

**THE DEAD AND THE BIZARRE ARE HERE AND ALL AROUND US**  
Movie Screenplay

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ScreenwritersForHire.Com

Based on the book *The Dead and the Bizarre are Here and All Around Us*

by David Landry

FADE IN:

INT. THE LANDRY'S LIVING ROOM - DAY

DAVID (7) and DOREEN (5) are in the living room, smiling to an older woman, their GRANDMOTHER who drops snacks in their palms. Both kids hug their grandmother, then walk away.

INT. DAVID AND DOREEN'S ROOM - DAY

David and Doreen walk into their bedroom. They take out the snack, eat from it. A big smile is playing on the faces of both kids.

DAVID  
(whispers)  
I love Grandma's cookies. They're  
the best!

DOREEN  
(whispers back)  
Me too. Now let's keep it before  
Mum finds out.

DAVID  
(frowns)  
Mum ought to be grateful to us.  
With these snacks we got, we  
wouldn't have to sneak into the  
kitchen to steal snacks at night.

DOREEN  
(shrugs)  
That's true. But if she sees it,  
we'll be going on snacks strike for  
a week.

DAVID  
Yeah. Let's not get Mum upset. I'll  
keep mine under the pillow. You  
should too.

They both hide what is left of their snacks under the pillow.

INT. DAVID AND DOREEN'S ROOM - DAY

MOTHER walks into the bedroom with a load of clothes in her arms. She drops them on a table close to the bed. She is about to start folding when she looks towards the head of the bed and sees a long line of ants.

She rushes out and returns with a can of insecticide that she begins to spray around the room and on the wall close to the head of the bed. She notices an half eaten cookie on David's bed. David and Lorrie appear at the door to the room and stand frozen while their mother sweeps the ants off the floor and dusts the bed.

MOTHER

(pissed)

What did I say about keeping snacks  
in your room? Where did you get it  
from?

DOREEN

(stares at the floor)

It's from our stash from when we  
went to the kitchen.

Mother stares at David and Doreen. She sighs and exhales before walking out, leaving the two mischievous kids smiling.

INT. LIVING ROOM - LATER

Doreen is half asleep on the couch while their elder sister, JULIE, tall and pretty, sits on the chair. David paces in the living room.

JULIE

(quirks a brow at him)

What is the problem?

DAVID

Can I go to Grandma's place for a  
moment?

Julie turns to face him.

JULIE

(shrugs)

Alright. Come straight home when  
you leave her place. And make sure  
you get back before Mum and Dad  
arrives.

DAVID

(smiles)

Yes, ma'am.

EXT. STREET - DAY

The street is quiet. David rounds the corner of the street then starts running when he spots a familiar house. He stops when he gets to the house and knocks.

DAVID  
(shouts happily)  
Grandma. Open up. It's David.  
Grandma. Grandma.

He stands back and tries the latch. His shoulders sag when the door doesn't give in.

DAVID (CONT'D)  
(perturbed)  
Where did Grandma go?

INT. LIVING ROOM - DAY

Doreen is fully asleep on the couch. Julie is beginning to doze but she glances up when the door opens.

JULIE  
You came back early. That's a first.

DAVID  
Grandma didn't answer the door and it was locked.

JULIE  
Maybe she was sleeping. You can go back later.

DAVID  
(sigh)  
Okay.

INT. DAVID'S ROOM - NIGHT

Light floods into the dimly-lit room from a slightly opened door. A muffled cry is heard from the kitchen and David sits up on his bed. The room is dark and the door opens.

Grandmother walks inside.

DAVID

Hi, Grandma, where were you today?  
I was at your apartment and knocked  
on your door, but you didn't  
answer. Are you okay? Who is crying  
out there?

Grandmother sits on the foot of his bed and stares at him.

GRANDMOTHER

I love you so very much, and I want  
you to always be a good boy for me.  
Can you do this?

DAVID

(nods)  
Yes Grandma. I will be a good boy  
for you.

She stands up from the bed and walks out without a word.

Immediately, Mother walks in, crying.

DAVID (CONT'D)

Mom. Why are you crying?

Mother sits on the bed, almost the same place Grandmother sat  
few seconds ago. She looks at David with sad eyes.

MOTHER

(sniffles)  
Grandma is with God today.

DAVID

No, Mom. Grandma just left now. She  
said she loves me and I should be a  
good boy for her.

MOTHER

No. She went to heaven this morning  
and you were dreaming about this.

DAVID

No, Mom, she was just here and just  
left as you came into the bedroom.  
Did you not see her?

MOTHER

(takes a pause)  
Do you know what she had on?

DAVID

Yes, she was wearing a blue shirt,  
gray pants, and brown shoes.

DAVID (CONT'D)

She always likes wearing them when she goes out.

MOTHER

(calmly)

Okay. We will talk tomorrow. I love you. Now go to sleep.

She stands up from the bed and walks out of the room. Her back is visible from the room as she stands talking to DAD.

DAD

What now?

MOTHER

She wore the clothes he described. Maybe it's time to move out of this house.

DAD

(pensive)

Hmmm.

INT. DAVID'S ROOM - MIDNIGHT

The house is quiet. The family is still asleep. There is a noise and it wakes David. He stands up from the bed, picks his lasso and walks to the door. He crawls past his father's room after checking that he is sleeping.

INT.KITCHEN - CONTINUOUS

David walks into the kitchen then stops abruptly. His face betrays the shock of what he seeing. A kitchen chair is moving rapidly on one of its legs. He watches for a while, and then throw his rope around it. The chair moves to the side and bangs other chairs, making a loud noise. It moves into the air for about three feet high and keeps rolling.

David tries to catch the chair but it moves away. The air is cold and he shudders a bit. The chair settles back on the floor. David jumps onto the chair and it stops moving. Father and Julie walk into the kitchen.

FATHER

(irritated)

What are you doing out here, again. I see you have not learned your lesson about staying in your bedroom.

Julie stands by the kitchen door and watches them.

DAVID

The chair was moving by itself.

Julie starts to LAUGH.

FATHER

(to Julie)

Go back to bed.

Julie leaves.

FATHER (CONT'D)

(to David)

Do I need to put the alarm back on your door again?

DAVID

No, Dad. But the chair was moving by itself.

FATHER

Go back to bed now.

David is frustrated and grumbles as he walks out of the kitchen. Father also sighs and rubs his face groggily.

INT. DAVID'S ROOM - NIGHT

Doreen is awake and she sits up in her bed.

DOREEN

Dave, was the chair moving?

DAVID

(calmly)

Yes, honest. I lassoed it and I caught it. Then I sat on it and it stopped. I think I know why the chair was moving. I guess, Grandpa was using a giant magnet to move the chair around because he lived below us.

Doreen nods then goes back to sleep.

INT. LIVING ROOM - DAY

There's a family gathering in David's parent's home. Aunts and uncles are playing card games with Mother. The older ones are chatting and laughing while drinking beer.

Suddenly, the air is cold. Some of the adults react to it but it doesn't disturb their game or chat. Suddenly, Father's beer can glides across the table very fast.

Everyone looks up confused, and mouth agape.

AUNTY JOANE

What the hell made that beer can move across the table like that?

DAVID

(cuts in)

Maybe it's the ghost that moved the chair here in the kitchen.

FATHER

Dave, it's time to go to your room.

David stands up and starts to walk to his room.

UNCLE

What's Dave talking about? The chair moving on its own in the kitchen?

FATHER

(chuckles)

David has an imagination. One morning I heard some noise coming from the kitchen. When I got up to see what it was about, David was in the kitchen, sitting on the chair and telling me that the chair was moving by itself.

They all LAUGH as David leaves the room.

AUNT JOANNE

We've all had a lot to drink. It is time to go home.

FATHER

I think you are right about that, Joanne.

SAME SCENE - LATER

Everyone stand up at the same to take their leave. Mother and Father walk them to the door, standing by it while the guests AD-LIB their goodbyes. Suddenly, two beer cans fall off the table.

UNCLE

Must be the breeze.

FATHER

The door is open, so...

Everyone contributes their ooohhss and aaaahhhhs before leaving. Father closes the door and immediately goes to the beer can. He picks it up and it crumbles easily. He frowns.

INT. LIVING ROOM - NIGHT

It is Christmas. The colored lights shine on the freshly cut pine. David walks to the window and looks down. It is snowing outside. He leaves the window and walks to the dining room.

His sisters are in the living room, watching a black and white TV.

INT. DINING ROOM - NIGHT

Mother and Father are playing cards on the dining table.

David sits and watches the game. A sound comes from the bathroom.

MOTHER

(absentmindedly)

What's that sound?

FATHER

What sound? That's probably one of the girls in the bathroom.

Everyone returns their focus to the game. A cup falls from the sink to the floor. David stands up from the chair, picks the cup and returns it to the sink. They all exchange glances this time, wary, but not acting on it.

Again, MUFFLED NOISE comes from the closed bathroom door.

They all look at the bathroom door. Father and mother exchange glances.

FATHER (CONT'D)

(gasps, then whispers)

Look at the bathroom door. The doorknob.

Behind David, the doorknob turns on its own, making a slow creaking sound. Father stands up and backtracks toward the living room.

FATHER (CONT'D)  
Who's in the bathroom?

Julie turns to face him. She puts her phone on the chair's armrest and looks around. Every other person is in the living room, watching TV.

JULIE  
(shrugs)  
Maybe Dave. We're all here watching TV.

FATHER  
Dave is with us.

Father walks to the bathroom -- opens the door and peers inside. It is empty.

Mother joins him and looks inside the bathroom. She tries to turn the wooden door knob but it doesn't turn.

FATHER (CONT'D)  
Again, what did you see?

MOTHER  
The door opened and the doorknob was turning.

They both walk back to the table to join David. David looks at them, but they say nothing. Instead, they both light a cigarette.

FATHER  
Dave, all is okay. Nothing to be afraid of. Let's play cards and don't say anything to your sisters about this.

David nods.

INT. DAVID'S ROOM - MIDNIGHT

The light from the television reflects dimly in a corner of David's room. The door is slightly opened.

Doreen sleeps with her back turned to the door and her duvet covering her face. Her hair is exposed.

David turns in his sleep. Music from the opposite room fills the room.

An old hairbrush falls onto the floor and makes a loud noise.

David's eyes open abruptly. The bedroom door slowly closes and the room becomes fully dark. David holds his breath and sweat forms on his forehead. He lays on his bed quietly and his heart beat quickens.

A MAN, tall and dark, wearing a hat comes out from behind the bedroom door. The dark man walks to David's bed, stops to look at Doreen and then walks closer to David until he is a few inches away from his face. His hat covers his face so David could not see his eyes.

David is frozen on the bed, terrified. The man turns as if to move away from him then suddenly grabs David's throat and begins to choke him.

David tries to push the man's wrists off his neck but he only grabs air. There is no hands for him to grab. David winces in pain as the man continues to choke him.

The man suddenly leaves David and stares at him for a while.

He walks back to the door but stops to look at Doreen then he walks back into the wall.

DAVID  
(screams)  
Argghhhhhh!

He sits up from the bed hurriedly and starts panting. Doreen wakes up and starts to cry and SCREAM. Mother rushes into the room and turns the lights on.

MOTHER  
What's going on here?

David is still holding his throat. His pants have slowed.

DAVID  
Mr. Black came out from the back of our bedroom door, and he came over to my bed and choked me. After, he walked back to the corner where he came from earlier.

FATHER  
(sighs)  
Look, Dave, there's nothing else there but a wall. There is nowhere for anyone to go from here. You go back to sleep, or you can kneel and raise your hands up for an hour.

David looks at his feet, then back at the wall. A shiver runs through him. Mother moves closer to David. She looks at his neck and gasps softly. His neck is red and sore.

MOTHER

Get back to bed. You have school in the morning.

She tucks him into bed while Doreen covers the duvet over her head. Mother and Father walk to the door.

DAVID

Can you open the door and leave the lights on, please?

Mother looks back at him.

MOTHER

(nods gently)

Sure. But it will be for a while.

She leaves the room with Father, with lights on and the door open. Doreen uncovers her duvet and sits up in her bed.

DOREEN

(crying quietly)

You scared me.

David sits up and turns to face her.

DAVID

I thought he was going to get you.  
Can we take turns staying awake?

Doreen nods and wipes her face with the back of her hand. She sits up on the bed while David goes to sleep.

INT. DAVID'S ROOM - DAY

Light pours into the room. The two siblings are asleep in their beds. The door opens fully and their mother walks in.

She sits on the edge of the bed and wakes David up. She sees his throat and SCREAMS. David wakes up, alarmed. He immediately checks the door for the black man.

MOTHER

(screams)

Albert, hurry. Get in here now.

She pulls David closer to her and inspects his throat. Doreen begins to cry. Father walks in with a white towel around his waist and a brush in his hand.

