairs, David loses his footing and TUMBLES down to the foyer below.

Helen YELLS and makes her way gradually down. The while time, she grasps the railing to keep her delicate balance.

INT. FOYER - CONTINUOUS

David stands as Helen reaches him.

DAVID  
I'm fine! Let's just go!

They head for the front door, which BANGS open and shut.

David holds the door open, which allows Helen to duck outside. He follows soon after.

EXT. THE CONWAY HOME - CONTINUOUS

As they escape the house, all the noise and rattles from within STOP abruptly.

David and Helen do not stop until they are a good distance away in the middle of the yard.

Only then do they turn back to the house, which from outside, appears tranquil.

They hold onto each other, their breath heavy and shallow.

Nearby, the doors to Miranda's car open. Peter and Jake FLY from within toward their parents.

PETER  
Mom! Dad!

David and Helen welcome them in and the four all embrace.

DAVID  
Hey! You guys didn't come all the way out here for me, did you?

HELEN  
David, what was in that house?

David opens his hand to show them all Jenna's ring.

DAVID

It was this. It belonged to someone who died in there.

HELEN

What do we do with it?

At that moment, a large MOVING TRUCK off in the distance drives toward their direction.

David TOSSES the ring out into the middle of the road, into the path of the truck.

Moments later, when it passes by, the ring is SMASHED.

They all watch the truck as it passes. After a beat--

JAKE

Does this mean it's over?

DAVID

I think so.

(beat)

Still, there's someone I think we should talk to just to be sure.

INT. DINER - DAY

David, Helen and the kids sit at a circular table at the same diner as before. There is an empty chair among them.

DAVID

(to Jake and Peter)

Have to say, I'm proud of how you both handled everything.

JAKE

But we didn't do anything.

DAVID

You kept your cool when you saw Mom and me in trouble, and you didn't put yourselves in danger.

PETER

I didn't always keep my cool--

DAVID  
 You had every right to be angry  
 with me.  
 (he reaches for his  
 pocket)  
 Here, I've got something--

He pulls the small flashlight from the girls' bedroom out.

DAVID (CONT'D)  
 If you ever get scared again, just  
 shine this on whatever frightens  
 you, and I bet it will go away.

JAKE  
 How?

David hands the flashlight to him, points at the small button  
 on top of it.

DAVID  
 Just push that.

A small BEAM of light shines on the ceiling when Jake  
 presses. The boy smiles as he waves the beam about.

DAVID (CONT'D)  
 Pretty great, huh? I don't think we  
 have to be scared anymore, but just  
 in case, you'll have that.

MIKE (O.S.)  
 David?

As the family turns to the voice, Mike approaches with a  
 broad smile.

MIKE (CONT'D)  
 Sorry I'm late. This the family?

David stands to greet him.

DAVID  
 (to Helen)  
 Honey, this is the guy I met last  
 night who's been helping me.

HELEN  
 Please, sit down.

MIKE  
 Would you mind?

DAVID

Not at all. Join us.

Mike takes the empty seat, then looks at the youngest boy.

MIKE

You must be Jake. Your dad says a lot of stuff's been scarin' ya. It takes a while, but you will learn to use your skill. Heck, you'll probably be showin' your dad a thing or two.

DAVID

I wouldn't be surprised.

HELEN

I'm sorry--Mike, is it?

MIKE

That's right.

HELEN

You obviously have the same gift as my husband and my son. Will they be able to control it?

MIKE

With time. For some people, it even goes away, kind of like what happened to you.

Helen is stunned.

MIKE (CONT'D)

Figure you either forgot about it, or you forced yourself not to use it when you were young.

PETER

Great. Jake and Dad have it, Mom used to have it--I'm feeling left out here.

MIKE

Oh, it's not so great. I went to a friend's funeral and had to leave, 'cause all the spirits at the cemetery were askin' how their favorite sports teams were doin'.

The family laughs.

MIKE (CONT'D)

Now that you know you have this,  
keep away from places that have  
spiritual energy. You don't want to  
be dropped into another mess.

INT. DAVID AND HELEN'S ROOM AT MIRANDA'S - NIGHT

David flops down on the bed, exhausted.

Helen enters from the bathroom and lays beside him. She  
caresses his chest, which calms him.

DAVID

Gotta say, it'll feel good to get  
some decent sleep finally.

HELEN

I can only imagine what kind of  
book you're going to write out of  
all of this.

David grimaces.

