LAKESHORE MANOR

by

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FADE IN:

EXT. LAKE - NIGHT

The sky is black, lit only by an ocean of stars. The stars are suddenly disturbed by a ripple. A small row boat slowly wades forward, cutting through the reflection of the night sky.

SUPER: “Thanksgiving Weekend, 1975.”

Two ten-year-old girls, a blonde named HALEY and a brunette named JENNIFER, paddle the row boat. They stop paddling and survey the area.

    JENNIFER
    I think we’re lost.

    HALEY
    No, we’re close. Keep paddling.

The girls continue to paddle; a large building comes into view.

    HALEY
    See. Told you.

    JENNIFER
    You said we weren’t coming here, Haley. You know what your parents told us. Let’s just go back to the camper.

    HALEY
    Don’t be an ass-munch. Are you my friend or not?

    JENNIFER
    Yes.

    HALEY
    Well, put a bit of muscle into it.

The girls row the boat up to the shore, and then step out. Haley takes a look at the large stone manor looming over them.

INT. DARK ROOM - NIGHT

A PURPLE candle is lit, lighting up a small, dusty room. A black hand slowly reaches out and lights up another scented candle, this one ORANGE.
The pair of black hands pick up a RATTLE made out of a rattlesnake head. Over a small clay bowl, one hand shakes the rattle while the other sprinkles a reddish powder.

EXT. LAKE - NIGHT

Haley walks up a lawn towards the stone building with Jennifer scurrying behind.

JENNIFER
You’re not going in?

HALEY
What do you think we came all this way for? The boys said this place is haunted. They probably just don’t have the balls to come and see what’s inside for themselves.

JENNIFER
Well, I don’t have the balls either. Besides, it’s trespassing and people still live there.

Haley stops and turns to Jennifer.

HALEY
Listen, if you’re so scared, go. Tell my parents that you left me here and see how they like it.

Haley turns away and stomps off into the darkness. Jennifer is left alone in the dark. She shivers, the cold night breeze cutting through her clothing.

INT. DARK ROOM - NIGHT

The black hands shake the rattlesnake rattle over the bowl. There’s a whisper; something incoherent to the ear repeats over and over. The rattles grow longer and louder, the whispers become more intense and fiery.

EXT. LAKESHORE MANOR - NIGHT

Haley stands looking at the stone manor. Above the large doors, Haley reads something.

JENNIFER (O.S.)
Lakeshore Manor, 1885.
Haley spins around to see her friend and gives a devilish smile.

HALEY
I knew you wouldn’t leave me.

JENNIFER
Why do you want to go inside so bad?

HALEY
Just have a feeling I need to see what’s inside.

JENNIFER
It looks creepy.

HALEY
All things look creepy at night. Besides, what could be in there that could harm us so bad?

INT. DARK ROOM - NIGHT
The whispers and rattles reach a feverish pitch. More candles around the small bowl burst into flame. The whispers become an orgasmic chant.

Then STOP.

EXT. LAKESHORE MANOR - NIGHT
The front doors of the manor swing open; both girls step back and look at each other.

Haley steps towards the open doors, but Jennifer grabs her arm.

JENNIFER
Don’t go.

Haley looks at her for a moment, then continues on into the front lobby.

JENNIFER
(whispering)
Haley!
INT. DARK ROOM - NIGHT

The rattlesnake rattle is carefully placed onto a small table. The black hands reach into a small red Mojo bag and takes a pinch of powder. The powder is sprinkled into the small clay bowl, now containing a dead rodent laying in pool of blood.

INT. LAKESHORE MANOR - NIGHT

Haley steps inside the dark lobby. Jennifer creeps in behind her.

HALEY
Wow.

JENNIFER
Yeah, great. Now, can we go?

HALEY
Just a sec.

There is a noise somewhere, deep in the manor.

JENNIFER
What was that?

INT. DARK ROOM - NIGHT

The black hands rub red powder all over them. After a pause, the hands CLAP sharply.

INT. LAKESHORE MANOR - NIGHT

The front doors SLAM shut. Jennifer turns, rushes to the door and yanks on the handles.

JENNIFER
They won’t open!

Haley spins around, amazed at the place.

JENNIFER
Haley!

HALEY
Huh?
Haley snaps out of her trance and rushes to the door. Both of them hammer on it, but it won’t nudge.

The manor GROANS, almost life like.

HALEY

Come on!

Haley grabs Jennifer’s hand and they dash through the dark manor, zig-zagging in and out of hallways and doors.

They crash towards the back of the manor and discover a back door that leads down to the lake shore.

EXT. LAKESHORE MANOR - NIGHT

The back door bursts open and the girls emerge. They flee down towards the lake shore.

JENNIFER

Where’s the boat?

HALEY

There!

Haley points to the boat, now floating twenty feet from shore.

The girls dash into the water, swim out to the row boat and climb in. After a moment, Jennifer speaks out.

JENNIFER

Must have been the wind.

Haley catches her breath then looks over, smiling.

HALEY

I guess so.

Jennifer swats Haley. Haley starts laughing, then Jennifer joins in. They both lay back, looking up at the stars.

A wave gently rocks the boat.

JENNIFER

What was that?

Haley leans up on her elbows and peers over the side of the boat.

HALEY

It’s noth --
SMASH!

An arm breaks through the bottom of the boat.

    JENNIFER
    Haley!

Another arm smashes through the bottom, then another, then another.

The arms reach out at the girls, grabbing at their flailing limbs.

The boat breaks away and begins to sink. Haley and Jennifer fall into the dark water.

    HALEY
    Jen, grab something!

Jennifer grabs a paddle floating next to her. Haley bobs up and down, trying to keep herself afloat.

Something pulls at Haley. She fights it off at first, then SPLASH, she’s gone.

    JENNIFER
    Haley!

Jennifer floats in the middle of the lake screaming.

SPLASH, Jennifer is pulled under.

The water grows calm, leaving pieces of the boat floating under the light of the moon. A single paddle pops up to the surface from the murky depths below.

EXT. DARK ROAD - NIGHT

A 70's Vista Cruiser chugs along a dark, wet road. Thunder rumbles all around as rain pours down.

SUPER: “Thanksgiving Weekend, 2005.”

INT. VISTA CRUISER - NIGHT

College freshman KELLY sits lifelessly in the front passenger seat. With somber eyes, she quietly watches the darkness zip by.
SEBASTIAN, a well-groomed freshman sits behind the wheel, wearing his old high school football jacket. He glances down at an unfolded map lying in his lap.

He turns to Kelly.

SEBASTIAN
Are you okay?

KELLY
(distracted)
Uh-huh.

SEBASTIAN
I already told you, we’re not lost.

A male voice interrupts.

HUNTER (O.S.)
Dude.

KELLY
I know.

Kelly looks over and gives Sebastian a fake smile.

SEBASTIAN
We'll be home soon.

HUNTER (O.S.)
Dude.

An arm reaches from the back seat and tugs Sebastian's shoulder.

HUNTER (O.S.)
Someone pay attention to me, damn it!

Sebastian turns around.

SEBASTIAN
What!

HUNTER, a good-looking freshman with long shaggy hair, sits in the back seat wearing an AC/DC shirt with the sleeves torn off.

Sleeping on his shoulder is his freshman girlfriend, NATHALIE. The pretty brunette with a heart tattoo on her arm digs into his shoulder.
HUNTER
You didn't answer the question.

SEBASTIAN
I don't know. I'm trying to figure out where the hell we are.

KELLY
I thought we weren't lost.

Kelly sits looking out the passenger window as they now pass a lake.

SEBASTIAN
We’re not.

HUNTER
Come on man, think. This one's worth two points. Hell, I’ll give you four.

SEBASTIAN
Fine, give it to me one more time.

HUNTER
"Queen of the light took her bow, 
And then she turned to go, The 
Prince of Peace embraced the gloom, 
And walked the night alone".

SEBASTIAN
You got me.

The rain pounds down harder and harder with every drop. Kelly places her hand on the passenger window. The streaks of water run towards her hand and form a shape around it. She slides her hand across the window, the water follows.

HUNTER
Come on dude. This one is so damn easy.

A puzzled looking Kelly takes her hand off the passenger window and feels it. She looks up as the rain pours down so hard that it starts to overwhelm the car, like the car is submerged in water.

She shoots an urgent, concerned look at her boyfriend.

SEBASTIAN
I dunno, is it --
NATHALIE
(groggy)
Zeppelin, Battle Of Evermore.

SEBASTIAN
Yeah, that’s it.