FATHER  
What's going on?

Mother pulls David up to her lap and points at his throat.

Father bends to look at David's throat. It is bruised.

FATHER (CONT'D)  
(frowns)  
Who did this to you?

David looks confused. He rubs sleep off his eyes.

DAVID  
(sleepily)  
Did what?

FATHER  
Your throat is all bruised up.  
(to Doreen)  
Doreen, stop crying and come here.

Doreen leaves her bed and sits on David's bed. Father takes her hand and places it on David's throat. The marks on his throat does not match with Doreen's hands. Father place his hands on David's throat, yet the mark does not match.

Father and Mother exchange glances.

FATHER (CONT'D)  
I did not do this to Dave.

MOTHER  
I know.

FATHER  
Tell me, what happened last  
midnight?

David narrates how the Blackman came out of the wall to choke him.

FATHER (CONT'D)  
There is no way he will be going to  
school, not until all the bruises  
are gone. I don't need the school  
to think I was hurting him. He  
stays home until he is better.

Mother only nods. She leaves the room then comes back with a foundation. She applies it on David's neck but it rubs off on his shirt.

MOTHER

We're moving out of this house as soon as possible.

FATHER

Yes. I just need my paycheck at the end of the month.

INT. KITCHEN - NIGHT

The Landry family are in a new house. David is in the kitchen with a cup in hand. The kitchen light is on. The chairs are well arranged. Nothing looks out of place. David looks around and shivers. The kitchen is cold.

SUPER: ONE YEAR LATER

David starts to leave the kitchen, turns the lights off and then he suddenly stops. He sees the light in the living room flutter on and off. David sees that the window is open. He shrugs.

DAVID

Must be the breeze from the window.

INT. LIVING ROOM - NIGHT

The family are in the parlor, watching a vampire show.

Suddenly the kitchen light starts to flicker.

FATHER

(groans)

Please, not now! Maybe when a commercial comes on.

The children nod absentmindedly and continues watching the show. The kitchen light goes off completely. The commercial comes on and everyone stands up hurriedly.

Julie runs upstairs and comes back with a new bulb. Father grabs a step stool behind a chair and they head to the kitchen.

INT. KITCHEN - NIGHT

Father stands on the step stool to replace the bulb but it doesn't work.

FATHER

That's strange. This is a new bulb.  
Pass me another bulb, Julie.

Julie hands over a new bulb to him. He fixes it but it still doesn't come on.

FATHER (CONT'D)

(shrugs)

I'll do this tomorrow. Our show has started. Come on, folks.

He steps down from the stool and motions for the children to go back to the parlor.

FATHER (CONT'D)

Dave, turn off all the lights.

David nods and watches them all leave. He turns off the lights and is about to leave when a lightbulb starts moving in the living room, close to the kitchen. He watches it for a while then leaves.

INT. KITCHEN - DAY

Father is in the kitchen with UNCLE ALFRED, an electrician.

They are inspecting the kitchen bulb. Four new bulbs are on the kitchen table.

FATHER

I've tried those four and they did not work.

He grabs a chair and sits astride it then looks up at Uncle Alfred who is fixing a new bulb.

UNCLE ALFRED

I don't know what's up with the bulb. I checked the voltage. Nothing seems wrong with it.

They hear voices from the living room. GAIL, David's sister, walks in with GREG.

FATHER

(smiles)

Greg. It's been a while. Good to see you.

Greg smiles and shakes Father's hand. He nods at Uncle Alfred who steps off the step stool.

GREG

Good to see you too sir. I was in the neighborhood and Gail told me you have issues with your bulb. Mind if I check it out?

FATHER

Sure. I just hope it's worth the trouble. We've been at it for a while.

He points at the light bulb. Greg steps on the stool, motions for Gail who passes him the bulb. He works at it for several minutes then steps down from the stool.

GREG

I have no idea why it's not working.

He looks at the bulb again then shrugs. Uncle Alfred, Greg and Gail leave the kitchen. David walks in and sits on a chair in the kitchen.

After a while, he stands up to leave and David joins him. As they make to pass the kitchen, David looks sideways and notices the living room light move sideways. He ignores it and walks on.

INT. LIVING ROOM - LATER

The family is in the living room watching television. The lights are all off, except the light bulb in the parlor.

Suddenly, the kitchen light comes on and Father looks toward it. He shrugs then continues watching television.

INT. DOREEN'S ROOM - DAY

It is winter and the house is cold. Father, Julie, and David hear a chirping sound coming from Doreen's room.

SUPER: ONE TEAR LATER

Father walks to the vent, crouches before it and opens it. He places a pillow case over the vent.

FATHER

Julie. Turn on the heater.

Julie presses a switch and the heater comes on. A small Starling flies out of the duct into the pillow case.

Father closes the vent, gives the pillowcase to Julie to dust and faces David with an happy grin on his face.

FATHER (CONT'D)  
(smiling)  
There. There. Case solved.

He begins to walk out of the room. David walks after him then stops.

DAVID  
What about the voices, Dad?

Father turns to face David. He stoops low and holds David's shoulder.

FATHER  
(sternly)  
Let's not start this crap all over again.

DAVID  
Dad. I'm not lying to you. I can hear people talk through the vent.

FATHER  
(sighs)  
Okay. The next time you hear the voices, tell me.

DAVID  
Okay. But I did listen to them.

FATHER  
What are they saying?

DAVID  
I don't know. They whisper a lot.

FATHER  
How long do they talk?

DAVID  
Maybe a minute.

FATHER  
You must be hearing us talk downstairs or hear the TV down low through the vents because the vents all connect, and when all the vents are open, sound travels through them.

INT. DAVID'S ROOM - NIGHT

It's midnight and David is sleeping beside the vent. He opens his eyes briefly then closes it. He hears a whisper and he opens his eyes again.

VOICE (V.O.)  
(whispers)  
David. David. David.

DAVID  
(sits up)  
Doreen? Is that you?

VOICE (V.O.)  
(through the vent)  
David.

David moves closer to the vent but stops as he hears footsteps from the door. Doreen walks by and peeks into his room.

DAVID  
(calls out)  
Doreen.

Doreen stops and walks into his room.

DAVID (CONT'D)  
Is Gail awake?

DOREEN  
(shakes her head)  
No. She's sleeping.

DAVID  
What about Mum and Dad?

He scratches his hair, confused, and looks at the vent behind him.

DOREEN  
I don't know.

Just then, Father walks into David's room with his arms folded across his chest.

FATHER  
What are you two talking about at  
past 2am?

DOREEN  
I was going to the bathroom.

DAVID  
 (sits up on his bed)  
 I was sleeping but I heard voices  
 from the vent calling my name.

FATHER  
 (sighs)  
 I want you two to go to sleep in  
 your bedrooms, and no more by the  
 vent calling to each other. Got it?

Doreen and David nod their heads. Father leaves for his room.

David gets into bed and shuts his eyes. Doreen leaves the  
 bathroom and enters her room.

FATHER (O.S.) (CONT'D)  
 (shouts from his room)  
 Dave and Doreen. Stop talking.

DAVID AND DOREEN  
 (from their rooms)  
 I'm not talking.

FATHER  
 Go to sleep, both of you. Anymore  
 talking you two can come in here  
 and spend some time with me.

The house goes quiet again and everyone finally sleeps.

LATER

Father leaves Doreen's room then enters David's room. There  
 are voices from the vents. He pauses at David's door,  
 terrified. David is sleeping. He walks to David's bed.

FATHER  
 (shakes David)  
 Wake up, David. Wake up. I want you  
 to tell me if this is what you  
 heard from the vent.

David stands up, rubs his eyes and walks over to the vent. He  
 sits on the floor beside the vent and Father joins him.

Suddenly, forced air rushes out of the vent and David and  
 Father stays close to the vent, listening.

They hear familiar voices and exchange glances. Mother's  
 voice comes out of the vent and Father's pupils dilates. The  
 sound of Aunt Laura laughing and Father talking about a show  
 comes through the vent.

Father staggers.

FATHER (CONT'D)  
 (stutters)  
 Th... that conversation was from a  
 week ago. How...?

David crawls away from the vent in fear.

FATHER (CONT'D)  
 David. Don't go near the vents  
 again. Do you understand? And don't  
 tell this to your Mom or your  
 siblings.

DAVID  
 (nods)  
 Okay.

EXT. STREET - DAY

Father and David walk side by side on a street. David is carrying a basket in hand while Father looks at the shopping list.

FATHER  
 (clears throat)  
 That night you and Doreen were  
 talking, what were you two talking  
 about?

David looks up at him then shrugs.

DAVID  
 I thought I was talking to Doreen.  
 But it was not her.

FATHER  
 What did you hear?

DAVID  
 I heard a voice calling my name.  
 David. David. David.

Father shakes his head as they walk into the store.

INT. JULIE'S ROOM - DAY

It's summertime and the rooms are hot. Father walks into Julie's room then stops.

FATHER

Who's always switching this  
thermostat?

He hears the heater coming on by itself. He walks to the thermostat and turns it off.

INT. WOOLSWORTH DEPARTMENT STORE - DAY

Julie and David are at a store. The store is half empty. They look around at the sections then David points at a "Game section" opposite them. They move toward it.

JULIE

(search the games)  
It should be here. My friend said  
it's in their game section.

David nods and walks to a toy car wrapped in plastic. He admires it for a while then touches another toy.

JULIE (CONT'D)

(smiling)  
David. I've found it.

She grabs a Ouija board and shows it to him. David walks to where she is and collects the game from her.

DAVID

(reads out an inscription)  
Ouija Board. For hours of fun and  
family entertainment.

JULIE

(looks confident)  
Look, Dave, this board can  
communicate with the dead as my  
friend said it.

DAVID

(frowns slightly)  
Julie, it's only a game.

Julie grabs the board from him.

JULIE

Let's go home and try it out. If it  
does not work, then we will return  
it. But you're paying half of the  
price.

David shrugs and they head to the counter to pay.

INT. JULIE'S ROOM - DAWN

The house is silent. Everyone is asleep. David and Julie sit on her bed with the Ouija board.

DAVID  
(excited)  
Okay. It is time.

Julie sets the Ouija board, closes her eyes for a moment then opens it.

JULIE  
Is there a ghost in this house  
right now?

David moves closer to Julie a bit and focuses intensely on the board. The Ouija board begins to stir slowly then moves in a clockwise position. Julie LAUGHS and nods at David.

DAVID  
(laughing)  
It worked.

The door suddenly opens and Father peers into the room. He walks in with a frown on his face.

FATHER  
What are you doing?

JULIE  
(clears throat)  
We're playing a game, Dad.

She looks at David then back at Father.

FATHER  
(yawns)  
It is barely morning?

JULIE  
We could not sleep, so we decided  
to stay up since no school on  
Monday and play a game.

FATHER  
What kind of game?

JULIE  
Just a game of asking questions  
like the eight ball Mom has to get  
answers.

FATHER

(smiles)

Okay, but keep it down because I can hear you two upstairs talking and laughing, and you will wake everyone else up.

DAVID

(nods)

Okay, Dad.

Father exits the room.

JULIE

(returns to the game)

Who will get the belt next?

The Ouija board doesn't move.

DAVID

I know the answer. Doreen. She has some kittens in her dresser.

Julie starts to LAUGH excitedly and David joins in.

INT. LIVING ROOM - DAY

The family are in the living room save for Father. Suddenly, the bathroom door opens, sounds of FOOTSTEPS are heard, then silence.

DAVID

Dad never leaves the bathroom that early.

Mother nods then walks to the kitchen to check on him. David trails behind her then stops a few inches away from the kitchen. He faintly hears them from where stands in the parlor.

FATHER

I heard a second heartbeat in the tub. I placed my hand on my chest but the heartbeat doesn't match my own. When I came out of the tub, the second heartbeat stopped.

MOTHER

Maybe you are tired and hearing things.

FATHER  
(shakes his head)  
I know what I heard and it was  
real.

Mother sighs and walks into the living room.

DAVID  
(calls out)  
Dad. Can I use the bathroom?

FATHER  
Yes. I'm done.

INT. BATHROOM - DAY

David walks into the bathroom. He stays there for a minute then leaves. He doesn't hear anything.

INT. KITCHEN - DAY

David joins Father at the kitchen table.

DAVID  
I heard what you told Mom about the  
heartbeat you heard. Are you okay?

FATHER  
Did you hear it while you were  
there?

David shakes his head.

INT. CELLAR - DAY

David and his dog, TEDDY, go down into the house's cellar.

The cellar is dusty and ancient with cobwebs around. While cleaning the cellar, a stack of wood suddenly falls down.

David feels scared and he runs upstairs with his dog, without looking back.

SAME SCENE - LATER

Mother descends into the cellar with David and Teddy behind her. Mother and David bend down to pick the wood that fell earlier. David is distracted by a hole on the wall.

