

THE RESTORER: Pilot
Created and Written By
Laurel Ellis

laurel.storylines@gmail.com
570-280-0293

TEASER

FADE IN:

EXT. STREET - INTERSECTION - DAY

A beat-to-hell old Ford truck sits first at a red light with its right turn signal on. A few vehicles are behind it.

INT. ELI'S TRUCK - SAME TIME

ELIZABETH "ELI" TOLER; 17, tomboyish, long ponytail and too-blue eyes; watches a LITTLE GIRL; dressed in 1920s style; play hopscotch in the crosswalk to her right.

A car honks.

Eli glances at the green light. She waits while the Little Girl plays.

More cars honk behind her.

ELI
Alright, alright. Shit.

The transmission grinds as she shifts gears.

EXT. STREET - CROSSWALK - CONTINUOUS

The truck turns, passes through the Little Girl.

INT. ELI'S TRUCK - CONTINUOUS

As the truck cab passes through the Little Girl, who continues her play, Eli frowns down at the portion of the Little Girl in the truck.

ELI
Sorry.

She guns the engine.

EXT. STREET - CONTINUOUS

Eli's truck leaves the Little Girl behind.

When the Little Girl bends to pick up her stone she fades away as another vehicle passes through her.

INT. ELI'S TRUCK - CONTINUOUS

Eli gazes around as she makes her way up the gentle slope of Main Street, Maplewood, Pennsylvania. A small town that's been nestled in the Endless Mountains for over 200 years.

The PEOPLE are casual, small town - including the few transparent ones that go about business finished a hundred years ago.

A handful of the living People glare at Eli as she rolls by.

EXT. STREET - CONTINUOUS

Eli's truck noses into a parking spot and chugs to silence.

INT. ELI'S TRUCK - CONTINUOUS

Eli leans over to gather her bag which has dumped onto the passenger side floor.

A silver chain bearing a quartz crystal and headstone-shaped charm dangles free. The crystal catches the sunlight sending a small prism around the interior of the truck.

EXT. SIDEWALK - CONTINUOUS

TWO TEEN GIRLS pass by.

TEEN GIRL #1
Is that her truck?

TEEN GIRL #2
Don't touch it or she might hex
you.

INT. ELI'S TRUCK - CONTINUOUS

Eli rolls her eyes, grabs her bag.

She sits up, startling the Girls.

The three Girls stare at each other -- Eli glaring, the other two gaping in fear.

Eli slowly raises a hand to point at them.

They step back.

Eli shifts her hand to flip them off.

She smirks when they run away and gets out of the truck, bag over her shoulder, slamming the door twice.

EXT. STREET - CONTINUOUS

As Eli hurries across the street, a car flies down from the courthouse. The DRIVER honks the horn at her.

DRIVER

Freak!

ELI

Normal!

She steps up onto a sidewalk in front of an ancient movie theater and a small coffee shop advertised as Hometown Brew.

She pulls the door open then steps back to hold it for an ELDERLY COUPLE.

WOMAN

Thank-oh. It's you.

They shuffle away as quickly as they can, muttering and glancing back at her.

Eli smiles and waves.

ELI

(calls out)

You're welcome!

Their steps quicken.

Eli points at the sky, twirls her finger.

A strong wind gusts up blowing the Couples' hats off and into the street.

They cry out and turn to glare at Eli just as the coffee shop door closes.

END TEASER

ACT ONE**INT. COFFEE SHOP - CONTINUOUS**

The din of the after school CROWD lulls to loud whispers when Eli comes in. Chairs scrape away when she walks toward the counter.

JANA PALMER; 16, petite and quirky; waves for Eli from the booth where she sits beside her boyfriend, TREVOR O'REILLY; 17, tall and athletic.

JANA

Eli!

Eli waves back and changes course to join them.

ELI

Hey, Jana. What's up, Trevor? I thought you had a game tonight.

TREVOR

The other team had bus trouble so they set it back an hour.

JANA

Where'd you go today? You know, while the rest of us were in school.

ELI

Cemeteries are more interesting.

JANA

There are plenty of living people to hang out with.

ELI

And all but three of them are assholes.

She digs in her bag.

ELI (CONT'D)

Louise told me about a headstone with a skull engraving in Maplewood Cemetery.

TREVOR

Did you find it?

ELI
Yes. Actually... Where's my phone?
I got a really cool pic of it.

JANA
Did you drop it in a grave?

ELI
Why would I be near an open grave?

Jana shrugs.

JANA
I don't know what you do out there.

ELI
Found it!

She brandishes her phone.

ELI (CONT'D)
Check it out.

She pulls up a picture and offers her phone.

ELI (CONT'D)
It's filthy, but I looked up how to
clean it.

Trevor takes the phone. He enlarges the picture.

JANA
You can't just magic it clean?

ELI
You know I don't like using my
power for shortcuts.

Jana narrows her eyes thoughtfully.

JANA
You've tried it and made things
worse, haven't you?

Eli ignores her.

TREVOR
Are those letters on the
crossbones?

ELI
I think so. That's why I wanna
clean it off. Hopefully I can
figure out who they were.

JANA

There are plenty of stones with skulls on them. What makes that one so special?

Trevor returns the phone.

Eli puts it in her bag.

ELI

They stopped using the skull and crossbones to symbolize mortality right after the American Revolution because of its British origins. This stone is dated eighteen fifty-eight. That shouldn't be there.

JANA

If you say so.

ELI

It's history, it's people's lives, it's...

JANA

Morbid.

TREVOR

How are you two even friends?

Trevor laughs as he slides out of the booth. Jana follows suit.

TREVOR (CONT'D)

I gotta head to the field.

Trevor gives Jana a quick peck on the cheek.

TREVOR (CONT'D)

Bye, Firecracker. See you in the stands.

JANA

I'll be there, sweetie.

Eli waves after him and calls out.

ELI

Bye, sweetie!

Trevor laughs and waves back as he leans against the door to push it open.

JANA

I guess if you're going to go play
with your mossy skull, I'll go home
and get ready for the game.

Eli gets to her feet.

ELI

See you later.

JANA

Later, weirdo.

They hug.

The Crowd ignores Jana's exit as Eli gets her bag, but they
sneak glances at Eli as she approaches the counter.

Eli, her back to them, bites down on her anger. Her smile is
forced when ASHLENE; 30s; approaches for her order.