No one else seems to notice the overwhelming waves of water gushing down on the windshield of the car.

HUNTER
You don’t get points for that.
(to Nathalie)
Don’t give him the answer next time, babe.

Kelly stares out the windshield as the water finally recedes. She spots something appearing ahead of them.

KELLY
Sebastian --

HUNTER
So, what’s the score now? Hunter ten, Nathalie two, and you zero?

KELLY
Sebastian --

A stunned Kelly continues to stare out at something.

SEBASTIAN
I hate this game. You know that, right?

HUNTER
Bring it on bitch. Give me your best shot.

SEBASTIAN
Fine. How about... "Too late, my time has come, Sends shivers down my spine, Body’s aching all the time".

HUNTER
Oh, gimme a --

KELLY
(screaming)
Sebastian!

Kelly grabs Sebastian’s arm, causing him to spin the wheel.
The car narrowly misses a small black figure, standing in the middle of the road.

They skid onto the shoulder, then down a small dirt road, hitting a couple of big holes before coming to a grinding halt.

The four friends collect themselves.

HUNTER
Nice driving, pal. Sure you don’t want me to take the wheel?

SEBASTIAN
(to Kelly)
What was that all about?

KELLY
It was a girl.

HUNTER
What? Did we hit her?!

SEBASTIAN
I don’t know. I didn’t see any girl.

NATHALIE
What do we do?

HUNTER
We should go out and see if she’s okay.

Sebastian catches his breath.

SEBASTIAN
Yeah. You two wait here.

EXT. DIRT ROAD - NIGHT

Sebastian and Hunter jump out of the car. Sebastian looks at a flat front tire.

SEBASTIAN
Oh, man!

Hunter comes to his side.

HUNTER
Major dent in plans, huh?
SEBASTIAN
Major dent in my dad’s freakin’
car! What are we going to do?

HUNTER
What, you’ve never changed a flat
in your life?

SEBASTIAN
I may have once.

Hunter sighs. He goes to the back of the car.

HUNTER
Ah... Sebastian.

SEBASTIAN
What?

HUNTER
I hope you have two spares.

Sebastian groans and comes to Hunter’s side, and sees that
the back tire is flat as well.

SEBASTIAN
We can deal with this later; let’s
go see if we can find that kid.

They walk back out onto the road. They spot the skid marks,
but no sign of the girl.

SEBASTIAN
She was right about here, right?

HUNTER
Don’t ask me.

SEBASTIAN
Well, where the hell would she go?

HUNTER
Again, don’t ask --

Sebastian turns towards the car, then back to Hunter.

HUNTER
I’m not looking.

Sebastian looks back to the car, and then slowly walks
towards it.
They hesitantly walk to the front of the car. Sebastian looks at Hunter then slowly kneels down into the muddy dirt.

He peers under the car.

SEBASTIAN
Nothing.

Hunter looks up to the sky, clasping his hands in prayer.

HUNTER
(whispering)
Thank you!

SEBASTIAN
So, now what?

HUNTER
I could go for a donut.

Sebastian stands, scratching his head. At the end of the dirt road, a light flickers.

SEBASTIAN
Maybe they can help.

HUNTER
You mean with the donut situation?

SEBASTIAN
Stop being an ass. Has the seriousness of our situation not sunk into your thick head?

Sebastian climbs into the car.

HUNTER
Ouch.

INT. VISTA CRUISER - NIGHT

Hunter jumps back into the car.

NATHALIE
So?

SEBASTIAN
Good news, bad news.

HUNTER
We're all cool with leaving a dead body behind, right?
The girls gasp.

KELLY
What!

HUNTER
Just kidding. No sign of her.

Nathalie smacks Hunter upside the head.

HUNTER
Ow. S and M this early in our relationship?

SEBASTIAN
(to Kelly)
Are you sure you saw someone?

Kelly seems confused, dazed.

KELLY
Yes. The rain, it was coming down like, like the car was sinking. I saw her then, standing on the road.

Sebastian looks at his girl and sighs. He’s seen this behavior all too often lately.

Sebastian is about to say something, but Nathalie interrupts.

NATHALIE
Well, what are we waiting for?

HUNTER
The bad news.

SEBASTIAN
We blew a tire... or two.

NATHALIE
What? Can't you boys replace them?

HUNTER
With what? My good looks?

SEBASTIAN
I've only got one spare.

Rain pounds down on the roof of the car.

NATHALIE
No problem, we can call triple-A, my dad will pay for it.
Nathalie turns on her cell phone; it BEEPS at her.

NATHALIE
No signal.

Hunter holds up his cell phone too.

HUNTER
Same here, dude.

SEBASTIAN
There's a light up the end of the road. Hopefully they have a phone.

KELLY
Maybe that's where the girl went?

Sebastian looks sympathetically to Kelly, then turns the ignition.

HUNTER
Not the greatest idea, man. Let’s just walk, it’s only rain.

SEBASTIAN
I’ll go slow.

Sebastian puts the car into gear.

EXT. LAKESHORE MANOR - NIGHT

The car pulls up outside of the huge brick manor. The multistory, multi-window building looms over the car as each passenger climbs out. The single light shines down above the doorway.

Hunter whistles.

HUNTER
That is the creepiest looking bordello I think I’ve ever seen.

SEBASTIAN
Hush. We need their help.

HUNTER
I’m just saying. This looks just like those houses in the movies, where these crazy nympho-bitches attack folks like us with chainsaws.
NATHALIE
You're not helping.

Kelly walks up to the building. She reads the sign above the door, carved into the bricks.

KELLY
Lakeshore Manor, 1885.

She touches the cold, wet stone.

NATHALIE
Why don't we just keep going? Maybe there's another place up ahead.

SEBASTIAN
We can't, Nat. We'll blow the rims.

HUNTER
But I think someone already pointed this out.

NATHALIE
Well, let's get it over with.

All four stand outside the door, the rain still pouring.

HUNTER
Let's go, let's go!

Hunter jumps to the front of the group and bangs on the door. The sound echoes throughout the cavernous place. He turns back to the group with a scary face.

Shaking his head, Sebastian pulls him away from the door. FOOTSTEPS shuffle towards them and the door CREAKS open.

AGATHA CRANDALE, a plump middle-aged lady with dyed curly hair answers the door. Hunter screams like a little girl. He stops screaming abruptly as he actually looks at Agatha.

HUNTER
Oh... you're not scary at all, are you?

AGATHA
Wait 'til you get to know me.

Hunter cringes as Agatha puts on a warm smile.

AGATHA
Are you coming in?
The friends follow Agatha into the building.

INT. FRONT LOBBY - NIGHT

Agatha scampers behind the front counter, cleaning her hands on her apron.

AGATHA
Well, I must say. It's been a while since we had folk up this way.

KELLY
What about the little girl?

AGATHA
I don't know of any children in these parts.

Sebastian clears his throat.

SEBASTIAN
We had a blow out back on the road. Do you have a phone?

AGATHA
A phone? I'm sorry son, we don't have no phones. No televisions either. Not much of a retreat if we had all them gizmos and gadgets. Got a radio out back though, weather man says that this little doozey ain't easing up anytime soon.

NATHALIE
Great! Fantastic!

SEBASTIAN
Is there anyone that can help us with our flats?

AGATHA
Sorry. My Henry don't like being disturbed this time of night -- unless it's an emergency of course.

HUNTER
Well...?

Sebastian steps in front of Hunter.
SEBASTIAN
Where’s the closest town?

AGATHA
Oh, that would be Hope Falls. A good ten miles down the road. You can walk there, but I wouldn't recommend it in this rain.

HUNTER
What do you recommend?

AGATHA
I can have Henry take a good look at it if youse all like. Gonna have to wait 'till mornin' though.

NATHALIE
The morning?

HUNTER
Yeah, you know. That thing that comes after the night.

Sebastian swats Hunter.

Kelly looks around the lobby. The manor looks old. Browning wallpaper, a calendar stuck on November 1975, a red shag carpet. Various stuffed animals sit around the floor and counters.

Sebastian looks at the group.

SEBASTIAN
We have no choice.

AGATHA
We ain't set up for guests this time of year, but I'm sure we can work somethin' out.

SEBASTIAN
Thank you, that's very kind.

AGATHA
Ah, baloney, nothing good folk wouldn't do to help others, am I right?

HUNTER
(mocking)
You sure are!
Sebastian pushes him aside.

SEBASTIAN
Thank you very much.

Kelly screams, bringing the proceeding to a screeching halt.