He places his hand inside the hole and pulls out three small coin boxes.

DAVID  
See what I found, Mom.

He hands them to Mother. She examines them then shrugs.

MOTHER  
Where did you find it?

DAVID  
(points to a hole on the  
wall)  
Here. In this hole.

MOTHER  
If there is one place of hidden  
treasure, there may be others.

David nods. He places the boxes on the floor at his feet and continues to pick wood off the floor.

SAME SCENE - LATER

Father and David go back into the cellar to search for more holes and coin boxes. They search for hours but do not find any.

Father dusts his hands on his trousers and climbs out with David.

David puts Teddy in the cellar, but he barks and growls loudly. David opens the cellar and Teddy runs speedily to David's room. At the cellar door, David peers into the darkness then shuts the door.

INT. LIVING ROOM - DAY

David sits on the sofa, inches away from the telephone.

Father stands close to him and adjusts his tie. A suitcase in hand, he hands David a paper.

FATHER  
Here's the number. Give them a call  
and ask for Mr. P. Tell him what  
you found.

David nods as Father steps outside the door. David punches the numbers into the telephone. On the first ring, a female voice speaks over the phone.

DAVID

Hi, Mrs. P. My name is David Landry, and my dad told me to contact you and tell you that we found two small plastic see-through containers with coins in them in the cellar that may belong to Mr. P. Is he there?

There is silence for a brief moment on the other end.

MRS. P (V.O.)

(solemn)

No, Mr. P passed away just before your family bought the house from us. You can keep the coins and anything else you find there in your home.

DAVID

Okay. Thank you. I'll tell my Dad.

David goes silent for a while. He draws a circle with his fingers and looks at his feet.

DAVID (CONT'D)

(whispers)

May I ask how he died, ma'am?

MRS. P

Yes. He had a heart attack and died in the bathroom bathtub.

David covers his mouth in surprise.

DAVID

Thank you.

He stands up and begins to pace in the room.

INT. LIVING ROOM - LATER

Father walks in feeling tired. He rests on the couch for a while. He opens his eyes, sees David sitting on the rocking chair then motions for him to come. David walks to him.

FATHER

Did you call Mr. P?

DAVID

Yes. His wife picked the call. She told us to keep the coins.

FATHER  
(confused)  
She?

DAVID  
(whispers)  
Yes. His wife. Mr. P is dead. She  
said he died from a heart attack in  
the bathtub.

Father sits up immediately.

FATHER  
This is unbelievable, now I know I  
was not hearing things. I listened  
to his heartbeat, and when I got  
out of the tub, it stopped, so  
that's telling me he died when the  
beats stopped.

Father stands up and searches for a directory on his phone.

We're changing to a shower tomorrow.

EXT. FIELD - DAY

The field is quiet and empty save for David and Father who  
are picking things off the field. Suddenly, a car drives in  
roughly and they look up, alarmed. Four men, armed with guns  
and shovels storm out of the car toward them.

FATHER  
(quietly)  
Dave. Hide.

David turns back too late. They are seen. One of the men  
shoots into the air. David is scared.

FATHER (CONT'D)  
(terrified)  
Dave. Go to the concession stand  
and lock it up. Hide there.

David nods and begins to run.

INT. CONCESSION STAND - DAY

He enters the concession stand and Father joins him then  
locks the door. The concession stand looks tattered and David  
looks around for a weapon but he only sees dusty pans and  
kitchen utensils. Suddenly, the four guys begin to BANG on  
the door.

FATHER  
 (yells)  
 The police are almost here. You  
 better get going.

The banging stops for a while and Father and David pants hard. The four guys drive off while the police arrive.

INT. CAR - DAY (MOVING)

David sits in the passenger seat of Father's car. He fiddles with the belt as Father turns the car to a familiar road. The traffic is light. David looks up to his Dad.

DAVID  
 Dad. Why were those guys from  
 earlier carrying shovels?

FATHER  
 You know where we saw that  
 transparent woman in the white  
 dress heading into the woods?

DAVID  
 Yes.

FATHER  
 There is a cemetery there, and they  
 were probably going in there to rob  
 the graves. We just happened to see  
 them come in, and they just wanted  
 to scare us off.

David shudders then keeps quiet throughout the drive home.

EXT. WORKPLACE - DAY

The room is hot. Father and David work on a projector in a projection booth with the door slightly opened. Father and David monitor the projection wires. They sit on a small bench and occasionally look out the window.

Father focuses on the window side.

DAVID  
 (curious)  
 Is everything okay, Dad?

Father continues to stare outside the window.

FATHER

I am not sure if I am seeing what I  
am seeing.

He turns David's shoulders slowly and makes him face the  
slight opening in the door. David inhales sharply.

FATHER (CONT'D)

Can you tell me what you're seeing?

DAVID

I see a woman walking away from us  
into those fields. She looks...  
transparent.

Father nods then they exchange glances. The theater manager  
walks in at the moment.

FATHER

Have you ever heard anyone say they  
have seen a transparent woman walk  
into the fields?

Father and David look at the man's face.

MAN

(laughing)

You two are seeing things now?

EXT. FIELD - DAY

The field is empty except for Father and David, packing  
speakers. Father is at the extreme end of the field while  
David rounds up the corner of the field close to the  
cemetery.

David monitors Father's movements carefully. When Father  
turns back to pack speakers, David quickly dashes for the  
cemetery.

EXT. CEMETRY - DAY

David scales a small fence and lands inside the cemetery. The  
cemetery is disorganized and scattered. Tombstones are in  
pieces all around. The place looks desecrated and David  
starts to move away.

A piece of a tomb stone moves. David picks it up then scales  
the fence back into the field. Father is still packing  
speakers. David hides the piece of tombstone.

INT. CELLAR - LATER

David goes into the cellar and drops the piece of tombstone where Teddy sleeps. He climbs down the stairs quietly.

Suddenly, he hears creaking steps coming from the stairs in the cellar. He moves away from the cellar. He hears the sound of items crashing to the cellar floor. David takes another step backwards. He hears a low whisper coming through the cellar door and he runs.

INT. CELLAR - DIFFERENT DAY

It's a clear spring morning. Teddy has eaten the TV cable wire again and David goes down the cellar to fix the wire by the cellar window.

DAVID

Bad boy. Dad will see this, and you are back down here, again.

David motions to Teddy who sits at the cellar window looking at David while he fixes the cable wire. Suddenly, David hears a noise from the top of the stairs and the cellar door closes. David drops the wire and turns back.

The cellar lights go off and the cellar is in darkness save for the light streaming from the window where David is.

David stands motionless for a minute. Suddenly, something crashes from the stairs opposite him and running steps coming closer to him. Teddy starts BARKING.

David inhales deeply then breaks into a run with Teddy behind him. As he climbs the stairs hurriedly, he hears footsteps behind him.

INT. MAIN HOUSE - DAY

David opens the cellar door and shuts it immediately. He sees his siblings waiting for him at the stairs.

DAVID

(yells)

Run, something is coming after me, and it is on its way here and maybe to get all of us.

Julie and Gail quickly hold onto something while David glances at the cellar door.

JULIE

You and Teddy should get down there  
and check what's happening.  
Whatever it is, Teddy will get  
them.

Gail nods. David pulls Teddy from his hiding place and drags him to the cellar door. His siblings follow closely behind.

Teddy refuses to go but David drags him by the collar and they enter the cellar.

INT. CELLAR - DAY

David is holding two screwdrivers. The lights are back on in the cellar.

DAVID

(yells)  
Come out or I'll send my dog after  
you.

There is silence in the cellar. Teddy runs out of the cellar.

David is alone and he looks around. Suddenly, wood starts falling on him from different directions. He raises his hands in defense.

DAVID (CONT'D)

(yells)  
Come out. I am not afraid of you.  
I'll make sure you do not harm my  
family.

Julie SCREAMS from the top of the stairs and the cellar door shuts. The light goes off again. David feels a light touch on his head from behind him and he runs upstairs. He stops to find the railings and he hears a snap behind his ear twice.

He opens the cellar door and light comes on again. He shuts the door, panting hard.

INT. LIVING ROOM - LATER

Julie and David are alone in the living room. The television is on but muted.

DAVID

(turns to face Julie)  
What made you scream earlier?

JULIE

I saw a transparent old man at the cellar door. I thought he would come inside the cellar.

DAVID

He's probably the one who snapped his fingers against my ears.

INT. CELLAR - DAY

Mother and David go into the cellar to pick up the fallen wood. Mother finds the tombstone and picks it up.

MOTHER

Look what I found.

DAVID

(stutters)

Oh. It's for a school project and I totally forgot about it.

Mother drops it on the floor and continues packing the wood pile.

INT. JULIE'S ROOM - DAY

Julie and David are looking at a phone directory.

JULIE

There should be a parapsychologist around us.

David nods then points to a name under the yellow pages.

DAVID

Here. Dr. Raymond. L  
Parapsychologist.

David smiles. Julie dials the parapsychologist number.

INT. LIVING ROOMR - DAY

Julie and David usher DR. RAYMOND into the living room. They are the only ones left in the house.

DR. RAYMOND

(looks around)

I feel a negative energy here. Can I take a look at the stone you mentioned?

David nods and leaves Dr. Raymond with Julie. He returns with the stone in hand and gives it to Dr. Raymond.

DR. RAYMOND (CONT'D)

You have to return this back to the cemetery. It's a big part of the issues here. Or wait, if you could give it to me, I can take it home and try to contact the owner. Maybe I can do something better about this.

JULIE

What should we do in the meantime?

DR. RAYMOND

It's best you contact a priest and have him to bless this home.

INT. CAR - DAY (MOVING)

Dr. Raymond drives his car on a less busy road. He reduces the volume of his stereo as he passes the Landry's home. The stone is under his arm. He hears whispers at first. He ignores it. The whisper persists and he looks away from the road. The whisper increases and his car crashes into a parked car. He loses consciousness.

EXT. HOSPITAL - DAY

Julie is crying as she dotes on Dr. Raymond who lies on the hospital bed. David stands beside his bed.

JULIE

(in tears)

We tried to reach you for so many days. We were so worried. A friend told us you were in an accident. I feel it's all my fault.

DAVID

Where's the stone now? I need to get the stone.

RAYMOND

It's in my car. You'd have to pick it up at the junkyard.

DAVID

Alright. I need a letter of authorization to get all your items from the car.

EXT. DAVID'S ROOM - DAY

DAVID ( late 20s) jumps on his bed, dressed in camouflage. He is an officer in the American Force. The room is dark and a resemblance of the black hat man from his childhood comes again.

SUPER: SEVERAL YEARS LATER

David isn't scared. He sits up and looks long and hard at the figure.

DAVID  
(laughing)  
I will shoot you down if you take  
one more step.

David looks away as he reaches for his weapon, but when he looks back, the figure fizzles into thin air.

FADE TO BLACK.

TITLE DISPLAY OVER DARK SCREEN: THE LOST NECKLACE

INT. HOUSE - DAY

A young man, ROBERT, walks into the house. His steps are subdued and he looks at his feet. There is a piece of paper in his hands. A WOMAN stands up from her seat when she sees him. She rushes to his side and makes him sit on a chair.

WOMAN  
(excited)  
I'm so happy to have you back, son!

She is smiling but stops when Robert's countenance isn't joyous.

WOMAN (CONT'D)  
What happened to you?

Robert hands her the paper he is holding. He stands up and paces the room.

ROBERT  
The test says I contracted HIV.

He turns around and faces his mother with a fake smile plastered to his face.

ROBERT (CONT'D)

It can be managed, Mom. I can live with it.

(chokes on his tears)

Maybe for a few years.

The mother pulls her son into a tight embrace.

INT. PARLOR - DAY

It's Robert's death anniversary. A pile of framed photos lie on the desk. The woman and her husband, JIM, walk toward the framed pictures. In the first picture she picks, a young boy of twelve smiles in a wedding photograph that features the woman and her husband.

She picks another frame. The boy's eyes look sad. He is wearing prison uniform.

WOMAN

(chuckles)

He was a fine young man. My boy, Robert.

She caresses the framed picture.

JIM

(places hand on her shoulder)

He was.

(to himself)

Without a fine character for sure.

She picks another frame, here she's dressed in black.

WOMAN

(crying)

Can't believe he's gone from us.

Jim pulls her to himself and hugs her.

WOMAN (CONT'D)

That dolphin that made a huge jump at his funeral inspired you to buy me this necklace, right?

She touches a silver dolphin necklace on her neck as she looks up at her husband.

JIM

Yes.

WOMAN  
(touches necklace)  
Thank you. Having his ashes in here  
makes me feel closer to him.

Her husband nods soberly.

INT. OFFICE - DAY

Woman hands over a parcel to a customer who smiles at her then leaves the place. She touches her neck then gasps. It is empty. She hurriedly bends down to check the floor.