EXT. MAPLEWOOD CEMETERY - OLD SECTION - DAY

A large cemetery with older graves at the top of a long,
gentle slope. Newer ones are at the bottom near a paved road
with little traffic.

Eli, earbuds in, kneels at the back of a stone spraying a
moss covered engraving of a skull and crossbones. A jug of
vinegar and her bag sit nearby.

She sets the bottle down to scrub in gentle circles with the
toothbrush as her song fades.

TONY (O.S.)

What the hell are you doing?

Eli screams and jumps back to land on her ass, her hands
raising defensively.

TONY; 50s, the lean and rugged groundskeeper; glares down at
her from a few feet away.

Eli relaxes as she reaches for her phone and turns off her
music.

ELI

I-I was just trying to clean this
stone.

TONY

That better not be vinegar.

ELI

Um...

She cries out again, jerking away when he steps forward to yank the spray bottle from the ground beside her.

He sniffs the nozzle, growls, twists the cap off and empties the bottle onto the ground, well away from any stones.

TONY

Damn internet.

He's aware of her fear, but still mad.

TONY (CONT'D)

Don't ever, EVER use vinegar on limestone. It dissolves it.

Getting to her feet, Eli glances around.

ELI

Which ones are limestone?

TONY

(shouts)

Don't use vinegar on any of them!

She flinches making him regret his tone.

ELI

I'm sorry.

Tony's stance and tone ease to curious, rather than furious.

TONY

Why are you always taking pictures of headstones anyway?

Eli relaxes a little.

ELI

They won't last forever. These people deserve to be remembered.

He eyes her, thoughtful.

TONY

I want you to leave.

ELI

What? But--

TONY

I want you to think about what you just said. When you can fully grasp the deeper meaning of it, maybe I'll let you come back.

ELI

Wait, what's happening right now?

TONY

Not many people are that invested in the dead. I can always use some help, so if you mean what you said I'll think about letting you do an apprenticeship.

She perks up.

ELI

You mean...

TONY

I'll teach you the CORRECT way to clean and repair the stones.

ELI

Yes!

Her crystal flashes.

A pulse of energy rolls out in a wave, rustling leaves and branches, stirring Tony's clothes and hair.

The energy rolls out across the graves revealing a handful of SPIRITS in its wake.

All of them stop what they're doing and turn to gape at Eli before the energy rolls past them.

It continues outward...

EXT - TOWN - CONTINUOUS

...across town to...

EXT. HISTORICAL SOCIETY - CONTINUOUS

...a two-story brick building with stone steps. A sign by the tall, dark wood doors reads *Maplewood, Penna. Historical Society, Est. 1763.*

INT. HISTORICAL SOCIETY - FRONT DESK - CONTINUOUS

Inside, LOUISE; 39; is at a desk in a high-ceilinged room with a hardwood floor.

An arched doorway, with lettering blurred under layers of paint, leads to a room filled with books and table. A dark wooden staircase winds up to the second floor.

The papers around Louise, as well as her hair and clothes, rustle in the pulse.

Louise looks up, startled.

LOUISE

Oh, no.

The energy continues out...

FOREST - CONTINUOUS

...across tree-shrouded mountains to an imposing, walled-in structure.

INT. STATE PSYCHIATRIC HOSPITAL - JOSHUA'S ROOM - CONTINUOUS

JOSHUA; 42, frail; sits on a single cot reading a book. The energy pulse flips several pages.

Joshua inhales deeply, closing his eyes. He opens them with a slow smile.

JOSHUA

At last.

The wave rolls back...

EXT. MAPLEWOOD CEMETERY - OLD SECTION - CONTINUOUS

...the spirits vanish as the wave comes back.

Eli scowls out over the stones.

TONY

I'll talk to your guardian and see if it's alright.

His smile is forced.

Eli pulls her attention back, wary.

ELI

Wait, why are you being nice to me?
Most people in this town don't want
anything to do with me.

TONY

They're not willing, or not able,
to see we all owe Louise a huge
debt. Despite the price.

ELI

You mean the spell. She just did
what she had to do to keep everyone
here safe from him.

Tony shakes his head.

TONY

Not everyone. Just you. She's not
here to protect anyone else.

Eli looks away.

TONY (CONT'D)

Most folks consider that spell to
be a curse. All that energy
required to maintain it comes from
the land and the blood that's tied
to it. It bound a lot of families
to that same soil. In fact, for
them...

He points at a headstone.

TONY (CONT'D)

...there's only one way out.

Eli smiles slightly at the spirit of an OLD MAN; slouched and
in black and white; shuffles up the hill carrying an equally
drab bouquet of daisies.

ELI

The spell is temporary. It ends
when my father dies.

TONY

And what then? When the spell's
lifted and he can come and go as he
pleases? By the time folks hear of
his passing, it'll be too late.

ELI

I don't understand.

TONY

That's what he's counting on.

(beat)

Get out of here so I can do damage
control on this stone. And before I
change my mind.

Eli grabs her bag, leaving the jug of vinegar, and hurries
toward her truck.

As she passes the broken stone the Old Man has stopped in
front of, she glances at him.

He looks up.

Eli freezes as the color from the world is pulled into the
Old Man and the bouquet until he appears healthy and alive
and the flowers are brilliant yellow.

They gape at each other.

ELI

You can see me.

The Old Man vanishes.

The color bleeds from the flowers as they fall, at the same
time it fades back up into the world.

Drab and brittle, the flowers hit the ground.

Eli takes a few cautious steps.

She kneels to pick up the bouquet but it crumbles to a small
pile of dust when she touches it.

She glances around.

Tony is headed toward a small shed.

Eli twirls her fingers over the small pile of dust.

It spins upward, reforming into the bouquet, aging backwards
until the flowers are once again in full bloom.

Eli motions for the flowers to lower.

They obey until they rest at the base of the headstone.

In the background, Eli hurries to her truck.

END ACT ONE

ACT TWO**EXT. OVERGROWN ROAD - DAY**

Eli's truck rattles and bangs down a dirt road.

INT. ELI'S TRUCK - DAY

Eli grunts with the force of a particularly jarring bump.

DORA (V.O.)
(faint)
Eli.

Eli glances out the side window, double takes.

DORA; 8, clutching a rag doll and dressed in late 1700s style; stands among the trees.

Eli hits the brakes, the truck slides to a stop on the loose gravel.

She peers out the driver's side window with narrowed eyes.

EXT. WOODS - CONTINUOUS

Dora fades into the forest.