Standing at a doorway with a goofy grin is JONAH CRANDALE. Early twenties, the mute and slightly handicapped son stands holding two dead rabbits by the ears, blood dripping onto the floor.

AGATHA
Jonah! What are you doing in here with those?

HUNTER
Yummy.

AGATHA
Get to your room!

Jonah stares at Nathalie giggling, as the rabbit blood continues to drip.

NATHALIE
(whispering)
Disgusting --

AGATHA
And drop those off for Bubba!

Jonah tries to hand the rabbits to Nathalie.

HUNTER
Take a step back, Jack.

AGATHA
Jonah!

Jonah steps back, looks at his mother, and then backs away into the darkness of the hallway.

AGATHA
I don't appreciate them words, young man. He don't know any better. Now, I ain't apologizing for God's mistakes, but don't go blaming them on him.

SEBASTIAN
We're sorry. Aren't we?
Sebastian snaps a look at Hunter.

AGATHA
Well, 'suppose so. He don't know any better than most folk.

HUNTER
Just try and be more careful with him.

AGATHA
And you try to be a little more careful with that tongue of yours.

Hunter opens his mouth to reply, but Sebastian steps in.

SEBASTIAN
Of course, of course. We're very tired and very wet. We appreciate everything you're doing for us.

AGATHA
(a little irate)
Well, here's your keys. Two rooms right above us. I'll bring up extra blankets in a bit. We eat breakfast in the mornin'. Seven sharp. You're more than welcome to join us.

INT. SEBASTIAN'S ROOM - NIGHT

Sebastian unpacks items onto a wooden side table, while Kelly stares out the window.

The room decor consists of more peeling wallpaper, another 1975 calendar, some odd art prints and a cross on the door. The four poster bed adds a small touch of class, despite the stained sheets.

SEBASTIAN
Well, I grabbed enough stuff for the night. We'll eat breakfast, fix up the car and be on our way.

Sebastian looks up at Kelly, and sees her staring out the window.

SEBASTIAN
Kelly?

KELLY
There's a lake out there.
SEBASTIAN
Really? Huh.

KELLY
It's just like the one back home.

SEBASTIAN
I think it's time to get some sleep.

KELLY
I'd like to go take a look.

SEBASTIAN
What, now? What's going on with you, Kelly?

Kelly turns around.

KELLY
(defensive)
What's going on with me? Are you serious?

SEBASTIAN
This whole trip. You've hardly spoken a word -- to anyone. Then, suddenly you burst out of your bubble and almost crash the car.

KELLY
You are serious.

She turns away from the impending argument.

SEBASTIAN
There comes a point where you have to get on with your life.

Kelly swings around.

KELLY
Don't talk to me that way until you watch someone you love die right in front of your eyes.

SEBASTIAN
I've only been trying to help.

KELLY
Oh yeah. Hey, let's go to the movies. Hey, let's go to the circus. (MORE)
Hey, let's all go on a fun little road trip. Gee, that'll be fun. I'll be fine and cured before we get back. Problem solved!

Sebastian grabs Kelly's arms.

SEBASTIAN
Which one of us are you blaming now?

Kelly pushes Sebastian away.

KELLY
Just leave me alone, okay?

Sebastian stares coldly at Kelly.

SEBASTIAN
Fine. Whatever you want.

He turns and leaves the room.

Kelly slumps down on her bed and buries her head into her hands.

INT. HUNTER'S ROOM - NIGHT

Nathalie curls up in her bed. Hunter sits on the corner of the bed, playing a tune on his acoustic guitar.

Nathalie hurls a pillow, hitting him square in the head.

HUNTER
Ouch.

NATHALIE
Shut up! I’m trying to sleep.

HUNTER
What? I’m winding down.

NATHALIE
Then do it somewhere else.

HUNTER
All right. Sheesh.

INT. HALLWAY - NIGHT

Hunter shuffles down the darkened hallway, with his felt guitar case on his back.
He walks past a bathroom and notices Sebastian in there leaning over the sink, staring into a mirror.

HUNTER
Hey, man.

SEBASTIAN
What?

HUNTER
Troubles on the homefront?

SEBASTIAN
You could say that.

HUNTER
Huh.

SEBASTIAN
It's been six months.

HUNTER
Yup.

Sebastian sighs.

SEBASTIAN
What the hell am I supposed to do?

HUNTER
What do you think you do? Do like me in these situations... Jerk off.

SEBASTIAN
(sarcastic)
Why didn't I think of that?

He smacks his own forehead.

HUNTER
It takes time, dude. I remember when my grandma lost her piranha. It somehow choked on her pet Chihuahua, but that's a different story... it took her almost two years before she bought another one. Two years!

Hunter leaves.

SEBASTIAN
So... I have to buy her a piranha?

Hunter returns again.
HUNTER
Bohemian Rhapsody. Queen.

SEBASTIAN
What?

HUNTER
It's only one of the most celebrated songs in rock history. Give me a challenge next time. That makes it Hunter twelve, Nathalie two and you, zero.

Hunter leaves again. Sebastian smiles to himself, shaking his head.

SEBASTIAN
(calling after Hunter)
You said the one before this was worth four!

Hunter pops his head back around the door frame.

HUNTER
Fine. Nathalie four. You zero. Feel better?

Sebastian looks at his reflection.

SEBASTIAN
No.

INT. HALLWAY - NIGHT

Hunter walks down the corridor, examining the strange artifacts lining the halls.

He comes upon a dark, quiet hallway. No lights, candles or doors. Just a dead end hallway. He hears a RATTLE somewhere beyond him. Curiously, he ventures down into the darkness.

HUNTER
(calling out)
I think someone forgot to turn on the heat over here.

He shivers as he approaches the dead end. A lonely cabinet sits flush against the wall, void of any furnishing.

SPLUSH.

He looks down. He's standing in a small pool of water.
HUNTER

Huh.

He slowly reaches out towards the wall, but his stomach GRUMBLES, breaking the train of thought.

He pauses, holds his stomach and turns away.

Once beyond the corner of the hallway, the wall begins to shake, causing the cabinet to rattle.

INT. SEBASTIAN'S ROOM - NIGHT

Sebastian creeps over to the bed; Kelly is already asleep. He climbs under the covers and lies down next to his girlfriend.

He wipes the hair from her face and gently kisses her brow.

SEBASTIAN

I’m sorry, sweetie.

Kelly rolls over in her slumber, and cuddles Sebastian.

INT. KITCHEN - NIGHT

Hunter creeps into the huge, dark kitchen. Pots and pans are stacked everywhere. Cooking utensils and various artifacts line the counter tops.

A large island sits in the middle; the two dead rabbits lay there upon a cutting board. Atop a huge stove sit various pots, all different sizes.

Hunter hums to himself as he approaches the large stove.

HUNTER

Whoa!

He lifts a giant pot cover and tries to peek inside at the contents.

A LARGE SHADOW moves into the kitchen behind him. The shadow reaches out and grabs a large cleaver from the island.

Hunter peers into one pot and quickly pulls back, holding his nose in disgust. He turns and spots a pantry door.

HUNTER

Score one for the visitors.
He opens the pantry door to reveal shelf after shelf full of various spices, salts and powders. They are all encased in various sized cans, jars and pouches.

Hanging on the door are various small pouches and a hand-sewn voodoo doll. He picks the doll up and studies it.

    HUNTER
    (singing)
    Lord knows I'm a Voodoo Chile --

He closes the door and turns around.

Standing there, wearing a dirty, bloody apron and a chef's hat is BUBBA, a monster of a BLACK MAN.

Hunter screams out.

    HUNTER
    Holy fuck!
    (takes a closer look)
    Jimi Hendrix?

Bubba speaks with a thick southern accent.

    BUBBA
    Whatcha' doing in my kitchen? This ain't no help yourself.

Hunter tries to catch his breath.

    HUNTER
    Dude, I almost dropped a brick right there. You really ought to work on your entrances. And perhaps your English too.

Bubba does not look impressed. He fiddles with the cleaver. Hunter eyes the cleaver.

    HUNTER
    Relax man, I'm just hungry.

    BUBBA
    Nothin' here for you.

    HUNTER
    No food here in the kitchen... right -- look, I'll just be getting on back to my room then, shall I?

Hunter goes to move past Bubba, but can't get past the big man.
BUBBA
I don't like it when people snoop around my place.

HUNTER
Sure thing chief, er chef. You're the boss.

Bubba wheels around and SLAMS the cleaver down onto the cutting board, severing the head of a rabbit.