WOMAN  
(cries)  
My necklace. My dolphin necklace.

She searches for it all around the desk, the corners, the chairs.

WOMAN (CONT'D)  
(yells)  
Has anyone seen my necklace? It  
just disappeared. Anyone?

Her co-workers raise their hands in the negative. She looks around, lost and dejected.

INT. HOUSE - NIGHT

Woman sits on the bed and snuffles. Her husband rubs her shoulder affectionately.

WOMAN  
(crying)  
Why can they not find it? It was on  
my neck one moment, the next, it's  
gone.

JIM  
I don't understand either. I'll get  
you the same necklace and put some  
of his ashes inside soon. I'll fix  
this for you.

INT. HOUSE - DAWN

Woman is walking from the kitchen to the room. She sees a shiny object on the carpet and stops. She walks toward it and picks it up. It's her dolphin necklace.

She squeaks in excitement.

WOMAN

(happy)

I found it!

(changes countenance)

How did it get here? from my  
workplace to the kitchen?

INT. HOUSE - DAY

Jim is dressing up in the bedroom, alone. He is a cop. He opens his drawer to pick his gun, but the drawer is empty.

JIM

(confused)

But I left it here last night.

He bends down and checks under the bed. He opens another drawer and checks it. It is empty too. He opens the last drawer. There are two other firearms in it, but his missing gun isn't among them.

He picks his phone from the bedpost and dials a number.

JIM (CONT'D)

(frustrated)

Honey. I can't find my gun. I  
checked everywhere already.

WOMAN (V.O)

Oh my. But you brought it from work  
last night.

JIM

I did. I think I should report it  
to the sheriff.

WOMAN (V.O)

Yes. Please call the sheriff  
immediately and report it.

He nods and hangs up. He punches in another number. As it is about to ring, he pulls the first drawer open and sighs. He ends the call first before he picks his missing gun and sits on the bed. He inspects it with a frown.

Suddenly, Robert's LAUGHTER fills the room and the man places his hand on his ears.

INT. LIVING ROOM - DAY

Jim and his wife sit together on a chair in the living room.

The television is not working and the house is quiet. The air is cold.

WOMAN

(sober)

Robert, we know you're here. We want to talk to you.

It is still quiet and gets colder. The woman shivers. The man wraps his hand around her. He looks around.

WOMAN (CONT'D)

We know you've been taking our stuff and you have to stop.

JIM

(in a tight voice)

It's not right. It's not fair to do that to us. You need to stop stealing our items.

There is more silence. The woman looks at Jim and nods.

WOMAN

I think he has heard us.

They both look around the house and sigh as the room gets warmer.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: LETTING GO

EXT. VET CLINIC - DAY

A small dog, NELLIE, sleeps on a small bed. The owner, CARL, stands close to the door with the doctor.

DOCTOR

(looks at the sleeping dog)

She's healing well.

CARL

(smiles)

Yes. She is.

DOCTOR

I suggest that you do a chest X-ray  
but I'd have to radiate her five  
times a week.

CARL

(furious)

That's absurd! Five times a week.  
No way.

He storms out of the clinic.

INT. HOUSE - DAY

Nellie and her owners are at home. She is lying on the floor.

Carl and his WIFE are in the room.

SUPER - THREE YEARS LATER

Carl sits on the edge of Nellie's bed, pouring a herbal syrup  
on a spoon.

CARL

Open your mouth.

Nellie opens her mouth and he puts the spoon in her mouth.

She swallows it and he smiles.

WIFE

(smiling)

She's improving daily. I'm glad we  
didn't go for the absurd radiation.  
It's been three years and this  
herbal syrup has been helpful.

Carl nods with a smile.

EXT. HOSPITAL - DAY

In the doctor's office, Carl and his wife are restless. The  
doctor sits opposite them and checks a file.

DOCTOR

(sober)

The results of the tests show that  
the reason why she was sneezing  
blood is because she has a tumor in  
her nasal passageway.

Carl and his wife exchange glances and hold each other's hands tightly.

CARL  
(sighs)  
What can we do to save her?

DOCTOR  
It's not chronic yet. So you should continue using the medicinal mushrooms and herbs. I suggest you avoid surgery unless it affects her breathing.

They leave the office sad.

INT. HOUSE - DAY

Nellie sits on the floor, and there is a tissue on the floor before her. She is sneezing blood and gasping for breath.

CARL  
This is happening too fast.

Carl carries her hurriedly and heads out of the room. His wife dashes after, crying.

INT. HOSPITAL - DAY

Carl and his wife are in the waiting room. The woman is crying while Carl rubs her shoulder. The both look toward the OR door over and over. After several hours, the surgeon walks toward them.

SURGEON  
The surgery was successful. You can visit her in the clinic.

He walks away with two VET NURSES. Carl and his wife sigh in relief and hug each other.

INT. HOUSE - DAY

Nellie is at home with the couple. She tries to stand up but collapses to the floor.

They rush to her side. Nellie squints hard. Immediately, she goes blind and starts to convulse. Carl carries her and runs out of the house again.

INT. VET CLINIC - LATER

Nellie is on the table while Carl and his wife talk to the doctor. Her condition worsens.

DOCTOR

Her systems are shutting down. We have to put her on life support.

CARL

Alright. Let me discuss this with my wife.

The vet doctor nods and walks away. Carl and his wife also step aside to sit on the chair.

CARL (CONT'D)

They said we need to put her on life support.

WIFE

What should we do?

They exchange worried glances. Carl's wife buries her head in her face but her WAILING escapes the confines of her cupped hands.

INT. HOUSE - DAY

Carl and his wife are in the living room watching television.

Suddenly, they both feel a change in the room. They look around. Nellie's spirit sits down beside their chair and they start to cry.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: HI

EXT. GALLERY - DAY

The gallery is a little busy. SHAWN and his COLLEAGUES are working.

SHAWN

I have a migraine. I think I should sleep for a while.

ARLYN

Yeah. You should do that. We'll  
keep it as quiet as we can. Feel  
better.

Shawn nods. He walks to a black sofa placed opposite some  
paintings and lies on it. A whisper startles him and he sits  
up.

SHAWN

(calls out)

Did you guys hear that?

ARLYN and TWO OTHERS turn to face him.

ARLYN

Hear what?

SHAWN

(mystified)

Someone just whispered "Hi" in my  
ear.

SOMEONE

Who was it?

SHAWN

(shrugs)

I don't know. The voice was  
familiar.

ARLYN

I think I know who it was.

SHAWN

Who?

ARLYN

(excited)

I think it was Bruce!

SHAWN

(laughs)

Wow. I think you're right. That's  
so cool.

ARLYN

He's still got your back. Even in  
heaven. Now, that's a true friend.

Shawn says nothing but stares and smiles.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: IN LATE MEMORY OF USMC LCPL.  
PAUL R. WILHELM

EXT. HOSPITAL WARD - DAY

A man, PAUL, is on the hospital bed, stiff. His eyes are closed. A young woman, KARA, holds his hand and cries into the bed.

KARA  
(crying)  
Rest in peace, father.

INT. ROOM - NIGHT

Kara sits on her bed as her phone vibrates. She reads the message. She sighs and looks out of the window sadly. The room is almost dark save for a dim lamp by her bedpost. She lays on her bed and closes her eyes to sleep.

A few minutes later, she wakes up suddenly. The walls are shaking and the wind is blowing heavily. Suddenly she hears a voice.

VOICE (V.O.)  
(firmly)  
On Wings as Eagles.

KARA  
On Wings as Eagles.

The room is suddenly quiet. She looks around and gasps. She picks her Bible from the bed and opens the pages quickly. She flips it to Isaiah 40:31.

KARA (CONT'D)  
(smiling)  
That is Dad's favorite verse and it  
will be his epitaph.

EXT. GRAVEYARD - DAY

It is spring and the grasses surrounding the grave are lush and green.

TEXT ON TOMBSTONE: On Wings as Eagles.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: UNKNOWN ATTIC VOICES

INT. PARLOR - DAY

A police officer, CHRIS, walks into a house. He meets with the occupants, a SCHOOL TEACHER and her DAUGHTER. He listens to them as they speak and he smiles every now and then.

SCHOOL TEACHER

(terrified)

We heard some banging. It's not a typical banging. It's... different and scary.

The daughter is scared. She looks toward the door that leads to the cellar and shudders.

DAUGHTER

Yes. We were so scared. We stand under the area where we think it's occurring then there is silence. We walk away and it starts over again.

CHRIS

So, ma'am how often does this occur?

SCHOOL TEACHER

Every time. Day and night, but only when my daughter and I are alone.

CHRIS

(sighs)

Can you explain what the banging sounds like?

SCHOOL TEACHER

It sounds like a body being dropped over and over. The sound is a thud then it sounds like, well, a body really, is being slammed into a beam or something. And, it keeps happening.

CHRIS

How many times?

SCHOOL TEACHER

I can't say, but it's so loud that we can hear it throughout the house. Then it gets quieter as we approach. I swear every time I hear it, I'm terrified that I'll hear screams next.

She sits in a chair and places her hand over her chest. Her daughter joins her on the chair and holds her free hand.

INT. ATTIC - LATER

Chris goes to the attic. He sets a ladder and goes in. The place is dark and quiet. He sees nothing. He climbs up the ladder. While packing the ladder away, he sees himself dangling in the attic, unconscious.

He shakes his head and leaves the place.

INT. HOUSE - DAY

Chris joins the woman and her daughter in the house. They look up at him, expectant.

CHRIS

You guys are perfectly safe.  
Nothing up here. See ya.

He turns to leave but stops when the daughter speaks.

DAUGHTER

(stutters in fear)  
Wait, Can you go up there again  
just to make sure? Please?

The police officer grunts to himself.

ALRIGHT

(gives a tight smile)  
Alright.

INT. ATTIC - DAY

Chris climbs the ladder and checks the attic. There are cobwebs all around. He shines his torchlight in the dark attic. Again, it feels eerie but empty.

INT. HOUSE - DAY

Chris joins the woman and her daughter. They are scared and huddled together on the chair.

CHRIS

I just checked again. Your attic is  
just dark with cobwebs. Nothing out  
of the ordinary.

The daughter shakes her head and buries it on her mother's chest while crying. The woman looks up at the police officer then nods sadly.

CHRIS (CONT'D)

I'm sorry but my work is done here.

He leaves the house.

INT. ROAD - DAY

Chris drives through the neighborhood. He sees the house and there is a "FOR SALE" sign on the house.

SUPER: A FEW WEEKS LATER.

TEXT ON TOMBSTONE: On Wings as Eagles.

He shakes his head and drives off.

FADE TO BLACK.

TITLE DISPLAY OVER DARK SCREEN: WHISTLE OF A GHOST TRAIN

EXT./INT. COUNTY JAIL (PARK COUNTY, COLORADO) - NIGHT

The county jail parking lot is dark as the moon is buried under the dark night skies. There are a few squad cars in the lot. The sounds of cricket CHIRPING and owls COOING pierce the silence of the night. TWO OFFICERS step out of the front door, talking. They get into one of the squad cars and drive off. Just above the front door, there is a sign that reads "PARK COUNTY JAIL" in bright lights.

There is minimal activity inside the jail as officers prepare to leave the station to begin their shift on the streets of Park County, Colorado.

GERALD is standing by the front desk, talking to the OFFICER behind the desk.

OFFICER #1 (O.S.)

Gerald, I heard you responded to the suicide call.

Gerald turns around to face OFFICER #1, a short and handsome man.

GERALD

It was insane. But I got there on time before we would have needed the coroner. Where are you patrolling tonight?

Officer #1 joins Gerald by the front desk.

OFFICER #1

(scratches head)

Oh! I'm East Gate.

GERALD

(taps him on the back)

Let's get out of here. You should give me a ride home.

Further inside the building, CORPORAL SANDY, a supervisor, and OFFICER KAHILER JOHNSON are in the same officer having a discussion.

CORPORAL SANDY

Johnson, it looks like it would be me and you in the station tonight.

OFFICER JOHNSON

What would you have me do, Corporal?

CORPORAL SANDY

Nothing really. But you should check the perimeter. Especially that part outside the security fence. Some of the guys have been reporting noise there every night.

OFFICER JOHNSON

Alright, Corporal. I'll do that now.

Officer Johnson stands.

CORPORAL SANDY

When you're done, come back. I need you to check these reports with me. Give me a different perspective.

Officer Johnson nods and walks out of the door.

LATER

Officer Johns walks back into the station.

The last officers exit the station as soon as Johnson walks in. He pauses for a moment at the front desk. OFFICER GLORIA HANSON is on front desk duty.

OFFICER JOHNSON

Gloria. It's become quiet in here,  
all of a sudden.

OFFICER HANSON

Everyone's got work to do. What  
about you? Here to chat with me all  
night?