INT. ELI'S TRUCK - CONTINUOUS

ELI
What the hell is going on?

EXT. ROAD - CONTINUOUS

The old Ford chugs as it backs up several feet then eases into the woods.

It disappears among the pines.

EXT. EASTON HOUSE - DAY

The truck breaks from the trees to enter the overgrown yard of an abandoned, two-story farmhouse.

It comes to a stop.

Eli gets out, bag over her shoulder. She digs her phone out as she gazes around then takes a few pictures of the house.

ELI

Hello?

The world goes silent.

Colors fade.

Eli approaches to cautiously step up onto the porch. The boards snap and pop, but they hold.

She pushes aside the decaying remnants of a screen door to try the main door. It resists at first, then groans inward.

Eli warily steps inside.

INT. EASTON HOUSE - LIVING ROOM - CONTINUOUS

Eli shuffles through both human and animal debris.

Wallpaper and paint peel toward the warped floor. A thick layer of dust covers all the furniture.

Eli approaches a stone fireplace. She studies the items on the mantel -- knick-knacks and candles -- then opens a small wooden box, its lid creaking on rusted hinges.

A few notes creak out then silence returns.

She snaps the box shut.

KITCHEN

Eli enters a kitchen that, except for a blanket of dust, appears to have been used just yesterday.

She opens a cabinet.

DORA (O.S.)

Eli.

Eli peers out a grimy window.

Dora stands on a slope in the overgrown backyard.

Eli hurries out.

BACKYARD/CLEARING

Eli steps off a back porch.

Dora, clutching the rag doll, watches Eli from the top of the hill.

ELI
Was this your house?

Dora disappears, the rag doll dropping into the weeds.

Eli growls in frustration.

ELI (CONT'D)
What's the point in being able to
communicate now if you're not going
to talk to me?

Eli hurries up the hill.

Knocking weeds aside to find the doll, Eli exposes a headstone.

ELI (CONT'D)
Oh wow.

She glances quickly around as she kneels before the stone.

ELI (CONT'D)
*Dora, daughter of George and Mary
Easton, 1789 to 1797. Not prayer,
nor tears nor love could save.
Death hath marked her for the
grave.*

She picks up the rag doll, straightens its dress and hair, before making a "nest" for it at the base of the stone.

She sets the doll down.

A rifle cocks.

Eli slowly looks up into the barrel of an antique rifle held by a man with a misshapen head. MR. EASTON; early 30s; glares down the barrel at her in full, angry color.

MR. EASTON
Git outta here.

Eli cries out, scrambles to her feet.

The world pulls back to color as she runs.

EXT. HISTORICAL SOCIETY - EVENING**INT. HISTORICAL SOCIETY - FRONT DESK - SAME TIME**

LOUISE
 (into the phone)
 How could you not feel it?

INTERCUT WITH:

INT. MAKING SCENTS - SAME TIME

A touristy "witch" shop with an apartment in the second floor. Jewelry, herbs, incense and other trinkets catering to the Salem witch trials market are on display.

Renee; 39, in a loose witch-themed frock; assists CUSTOMERS while on the phone with Louise.

RENEE
 Maybe it was a small earthquake or something.

LOUISE
 Renee, you need to take this seriously. She'll be eighteen this year.

RENEE
 What's the big deal? Joshua probably won't make it to Halloween and the threat you imagine him to be will be over.

Louise rolls her eyes.

LOUISE
 My spell only locks him out physically. I'm not strong enough to control his spiritual energy. He's going to come after her, and you haven't trained her.

RENEE
 How is that my fault?

LOUISE
 I'm not getting into that with you again.

The front door creaks open then bangs shut.

ELI

It was more of my time than she
deserves.

Louise sighs her surrender.

LOUISE

Fine. Why did you come banging in
here this time?

Eli's hesitant.

ELI

Something's shifted.

Louise tenses.

LOUISE

What happened?

ELI

I was talking to Tony -- he's gonna
call you later, by the way.

LOUISE

Why? What'd you do?

ELI

Nothing! He offered to teach me
cemetery restoration and I'm really
hoping you'll say yes.

LOUISE

You said you were going to try to
talk to more people and spend less
time alone.

ELI

I talked to Tony.

Louise rolls her eyes.

ELI (CONT'D)

Anyway, when I was leaving the
cemetery, I saw the Old Man. You
know, the spirit with the flowers?

LOUISE

I remember you mentioning him, so
what? Don't you see him there
fairly often?

ELI

Yes, but this time he looked back.

Louise is stunned.

 LOUISE
Are you sure?

 ELI
Yes. And he wasn't the only one.

 LOUISE
Go on.

 ELI
I went for a drive to think about
all of it and there was a little
girl, a spirit, in the woods. She
led me to this house.

Louise gasps.

 ELI (CONT'D)
You're familiar.

 LOUISE
It'd be a miracle if that whole
family *wasn't* trapped in The
Shadowlands.

EXT. FIELD - DAY, 1797

Mr. Easton holds a shovel as he stares morosely at a small,
fresh mound.

 LOUISE (V.O.)
They had an infant daughter who
died horribly -- rumor had it she'd
been mauled by wolves.

Behind Mr. Easton, MRS. EASTON holds Dora close.

 LOUISE (V.O.) (CONT'D)
It wasn't long after that Dora
disappeared. She was never found.

Dora fades away.

 LOUISE (V.O.) (CONT'D)
Mr. Easton couldn't take it. He
went out to the field...

Mr. Easton kneels by Dora's headstone. He puts the barrel of
his rifle in his mouth...

INT. HISTORICAL SOCIETY - FRONT DESK - DAY

...a gunshot echoes.

ELI

What happened to Mrs. Easton?

LOUISE

She left everything and returned to Connecticut. The house has stood empty ever since. Except, apparently for Dora.

ELI

And a man with a gun. I'm now guessing was Mr. Easton.

Louise considers this.

LOUISE

Call Renee.

ELI

No.

LOUISE

She can teach you how to use your power to help them move on, and defend yourself against Joshua.

ELI

Then she should've done it when he was beating me.

LOUISE

She's the only one who can teach you.

ELI

Please. With her for a mother it's a miracle I'm potty trained.

LOUISE

Give her a chance.

ELI

She already used them all up.

She grabs her bag and heads for the door.

LOUISE

You need to let her train you before Halloween.

Eli stops, half turns.