Hunter quickly backs out of kitchen as Bubba bursts out into a devilish laugh.

INT. HALLWAY - NIGHT

Hunter shuffles down the hallway, then turns back and flips the bird to the kitchen.

HUNTER
At least you could've given me a biscuit or something, you bastard.

He turns back down the hall, and approaches a door that is slightly ajar, emitting a faint light out into the darkness.

He moves past the door, stops and spots something in the room. It takes a second to register, but after wiping his eyes, a look of disbelief crosses his face.

Sitting with her back to him is a GIRL, completely nude and combing her long hair. Hunter stops and watches for a second. The girl senses him and stops combing.

Suddenly, there is movement down the hallway. A figure limps towards Hunter.

Into the faint light, HENRY CRANDALE appears. Dirty undershirt, suspenders, thinning hair, glasses; the father moves slowly towards Hunter, leaning on his cane.

HENRY
Whatcha' doin' son?

HUNTER
Nothing. Just heading back to my room.

HENRY
That ain't your room.
HUNTER
Yeah, the naked chick gave that away.

HENRY
You talkin' 'bout my girl?

HUNTER
Your daughter, shit --

HENRY
You're not one of those queer folk are you?

HUNTER
Uh --

HENRY
You know; the ones who like to spy on folk? Pulling out their pecker and tossing off to all the little girlies playing dolly.

HUNTER
Ah... no. I never masturbate. Really, I'm just trying to find my way back to the room.

HENRY
Well, I gots to make sure my little Abigail is safe. She needs the love of her father, you know. There's ways to stop the perverts from touching her privates... and I got plenty more ways to punish the ones who do.

Hunter throws his hands up in sarcastic surrender.

HUNTER
No need to punish the innocent, I'm moving along!

Hunter quickly retreats down the hallway. Henry enters his daughter's room and slowly closes the door.

HUNTER
Right, and I'm the perv.

Hunter shakes his head, and continues down the hallway.
EXT. LAKE - NIGHT

Storm clouds rumble in the distance as the rain eases up a little.

A series of ripples appear a few feet in the water. The small disturbance grows and moves toward the lake edge.

Suddenly the top of a head appears. A YOUNG GIRL emerges, slowly walking out of the lake. Weeds tangle around her dripping wet body.

The Young Girl walks up the lawn towards Lakeshore Manor.

INT. SEBASTIAN'S ROOM - NIGHT

The window is opened a crack. Droplets of rain sprinkle Kelly’s face. She twitches, then opens her eyes. Kelly looks over to the window, and jumps back, seeing the reflection of Jennifer in the window.

Kelly turns to the foot of the bed, where Jennifer stands. Kelly doesn’t say a word. She just starts shaking Sebastian.

    JENNIFER
    You can see me?
    
    KELLY
    Sebastian.

Kelly shakes her boyfriend, but he won’t wake.

    JENNIFER
    Kelly?

Kelly becomes terrified.

    KELLY
    Sebastian.

    JENNIFER
    I knew it was you. We’ve been waiting.

    KELLY
    Sebastian!

Kelly's frantic shaking finally disrupts Sebastian’s sleep.
SEBASTIAN
(groggy)
What is it?

KELLY
She was here. The girl from the road.

Sebastian takes a moment to digest this, in his sleepy state, then suddenly jumps up.

SEBASTIAN
What... who, where?

KELLY
Right there!

They both turn toward the foot of the bed. Jennifer is gone.

SEBASTIAN
You sure?

KELLY
Of course I’m sure.

SEBASTIAN
Go back to sleep, it was a dream.

KELLY
It wasn't a dream. She was right there.

Sebastian sighs. He crawls out of bed and turns on the light. He looks under the bed and sees no one. He walks over to the closet and throws it open. Again, no one.

SEBASTIAN
Are you still sure it wasn’t a dream?

KELLY
It can't be.

SEBASTIAN
Go back to sleep!

Sebastian turns out the lights and gets into bed. Kelly remains sitting for a moment before finally laying back down. At the foot of the bed there is a puddle where Jennifer was standing.
INT. HALLWAY - NIGHT

A GROAN rumbles through the manor. Water pools at the base of the wall at the dead end hallway.

As the storm picks up, rain pounds down onto the roof of the old place.

A human-shaped shadow moves across the hallway.

INT. CRANDALE BEDROOM - NIGHT

Agatha opens her eyes, hearing the GROANS from the hallway. Henry grumbles, but doesn't wake.

A shadow pauses under the light of the door frame. The door knob turns slightly, but doesn't open. The shadow holds for a moment, then moves on.

Agatha reaches into her flannel shirt and removes a pierced coin hanging from her neck. She kisses it gently and holds it tightly. Finally, after a moment of silence, she lowers her head back onto her pillow, eyes never closing.

INT. ROOM - DAY - KELLY'S DREAM

A piece of pink construction paper lies on a table. A young, female hand moves to the paper and writes a "T".

EXT. PARK - DAY - KELLY'S DREAM

Kelly and a slightly younger girl, AMY, run barefoot in the park, laughing. Kelly hides behind a tree, then peeks out. Suddenly Amy jumps out at her.

EXT. LAKE - NIGHT - KELLY'S DREAM

Amy flails her arms around in a lake. Her body wrapped around countless weeds, all pulling her under the surface. Kelly looks around, taking in her surroundings, hearing Amy's scream, she runs out onto a dock.

Kelly gets to the edge of the dock, and reaches out her arm; it is just out of the reach of Amy's hand. Kelly looks at Amy's frightened face as she sinks out of sight.
INT. SEBASTIAN'S ROOM - NIGHT

Kelly bolts upright from her nightmare. Sebastian wakes up as well.

SEBASTIAN
What is it?

Kelly lies back.

KELLY
Nothing. This time I know it was nothing.

Sebastian easily falls back asleep, while Kelly slows her breathing, preventing a panic attack.

INT. DINING ROOM - MORNING

Agatha sits at the head of the dinner table. Jonah plays with a stuffed bird, cleaning the feathers, grooming it carefully.

Hunter and Nathalie step into the room.

AGATHA
Good mornin' children. We've set your places, please sit.

HUNTER
Umm... okay, I guess.

AGATHA
Well, we can't have you going out on the road on empty stomachs.

NATHALIE
Thank you.

Nathalie eyes Hunter to his seat. They both sit down.

Jonah giggles and grooms his dead bird. He shows his pet to Nathalie, much to her disgust.

INT. SEBASTIAN'S ROOM - MORNING

Sebastian packs their bags, while Kelly lies on the bed.

SEBASTIAN
Why are you so tired?
KELLY
The dreams.

SEBASTIAN
Are you taking your meds?

Kelly is on the defensive again.

KELLY
I told you Sebastian, they don’t help.

SEBASTIAN
With what? Your nightmares or your visions?

KELLY
Look, I saw her. Yesterday and last night, I wasn’t imagining it.

SEBASTIAN
All I’m asking is for you to finish the prescription, okay. Then we’ll go see the doc together.

Sebastian moves towards Kelly, she buries her head into his chest.

KELLY
Promise?

Sebastian gently lifts her chin up.

SEBASTIAN
Cross my heart.

He gives her a warm smile.

KELLY
Okay, fine. Pass me the drugs.

INT. DINING ROOM – MORNING

Hunter and Nathalie sit awkwardly at the table behind empty plates. Agatha sits patiently, and Jonah sits playing with his bird.

Sebastian and Kelly finally arrive, much to the relief of their friends.

HUNTER
Thank God!
Agatha gives him a scornful look.

HUNTER
'Cause we're all starving!

SEBASTIAN
Great! What's for breakfast?

AGATHA
Good morning to you, too.

SEBASTIAN
Oh, yeah. Hey. What's to eat?

AGATHA
Patience is a virtue my dear. Sit down and be patient like the rest of us. Good things come to those who wait.

Sebastian looks at Hunter in that "who the hell is this chick" way. Hunter replies with a shrug of his shoulders.

The four friends sit awaiting the arrival of the food.

Then, in swings the daughter: ABIGAIL. The same girl Hunter saw the night before.

In her late teens, she's the polar opposite of the rest of the family. Great hair, great skin, beautiful eyes, gorgeous body.

She sits down opposite Hunter.

ABIGAIL
Mornin'!

HUNTER
I like the outfit.

Nathalie looks curiously to Hunter.

AGATHA
Well! The dead have risen.

ABIGAIL
I see we have guests!

AGATHA
Yes dear, they arrived late last night.
ABIGAIL
Really? I thought I heard noises.

She coyly looks at Hunter.