DAVID

Think I've had my fill of ghosts.  
Maybe I'll write something happy  
for a change. Bunnies, kittens,  
unicorns -- Anything but ghosts.

Helen LAUGHS. David soon joins in.

HELEN

I should have listened to you.

DAVID

What changed your mind?

HELEN

You have my mother to thank.

DAVID

Who would have guessed she'd be the  
one to come through for me.

(beat)

Or, that she was such a foul mouth?

HELEN

What's that supposed to mean?

DAVID

Miranda let me in on a little secret that a friend and her used to curse each other out.

HELEN

That's no secret. I used to listen in on them all the time. Why do you think I talked the way I did back in college?

DAVID

I'll be damned--

They LAUGH again as Helen leans in to share a deep, passionate kiss.

INT. JAKE'S ROOM AT MIRANDA'S - NIGHT

Jake is asleep in bed. A DARK SHADOW FIGURE passes by.

His eyes SHOOT OPEN, then he sits in bed.

In one corner stands Hannah with a sad look.

Jake reaches for the flashlight on the small table next to his bed. He turns it on and SHINES it at Hannah.

As soon as the light hits her, she disappears.

After a beat, he shuts off the light. Hannah reappears in the same spot the instant he does.

After a beat, he speaks--

JAKE

Do you want to tell me something?

INT. DAVID AND HELEN'S ROOM AT MIRANDA'S - NIGHT

David and Helen are asleep as Jake enters. He gently shakes his dad awake--

JAKE

Dad?

David is roused from a deep sleep.

DAVID

Jake? What's wrong, buddy?

JAKE

I need to show you something.

David sits in bed and checks the time.

DAVID

Can it wait till morning?

Jake shakes his head.

David puts his hands over his face as he groggily rises.

INT. JAKE'S ROOM AT MIRANDA'S - CONTINUOUS

Jake leads his father in. David STOPS COLD when he sees Hannah in the corner.

Their eyes meet. Then--

DAVID

Nope. Not doing this again.

He spins to walk back to his room. Jake grabs his hand.

JAKE

Daddy!

DAVID

What is she even doing here?! I thought this was over!

JAKE

She has to tell you something.

DAVID

I can't keep on doing this!

JAKE

Please? It's important.

Both Jake and Hannah plead with their eyes.

After a hesitant beat, he walks over to her.

DAVID

What could you possibly want now?!

Hannah holds out her hand. David is not sure what to do.

JAKE

You have to take her hand, Daddy.

After an uncertain beat, David reaches for her.

As soon as they touch, his body CONVULSES WILDLY.

INT. FOYER - DAY (VISION)

David finds himself in the foyer of the Dobson Family home.

On the ground before him is Julie's BLOODIED body.

Her husband, Jonathan, stands over her with the gun. He sobs and wipes his eyes. Then, from upstairs--

HANNAH (O.S.)  
Mommy? What was that?

Jonathan wipes his eyes some more and looks up to her voice.

JONATHAN  
Stay there! Mommy's--Mommy's fine.

His tears continue. He is silent for a long time. He then shakes his head as he comes to a silent decision--

--HE TURNS THE GUN ON HIMSELF.

DAVID  
(screams)  
No!

A GUNSHOT. David winces and covers his ears. When he lowers them, Jonathan now lies dead near his wife.

David says nothing at first, then--

DAVID (CONT'D)  
(sotto)  
If he didn't kill them--

There is a gentle KNOCK on the front door next to him.

Moments later, the door slowly opens. Frank cautiously enters, alerted by the gunshot from moments ago.

He stops when he sees the couple on the floor.

After a beat, he fidgets and paces nervously. Then, from above him--

LIZ (O.S.)  
Mr. Ellis?

Both Liz and Hannah stand in the upstairs hall. From where they are, they only see him, not their parents.



He does his best to hide his panic as he speaks.

FRANK

Hey. I heard a noise, and wanted to see if you were all okay.

HANNAH

What's going on?

She begins to move toward the stairs. Frank holds up his hands, stopping her.

FRANK

Don't come down! Tell you what, give me a moment, and I will be up there soon. Just hide for now.

LIZ

Hide?

FRANK

Yeah. It'll be okay, I promise.

Liz takes Hannah by the shoulders and leads her away.

Frank returns to the scene before him, panicked. He sits on the bottom step with his face in his hands.

After a long beat, he looks up at the gun on the ground. He is frozen.

Frank rises and picks the gun off the ground. He then walks slowly and deliberately up the stairs.