ELI

Why? Is a magic portal set to open up and swallow me on my eighteenth birthday?

LOUISE

This Halloween is a full blood moon. The veil will be practically nonexistent. If Joshua's passed through by then there's no telling what he'll send after you.

(beat)

You're not ready for that.

ELI

Maybe you should've had this talk with Renee before she let him drown me.

She storms away. With a wave of her hand the front door creaks open slamming shut behind her.

LOUISE

Damn stubborn fool.

INT. ELI'S TRUCK - EVENING

Eli tosses her bag in, climbs in as it slides to the floor then slams the door twice.

Screaming through clenched teeth, she hits the steering wheel with her palms.

A surge of power flares out from her fingertips.

The windshield cracks.

Eli gapes at it.

ELI

Perfect.

She glances down at the seat as she buckles.

Dora's doll is propped against the passenger door.

ELI (CONT'D)

What the hell?

EXT. MAKING SCENTS - SAME TIME

The shop is dim.

Renee locks the door then flips the *Open* sign to *Closed*.

INT. MAKING SCENTS - CONTINUOUS

Renee tidies displays as she walks to the register.

She passes a rack of quartz crystals on silver chains.

They ripple like wind chimes on a breeze.

She stops to study them.

Turns to look toward the door.

RENEE

Eli?

She hurries up a set of stairs behind the counter.

INT. RENEE'S APARTMENT - BEDROOM - CONTINUOUS

Renee hurries in, beelining for the closet where she pulls a chain to turn on a bare bulb.

Scanning a shelf, she pulls down a large shoe box, then pulls the chain leaving the bedroom illuminated by the dimming outside world.

Sitting on the bed, Renee opens the box. She pulls out mementos, a blue scrapbook, then a pink one.

She flips through the pink book to a page with a curl of baby hair held in place with yellowed tape.

Gently peeling the hair loose, she lets the baby book slip to the floor when she stands and walks to a mirrored dresser.

On the dresser is a black taper candle in a silver stick.

Renee waves a finger over it.

It lights.

She takes a deep breath then touches the hair to the flame.

The flame, now purple, shoots up two feet. As it comes back down it turns white.

The change in color continues down the taper, until it's pure white.

RENEE

She is the one.

The taper starts to bleed.

Renee steps back with a gasp.

RENEE (CONT'D)

What have I done?

The mirror cracks.

Returning to the closet, Renee grabs a suitcase and tosses it toward the bed. It's open when it lands.

She starts grabbing clothes.

END ACT TWO

ACT THREE**EXT. HIGH SCHOOL - LACROSSE FIELD - NIGHT**

Trevor's game is near the end with Maplewood running behind.

BLEACHERS

Standing, Jana cheers Trevor on.

JANA
Come on, Trevor! Kick their
behinds!

She sits, startles when she realizes Eli is beside her.

ELI
Such language.

JANA
We're not all potty mouths.

She claps and cheers when Trevor scores.

JANA (CONT'D)
How'd your headstone thing go?

ELI
Not quite as planned.

JANA
Screwed it up?

ELI
No...yes. But Tony offered to teach
me the right way to do it so that's
awesome.

JANA
Tony? I thought he just grunted at
people and talked to headstones. Or
was that you? That's alright! We'll
get 'em!

Eli glances at the field then returns her attention to Jana.

ELI
If I tell you something, do you
promise not to think I'm crazy?

Jana raises a brow at her.

JANA

Sweetie, I've known you were crazy since the day I moved next door and asked if you wanted to be friends. So what's up?

Eli fidgets then inhales deeply.

ELI

You know I see spirits.

JANA

Everyone within two hundred miles knows that. What's up with you?

ELI

They can see me now, too.

Jana interrupts her own cheering to gape at Eli.

JANA

Since when?

ELI

Earlier today.

JANA

What changed?

ELI

I don't know.

She looks away to hide the fear in her eyes.

JANA

Are you going to be okay?

Eli nods.

ELI

Yeah, I just--

The timer goes off signalling the end of the game - and Maplewood's defeat.

Jana joins the HOME CROWD in cheering encouragement for next time to the team. Eli remains seated.

A MAN; 50s; walks down the stands. He glares at Eli as he passes.

MAN

We've won every game you haven't been to.

ELI
Yeah, yeah and it's my fault your
crops failed.

The Man spits at her feet and continues on.

Eli raises a hand toward him but Jana slaps it back down.

JANA
You don't have to antagonize
people.

ELI
Have we met?

Jana gives her a stern look.

JANA
Let's go to the coffee shop.
Trevor'll meet us there later.

Eli nods and follows Jana down, ignoring the glares her
presence earns.

INT. COFFEE SHOP - NIGHT

This time the Crowd is subdued because of the loss.

Eli and Jana are in their booth. Jana's checking her phone.

ELI
The only thing new is the cemetery
offer from Tony. But that shouldn't
have done anything, should it?

A cheer erupts when the TEAM comes in for all except Trevor
who's snubbed from the comments and support offered to the
others. Unfazed, he makes his way to their booth with a smile
for Jana.

JANA
This says that if a being that is
generally closed off...

She shoots Eli a pointed look as Trevor slides in beside her,
offering her cheek to accept his kiss.

JANA (CONT'D)

...opens themselves to a new opportunity or experience other walls may simultaneously collapse, exposing the individual to previously unknown abilities and entities.

TREVOR

What are you reading?

Jana shows him her phone.

JANA

An online compendium of witches.

Trevor laughs.

TREVOR

You better get that off your search history. If your mom sees it, she'll have a stroke.

Jana waves it off.

JANA

She's the one who told me to make friends with the kid next door.

ELI

In fairness to her, she didn't know you guys had moved in next door to a couple of witches.

JANA

Her fault for not asking why the house was so cheap.

Trevor takes Jana's phone to skim the site.

TREVOR

What were you looking for?

JANA

The spirits are looking back at Eli and we're trying to figure out why.

Trevor raises a quizzical brow at Eli.

TREVOR

Can they hurt you?

ELI

I don't think so.

TREVOR

This says many spirits that come through are looking for help to move on.

He looks up at Eli.

TREVOR (CONT'D)

Maybe that's why you've always seen them. So you'd be ready when they came through?

Eli considers this.

ELI

Louise mentioned that. The spirits I see are trapped in a place called the Shadowlands.

JANA

Wasn't that where you went when your father tried to kill you?