AGATHA
Yes, I heard them as well. Henry was stirred from his slumber. He ain't too happy.

ABIGAIL
I hope they weren't being naughty.

Jonah claps loudly, laughing to himself.

ABIGAIL
Don't mind him, he's a little retarded.

Nathalie opens her mouth to speak, but Hunter nudges her.

Abigail spots Hunter.

ABIGAIL
(to Hunter)
My, aren't you cute.

NATHALIE
Excuse me?

HUNTER
No, let her continue. I like where this is going.

ABIGAIL
And funny too!

She turns to Agatha.

ABIGAIL
Can we keep him?

Agatha laughs.

AGATHA
Now child, you can't own someone -- not least without their permission.

Nathalie turns to Hunter, using her hand to block her face from the Crandales.
NATHALIE
(whispering)
Let's just go!

A set of doors swing open and Bubba emerges with a pot of soup.

He walks to Sebastian, slops the soup down, and then moves around the table to serve everyone else. He reaches Kelly and stops, stiff. He looks down at Kelly and she looks up. There is an awkward pause.

KELLY
Uh, hi there?

AGATHA
Bubba?

He slowly slops the soup into Kelly’s bowl and moves on.

Each friend looks at each other. Who’s going to go first?

HUNTER
Does it taste as good as it smells?

Nathalie kicks Hunter.

HUNTER
Ow. Shin!

SEBASTIAN
Do you just have some bacon and eggs? I’ve never been a breakfast stew kind of guy.

BUBBA
Soup.

Sebastian looks up to Bubba. Bubba sternly walks away, eying Kelly as he does.

HUNTER
I’m so hungry I’d eat lizard soup.
(realizing what he said)
This isn’t lizard soup is it?

AGATHA
Rabbit.

Hunter nods, then puts a spoonful of soup halfway in his mouth.
AGATHA
I don't expect you're about to eat. Not without the Lord's Prayer?

Jonah shakes his bowed head, giggling.

HUNTER
(sarcastic)
Prayer? Of course you're going to say prayer... makes total sense.

AGATHA
Well, then!

Agatha proceeds to lower her head, followed by Abigail. The rest of the group follow suit.

AGATHA
Our father, who art in heaven, hallowed be thy name.

The friends look at each other as Agatha continues.

AGATHA
Thy kingdom come. Thy will be done, On earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive those who trespass against us. And lead us not into temptation, But deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever and ever. Amen.

ABIGAIL
Amen.

HUNTER
Amen!

Hunter’s friends look at him curiously. Oblivious to their stares, Hunter digs into the soup.

HUNTER
Damn, now there’s some fine hasenpfeffer!

Jonah laughs. Hunter looks to his friends, who just stare at their food.
HUNTER
Well, go on. It tastes much better
than you’d think.

The others look from Hunter to their soup with disgust.

KELLY
Can I ask a question?

AGATHA
May you ask a question.

HUNTER
That’s funny.

Agatha looks to Hunter.

HUNTER
You correcting gramm --
(seeing her stare)
good soup.

Agatha turns back to Kelly.

AGATHA
Go ahead, dear.

KELLY
Well, this may sound a little
odd...

Sebastian looks over to Kelly with concern.

KELLY
...But, have you folks had any
break-ins?

AGATHA
Break-ins?

KELLY
I thought there was someone in our
room last night, that’s all.

Agatha sits silently. Abigail looks at her mother, waiting
for a response.

AGATHA
Well, these old walls, this old
manor... can play tricks on the
weary eye.
KELLY
Of course. It’s just... we also saw someone on the road.

HUNTER
Let’s not use the word “we”. I’m a witness to nothing, all right?

SEBASTIAN
I’m sorry, we had a long day. Maybe we were all a little too tired.

Sebastian looks at his girl, but she forges on.

ABIGAIL
Maybe she brought them back?

AGATHA
Hush child!

KELLY
Brought who back? The girl? You know her?

AGATHA
See what you’ve done!

ABIGAIL
Sorry mother.

AGATHA
Sorry’s no good. Finish your soup, then go do your chores.

ABIGAIL
Do I have to?

AGATHA
Do I have to fetch your pa?

KELLY
So, there is someone here?

AGATHA
No, there ain’t, and don’t go thinking there is. Nothing here but us family folk.

KELLY
I’m sorry; I didn’t mean to cause a disturbance.
AGATHA
Just finish up your eatins, then I think it's best you were all on your way.

HUNTER
Whoa!

Hunter squirms in his chair.

HUNTER
Sorry.

Abigail slurps her soup, smiling. Hunter squirms again.

NATHALIE
What’s wrong with you?

HUNTER
Nothing. Just a touch of ass rot, I think.

Under the table, Abigail's foot rubs up Hunter's leg, all the way to his groin.

Hunter bypasses his spoon, tips up the bowl and gulps it down.

NATHALIE
What are you doing?

HUNTER
Wow, that was de-lish. If you excuse me, I gotta... vamoose.

He quickly gets up and hurries out of the room.

ABIGAIL
Such a rush to leave!

AGATHA
He don't got the manners we all appreciate 'round this place.

SEBASTIAN
Or anyplace. It’s nothing personal.

Nathalie eyes Abigail as she speaks.

NATHALIE
He’s a little high strung.

She gets up.
NATHALIE
(to Agatha)
Thank you again. We'll be on our way.

Nathalie leaves.

KELLY
I'm gonna go clean up. See you in a few?

Sebastian nods. Kelly gets up, kisses Sebastian and leaves.

Sebastian is left to awkwardly finish his soup. The family members stare at him.

SEBASTIAN
Mmmmm. Good soup.

They all look at him. He looks up, drops his spoon into the bowl and gets up.

SEBASTIAN
Well, I guess I'd better see to the car, then.

Sebastian walks out of the room.

Agatha picks up her spoon and sees that it has been bent ninety degrees. Jonah holds up his own bent spoon, giggling at the sight.

ABIGAIL
(scared)
Momma?

AGATHA
Hush child.

There is a quiet sound of movement in the room. A voice whispers.

HALEY (V.O.)
She's gonna find us.

Agatha rubs her pierced coin again.

AGATHA
Be gone child. Be gone!

SMASH! SMASH! SMASH!

Their various drink glasses explode into a thousand pieces.
Jonah cowers in his chair, Abigail quickly brushes the broken glass from her hair, and Agatha jumps up.

AGATHA
No, no, no!

The room grows quiet. The chandelier hovering above the dining room table dims.

ABIGAIL
They are back, aren't they?

AGATHA
Go clean up. Your Pa and Bubba will know what to do.

EXT. LAKESHORE MANOR - MORNING

Sebastian walks out towards his car. He notices the hood open and a figure leaning into it.

SEBASTIAN
Hello?

HENRY
Yup.

Henry digs into the engine.

SEBASTIAN
Hey! What are you doing?

HENRY
Busted hose.

SEBASTIAN
Hey now, there wasn't anything wrong with the engine.

HENRY
This here's a little newer than I've seen before. But I know a busted hose when I see it.

Hunter walks up to the car, his guitar strapped on his back, and a bag in hand.

HUNTER
What's going on?

SEBASTIAN
Looks like we've got a busted hose.
HUNTER
I thought we blew the tires.

HENRY
You callin' me a liar, queer boy?

SEBASTIAN
(to Hunter)
What did he call you?

HENRY
Now, I gone and fixed your tires, but I'm tellin' you, that pool o' coolant right there is caused by a busted hose.

HUNTER
Bullshit.

HENRY
Now, I don't like being accused of somethin' I ain't done.

HUNTER
Look mister. What I see here is some redneck asshole doing us one over. I've been fixing cars since before I could walk, so don't try to make me believe that a flat tire magically caused a busted hose.

SEBASTIAN
Easy, Hunter.

HUNTER
No, I'll tell you what's coming next. Cousin Ray-Ray owns the local gas station and can fix us up at a small price. Is that about right?

HENRY
You been fixin' cars since before you could walk, huh? I guess you're a mighty slow learner.

Hunter leans in to attack Henry, but Sebastian stops him. Sebastian turns to Henry.

SEBASTIAN
Look mister, all we thought we had were flat tires, okay. Now, you're telling us that we have a leaky hose?
HENRY
That's what I'm saying.

Henry spits on the ground. Nathalie appears.

NATHALIE
We going now?

SEBASTIAN
Can’t.

HUNTER
(glaring at Henry)
It seems we have a new problem.

SEBASTIAN
So what now?