OFFICER JOHNSON

Oh no! Heading out to check the  
perimeter again. Then I've got some  
stuff to cover with the Corporal.  
See you later, Gloria.

Officer Johnson walks into his office where he drags on his heavy-duty jacket. He pulls out his gun box, unlocks it, and sheathes his gun. He also grabs his flashlight and as he is about to leave the office, he wears his sheriff beanie.

EXT. JAIL - NIGHT

Officer Johnson steps outside and a cold wind blows against his face, causing him to pull his beanie further down. He walks to the side of the jail and walks toward the security fence. He looks up at the sky. The stars are very bright.

As he walks towards the fence, he checks the doors of the cruisers to make sure they are locked. He bends by one of the cruisers, wipes the driver's side mirror, and peeps into the vehicle. He manages to make out the cap on the dashboard and a can of Coke on the floor. He smirks and resumes his walk.

He gets to the fence and looks it over, taking his time to make sure everything his fine. He follows the path of the fence until he comes to a corner and he hears a train WHISTLE.

Officer Johnson stops in his tracks and looks up, utterly confused. He looks around wondering where the sound came from. While he is still looking for the source, the sound returns again. THREE LOUD TRAIN WHISTLES in quick succession.

Officer Johnson backs away from the fence, scared, and retraces his steps to the jail.

INT. COUNTY JAIL CONTROL ROOM - NIGHT

Corporal Sandy is busy with incoming calls when Officer Johnson returns to the jail. He stands by the door, behind her while she finishes with the call. She has a frown on her face.

CORPORAL SANDY  
You're back.

OFFICER JOHNSON  
(frowning)  
Yeah. Everything seems fine.

Looks away for a beat.

OFFICER JOHNSON (CONT'D)  
Is there any train that runs  
through Park County?

CORPORAL SANDY  
(wide-eyed)  
You heard it too, didn't you?

OFFICER JOHNSON  
Yeah. I was surprised.

CORPORAL SANDY  
My father told me about a railroad  
that used to be here as far back as  
1880, but they are not present  
anymore. We don't have any  
railroads so why should we have  
trains around?

OFFICER JOHNSON  
That's just weird.

Both officers stare at each other as the train sound SOUNDS again.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: LITTLE STAR, HOW I WONDER  
WHAT YOU WERE

INT. PARK COUNTY JAIL - NIGHT

Officer Johnson, now Sheriff Deputy Johnson, walks from the detention holding to Corporal Sandy's office.

He KNOCKS lightly on the door and the Corporal looks up at him from the paperwork she's buried in.

CORPORAL SANDY  
Deputy Johnson. I see you're back  
from detention.

She tries to hold back a laugh.

DEPUTY JOHNSON  
(giggling)  
Corporal, you got me. I am back  
from detention.

Both of them exchange glances and LAUGH.

DEPUTY JOHNSON (CONT'D)  
He's gathering the trash. I'll go  
escort him now.

He waves at the Corporal and walks back to the reception where an INMATE is holding the trash bag, and looks around at the officers milling around, busy.

DEPUTY JOHNSON (CONT'D)  
Hey, let's get it going.

The Inmate walks toward the entrance with Deputy Johnson right behind him. An OFFICER opens the door and walks in, leaving the door open for the Inmate and Johnson to walk out.

EXT. PARK COUNTY JAIL - NIGHT

Officer Johnson and the Inmate have both walked a significant distance when the inmate turns to look at the deputy behind him, and then looks upward, a curious gaze on his face.

INMATE  
(still looking up)  
Deputy Johnson, look at that.

The inmate lifts his hand, pointing up toward the sky with the trash bag in his hand.

DEPUTY JOHNSON  
(keeping his gaze  
straight)  
Yeah, right. You want to distract  
me and then make a run for it. Not  
going to work.

Deputy Johnson snorts.

INMATE  
 (relentless)  
 No, really, what is that?

He talks with more conviction. Deputy Johnson sighs and looks in the direction the inmate is pointing. His mouth drops wide-open. In the sky, it looks like a star is slowly falling, even though it seems far, it is bright and not flickering.

DEPUTY JOHNSON  
 That's definitely not a flare. It is falling like a parachute flare, but it is not flickering.

INMATE  
 I thought it was helicopter at first, but that's just a solid white light.

Both men continue watching the travelling light for a while.

DEPUTY JOHNSON  
 Okay. That's enough. Throw that trash away.

All of a sudden, the light stops above the horizon and at an insane speed, it shoots straight up in the sky. Deputy Johnson and the Inmate look at each other, surprised.

INMATE  
 (excited)  
 The other inmates are not going to believe this.

DEPUTY JOHNSON  
 The other deputies are not going to believe me either.

Deputy Johnson looks around him, LAUGHING, while the inmate disposes the trash.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: LIFE IS STRANGE

EXT. CHURCH - DAY

JOHN SMITH walks along the street across a church wearing a shirt with prints that read "F\*ck Jesus, Hail Satan." He stops in front and crosses to the other side of the road.

Some of the passersby look at him, obviously uncomfortable with his presence. John stands in front of the church and after a while, he climbs the step and goes in.

Within a few seconds, people yell and shout, and John comes running out of the church, LAUGHING derisively.

INT. SHERIFF'S OFFICE - DAY

JOHNSON is a rookie patrol cop in the Sheriff's office. The station is busy with answering calls and filing paperwork. A call comes in and a DETECTIVE answers. After attending to it for a few seconds, he nods and replaces the receiver.

The Detective goes to the Sheriff's office. He KNOCKS on the door and starts speaking before the Sheriff responds to his presence.

DETECTIVE  
Sheriff, another report on Mr.  
John.

SHERIFF  
This is becoming too much. We need  
to use that warrant now.

DETECTIVE  
(excited)  
I thought you would never ask.

SHERIFF  
Gather a team and let's get out  
there.

EXT. PARKING LOT - NIGHT

A few cars pull out of the lot and head into the street.

Johnson is in the patrol car with his FIELD TRAINING OFFICER (FTO).

INT. CAR - CONTINUOUS

FTO  
I hope you're ready for your first  
action. Get strapped, rookie.

They also follow the rest of the patrol cars.

EXT. ROAD - NIGHT

The cars speed across a dirt mountain road, raising dust in the dark. When they have travelled a while, they all get off the dirt road and park. The officers come down from their vehicle and gather.

DETECTIVE

(in the middle)

Okay guys, this is it. We cannot fuck this up. We go in there smoothly, grab him, search the house and be out like none of this ever happened.

RANDOM COP

Something is sure going to happen.

DETECTIVE

Let's get back on the road now.

The officers disperse, get into their patrol cars and return to the road. The cars travel some more.

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

The house is right after this next hill.

They arrive at the hill and drive down, securing the area and blocking the wide trailer so it doesn't get away easily.

INT. CAR - CONTINUOUS

The FTO looks at Johnson and smiles.

FTO

Grab your rifle from the trunk and put it between your seat and the door frame of our car.

JOHNSON

(cocks his head)

Yes sir!

EXT. HOUSE BY THE HILL - NIGHT

The officers alight from their cars, guns in hand and ready to blaze in. Johnson opens the trunk and grabs a rifle.

MULTIPLE OFFICERS

Police! Arrest warrant! Come out with your hands up! Police!

Johnson stays behind most of the officers while they barge toward the house. Before they arrive at the house, the door opens and Mr. John walks out with his hands raised.

Two officers approach Mr. John, swipe his hands behind, him and cuff him. They do a quick search of his body before pushing him toward one of the patrol cars.

Johnson's eyes follow him as he walks past. MRS. JOHN comes out of the house as her husband's head is pushed into the backseat. She stares as the Detective moves closer to her.

DETECTIVE

Ma'am, good evening. We have just arrested your husband and we have a warrant to search your premises.

MRS. JOHN

Take your time, detective.

She steps out of the way and the officers file into the house.

INT. JOHN'S HOUSE - NIGHT

FTO walks to Johnson who is looking around the living room.

FTO

I'll secure your rifle. I want you to search the house with the detectives.

Johnson nods and hands his rifle to the FTO who walks out of the house. The trailer is bare except for the electricity and plywood. There are diagrams and words written on every part of the wall. They are strange symbols, pentagrams, and Latin words.

INT. BATHROOM - NIGHT

Johnson walks into the bathroom and looks around before opening the cabinet. There is a jar of ashes in the cabinet labelled "This is what Christian N\*s get."

JOHNSON

(to himself)

Very strange.

He pushes some more contents aside until he sees a clear sealed jar at the back of the cupboard. The content of the jar is human parts, but Johnson isn't so sure.

He turns the jar until he sees a tiny arm and feet. He cringes, squeezes his face, and shakes his head.

MRS. JOHN (O.S.)  
That is my baby.

Johnson jumps, startled by her presence.

JOHNSON  
What?

MRS. JOHN  
That's my baby. I lost my pregnancy so close to birth. I couldn't bear to let my baby go just like that, so John kept him for me. When I'm ready, I will do a proper burial.

Johnson looks at her, mouth agape.

MRS. JOHN (CONT'D)  
Can I keep him? Please?

JOHNSON  
(still shocked)  
O - Of course. You can keep it.

Johnson pushes out of the bathroom, not daring to look back at her.

INT. CRUISER - NIGHT

Johnson opens the door and jumps in. He is quiet and weird.

FTO  
Johnson, are you okay?

JOHNSON  
(sighs and looks at FTO)  
I just want you to know I saw something in there that changed me.

He looks away and shakes his head.

FTO  
You okay, man?

JOHNSON  
(distracted)  
Yeah, I am okay. But so you know, I found a human fetus in the bathroom.

FTO  
 (wide-eyed)  
 You what?

JOHNSON  
 Yep. And there are just some things  
 you can't forget, no matter how  
 hard you try.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: THE ENTRANCE TO HELL

INT. THE KELLY'S HOME - NIGHT

REBECCA (7) and JOHN (5) are running around the house,  
 chasing each other. John knocks off a plate and their FATHER  
 stands up from the TV show he is watching.

FATHER  
 (angry)  
 Alright, that's it. That's it for  
 the both of you. John, go to your  
 bedroom and Rebecca to the  
 bathroom.

REBECCA  
 Dad, I don't like the bathroom,  
 it's scary in there.

FATHER  
 Then you should have thought of  
 that before breaking the plates.  
 Get in there now.

Rebecca looks scared as she walks to the bathroom. John,  
 feeling he got the better deal runs off into the bedroom.

INT. BATHROOM - NIGHT

Rebecca sits on the bathroom floor, restless. She looks  
 around, waiting for her father to let her out.

SAME SCENE - LATER

Rebecca is still in the bathroom. She seems to have settled a  
 bit. The bathroom light flickers a bit and that jeers her up.

It flickers again and then goes off. She's very scared now  
 and walks toward the door.

FATHER (V.O)  
What's the issue now?

Rebecca hears his footsteps and thinks he's coming to open the door for her. He walks away to some place else instead.

Rebecca tries to open the door. It wouldn't open. She tries again and then starts to cry. She keeps trying until the light comes back on. When she tries the door this time, it opens.

INT. BEDROOM - DAY

Rebecca is on the bed with her MOTHER by her side. She places her hand on Rebecca's.

MOTHER  
How are you feeling, dear?

REBECCA  
Terrible, mummy. My body is hot.

MOTHER  
I can feel it. You know what? Why don't you stay in bed today. No school. That sounds cool?

REBECCA  
Yes, it does.

MOTHER  
(looks worried)  
Good. Just stay here. I'll get your brother to school and I'll be back soon.

REBECCA  
Okay

Her mother leaves the room and exits the house with John.

LATER

Rebecca wakes up screaming, and sweating. She jumps out of her bed, terrified, and runs to the bathroom. She stands under the running shower for a while.

Soon, she returns to her bedroom, dresses up and runs out of the house.

EXT. THE SCHOOL CAR PARK - DAY

Rebecca's mother is about to enter her car when Rebecca shows up in the school car park.

REBECCA  
Mummy! Mummy!

Her mother turns around, shocked.

MOTHER  
What are you doing here? I told you  
to stay at home.

REBECCA  
I was scared. I was alone when I  
woke up.

Her mother moves closer to her. She bends down and touches her bare shoulder.

MOTHER  
My god, you're burning up.

REBECCA  
There's something in the house  
mummy. It smells. It smells like  
burning meat.

Her mother pulls her in for a hug.

MOTHER  
(with trepidation)  
I know, dear. I know.

REBECCA  
It scares me.

MOTHER  
It scares me too.

INT. KELLY'S HOME - NIGHT

Rebecca, John, and her mother are watching a movie. A noise is heard from outside. It's the terrified CLUCKING of chicken from their coop outside the house.

REBECCA  
Is something attacking the  
chickens?

MOTHER

Sounds like it. It might be a snake. You two stay here while I go check it out.

Their mother stands and picks up a flashlight -- heads out of the house.