ELI

Yeah. But Louise pulled me back before I got a chance to really learn anything about it. Plus I was six and scared shitless.

JANA

But how do you help them?

ELI

I don't know.

TREVOR

Ask Louise. She can probably tell you.

Eli shakes her head.

ELI

She'll tell me to call Renee.

TREVOR

What's wrong with that?

ELI

I'd get better advice from a tree stump. No, I have to figure this out on my own.

JANA

We'll help you.

Eli looks at Trevor.

TREVOR
You know you don't even have to
ask.

Eli smiles her thanks.

She notices Jana's hand holding her gold cross necklace.

The two make eye contact.

ELI
You're sure?

Jana nods releasing her necklace.

Eli digs in her bag.

ELI (CONT'D)
Good, because I need to return
this.

She tosses Dora's doll on the table.

EXT. EASTON HOUSE - DAY

The three study the house -- Eli's antsy, Jana's disgusted
and Trevor's excited.

Eli holds Dora's doll.

TREVOR
This is amazing.

JANA
It's disgusting.

TREVOR
Where's your sense of adventure?

JANA
I left it somewhere clean.

Trevor shakes his head while Eli watches the exchange in
amusement.

TREVOR
It's the Easton House. This place
is legendary. Do you realize how
many antiques were left in there to
rot?

JANA

None. At the time they weren't
antiques.

Eli snickers. Trevor raises a brow at her.

TREVOR

You do know she wasn't a smart ass
until she started hanging out with
you, right?

ELI

What can I say? I bring out the
best in people.

Trevor growls in amused annoyance and heads toward the house.

JANA

What are you doing?

TREVOR

I'm going to look inside.

JANA

But--

She turns to Eli with a pleading expression.

ELI

It's solid. I went in yesterday.

JANA

Not helpful.

Eli laughs at her concern as Trevor goes inside.

ELI

Come on. The doll goes out back.

Jana follows Eli around the house with a disapproving look
over her shoulder at the front door.

BACKYARD/CLEARING

The Girls pick their way carefully through the weeds.

JANA

Does the fact that they can see you
now mean you're getting stronger?

ELI

Louise seems to think so.

JANA

Maybe that's a good thing. Maybe you can break the spell everyone hates you for.

ELI

I can't break another witch's spell. It only responds to her, or his, energy signature. Besides that's going to be over soon and everyone's going to be regretting it.

JANA

Why?

Eli stops. Jana follows suit.

ELI

It ends when he dies. Then they can come and go. And so can he. Nobody here stood up for him when he got locked up. He's going to remember that.

Eli's crystal flashes yellow.

JANA

What was that?

ELI

What?

JANA

That flashed yellow.

ELI

It probably caught the sunlight. There's the cenotaph.

She points to Dora's stone.

JANA

The what?

ELI

Cenotaph. It's a memorial marker with no body.

Eli moves forward.

The color drains around her.

Jana's gasp is muffled.

JANA
 (muffled)
 Eli?

Confused, Eli turns back. Before she can speak, movement at the house catches her eye.

Mr. Easton, in color, glares at her from an upstairs window.

Everything snaps back to color and Mr. Easton vanishes when a loud bang comes from inside the house.

TREVOR
 (from inside)
 Hey! Hey! Help me!

JANA
 Trevor? Trevor!

Eli drops the doll as they run to the house.

INT. EASTON HOUSE - UPSTAIRS HALLWAY - DAY

Trevor's yells for help and pounding come from a closed room. His twisting and pulling on the knob have no affect.

TREVOR (O.S.)
 Let me out!

Eli and Jana hurry up the stairs and to the door.

JANA
 Trevor? Are you okay?

ROOM

Trevor is pressed to the door precariously balanced on one of the few floorboards that remains.

Despite the lack of floor and furnishings, this was clearly a little girl's bedroom.

Trevor stops pounding as Eli struggles with the knob.

TREVOR
 The door slammed shut and I can't get it open. The floor in here is really rotten.

HALLWAY

JANA
Then why'd you go in?

ROOM

TREVOR
Just get me out!

A loud POP comes from the boards beneath his feet.

HALLWAY

ELI
Stand back, both of you.

Jana obeys.

TREVOR (O.S.)
I can't.

ELI
Alright, alright.

She shakes her hands then presses one to the door, holding the other ready to grab Trevor.

She takes a couple deep breaths then closes her eyes.

ROOM

Another POP.

A board bangs to the floor below.

The ones below Trevor sag.

TREVOR
Eli...

HALLWAY

Eli opens her eyes.

ELI
Give me a second. I'm not sure if
this'll even work.

Closing her eyes again, she takes another deep breath.

The hand pressed to the door glows. So does her crystal. The glow spreads to the door.

The floor inside the room gives.

Trevor cries out as the door vanishes.

Eli raises her other hand, which is also glowing, fingers bent toward Trevor as he falls through the floor.

Trevor and Jana scream, but Eli stays focused.

She jerks her hand back.

Trevor comes back up through the hole just enough for him to get a hold of the threshold. He pulls himself up and out with Jana's help.

Eli steps back, exhausted.

At the opposite wall, she slides down to kneel.

JANA

Trevor! Oh my goodness! Why did you go in there?

Trevor and Jana embrace on the hall floor.

TREVOR

When I looked in the floor was solid. After I went in and the door slammed shut it was gone.

JANA

How is that possible?

TREVOR

Your best friend's a witch and you're asking that question?

Eli narrows her eyes.

ELI

Mr. Easton.

END ACT THREE

ACT FOUR**EXT. LOUISE'S HOUSE - DAY**

Eli's truck is parked in front of a two-story farmhouse with a wraparound porch hung with bundles of herbs.

INT. LOUISE'S HOUSE - KITCHEN - SAME TIME

The sunken-in kitchen matches the country coziness of the rest of the house.

Eli sits at one end of an antique block table that holds an in-progress chess game. She fidgets with a chess piece.

Trevor and Jana sit along one side of the table.

Louise washes a nasty cut on Trevor's arm.

LOUISE

Why were you even in there?

JANA

Because he's a fool.

TREVOR

It's not that bad.

Louise holds her hand over the cut. As it disappears from his arm, it appears on hers, healing almost instantly.

TREVOR (CONT'D)

There, see? Not even a scar.

JANA

If Eli hadn't been there to use her power and pull you out Louise wouldn't be able to heal your broken neck.

Louise frowns at Eli.

LOUISE

You saved him with your power?

Eli shrugs.