HUNTER
I’ll tell you what, hand me a bit of duct tape and I’ll take care of the damn hose.

HENRY
I guess I misunderstood. When you said you were a mechanic, I guess you meant you were a comedian.
(to Sebastian)
Town’s ten miles south from here. Small gas station... bring this to him and he'll come and patch you up. And his name ain’t Ray-Ray.

Hunter squints at Henry. Henry hands Sebastian a piece of a radiator hose and limps away.

SEBASTIAN
Perfect... just perfect.

HENRY
No gratitude. Youse my kids, I'd show you how to respect the kindness of strangers.

Hunter stares daggers at Henry as he limps out of hearing range.

HUNTER
We’s your kids we’d have arms growin’ out of we’s heads, you inbred fuck.

Hunter flips off Henry, then turns to Nathalie and Sebastian.
NATHALIE
Now what do we do? I just want to go home.

SEBASTIAN
I guess we're taking a trip into town.

NATHALIE
Just great. This is turning out to be a great fucking trip. I'm not spending another day in this creepshow.

HUNTER
Don't look at me!

NATHALIE
Yeah, well, I am. Thanks for dragging me along on this shitty little expedition.

HUNTER
Watch your language, there are women present.

Nathalie shakes her head and storms off.

HUNTER
This isn’t cool, man.

SEBASTIAN
No shit.

HUNTER
Well, I gotta go play peacemaker.

Sebastian is left standing in the gravel driveway.

SEBASTIAN
Damnit!

INT. BATHROOM - MORNING

Steam fills the small bathroom. It's a typical little room: a big rectangular vanity mirror above a single sink, a toilet and bathtub.

Kelly stands in the tub behind the shower curtain. Hot water streams down her body.
An uncovered light bulb above the vanity mirror is the only source of light. It flickers momentarily.

Under the shower head, Kelly washes shampoo out of her hair.

From behind her, a breeze blows up the shower curtain causing goose bumps to race up her skin. Kelly spins towards the shower curtain, but it remains still.

She turns back to rinse off the rest of the shampoo.

An imprint of a face appears and slowly moves up the shower curtain.

Kelly spins around...

It's gone.

Suddenly the water pressure slows to a drip. Kelly stands in the bathtub, baffled, wet and shivering.

She timidly pulls the shower curtain aside and surveys the room. It is empty.

She grabs a towel and drapes it over her body. She moves to the sink and checks the door. Still locked.

She turns back to the steamed up mirror. She wipes away an area with her hand and jumps back in shock.

Staring out at her is Haley. Like Jennifer before, she has water dripping from all over her. Weeds tangle in her hair and those dark, cold, lonely eyes.

HALEY
It’s true. You’ve come for us.

The lights go out. Kelly screams in terror. The silhouette of Haley continues to stare at Kelly.

HALEY
Please, you must help us!

The mirror explodes into water on the wall. Haley shoots out her hand and grabs Kelly’s shoulder. Kelly cries out in fear.

HALEY
Help us!

Kelly attempts to grab Haley, but the force is too strong and Haley is pulled under the water.
KELLY
Hello?

HALEY (V.O.)
You're the only one that can set us free!

KELLY
Hello!

HALEY (V.O.)
Please...

Haley’s voice trails away and the room grows dark and quiet. Kelly slumps down.

KELLY
Why me?

KNOCK! KNOCK!

Kelly turns to the door, then back to the mirror. Haley is gone.

SEBASTIAN (O.S.)
Kelly?

She opens the door; Sebastian stands on the other side.

KELLY
Sebastian.

SEBASTIAN
What's wrong?

Kelly falls into his arms.

INT. SEBASTIAN'S ROOM - AFTERNOON

The four friends stand in a circle.

SEBASTIAN
I'll go. We have no choice.

HUNTER
If you think I’m staying here with that inbred weirdo, you're nuckin' futs!

SEBASTIAN
We need someone to wait here in case we have to stay another night.
Nathalie glowers at Sebastian.

INT. HALLWAY - AFTERNOON

Abigail slowly walks down the hallway. She holds out a DIVORCE CANDLE; a small black candle with a man and woman back to back with the wick separating them.

NATHALIE (O.S.)
Another night? I just want to go home. I’ll hitchhike if I have to.

HUNTER (O.S.)
We’re not staying, all right. We’ll all go to town, and if we need to stay, we’ll find a motel there.

INT. SEBASTIAN’S ROOM - AFTERNOON

The conversation continues.

SEBASTIAN
And if there’s no motel?

Hunter looks to the doorway, and spots Abigail slowly walking past. She glances in and smiles at Hunter.

HUNTER
You know, you’re right. If they can’t fix the car, we’ll just stay here for one more night.

NATHALIE
What?

HUNTER
Well, come on, I mean who knows what will be there. Besides, you can’t beat the price of this place.

SEBASTIAN
So, it’s settled. I’ll go to the town, and you guys make peace here.

Kelly stands looking out at the calm, eerie lake.

KELLY
I’m going with you.

SEBASTIAN
What?
KELLY
I need to clear my head.

Sebastian looks curiously at Kelly.

NATHALIE
Just hurry up, please?

Hunter turns to the empty doorway and shakes his head. He turns to Nathalie.

HUNTER
Hmmm, let's see. We're stuck in an empty hotel, got the whole afternoon to ourselves... let's make this our Hotel California babe.

NATHALIE
Not a chance in hell.

Nathalie pushes by him, out the door.

HUNTER
Big surprise.

SEBASTIAN
Smooth.

HUNTER
I told you, it takes time.

Kelly shakes her head.

KELLY
I'll be waiting outside.

SEBASTIAN
I’m amazed that you are having such trouble. I’ve seen you seduce girls without even trying.

HUNTER
So, she’s a challenge. No big deal.

Kelly shoots them a dirty stare before walking out.

SEBASTIAN
I better go. Good luck.
HUNTER
   There’s no such thing as luck. It’s
talent. And having a big package
doesn’t hurt either.

Sebastian leaves.

EXT. LAKE - DAY
Kelly stands, looking at the lake. Abigail walks down the
dock towards the water’s edge. Jonah sits at the edge of the
dock, dangling his legs over the edge.

Suddenly an arm grabs Kelly. She jumps with fright, then sees
it is Sebastian.

   SEBASTIAN
   Why so jumpy?

Kelly looks back to the dock and lake. Sebastian sighs, as he
puts two and two together.

   SEBASTIAN
   You can stay if you like. Maybe
   Nathalie would like to go for a
dip. Might be good for you, you
   know...

   KELLY
   Can we go now?

   SEBASTIAN
   Yes, of course.

EXT. DIRT ROAD - DAY
Sebastian and Kelly walk side by side.

   SEBASTIAN
   So, you need to clear your mind?

   KELLY
   You won't believe me.

   SEBASTIAN
   Try me.

Kelly stops walking.
KELLY
I saw another girl, when I was in the shower.

SEBASTIAN
Uh-huh.

KELLY
See. I told you!

SEBASTIAN
No, I'm serious. Go on.

KELLY
It was just like last night.

SEBASTIAN
Okay.

KELLY
Do you believe in ghosts?

SEBASTIAN
You mean Casper?

KELLY
Come on, Sebastian.

SEBASTIAN
Look, how do you expect me to react?

KELLY
I don't know, maybe I expect you to pretend like you care about my feelings.

SEBASTIAN
Of course I care.

KELLY
Then believe me. This is different. I know what I saw.

SEBASTIAN
So, what do you plan to do?

KELLY
I don't know.

Kelly walks on. Sebastian shakes his head, smiling.
SEBASTIAN
So, this girl... did she -- touch you?

KELLY
Jesus Sebastian. She was a little girl, you sicko.

SEBASTIAN
(sheepishly)
What? Sorry for having some sort of sexual libido.

KELLY
Well, your timing is way off.

SEBASTIAN
Look, I'm just trying to bring back some sort of normalcy into our relationship.

KELLY
I know Sebastian. I'm overwhelmed right now.

SEBASTIAN
Why do you care about all this anyway? We're going to be out of here in no time.

KELLY
We can't leave yet.

Sebastian stands still.

SEBASTIAN
You're kidding me, right? Yesterday, you couldn't get home fast enough.

Kelly walks a few paces then turns.

KELLY
Well, I've changed my mind.

EXT. LAKE - DAY

Hunter walks down by the dock, playing his guitar.

A hand reaches out and taps him on the shoulder, spinning him around.
HUNTER
Holy creeping crap! What is it with you people?!

ABIGAIL
What is that?

HUNTER
What is what?