DAVID

You son of a bitch--

David starts after him, but his body is VIOLENTLY JERKED BACK as he is pulled out of the vision--

INT. JAKE'S ROOM AT MIRANDA'S - NIGHT

He is back in his son's room. David gasps for breath as sweat lines his face.

Hannah is GONE.

JAKE

What did you see, Daddy?

INT. HOSPITAL CORRIDOR - DAY

A FEMALE NURSE (mid-20s) sits at a desk with paperwork as David approaches. He tries to be casual as he speaks, but there is a heavy air to him.

DAVID

Hi. I'm looking for Frank Ellis. He was admitted recently. I'm his neighbor.

She points down the hall.

NURSE

Room Sixteen.

INT. FRANK'S HOSPITAL ROOM - CONTINUOUS

Frank sits in bed, dressed in a hospital gown. David enters and closes the door behind him.

DAVID

(soft, not cheerful)  
Hi, Frank.

FRANK

David? Why are you here?

DAVID

I found you the other day.

FRANK

Oh, God--  
(beat)  
I guess I gave you quite a scare.

DAVID

Oh, you've done a hell of a lot more than that.

David paces nervously as he searches for words.

FRANK

You okay?

DAVID

I know the truth. That family next door didn't just disappear.

FRANK

The hell are you talking about?!

DAVID

Don't ask me how, but I saw it. You walked in when you heard the father shoot himself.

Frank tears up and loses his composure, but does not respond.

DAVID (CONT'D)

You picked up the gun, and you went upstairs where those girls were.

(beat)

They were waiting for you! They felt safe with you!

Frank struggles to speak, then--

FRANK

I've lived with this so long, I didn't want to face myself anymore after you came to me and asked me all those questions.

DAVID

I need you to come clean. You can start by telling me what the actual fuck were you thinking?!

FRANK

I hated those girls! After the media got a hold of the story, they made my mother out to be some kind of monster.

David does not respond.

FRANK (CONT'D)

I came upon the parents, and I didn't know what to do. Then I saw those girls, and all the anger just built inside of me.

DAVID

Jesus, Frank--

FRANK

I went up there, like my hatred for them was moving me. I wanted it all to stop.

Long, uncomfortable silence.

DAVID

I'm afraid to ask, but why did the police never find them? How the hell did you hide what you did?

Frank hesitates.

FRANK

I was doing some renovations in my basement. I had torn down a part of the wall--

DAVID

(catches on)  
Shit--

FRANK

--I went back there that night, wrapped the bodies up in plastic, and sealed them in the wall.

David puts his hand over his eyes, his anger rising.

DAVID

There was a whole investigation looking for them, and you had them sealed away in your damn basement?!

Frank nods through his sobs.

FRANK

In a weird way, it's nice to have someone else know about it.

DAVID

I'm afraid I can't keep this a secret, Frank. I'm going to have to go to the police with this.

He pulls Miranda's PORTABLE TAPE PLAYER from his pocket.

Frank's pitiful sobs are his only response.

David exits in disgust.

EXT. FRANK'S HOUSE - DAY

POLICE and EMERGENCY VEHICLES swarm outside.

INT. FRANK'S BASEMENT - SAME TIME

AN OFFICER strikes a final blow at the basement wall with a SLEDGE HAMMER. A small group of fellow OFFICERS stand behind and wait for the dust to settle from the strike.

As the dust clears, FOUR CRUDE PLASTIC BODY BAGS are seen propped up within the space behind the wall.

Within the bags are DECAYED AND MUMMIFIED CORPSES.

EXT. FRANK'S HOUSE - SAME TIME

Hannah and Liz stand on the sidewalk. They now appear as they did when they were alive, without bloody gashes.

Without a word, they turn and walk away.

Some OFFICERS run toward the house, seemingly unaware of the girls directly in front of them.

THEY PASS THROUGH THE GIRLS, as if they're not there.

The girls FADE INTO NOTHINGNESS as they step away.

INT. BLACK MINI SUV - DAY

David drives with his family, the vehicle loaded up for another move.

Helen's hand moves over to David's free hand and holds it.

Jake stares intently out the window--

DAVID

You okay back there, Jake?

Jake says nothing.

Outside his window, GRAY, ASHEN SPIRITS stand outside certain homes and look back at him.

Some seem surprised, while others are sorrowful. Some even seem angry and intense.

EXT. NEIGHBORHOOD STREET - SAME TIME

As the SUV drives away, it is followed by WHITE SPECTRAL LIGHTS.