ELI

Not sure what I did. I mean, I focused on him and imagined what I wanted to happen.

(MORE)

ELI (CONT'D)
I wasn't strong enough to pull him
all the way out though.

TREVOR
But it was enough.

LOUISE
Next time it might not be.

Eli rolls her eyes.

She sets the chess piece down. The rook is now a small
headstone.

The front door opens and closes in the background.

Light steps cross the hardwood living room floor.

RENEE (O.S.)
(calls out)
Hello? Anyone home?

ELI
What the fu--

Renee enters, suitcase in hand.

RENEE
I'm here! Shall we get started?

Eli glares then pushes past her without a word to storm up
the back stairs.

Louise gets up to go talk to Eli, glaring at Renee as well.

LOUISE
I hadn't told her yet that you were
coming.

Renee grabs her arm as she passes.

RENEE
The candle bled.

Beat.

LOUISE
Shit.

She hurries after Eli.

Renee smiles at Trevor and Jana who watch in confusion.

RENEE

Hello. I'm Renee. I'm Elizabeth's mother.

JANA

Shit.

INT. LOUISE'S HOUSE - ELI'S ROOM - DAY

Eli lies on an unmade bed in a cluttered room filled with books about photography, cemeteries and local history.

Louise knocks lightly on the door then comes in.

LOUISE

I was going to tell you she was coming.

ELI

Why is she here?

Louise shuts the door behind her and sits on the bed beside Eli.

LOUISE

You said yourself something has shifted. The last time that happened was when you were six. I pulled you back, that was in your hand...

She indicates Eli's crystal without touching it.

LOUISE (CONT'D)

...and the spirits you'd always communicated with were blocked out.

Eli gasps.

ELI

I could see them before?

Louise nods.

LOUISE

We're already running out of time. When Joshua dies, he will take over The Shadowlands. And he will send entities you can't even imagine after you.

Eli swipes at the tears that escape.

LOUISE (CONT'D)

You got lucky today. But next time there's a rotten floor, or worse, you might not be able to save them. Let Renee teach you how to focus your power and do what you were born to do.

She reaches out to tuck a stray lock from Eli's face.

She rests her hand on Eli's arm.

Eli takes a deep ragged breath.

ELI

I'm not just a witch, am I?

LOUISE

No.

Louise gives Eli's arm a light squeeze.

LOUISE (CONT'D)

Let Renee train you. I'll explain more when you're ready.

She gives Eli a motherly kiss on the forehead and leaves the room.

Eli holds her crystal up to look at it.

It flashes lavender.

EXT. LOUISE'S BACKYARD - EVENING

A full moon is just starting to appear.

Renee has covered a picnic table with a bejeweled silver cloth. She now lays out a crystal, a silver brush and a glass. She pours water in the glass while whispering in Latin.

Eli stands nearby with her arms crossed.

Her eyebrow goes up when Renee tips her head back, eyes closed, and raises her hands palm up.

Louise sits on the back porch reading an ancient book by the glow of a hovering orb.

Eli shoots her a quizzical look.

Louise smiles without looking up from her text.

Renee holds out a beckoning hand.

Eli hesitates, then steps reluctantly forward to take Renee's hand.

RENEE
Close your eyes.

Eli glares at her then obeys.

RENEE (CONT'D)
Feel the spiritual energy flow
through you. If it lightens you,
accept it. If it weighs you down,
let it pass.

Eli looks at her.

ELI
This is stupid.

RENEE
Close your eyes.

Eli sighs with resignation and obeys again.

Beat.

Eli scowls, opens her eyes and pulls away.

She hurries off.

Louise watches Eli until she disappears around the side of the house.

RENEE (CONT'D)
Something's attached itself to her.
I may be too late.

LOUISE
I warned you.

She returns her attention to the book.

EXT. EASTON HOUSE - EVENING

Eli's illuminated by the parking lights of her truck, as she peers into the growing gloom.

ELI
Dora? Are you here?

DORA (O.S.)
I can never leave.

Eli approaches the porch where Dora stands hugging her doll.

ELI
Why can't you leave? And what
happened in there? To my friend.

DORA
Papa keeps me here. And he tried to
hurt your friend.

Eli kneels on the step in front of Dora.

ELI
What happened to you?

Dora offers a hand.

Eli tentatively takes it. She cries out and drops to her
knees.

Her crystal flashes red...

SMASH CUT TO:

EXT. WOODS - CLEARING - DAY, 1797

Eli sits on a fallen log next to Dora.

Dora cradles a bird with a broken wing on her lap. She hums
lightly to it, gently stroking its small head while it cries
out in pain and fear.

Mr. Easton steps from behind the trees, rifle raised like a
club.

Before Eli can warn her, the rifle comes down on Dora's
skull.

Dora slumps to the ground. The injured bird falls from her
lap.

Mr. Easton grinds the bird under his boot heel. He scoops
Dora into his arms.

Eli circles the tree to see Mr. Easton carrying Dora to a
freshly dug hole.

DORA
Papa?

Eli rushes forward.

ELI
Mr. Easton! No!

BACK TO SCENE:

EXT. EASTON HOUSE - EVENING

Eli jerks back with a gasp.

She gapes up at Dora.

ELI
My god.

She gets to her feet.

ELI (CONT'D)
How can I help you?

DORA
He keeps me here and scares away everyone who comes so they can't help me. But you're different.

ELI
I'll figure out a way. I promise. It's bad enough when you have to live with an abusive parent. You shouldn't have to spend eternity afraid of your father.

Dora smiles and hugs her doll.

EXT. CHURCH - PARKING LOT - DAY

Eli sits on the hood of her truck in a crowded parking lot outside of a country church.

She straightens when the door opens and the CONGREGATION exits.

Jana and Trevor join Jana's parents, PASTOR and MRS. PALMER, at the door to send off the parishioners with thanks and well-wishes.

ELI
Come on already. Just get the hell out here.

Eli ignores the glares her comments receive and slides off the truck.

JANA

Eli?

Jana and Trevor approach.

JANA (CONT'D)

How long have you been sitting out here?

ELI

About an hour. Is your dad always that long-winded?

JANA

Seriously?

TREVOR

Why didn't you come inside?

JANA

Sweetie, she would've burst into flames.

Trevor laughs.

TREVOR

Just because she's a witch?

JANA

No.

(to Eli)

So what's up?

ELI

I need you guys' help. I went back to that house last night and...