ABIGAIL
That music you’re playing. I like it.

HUNTER
You and half the civilized world.

ABIGAIL
Who says I’m civilized.

HUNTER
My bad.

ABIGAIL
Daddy used to have a guitar that he would play beside the jukebox. Of course his weren’t as pretty as yours.

HUNTER
Yeah. Well, a lot of things about him aren’t as pretty as they are for me.

Abigail laughs.

ABIGAIL
You're funny.

HUNTER
Okay... you're a little creepy.

ABIGAIL
Why do you say that?

HUNTER
No reason... say, what do crazy kids like you do around here?

ABIGAIL
Oh me... I like to swim at night...

She leans in real close.
ABIGAIL
...naked.

Hunter’s guitar slips out of his hand. He recovers just in time before it hits the dock.

HUNTER
Considering the way you were dressed the first time I saw you, you’d think I wouldn’t be surprised... but here we are.

ABIGAIL
Yup.

Awkward pause.

ABIGAIL
Let me show you the lake. It's my most favorite place in the whole wide world.

HUNTER
I really oughta --

ABIGAIL
Hush. Your girlyfriend'll be okay. They'll take good care of her.

HUNTER
Am I going to regret this?

ABIGAIL
Maybe.

She leads Hunter away.

EXT. LAKE - DAY

Nathalie meanders along a path by the lake. The sound of giggles catches her attention and she steps behind some bushes and stops.

Hunter, with his back to her, sits on the ground, playing his guitar beside Abigail.

HUNTER
But I always tell people “hate the eighties all you want, but aside from the New Kids on the Block, it was an era of musical revolution.”
Over the shoulder of Hunter, Abigail catches the eye of Nathalie.

    ABIGAIL
    Tell me more.

    HUNTER
    About the New Kids?

Abigail laughs and hits Hunter’s chest, flirtatiously. She moves in and kisses Hunter. They part lips and embrace. Abigail gives Nathalie an evil grin.

    NATHALIE
    (under her breath)
    You son of a bitch.

Nathalie storms off. Hunter pulls away from Abigail.

    HUNTER
    Holy Shit. I'm sorry. I have a girlfriend; I can't screw it up this time.

    ABIGAIL
    Ain't nothin' but innocent kissing. What can possibly happen?

    HUNTER
    Trust me -- a lot.

    ABIGAIL
    A lot sounds good to me.

    HUNTER
    Well, to be honest with you kid, girls throwing themselves at my feet doesn’t really do it for me. Sorry.

    ABIGAIL
    Well, fine. At least let me show you the rest of the path. You can tell me more about your music.

    HUNTER
    I really should be getting back to my --

    ABIGAIL
    I ain't taking no for an answer.
HUNTER
Fine. But no more funny stuff.

ABIGAIL
Promise.

Abigail grabs his hand and pulls him onwards.

INT. HUNTER'S ROOM - DAY

Nathalie paces around the room.

NATHALIE
Jerk! Why am I so stupid?

She grabs her bag from the side table and flings it on the bed. She gathers up some of her belongings and stuffs it in the bag.

NATHALIE
Everybody warned me, but no... I had to fall for his charm. I hope he gets all that he deserves.

HENRY (O.S.)
What’s that honey?

Henry limps into view. Nathalie spins around, startled for a moment.

NATHALIE
My goddamn ex-boyfriend, that’s what. Cheating bastard.

HENRY (O.S.)
Cheating?

NATHALIE
With your slut of a daughter.

Henry’s smile quickly fades. He limps over to the window and looks out, just as Abigail is guiding Hunter down the lake path. He turns and limps back towards Nathalie.

Nathalie has trouble zipping up her bag, tears forming at her eyes.

NATHALIE
He promised me he’d changed. And I was stupid enough to believe him.

Henry slowly raises his cane over his head.
NATHALIE
I just want to get out of this shit hole. Away from you freaks, away from Hunter.

She turns just as Henry swings.

WHAM!

She hits the floor, blood forming from a wound on her head.

Henry reaches down, grabs her hair and drags her out of the room.

EXT. SERVICE STATION - DAY

Kelly stands at Sebastian’s side as he hands the radiator hose to a MECHANIC. The gangly, greasy, dirty man looks over the hose.

MECHANIC
Uh-huh. Haven’t seen one of these in dogs years.

SEBASTIAN
It’s called a rad hose. Is there a mechanic in?

MECHANIC
I’m talking about the make, smart guy.

SEBASTIAN
So, you can fix it?

MECHANIC
I can fix it. Gonna cost you though. Hard to find parts like these 'round here.

KELLY
Big surprise.

Sebastian scowls at Kelly, then looks back to the Mechanic.

SEBASTIAN
Do you take checks?

MECHANIC
Rich boy like you don't carry no money?
SEBASTIAN
Look, I only got a couple of hundred bucks on me.

MECHANIC
Perfect.

Sebastian sighs.

SEBASTIAN
When can you get the part?

MECHANIC
Let's see... I'll take a run down to Ol' Ray-Ray's. He got lots of old parts.

Sebastian looks to Kelly, then slowly back to the Mechanic.

SEBASTIAN
So, an hour? Two?

The Mechanic laughs.

MECHANIC
You see those cars son?

He points to a line of cars.

SEBASTIAN
Yeah.

MECHANIC
I gotta put them back on the road first. Plus with Thanksgiving, figure a day or two.

SEBASTIAN
Look, I just need to get my friends home. Is it true that you can fix this with duct tape? I'll pay, I don't care.

The Mechanic laughs.

MECHANIC
I've been sued one too many times to go for that ol' ducty-tape trick. Take my offer or leave it rich boy.

KELLY
We'll take it.
The Mechanic smiles smugly at Kelly.

SEBASTIAN
So, will you bring the part to us
and work on the car or --

MECHANIC
Where y'all parked?

KELLY
Up at the lake.

The Mechanic's demeanor sours.

MECHANIC
The lake?

SEBASTIAN
Yeah, we had a little blow out.
We're staying up at the manor.

MECHANIC
The manor?

KELLY
Yeah, is that a problem?

MECHANIC
 Ain't a place I wish to be hangin'
around in. Tell you what, you folks
hand me the keys. I'll hook up to
my tow truck and bring it back
here.

SEBASTIAN
Why can't you just --

KELLY
Perfect. Sebastian, give him the
keys.

SEBASTIAN
What?

KELLY
Give him the keys, so we can get a
move on.

Kelly turns and starts wandering away. The Mechanic stands,
chuckling. Sebastian rummages in his pockets and pulls out
his keys.
MECHANIC
She's a fiery one, that girl.

SEBASTIAN
Just don't damage the car, okay?

MECHANIC
(laughing)
I'll take good care of your stuff rich boy.

SEBASTIAN
Yeah, I'm sure you will.

INT. CAFE - DAY

Kelly sits at the counter, awaiting a cup of coffee. The door opens and Sebastian walks in.

Behind the counter, a WAITRESS scurries back and forth between two customers.

Sitting further down at the counter is SHERIFF RUSTY RANDOLPH. Graying hair, frail body, the veteran officer sips on his soup quietly. Next to him is OLD MAN JOE, almost half asleep, reading a newspaper.

SEBASTIAN
What was that?

KELLY
What?

SEBASTIAN
(mocking)
Sebastian, give him the keys?

KELLY
You want the car fixed, it's getting fixed.

SEBASTIAN
Oh, I forgot. Now that you've got a case to solve --

KELLY
Did you see his expression?

SEBASTIAN
I've just seen a lot of expressions, can you be more specific?
KELLY
The mechanic’s. When we mentioned
the manor?

SEBASTIAN
No... I didn't.

KELLY
He seemed almost scared.

SEBASTIAN
And?

KELLY
Think these folk know about the
girls?

SEBASTIAN
(quietly)
This is not the place or the time
Kelly.

KELLY
I think this is the perfect place!

The Waitress brings her a cup of coffee.

WAITRESS
Here you go sugar.

KELLY
Thank you.

WAITRESS
(to Sebastian)
You want something, dear?

SEBASTIAN
No thanks, we're just leaving.

WAITRESS
So, what brings you folk to a
dreary little place like this?

SEBASTIAN
Oh, we --

KELLY
We're staying up at Lakeshore.

She watches in amusement as the Waitress goes stiff.
WAITRESS
At the lake?

KELLY
Yup, it's a great little place.

The Waitress looks down at the police officer who doesn't flinch, just keeps lapping up his soup.

WAITRESS
What brings you there, if you don't mind my busy little nose?