Rebecca and her John share glances as the ruckus outside intensifies. It gets louder and louder and then there is a big BANG.

Rebecca stands from her seat suddenly and hold her brother back.

REBECCA

Come on, let's hide.

They run to their mother's bedroom and hide under the bed.

The noise continues outside as they hold their breaths under the bed. There are SCREAMS and YELLS and they begin to cry.

After a while, it stops. But their mother doesn't return to the house. When it feels safe enough, they get out from under the bed and return to the living room, waiting for their mother.

After what seems like forever, the door opens and their mother walks back in. She is covered in mud all over. She looks exhausted and beat up.

REBECCA (CONT'D)

(rushes to her mother)

What happened mummy?

Her mother stares blankly at her and then at her brother -- shakes her head.

MOTHER

This is a very wrong place to live in. Very wrong. I saw him, I saw him clear as day.

REBECCA

Saw who?

MOTHER

(shaken)

The devil. He was out there and he came for me.

Rebecca and John look very worried.

MOTHER (CONT'D)

He came for me and dragged me away.  
Then he let me go.

Their mother walks into her room and returns with holy water that she sprinkles all over the house as her kids watch her.

INT. THE KELLY'S HOME - DAY

Rebecca's mother is working at the sewing machine. Rebecca is sitting with her John, playing. Her mother looks up from her sewing machine.

MOTHER

Go wash those dishes, Rebecca.

REBECCA

Okay, mummy.

Rebecca walks toward the kitchen -- stops halfway and looks at the bathroom door, warily. She looks shaken suddenly and looks back at her mother.

MOTHER

They won't wash themselves, will they?

She continues to the kitchen and starts to wash the dishes.

She has her back turned to the door and she keeps stealing glances at the bathroom door as though she is expecting something to come out of it.

After a while, her mother starts singing gospel songs and she forgets about the door and focuses on washing the plates.

The bathroom door creaks open and Rebecca looks up from dishes. She doesn't turn around to check it out, though. The creaking continues and she returns to washing the dishes.

Something grabs her by the hair and drags her to the bathroom. She SCREAMS. Her mother gets up from her sewing machine and runs over to see Rebecca being dragged into the bathroom. She tries to open the bathroom door but cannot.

When she finally opens the door, she finds Rebecca unconscious on the floor. She kneels by her side and prays on her.

EXT. CHURCH - DAY

Rebecca and her mother walk over to their PRIEST, who blesses them.

MOTHER

Father, we have some plants at home that we think you might like. Might be useful for the Oktoberfest coming up. Why don't you come check it out?

PRIEST

Oh, of course. I will do that. But I have so much to do here today. Can I come by tomorrow to pick it up?

MOTHER

Why, of course.

EXT. THE KELLY'S HOME, DRIVEWAY - DAY

The priest pulls into the driveway and parks. Rebecca and her mother come out of the house to welcome him.

PRIEST

Well, hello, Rebecca, how are you?

REBECCA

Fine, father.

MOTHER

Come on in. The plants are just in here.

Rebecca's mother walks into the house and keeps the door open for the priest, who stops just as she is about to enter the house. He looks at it, confounded, and Rebecca and her mother share a look. The Priest keeps staring at the open door as though he is paralyzed, then he gets a hold of himself and makes the cross sign.

PRIEST

You have to move out of this house. It's a very wrong place to live. You have to move out fast.

MOTHER

Why? We've been having troubles with it. It feels sometimes like we aren't the only ones living here.

(MORE)

MOTHER (CONT'D)

Like there is some other entity or entities living with house. Strange things happen in it.

PRIEST

That's because it is the entrance to hell and no human should have to reside so close to it. It's wrong.

INT. THE KELLY'S HOME - DAY

Rebecca's mother is ironing some clothes, Rebecca is reading a book, and John is haggling his mother for something. John sniffs in the air.

JOHN

What's that smell? It is horrible. Is something burning mummy?

REBECCA

That's it. That's the smell. It's like burning flesh.

MOTHER

(weary)  
Entrance to hell.

JOHN

(terrified)  
My God what is that?

There is a shadow under the picture of Jesus with horns, long tail, a goat-like body, and a monster's face. Rebecca's mother picks up holy water and walks to the wall. She does the St. Michael's Creed and sprinkles the holy water on it.

Over and over. Until it starts to burn.

MOTHER

We are moving out of this house. I don't care what your father says.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: NEVER GAVE UP: T-REX AND THE BEAR STORY

EXT. CHINATOWN - DAY

Clayton and and Jimmy are walking to the arcade.

JIMMY

Nice game last weekend.

CLAYTON

I thought I could get more points though. It's fine anyway. We won.

Jimmy punches him on the shoulder.

JIMMY

(snigger)

Always the perfectionist, aren't you, Clay?

CLAYTON

I don't know. Better seems better than good to me.

Jimmy LAUGHS and they walk on playfully. At the entrance of the arcade shop, Jimmy stops.

JIMMY

Why don't you go on in, Clayton. There's something I've got to deal with out here.

CLAYTON

What is that.

JIMMY

Personal business.

CLAYTON

(shrugs)

Okay.

INT. ARCADE SHOP - DAY

Clayton walks into the arcade and plays for a while. He keeps looking toward the door, waiting for Jimmy. When he doesn't show up, he leaves the game and heads out.

EXT. ARCADE SHOP - DAY

A GANG OF BOYS walk down the shop toward Clayton. He sees them but pays them no mind. He looks around, looking for Jimmy. The boys stand in front of him threateningly, blocking his way.

CLAYTON

What do you guys want?

GANG MEMBER #1

You Jimmy?

CLAYTON

What's that to you?

GANG MEMBER #2

Just answer the question, mate. Are you Jimmy.

CLAYTON

I don't have to answer shit.

GANG MEMBER #3

Sounds like a yes to me. What do you guys think?

GANG MEMBER #1

Sounds like it.

They get closer to him and the first one punches him. Clayton tries to fight back but he is overwhelmed. They keep hitting him until the door to the arcade shop opens and someone chases them off. Clayton lays on the floor, unconscious.

INT. T-REX'S CAR - DAY (MOVING)

T-REX is driving. His phone RINGS and he picks it -- listens to the person on the other line. He is clouded by different emotion. From shock, to fear, to hope.

He prays as he turns his car around and heads in a different direction.

INT. HOSPITAL - DAY

T-Rex walks into the hospital hurriedly. He talks the NURSES AD-LIB at the nurses station and they point him toward a unit. He follows their directions and when he sees his WIFE standing with a police officer, he runs to her -- hugs her tightly for some seconds.

WIFE

Michael, we have to go see the doctor. He said he has some news for us.

T-REX

Of course, of course. Let's go right away.

INT. DOCTOR'S OFFICE - DAY

The DOCTOR is a meekly man with a comely face and stubble.

DOCTOR

I do not want to come off as pessimistic, Mr. And Mrs. Kissinger, but I have to be forthright with you and there is no point mincing words.

T-REX

We understand, doctor.

DOCTOR

Alright. It isn't looking for very good for Clayton. He took a lot of hits to his head and there was some damages done to his brain. It will be a miracle if he makes it through the night. We have one of the best brain surgeons working on him right now. Doctor Holland is one of the best and if anyone can get Clayton back, then it's him.

The couple swallow hard and say nothing.

DOCTOR (CONT'D)

If you are people of faith, I'll say this is the moment Clayton needs your prayer and hope the most.

T-REX

We are. We are.

DOCTOR

Alright. Then pray for your son.

T-REX

We will.

DOCTOR

Good. The nurses will direct you to the waiting room. Once there is news, we'll get back to you.

The couple walk out of the office.

INT. ROOM 411 - NIGHT

It's late in the night. T-Rex and his wife are in the waiting room. T-Rex finds it hard to get a shut eye. He sits on a love seat and rests his head against the wall, closes his eyes and sighs. He opens his eyes again and watches the other people with him in the waiting room.

His wife is asleep beside him. He stands up and walks out of the waiting room to the nurse's station.

T-REX

Hi, where is the Chapel please?

NURSE #1

(pointing)

Go down there.

T-Rex follows the instruction and walks into the Chapel.

INT. CHAPEL - NIGHT

The chapel is small and has just four benches. T-Rex sits on one of the benches and prays.

T-REX

(praying)

God, such a bad day it is. I don't want to lose my child. You know him and you know his heart. You know he has the purest one there is with no drop of malice in him. He doesn't deserve this. Nobody does. But these things happen and what can we do but to run to you for help?

(sniffs and sighs)

I need help God. I need your help. Save my son. Help him come through this alive and well and I will do whatever you want of me. I make that deal with you.

He lies down on the bench and keeps on praying until he sleeps off.

INT. DOCTOR'S OFFICE - DAY

The couple hold hands as they get the update on Clayton's situation.

DOCTOR

We have him managed and now he is  
in a coma.

MOTHER

That's not a good thing, is it?

DOCTOR

It's uncertain. His body will have  
time to heal but we don't know how  
much of the healing will occur.  
There are other things we might not  
know till he comes out of comma. He  
suffered a great damage to his  
brain, so we definitely are  
expecting some loss of memory, of  
personality and he might find it  
hard to use tools he's once  
perfected. Before all this he must  
come out of the comma first.

T-REX

What is the possibility of that  
happening? Medically.

The doctor looks uncomfortable and moves about on his seat.

It is obvious he isn't ready to discuss this with the couple.

T-REX (CONT'D)

Tell us. We can handle it.

DOCTOR

Okay. The damage to Clayton's brain  
is extensive and if we hadn't  
operated on him as soon as we did  
he would have died. Even at that  
there was only a slim chance of him  
coming out of the surgery alive.

T-REX

But he did.

DOCTOR

Yes. And that's a positive to take  
away. But him surviving that was  
just the beginning. With the  
situation of his brain, there is  
only about seven percent chance of  
him coming out of the coma in  
favorable conditions.

T-REX

Favorable conditions? What are...  
What are the unfavorable  
conditions?

The doctor closes his eyes briefly before he continues.

DOCTOR

Death or a persistent vegetative  
state. It's a very slim chance Mr.  
and Mrs. Kissinger. I'm sorry.

The couple squeeze each others hand. A tear falls down T-  
Rex's cheek and his voice breaks as he asks his next  
question.

T-REX

(crying)

What if he falls into the seven  
percent, what are we to expect?

DOCTOR

A variety of things, but it varies  
from patients to patients. But  
there are some common factors that  
include permanent impairment, he  
might lose the ability or lose a  
limb or a sense organ. There can be  
neurological and cognitive  
deficits, unusual behaviors that  
can be depressive or manic, and  
sometimes delusions. All of these  
can be handled. There are therapies  
to help rehabilitate back to  
normalcy as close as possible. You  
should know, the Clayton that was  
before the attack will be different  
from the one that comes out of the  
coma. There have been significant  
disruption to his brain.

T-REX

Our Clayton will come back to us.  
God promised us so. He'll wake up  
from that coma. I know it.

INT. HOSPITAL ROOM - DAY

Clayton wakes up from the coma. He looks around him, confused  
and disoriented.

SUPER - MONTHS LATER

Clayton tries to move but he can't. He closes his eyes and returns to sleep.

INT. DOCTOR'S OFFICE - DAY

T-Rex and his wife are there again.

DOCTOR

This is good news. It is good that he woke up. Now we can focus on his rehabilitation.

T-REX

I told you God will return him to us.

DOCTOR

And I admire your faith, Michael. But there is a lot of work before us now. There are a lot of sacrifices you two will have to make for him from here on.

MOTHER

We will do that. He's our son. We'll do anything for him.

DOCTOR

He's awake now but he has close to no awareness of his environment. He can't talk and can barely move. From the look of things, we think he's forgotten how to read, write with a minimal attention span. It's more or less like raising an infant again.

MOTHER

We understand.

DOCTOR

Alright. It will be a slow process and we have to be patient with him. Let him take his time and make progress at his own pace. That doesn't mean that a little bit of pushing here and there wouldn't help. Sometimes, he would need it.

INT. HOSPITAL ROOM - DAY

T-Rex is holding Clayton's hand. He removes the duvet from his feet and moves his leg to the ground. The legs do not stand firmly on the the ground. They shake for a while.

T-REX

All you have to do now is stand,  
champ. Put your arms around me and  
put your weight on me.

Clayton moves his arm and puts it on his father's shoulder.

T-REX (CONT'D)

Good. Good. Now on three, we rise  
up together. One, two, three.

Clayton tries to stand but he's unable to.

T-REX (CONT'D)

That's alright. That's alright.  
We'll just try again.

Clayton nods and smiles at his father.

T-REX (CONT'D)

Let's do it again. One, two, three.

They both rise up this time but Clayton fumbles on his feet.

T-Rex holds him up and he doesn't fall back on the bed.

T-REX (CONT'D)

That's a good job, buddy. You want  
to move or do we call it a day?