TREVOR

I told you never to go back there alone.

ELI

I know, I'm sorry. Renee was getting on my nerves and I just... I needed to know why Dora's trapped there.

JANA

Did you learn anything?

Eli nods.

ELI
Her father killed her, buried her
in the woods, and now he's keeping
her there.

Tears threaten to fall.

JANA
You feel a connection to her.

Eli shrugs.

ELI
I guess.

TREVOR
What can we do?

ELI
I want to figure out how to force
him through so she can go.

Jana sighs.

JANA
I don't know, Eli.

ELI
We won't go in. Please. If we're
outside, I'm sure I can block
anything he tries to pull.

JANA
Sounds dangerous.

TREVOR
And stupid.

ELI
They're just ghosts.

Jana and Trevor look at each other, then back at Eli.

JANA
Let us go change and we'll meet you
at the coffee shop. But no one is
going inside that house.

She gives Trevor a stern look.

TREVOR
I learned my lesson.

ELI
Yes! Thank you!

She hugs them both.

ELI (CONT'D)
I owe you!

She gets in her truck, slams the door twice, and fires it up.
Jana and Trevor watch her go.

JANA
We're gonna die.

TREVOR
Some day.

JANA
Today.

She walks away.

END ACT FOUR

ACT FIVE**EXT. EASTON HOUSE - BACKYARD/CLEARING - DAY**

The three friends stand by Dora's marker, gazing around.

JANA
How do you conjure them?

ELI
I don't. They just appear.

JANA
Is that when you fade?

Trevor and Eli scowl at her.

TREVOR
What're you talking about?

JANA
Yesterday, right before you fell,
her necklace flashed then she faded
out.

(to Eli)
I could see *through* you.

ELI
Wait. I thought they were coming to
me. Maybe I'm the one going
through.

JANA
Through what?

ELI
Through the veil between the living
and dead. You'd be surprised how
close they are.

JANA
Not with you around.

TREVOR
How do you get back?

ELI
I don't know.

JANA
This is dumb. We need to leave.

Eli's crystal flashes.

The color fades.

Eli spins while Trevor pulls Jana close, their words are muffled but their fear is clear.

ELI
Easton? Where are you?

Mr. Easton comes into view behind Dora's stone.

MR. EASTON
Don't do this.

ELI
Dora was just a little girl.

MR. EASTON
She was never just a little girl.
Never deserving of love.

With a scream of pent-up rage, Eli lunges at Mr. Easton. He easily sidesteps, swings his rifle out to block her charge, clipping her cheek.

The two move in and out of the headstone - and Jana and Trevor.

Eli swings at him.

He calmly grips her arm.

Her crystal glows lavender.

MR. EASTON (CONT'D)
You're blinded by your own life.
You need to open your eyes.

The crystal pulses blue.

Mr. Easton notices it now.

His determination fades to fear.

MR. EASTON (CONT'D)
No.

He fades as he loosens his grip, but before he can release her, her crystal flashes and pulls him in.

Eli sucks in air, stunned.

She stares at where he had been.

She raises her crystal to examine it.

Once clear, the stone is now cloudy.

Everything is still faded except Eli.

ELI

Dora? If you're still here, you're
free to go. He can't hurt you
anymore.

Silence.

ELI (CONT'D)

Dora?

A strip of weeds brightens to green.

Eli warily follows it toward the treeline.

As she nears the woods, the green grass gives way to a trail
of maimed animals.

Fighting her disgust, Eli continues into the woods.

WOODS

Eli waves away flies that are becoming drowned out by the
sound of a creek and a crying baby.

ELI

What kind of sadistic bastard was
this guy?

As she nears a tree with a fallen log on the other side,
Dora's humming intermingles with the distraught child.

ELI (CONT'D)

Dora?

She steps around the tree.

Dora sits on the log holding a crying infant on her lap.

Dora smiles up at her.

DORA

Hi, Eli.

ELI

Is that your baby sister? The one
who was attacked by--

Dora jerks.

A sickening snap.

The baby goes silent.

Eli stumbles back, mortified. She falls on her ass in the underbrush.

ELI (CONT'D)
What the fuck?

Dora gets to her feet letting the limp form fall to the ground.

DORA
Papa thought he could stop me by
killing me. When he realized his
mistake, he killed himself to scare
away the living.

She giggles.

DORA (CONT'D)
And now you've set me free.

Eli lunges to her feet toward Dora who disappears, leaving only a giggle to fade in the air.

Eli growls her frustration.

ELI
Damn it, where are you?

A giggle comes from the woods behind her.

She listens.

Another giggle.

ELI (CONT'D)
Jana and Trevor.

She runs toward the clearing where her friends wait.

Eli trips over a branch that sends her sprawling on a bare patch of earth.

She sits up.

Her crystal flashes red.

Dora's rotting corpse bursts out of the ground, wraps Eli in an embrace and pulls her into the grave.

THE SHADOWLANDS - TIME DOES NOT EXIST

Thick, gray fog swirls. The faces that press out are twisted and out of proportion.

Eli hugs herself, rubbing her arms.

The fog thins.

EXT. LACROSSE FIELD - NIGHT

Eli is in a celebratory CROWD at the high school lacrosse field.

On the field, Trevor is lifted onto his TEAMMATES' shoulders.

They cheer and chant his name.

She's stunned.

ELI
Trevor! Trevor!

He smiles at her, but his neck breaks, his head tipping at an odd angle.

Eli cries out and backs away...

EXT. WOODS - RUINED CASTLE - EVENING

Jana stands among the ruins of a castle -- her brightly colored outfit in sharp contrast to the devastated building.

She smiles at Eli.

JANA
I can't believe you found it.

The air behind Jana ripples, then tears open. A creature -- part man, part reptile -- reaches through. It grabs Jana and pulls her in, the tear closes before Eli can react.

Jana's terrified scream echoes.

ELI
Jana!

She steps back, bumps against a headstone...

EXT. CEMETERY - NIGHT

Eli stands in an endless cemetery of ancient, broken gravestones.

Louise is in the distance, walking away. Eli runs after her, but Louise continues moving away until she vanishes.

Eli stops.

Each headstone bears Louise's name.

Eli screams.

ELI

Louise! Please, I need help!

INT. LOUISE'S HOUSE - GUEST BEDROOM - DAY

Louise and Renee sit on the bed sorting through a shoe box of old photographs.

RENEE

If she's not receptive, it won't work.

LOUISE

You better make it work somehow.

Renee pulls out a photo of a younger version of herself holding an infant. She smiles sadly.

Louise offers Renee a photo.

LOUISE (CONT'D)

Who's the girl in the back?

Renee's indignant.

RENEE

Isn't that the Snell's cousin?

She hands the photo back.

LOUISE

You should've started by the time she was three. But you were in denial that she was the one.

RENEE

All children have imaginary friends.

LOUISE
Hers were real.

She writes on the back of the photo.

Cocks her head to listen.

RENEE
This whole thing is really getting
blown out of proportion. I know you
never liked Joshua, but he's really
not that bad.

LOUISE
She's in trouble.

RENEE
I think I would feel--

Louise vanishes.

RENEE (CONT'D)
Honestly.

She digs out more photos.

THE SHADOWLANDS - TIME DOES NOT EXIST

DORA (O.S.)
I can help.

She comes out of the fog.

ELI
Where are they? What did you do to
them?

DORA
Nothing yet.

ELI
What do you want?

DORA
Your power.

ELI
No.

Dora snarls, lunges at Eli, knocking her backward. Eli lands
on her back, the wind knocked out of her.

The face above her is a mix of Dora's and Joshua's.

DORA/JOSHUA
Give it to me.

Eli tries to fight it off, but is easily pinned down.

ELI
Get off me.

Dora/Joshua laughs.

Leans forward.

Eli cries out.

She closes her eyes, turning her head away from the demonic face that presses in on hers.

FLASHBACK:

EXT. POND - DAY, ELEVEN YEARS AGO

Joshua pulls six-year-old Eli out of the water until they're practically nose-to-nose.

His face twists into a demonic mask of hatred, his eyes glowing red.

DORA/JOSHUA
You worthless little bitch.

SMASH CUT TO:

EXT. WOODS - DAY

Louise appears by Dora's grave. She drops to her knees, hands out.

Her hands glow white. She presses them to the ground. The glow spreads.

LOUISE
Come on, Eli, where are you?

THE SHADOWLANDS - TIME DOES NOT EXIST

Dora slams Eli's head back.

DORA
You can stop this. Just give. It.
To. Me.

ELI

Take it!

Joshua's evil laughter rolls through the fog.

Eli tears off her crystal and presses it against Dora's chest.

Dora screams.

She jerks away from Eli, the crystal falling into the fog.

Eli scrambles back as Dora crouches on all fours.

With an inhuman scream of rage, Dora leaps at her.

Eli cries out, raises her arms defensively, her hands up, palms out.

ELI (CONT'D)

No!

A white pulse shoots from her hands, knocking Dora back.

When Dora gets up, she readies to attack again but a voice stops her cold.

MR. EASTON (O.S.)

Dora. Stop.

Dora's eyes widen.

DORA

No.

Mr. Easton stands in the fog where the crystal had landed.

Dora steps back turning to run.

Mr. Easton grabs her.

He pulls her close.

Dora snarls and growls as she struggles to break free.

Energy ripples up from the fog, flows over and around Mr. Easton and Dora then pulls them both into the crystal, cutting Dora's scream off short.

Eli gasps for air. She crawls toward the fading glow in the fog to grab up the crystal.

It's still cloudy, as well as cracked now.

A white light cuts the fog above her.

ELI
No more. Please.

She doubles over where she kneels.

A blinding flash.

EXT. CLEARING - DAY

Eli bursts from Dora's grave, gasping and trembling, pushing away the few human remains that come up from the ground with her.

Louise grabs her hand and pulls her into an embrace.

ELI
How did you find me?

LOUISE
When you called for help I followed
your energy signature.

She pulls back to check Eli over and brush dirt from her hair and clothes.

She puts her hand over the cut on Eli's cheek. It fades, appears on her own face, then heals.

LOUISE (CONT'D)
You have to learn how to come back
on your own. I can't always be
there.

ELI
I don't want to do this.

LOUISE
You don't have a choice.

She pulls her into another embrace.

Eli breaks down as Louise soothes her.

END ACT FIVE

TAG**EXT. STREET - DAY**

Eli's truck sits first at a red light with the right turn signal on.

INT. ELI'S TRUCK - SAME TIME

Eli watches the Little Girl playing hopscotch in the crosswalk while Jana and Trevor argue over the radio station.

TREVOR

If I have to hear that song one more time I'm gonna puke.

JANA

It's one of my favorites!

TREVOR

I know, that's why I've heard it too much.

Jana playfully elbows him in the ribs.

A car honks behind them.

TREVOR (CONT'D)

Light's green, Eli.

Eli doesn't take her attention off the Little Girl.

ELI

I know.

The gears grind when she shifts and eases into the crosswalk.

EXT. STREET - INTERSECTION - CONTINUOUS

The old Ford swerves slowly around and to the right of the Little Girl.

She smiles up at Eli.

Eli smiles and waves back.

A butterfly flits through the open truck windows.

It flutters up over the town.

EXT. STATE PSYCHIATRIC HOSPITAL - EVENING

The butterfly comes down over the trees.

INT. STATE PSYCHIATRIC HOSPITAL - VISITOR'S ROOM - DAY

Joshua, frail and sickly, sits in chains across from Tony who won't meet his sneering gaze.

JOSHUA

You cannot lie to me about it. I felt the pulse. I went in search of her myself.

Tony's surprised.

JOSHUA (CONT'D)

Yes, these walls confine this dying body, but as all will soon learn, my spirit is strong. And growing stronger.

Smug, Joshua leans back in his chair.

JOSHUA (CONT'D)

How much is she aware of?

Tony shrugs.

TONY

I can't say. That necklace you mentioned...

Joshua perks up.

JOSHUA

What of it?

TONY

...it flashed and then the air...shifted. It was like a curtain blew back just enough to give me a clear view of something I never knew was there then it dropped back down. What did I see?

JOSHUA

Just a sliver of what she's capable. What I deserve, and will possess. You keep an eye on her.

TONY

How? I can't be following a
seventeen-year-old girl around.

JOSHUA

You do what you can. I have other
agents that can handle the rest.

TONY

So long as you remember our deal.

The butterfly comes in. Flutters around the room.

Joshua's shoulders shake with laughter.

JOSHUA

You keep me informed on my
daughter, and yours will be
perfectly safe.

The butterfly lands on the table.

Joshua smashes it with his hand.

END EPISODE