CLAYTON

Let's walk outside.

T-Rex smiles at him.

T-REX

That's the spirit. Just put your  
weight on me. Don't worry about  
your old man. I have enough  
strength left in me.

They both struggle, one step at a time, closer and closer to the door. When they get to the door, T-Rex opens it and they walk out of it. The hallway seem long.

CLAYTON

Let's see what's outside. It's been  
so long.

Taking one step after the other, with so much pain and effort, they make it to the reception where they are greeted by APPLAUSE. T-Rex grins at his son.

T-REX

I knew not to give up on you. I  
knew you'll get it all back.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: THE HOUSE BUILT OUT OF SPITE:  
A REAL GHOST STORY AT DANBURY, CONNECTICUT

INT. LIVING ROOM, LEONARD'S HOME - DAY

The members of the Lè Blanc family; LEONARD, his TWO BROTHERS, and SISTER, are on a family reunion. They are sharing a dessert cake and having a good time reminiscing about their time growing up.

BROTHER #1

Do you remember how skinny Leonard  
was back then?

SISTER

It was like he never ate.

BROTHER #2

But we all know that was contrary  
to the truth. He ate more than any  
of us even for the little one he  
was. God, I used to think he was  
the reason we were poor.

The siblings LAUGH.

LEONARD

That's preposterous. I didn't eat  
that much. And what I remember is  
all of us having quite the appetite  
and mother always complaining.

SISTER

We did know how to work up a good  
appetite.

BROTHER #1

And mother did know how to fuel us.

BROTHER #2

Complain as she might, I think she  
liked it. She loved it even.

LEONARD

Better kids that eat than the ones that starve themselves, I guess.

SISTER

That's the truth. I wouldn't want a picky eater for a kid. They'll get you worried all the time.

BROTHER #1

You seem to know a lot about it.

SISTER

I have a colleague with a kid like that. Pretty bunch of joy, the child. But she won't eat. Always throwing a tantrum, causing a fuss when it's time to eat. But beyond that, she's the happiest thing there is. Cute as a button. Got the mother worried to the bone. I feel sorry for her.

LEONARD

Well, good thing we weren't like that.

SISTER

Good thing.

They eat some of their cakes in silence.

LEONARD

I went back home earlier this year.

BROTHER #1

What? Why did you do that?

LEONARD

I don't know. I guess I missed it or something.

SISTER

What's there to miss? It was terrible growing up there.

LEONARD

Maybe. But it's different now.

BROTHER #2

Different how?

LEONARD

Well, the air, I guess. It was cleaner, better.

They all get uncomfortable and it is clear the conversation is steering towards a direction they'll rather not broach.

BROTHER #1

Are the ghosts are gone?

LEONARD

Yes. I mean it's not haunted anymore. It doesn't feel like it.

BROTHER #2

I guess it's about time old Canzler made his way to the other side.

SISTER

He won't be missed.

LEONARD

You know there was something I never told you guys that happened to me in that building.

SISTER

What is it?

BEGIN FLASHBACK(S):

INT. LIVING ROOM, LÈ BLANC RESIDENCE - DAY

MR. LÈ BLANC walks down the stairs and hands Young Leonard (5) some money. His siblings are in the living room with him.

MR. LÈ BLANC

Come on, hurry up.

Leonard collects the money and walks our of the house.

EXT/INT. HILLY ROAD/GROCERY STORE - DAY

Leonard walks up a hilly road until he gets to a grocery store where he greets the manager, MR. RICHARD.

LEONARD

Good morning, Mr. Richard.

MR. RICHARD

How's it kicking my boy?

LEONARD

Good, I guess.

MR. RICHARD

You want the usual?

LEONARD

Yes, sir.

MR. RICHARD

Alright, coming right up!

Mr. Richard moves around the store and returns with all his buys in a grocery bag. He collects the money from Leonard and hands him the change.

MR. RICHARD (CONT'D)

Tell your father I said hi.

LEONARD

I will, Mr. Richard.

EXT. STREET - DAY

Leonard walks out of the store and heads back home. Halfway home, he hears a WHISPER behind him. He turns around but there is no one there. He shrugs it off and keeps on walking.

Then he hears FOOTSTEPS. He turns around but finds no one approaching. He is getting terrified but still keeps his head straight. He continues walking and the footstep gets closer and closer. When it gets close enough, he breaks into a run until he gets home.

INT. LÈ BLANC RESIDENCE - DAY

Leonard enters the living room and he closes the door behind him. The house is very silent. His siblings aren't in the living room anymore. He walks toward the kitchen area and the stairs start to CREAK like someone is coming down. He stops and waits for the person. The creaking continues, getting closer and closer to him. Then it stops. There is no one on the staircase.

Leonard hears WHISPERS around him and turns around. But he is all alone. He drops the grocery bag and heads up the stairs.

He meets his father at the top of the stairs.

FATHER

Hey, are you alright, Leonard?

Leonard looks down the stairs and back at his father before heading down again to pick up the bag he dropped.

BACK TO PRESENT

INT. LIVING ROOM, LEONARD'S HOME - DAY

Brother #1 is cutting a piece of cake from the bigger one.

Leonard's Sister is now holding a glass of wine and Brother #2 is staring at Leonard.

BROTHER #2

Okay. I never experienced anything as crazy as that but what I did experience are the strange feeling like someone was watching me.

SISTER

I used to feel that too.

BROTHER #1

Who remembers the cold?

LEONARD

The cold was terrible and they never figured out why. Cost a fortune for mum and dad to keep the heat running.

SISTER

Don't we all know why?

BROTHER 1

The ghosts?

SISTER

Exactly. Whenever they're around, it gets chilly. Maybe they got around more in the winter.

BROTHER #2

Probably. The creaks on the stairs increased during the winter.

BROTHER #1

The creak in the stairs were disturbing.

BEGIN FLASHBACK(S):

INT. LIVING ROOM, LÈ BLANC RESIDENCE - DAY

The kids are rough housing in the living room. Their mother is busy with her knitting. A loud THUD from up the stairs grabs their attention. They all look up the stairs, shocked.

Nothing happens, and after a while, they return to their activities. Then, the stairs start to CREAK.

MOTHER  
(confused)  
Is your father home?

SISTER  
I don't think so.

BROTHER #1  
No, he's not.

The creaking stops and continues, alternating between the two.

MOTHER  
Leonard go check who's at the stairs.

LEONARD  
Why me? I don't want to check who's at the stairs.

MOTHER  
It's fine maybe a cat strayed.

LEONARD  
(not convinced)  
Doesn't sound like a cat to me.

SISTER  
Just go check, silly.

LEONARD  
You go check!

MOTHER  
Leonard!

SISTER  
Alright, I'll go check.

LEONARD  
Don't! What if it gets you?

SISTER  
What if what gets me?

LEONARD  
 (scared and worried)  
 The ghost!

MOTHER  
 There's no ghost.

Leonard's sister stands up and walks to the stairs. There is nothing on it.

SISTER  
 It's empty.

MOTHER  
 Huh. Must be the house settling then.

BROTHER #1  
 (whispers to his siblings)  
 There are ghosts in here.

LEONARD  
 Yes.

BACK TO THE PRESENT

INT. LIVING ROOM, LEONARD'S HOME - DAY

Same scene as before.

SISTER  
 Mother liked to blame everything on the settling house.

BROTHER #1  
 And it did settle a lot.

BROTHER #2  
 You remember when she finally told us she knew there were ghosts in the house?

LEONARD  
 And she told us about the man that built the house.

BROTHER #1  
 Julius Canzler. One miserly bastard he was.

BEGIN FLASHBACK(S):

INT. LIVING ROOM, LÈ BLANC RESIDENCE - DAY

Leonard's sister walks out of the kitchen holding a sandwich and munching on it. Leonard and his brothers are watching a TV series with their mother.

SISTER

The stairs is creaking again. You think one day they'll have the nerve to say hi?

She flops on the empty couch.

BROTHER #1

Give me some of your sandwich. I'm hungry.

SISTER

So go make one for yourself. This is for me.

BROTHER #1

You're so selfish.

LEONARD

Mum, is the house really just settling? It settles a lot.

Their mother sighs and clicks the TV off.

MOTHER

Okay, I'll tell you guys the story of this house and why it seems to be haunted. But you have nothing to be scared of. The ghosts mean you no harm. I'm sure of that.

LEONARD

So, there are ghosts. I knew it!

SISTER

Whose ghost?

MOTHER

Quite a number of them actually.

BROTHER #1 & BROTHER #2

What?

SISTER

And we've been living with them all this while?

MOTHER

(scolding)

Will you let me tell the story or not?

SISTER

Okay.

MOTHER

Good. The man that built this house was called Julius Canzler. I'm sure you've heard me mention his name once or twice.

LEONARD

You talk about him with dad.

MOTHER

Yeah. He wasn't a very nice man. He wasn't liked in the community and he built this house out of spite. You see the house is structured differently to the others around us. He built it that way to spite his neighbor. And he was miserly too. Never wanted to spend his money, which is how the first ghost came to be.

LEONARD

Who was it?

MOTHER

His son. Named Julius too. He broke his leg and his father thought he'd wait out on calling the doctor to see if they leg will heal on its own. No point calling the doctor when that can happen, right?

SISTER

(shocked)

But that can never happen.

MOTHER

Julius didn't think so and he was very wrong. His son got worse and by the time he decided to call the doctor, the doctor told him it was too late for his son. The son died in this house.

LEONARD

He killed his own son.

MOTHER

You know what he did after that incident? He sued the doctor for malpractice.

BROTHER #1

What?

MOTHER

Yeah, he was a real case. His wife died in the house too and so did he. The next family that bought the house had deaths recorded in the house. So, there is bad energy around the house and coupled with the deaths, turned out to be a good breeding place for ghost. But don't worry, they can't harm you. I'm certain of that.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: GHOSTLY SHENANIGANS

EXT. THE MENDES'S NEW HOME - DAY

MARCUS MENDES and his WIFE are moving into their new apartment. Marcus is having a word with the MOVERS while his wife finds her way down from the vehicle. She is heavy with pregnancy and takes her time while walking. Their eight year old DAUGHTER is beside her.

MARCUS

What do you mean the payment doesn't include helping us move it in?

MOVER #1

That's the way it is Mr. Mendes. We'll help you unload it to your porch and we'll get out of your hair.

MARCUS

(angry)

Who's going to help us move them in then? We can't move all of it by ourselves. Look at my wife, she's pregnant. There isn't so much she can move now, is there? And you think me and the little girl can handle all of this ourselves?

MOVER #2

You can get the neighbors to help you.

MARCUS

We are new here! Can't you see that? You just drove our belongings down here.

MOVER #1

(trying to calm the situation)

There's no need to get sassy Mr. Mendes. You should have read the terms and conditions before making payment. All we do is drive the bus.

MARCUS

I'm paying you a lot of money. That should cover everything.

MOVER #1

I'm sorry Mr. Mendes but it doesn't.

His daughter walks over to him.

DAUGHTER

Daddy, I want to pee.

MARCUS

One moment honey, I'll be with you.

WIFE

(shouting)

Marcus, what's going on?

MARCUS

I'm sorting it out. Just give me a minute.

He turns back to the Movers.

MARCUS (CONT'D)

What if I pay you extra to help me move it in?

MOVER #1

How much?

MARCUS

Hundred?

The Movers talk to each other in whispers and Marcus waits for them, tapping his hand impatiently.

MOVER #1

One fifty.

MARCUS

Okay. Cool.

He leaves them and walks to his daughter.

MARCUS (CONT'D)

What did you want pumpkin?

DAUGHTER

I want to pee.

MARCUS

Alright, come with me.

He holds her by the hand and they walk toward the house.

WIFE

What was that all about?

MARCUS

Nothing serious, I took care of it. They said the payment I made doesn't include moving stuff into the house.

WIFE

Really? How are we going to move the loads into the house then?

MARCUS

I offered to pay them extra and they agreed to help us.

WIFE

Okay.

Marcus, his wife, and his daughter walk into the new house.

MARCUS

Come on, I'll show you the bathroom, pumpkin.

INT. THE MENDES'S NEW HOME - DAY

Marcus leads his daughter into the house and points at the door to the bathroom.

LATER

Marcus returns to the living room where the movers are already moving the loads in. He walks over to his wife who has her hand over her belly.

MARCUS

What do you think?

WIFE

(scoffs)

Huh. It's small. We are going to have two kids running around here soon and you're going to wonder where all the space went to.

MARCUS

(surprised)

Small? I don't think it is.

WIFE

You'll see.

Marcus pays the movers and they leave.

MARCUS

Alright, I guess that's that. We can unload later. Who is hungry!

DAUGHTER

(excited)

Me!

MARCUS

Good. Cos I feel like I can eat a horse.

(to his wife)

Are you alright? You've been awfully quiet.

WIFE

(looks uncertain)

I don't know. I feel fine but something about this house doesn't feel right.

MARCUS

What do you mean?

WIFE

I don't know. I don't know. Something feels off. But I'm sure it's nothing to worry about.

WIFE (CONT'D)  
It's most likely just the hormones.  
Let's go grab some food.

INT. BEDROOM - NIGHT

Marcus's wife is woken by the sound of SHUFFLING FEET downstairs. She sits up on the bed to confirm if she actually did hear feet shuffling. She doesn't for a while and when she is just about to go back to sleep, the shuffling resumes.

WIFE  
(whispering)  
What is that?

She taps Marcus.

WIFE (CONT'D)  
Marcus wake up.

Marcus grumbles and wakes up.

MARCUS  
What is it? Are you alright?

WIFE  
Do you hear that?

MARCUS  
(confused and still  
feeling sleepy)  
Hear what?

WIFE  
Shhh. Just pay attention.

Marcus keeps quiet and listens. He hears feet SHUFFLING downstairs.

MARCUS  
Is someone down there?

WIFE  
I think so. You locked all doors  
and windows right?

MARCUS  
Of course. The feet are moving  
heavily. I'll go check it out.

WIFE  
What? No. Don't go out there.

MARCUS

I'm sure it's nothing. Might just be a raccoon or something. I'll be back.

He turns on the desk lamp and opens the drawer.

MARCUS (CONT'D)

No flashlight. Do you remember where we put the flashlights?

WIFE

Yes. In the carton labeled utilities.

MARCUS

That's downstairs, isn't it?

WIFE

Yes, it is.

MARCUS

Alright. I guess I'll just go without the flashlight then.

WIFE

You can't go out there without light. Why don't you come back here and tomorrow we'll check out what it was.

MARCUS

There's no way we can do that. It'll be gone by tomorrow. Trust me, I'll be fine.

INT. HALLWAY - NIGHT

Marcus walks out of the room and into the dark hallway. He can still hear the shuffling. Whoever it is seems to be moving around swiftly, probably searching for something. He walks down the hallway, following the sound that leads him to the living room.

INT. LIVING ROOM - NIGHT

The shuffling is the loudest and he hears it. He gets the impression that the feet shuffler is moving toward him.

MARCUS

Who's there?

The feet shuffling stops. He moves further into the living room, remembering where the switch is. The feet shuffling resumes again and this time it gets faster and is heading for Marcus.

MARCUS (CONT'D)  
 (terrified)  
 You stop there right now. I have a gun and I won't hesitate to use it.

The feet shuffling doesn't stop, so he runs. When he gets to the switch, he switches on the light, but there is no one with him in the living room. It is empty but he sees footprints in the rug.

MARCUS (CONT'D)  
 Those have to be mine.

He looks to the left of it and sees his own footprint. The other footprint is smaller than his. Like a lady's or a child's.

WIFE  
 Is everything alright?

His wife walks into the living room, shuffling her feet. He compares the footprint to her foot size. They are similar.

MARCUS  
 You remember what you were saying about the house feeling off?

WIFE  
 Yeah, what about it?

MARCUS  
 You were right. There's something terribly wrong with this place.

INT. KITCHEN - DAY

Marcus walks into the kitchen to get breakfast. He stops dead in his tracks when he sees the cereal cartons arranged into a pyramid.

MARCUS  
 (yells toward the bedroom)  
 Could you come in here?

He waits as his wife takes her time to walk over from the living room into the kitchen. She sees the way the cartons are stacked.

WIFE

Again?

MARCUS

Again.

WIFE

First the boxes get moved and now this? Looks like it might be true.

MARCUS

The house is haunted.

WIFE

What do we do?

MARCUS

We have to go to church. Or move out if things get too hard to handle.

Hopefully I get another job soon.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: THE FARREN COAST HOTEL

INT. FARREN COAST HOTEL - DAY

OLYMPIA is walking with other GUESTS and TOURISTS taking a tour of the hotel. A TOUR GUIDE, a petty woman dressed in slacks and sweater, stands in front of them, giving instructions.

TOUR GUIDE

Pay attention people.

The tourists gather around and listen to her.

TOUR GUIDE (CONT'D)

Follow every instruction to the letter please. This would be an experience of the life time for a lot of you. Some of you aren't new to the experience and have come to re-experience it. For some this is the first time. It doesn't matter. These instructions is for all.

TOURIST #1  
 (mockingly)  
 What? If we don't follow them,  
 we'll get hijacked by ghost?

The Tour Guide smiles at him.

TOUR GUIDE  
 Of course that won't happen. But I  
 won't be shocked if you come out of  
 the tunnel wet as a leaf, mister.

TOURIST  
 I'm way tougher than that.

Olympia looks at the tourist and shakes her head.

TOUR GUIDE  
 Keep together at all times please.  
 Once we get into the tunnels, let's  
 form a close knit. Like the  
 soldier's mantra, leave no man  
 behind. Let's move as a collection  
 please. And it doesn't matter what  
 you see or what you feel in there,  
 they won't get you. So try as much  
 as you can not to panic and if you  
 do panic, hold on to your neighbor.  
 Do not run. If you do you can get  
 lost in the tunnels and it can take  
 days before you're found. You don't  
 want that, trust me. The things in  
 there will drive you crazy. Now,  
 let's begin the spiritual journey.

They head toward the mouth of the tunnel. The group is  
 compacted and move in. As they walk in, the Tour Guide  
 describes some of the structures in the tunnel, telling  
 stories of how they came to be there.

Olympia pays keen attention and stays within the crowd.

Slowly, the Tour Guide's voice drowns out and so does the  
 voice of the other tourist with her. She looks around and  
 she's alone and in the tunnel. She closes her eyes and opens  
 it. She's back with the others.

OLYMPIA  
 (terrified, speaks to her  
 closest neighbor, a lady)  
 Did you see that?

LADY  
 See what?

The lady ignores her and they continue into the tunnel.

Olympia is watchful and apprehensive now.

TOUR GUIDE

At this site, it is said that three pirates died in the struggle to get a chest of treasure through the tunnel. They just got exhausted and fell to their death. Some say the spirits in the tunnel didn't want them to get the treasures out.

TOURIST #2

Where's the treasure?

TOUR GUIDE

No one knows. It was never recovered.

Olympia can hardly pay attention. Her heart is racing and she is sweating. She moves with the crowd but doesn't even know she was moving. A cold draught blows across her neck and she moves her hand to cover it. She shivers and then she is back there again. Just her in the tunnel.

The air in the tunnel becomes chilly with frost forming suddenly on the wall of the rocks. She hears VOICES coming through the wall. First, they are indiscernible and then it changes to the voice of kids LAUGHING. She finds herself being pulled to the wall. As she gets closer, the laughs get louder. When she is close enough, she hears people crying. It is a subtle sniffle barely audible above the laughter. She feels cold and compelled to touch the wall. The wall feels cold against her palm.

RANDOM TOURIST

Hey! Are you alright?

Olympia returns to the real world. She's stricken with fear and her eyes are wide with terror.

OLYMPIA

Did you hear that? Did you?

RANDOM TOURIST

I think we all did, darling.

TOUR GUIDE

Alright. That's it for the day. Now we'll head out.

OLYMPIA

(shocked)

What? We're done? How can we be done?

RANDOM TOURIST

The pamphlet said it'll last an hour. We've used up our time.

OLIMPIA

No way. We just got in here.

RANDOM TOURIST

(concerned)

Are sure you're alright, darling?

Olympia doesn't look alright.

BLACK SCREEN.

TITLE DISPLAY OVER DARK SCREEN: PATROLLING FOR DEMONS

INT. FEDERAL LAW ENFORCEMENT AGENCY - DAY

JONATHAN and his PARTNER walk into the office. They walk over to the reception desk manned by a young bespectacled RECEPTIONIST.

JONATHAN

(showing his police badge)

Good morning, we are here for Jessie? He's in your custody for an out of country warrant.

RECEPTIONIST

Oh. I heard about that. That crazy looking dude. Follow me. He's in an interrogation room waiting for you.

The Receptionist leads them through the office into an interrogation room.

INT. INTERROGATION ROOM - DAY

The Receptionist opens the door and gestures for them to enter.

RECEPTIONIST

That's him.

Jonathan and his Partner walk into the room. The young man, JESSIE, is handcuffed to the table and he looks very uncomfortable. His hair is unkempt, his clothes dirty and he keeps mumbling.

PARTNER

What's wrong with him?

RECEPTIONIST

We don't know. They caught him all shaken up like that. He's been mumbling rubbish since. He's probably psycho. But he's your guys problem, so that's that.

JONATHAN

Thank you.

The Receptionist walks out of the room, leaving Jonathan and his Partner. Jessie looks up at them. His eyes gloss over the Partner but settles long on Jonathan. They sit on the only other available chair in the room.

JONATHAN (CONT'D)

Alright, Jessie, let's cut to the chase. We're going to uncuff you now and move you to the precinct where you will be interrogated. Do you understand that?

Jessie stares at them blankly and keeps mumbling.

PARTNER

Can he even hear us? Hey!

Jessie keeps mumbling. He COUGHS and BELCHES a couple of times, then returns to mumbling while shaking vigorously.

PARTNER (CONT'D)

My god. He's a nut job. You think we'll need help?

JONATHAN

I guess.

PARTNER

I'll go get some. You'll be okay alone with him?

JONATHAN

He's not going to break away from the cuffs is he?

His Partner walks out of the room. Jessie stops shaking and stares at Jonathan.

JESSIE  
You're different.

JONATHAN  
Excuse me?

JESSIE  
You're different from your partner.  
I can feel it.

JONATHAN  
Feel what?

JESSIE  
Are you a Christian?

JONATHAN  
Yes.

JESSIE  
That's it. That's the difference.  
There's a light in you that's not  
in your partner.

JONATHAN  
(nods)  
So, you know I know what you are. I  
know what's inside of you.

JESSIE  
(crying)  
I don't want to be this anymore.  
I've tried. I've tried so much but  
all I feel is emptiness. It follows  
me everywhere and they fill up the  
void but I don't want them. They  
make me do terrible things, they  
make me do a lot of terrible  
things.

JONATHAN  
I can help you.

JESSIE  
You can?

JONATHAN  
But you have to want it. You have  
to really want it.

JESSIE

I do. I do. I don't want to live like this anymore. No one deserves to live like this. It's the worse kind of punishment there is.

JONATHAN

You have to accept Jesus as your Lord and savior. That is the only way. And you have to forgive yourself. You have to believe that he's forgiven you and by his blood he will cleanse you all of your iniquities. That is the first step. Do you believe and want that?

JESSIE

I do. I do.

JONATHAN

Good. We'll pray together.

The door to the interrogation room opens and the Partner returns with help.

JONATHAN (CONT'D)

We won't be needing them. Come on, Jessie, let's go.

They walk Jessie out of the office and into their car. On the way back to their precinct, Jonathan prays with Jessie.

INT. THE PRECINCT - DAY

While his partner processes Jessie, Jonathan prays with him.

Jessie is hyperventilating and Jonathan places his hand on his stomach.

JONATHAN

(praying)

I command you out of this man. His body is no place for your kind. Leave!

Jessie hyperventilates more intensely and starts to COUGH, burp and belch.

JONATHAN (CONT'D)

(still praying)

Get out now! You do not belong here. This body cannot be your dwelling place any longer. Leave!

The COUGH and BURPING intensifies and Jonathan prays harder.

JONATHAN (CONT'D)  
 (still praying)  
 Good. Get out you demons. Get out.

Jessie starts to LAUGH and HISS like a snake. The laugh sounds sinister.

JONATHAN (CONT'D)  
 (continues praying)  
 In the name of Jesus, tell me your name!

The hissing and laugh continues.

JONATHAN (CONT'D)  
 (praying)  
 Tell me your name in Jesus name.

JESSIE  
 (screams in a voice that isn't his)  
 Jeeesssie!

JONATHAN  
 In the name of Jesus, you lying spirit, get out!

The GROANING resumes and Jessie starts to shake.

JONATHAN (CONT'D)  
 (prays harder)  
 You lying spirit get out. He's being saved by the Almighty and the Most High. You have no authority in this body. I say to you, you have no authority in this body. Leave!

Jessie SCREAMS and goes to sleep.

INT. THE PRECINCT - DAY

Jessie wakes up disoriented.

JESSIE  
 What's happened?

JONATHAN  
 You've been set free.

JESSIE  
 I feel different. I feel free.

JONATHAN

Now, Jessie. You have to walk in the light. You must not return to the old ways. I can get you in contact with Christian brothers in prison who can help you solidify your relationship with God. Do you want that?

JESSIE

I do. There's nothing more I want. I feel like myself again in a long while. It is the best feeling in the world. I will do anything never to lose it.

JONATHAN

Good. Good.

FADE OUT.