KELLY
We decided to stay there a few nights.

WAITRESS
At the manor?

KELLY
Yup.

WAITRESS
Don't you find it a little --

She looks up, trying to grasp the right word.

KELLY
Dreary? Strange? Haunted?

WAITRESS
Yeah, them words do come to mind. I mean, you're staying near Lakeshore right? Not... in Lakeshore?

KELLY
Nope, we're staying inside.

WAITRESS
Well, I'll be.

SEBASTIAN
I'm sorry to interrupt. We've got some packing to do.

WAITRESS
Well, you two take care now, you hear?

KELLY
We will.
SEBASTIAN
Come on Kelly.

KELLY
Say, does this little place have archives? Newspapers, articles, that sort of thing?

WAITRESS
Well, if you're looking for information, see Mandy at the police station, she'll sort you out.

KELLY
Do you know anything about two little girls --

SEBASTIAN
Thanks again!

Sebastian drags Kelly out of the cafe. The Waitress moves down to the Sheriff who continues to slurp up his soup.

WAITRESS
Did you hear that?

SHERIFF RANDOLPH
Yup.

WAITRESS
Well?

SHERIFF RANDOLPH
Well, what?

WAITRESS
They're up at the manor.

SHERIFF RANDOLPH
No rule against it.

WAITRESS
Yeah, but you know --

SHERIFF RANDOLPH
I know.

WAITRESS
She mentioned the girls, you think she means...?

SLURP!
SHERIFF RANDOLPH
This is a mighty fine bowl of soup.
Compliments to the chef.

The Sheriff stands up, rummages for some money and drops it down onto the counter. He grabs his hat, carefully placing it atop his head.

WAITRESS
Are you gonna ride by?

SHERIFF RANDOLPH
Maybe yes, maybe no. Place is best kept to itself. You have a nice day now.

WAITRESS
You too, Rusty.

She watches with concern as he straightens himself up and steps out of the cafe.

Joe looks up at the waitress. He has a huge burn mark down the side of his face.

OLD MAN JOE
He don't like going to that cursed place much. Bad memories, for all of us. I ain't never gonna' outlive that night.

WAITRESS
But what about those kids?

EXT. ROAD - DAY

Sebastian spins Kelly around by the arm.

SEBASTIAN
What has gotten into you?

KELLY
What do you mean?

SEBASTIAN
This whole charade.

KELLY
I want to find out about the girls, that's all.
SEBASTIAN
That's all? This is the most energy you've shown in months.

KELLY
Look, I need to do this, okay? I need to find out why they came to me and I'm not leaving that place until I find out.

She turns and storms off, leaving Sebastian dumbfounded.

INT. HALLWAY - DAY

Henry drags the unconscious Nathalie along the carpet towards the kitchen.

HENRY (O.S.)
We usually go for the younger ones, but Bubba says he saw something in your friend. Says he can use her real good. Get rid of those pesky girls. Now none of you get to leave.

INT. KITCHEN - DAY

Henry drags Nathalie through the kitchen towards a padlocked wooden door to the basement. Henry opens the padlock and tosses her down into the darkness.

Bubba emerges at the kitchen entrance.

BUBBA
Her friend’s a natural, but I don’t think she knows it yet. Probably caused them girls to appear again.

HENRY
What’ll we do?

BUBBA
Well, we can always use her friends. They ain’t what we usually need, but they’ll do.

HENRY
And the girl?
BUBBA
She gifted, that’s for sure. She be perfect for a good spell I been savin’ up. Between her and her friends, we can rid this place of those girls and set us up for a good long time.

Bubba turns and opens the pantry door.

INT. POLICE STATION - DAY
Kelly and Sebastian approach the counter of the small police station. Sitting behind the desk is MANDY, slightly overweight, reading a trashy book and chewing on some gum.

KELLY
I'm looking for some information.

MANDY
Well, you came to the right place, honey.

She doesn't look up, just continues chewing and reading.

KELLY
Do you know anything about two little girls?

MANDY
Need more information than that. Ain't a mind reader.

KELLY
Anything about two little girls at the lake?

Mandy lowers her book.

MANDY
Now, why would you go asking about that?

KELLY
Call me interested in the subject.

SEBASTIAN
I’ll be outside, see if I can get the phone to work.

Sebastian strolls out.
MANDY
Nothing interesting about that cursed lake.

KELLY
What's so cursed about it?

MANDY
Like I said; nothing interesting about that lake.

KELLY
Please. I just want to know something about the girls, that's all. What happened to them?

Mandy almost spits out her gum.

MANDY
Not something that makes a pleasant afternoon conversation if you ask me... but, if you want, I can show you what we got.

KELLY
Please!

INT. ARCHIVE ROOM - AFTERNOON

Stacks of binders line shelves; each binder has a date stamped on the spine, all the way back to the early 1900's.

Mandy looks down through the years and removes "1975" and places the binder on the table for Kelly to read.

MANDY
This is all we got. Put it back on the shelf when you're done with it.

KELLY
Yes. Thank you.

Kelly watches Mandy pick up a small box containing file folders and disappear into another small room adjacent to the archive room. Mandy re-appears a moment later, leaving the door slightly ajar, smiles and leaves Kelly alone.

Kelly sits at a desk, and eagerly flips through the pages. She comes to a front page with a headline:

"TWO YOUNG GIRLS MISSING"
Kelly scans the paper: “Jennifer Bowes and Haley Donahue were reported missing by the Donahues on Thanksgiving day. Still searching for clues, police officials ask anyone with any information to step forward.”

She turns the page, and sees a newspaper clipping with a picture of the girls, smiling in their camping gear.

Kelly flips to the next page; the rest of the binder is blank. No more articles from inside, nothing. Kelly flips quickly through the blank pages.

KELLY
That’s it?

She picks up the binder and slides it back onto the shelf; removing “1976” afterwards. She sits back down and flips through these pages, and again there is nothing about the manor.

She slides that binder back onto the shelf and as she does, she spots the door sitting ajar. She looks around before creeping into the small room.

INT. ARCHIVE BACK ROOM - AFTERNOON

Kelly creeps into the dark room. Metal shelves host box upon box of files and folders, their contents scribbled on the front of each box.

She flicks on a small light and reads a few of the first boxes. They seem to be in alphabetical order. Kelly moves down the aisle until she finds what she is looking for. An entire box dedicated to “Lakeshore Manor”.

She pulls the box off the shelf and carefully places it down onto a small side table, opening it quickly.

The box contains various documents and letters, but a few items in particular catch Kelly’s attention:

A specific folder marked “Missing Persons” contains about two dozen missing persons fliers. All are identical; young children between the ages of 8-14, all last seen or heard of in and around the lake surrounding Lakeshore.

Kelly flips through the smiling faces of the missing children until she comes to two from 1975. Jennifer Bowes and Haley Donahue.
Kelly rummages through the box and comes upon another item; a blood stained book, bound in leather with the title crudely written on the front, “Life After Death. A Journey Through The Soul”.

Next, she pulls out a correspondence letter from a police station in New Orleans. The title of the memo is “Occult killings in and around New Orleans”.

The rest of the memo, directed to Sheriff R. Randolph’s attention, is a list of symptoms and warnings to indicate possible occult and ritual activities, with Hoodoo and Black Magic circled by a red marker.

There is a commotion just outside the room and Kelly quickly closes the box and shoves it back on the shelf.

She quickly flips off the light and exits.

INT. ARCHIVE ROOM - AFTERNOON

Kelly slowly closes the door and turns around, bumping right into the Sheriff.

    KELLY

    Sorry.

    SHERIFF RANDOLPH

    M’am.

Kelly goes to move past him, but he doesn’t budge.

    SHERIFF RANDOLPH

    Did you find what you were looking for?

    KELLY

    Uh, yes. Thank you.

The Sheriff still doesn’t move.

    SHERIFF RANDOLPH

    I heard you were up at the manor?

    KELLY

    Yes, we’re staying there a few nights.

    SHERIFF RANDOLPH

    Really?
KELLY
Yes, it’s quite nice. Now --

SHERIFF RANDOLPH
You wouldn’t be one of those journalists, come down to Hope Falls to stir up a story now, ain’t you?

KELLY
I don’t know what you mean?

The Sheriff stares at Kelly, pondering his next words.

SHERIFF RANDOLPH
You don’t look like a writer. Don’t have those horns and a pointy tail.

He smiles at Kelly, but it’s not a sincere smile at all. A shaken Kelly is finally allowed to exit.

SHERIFF RANDOLPH
Oh...and a word of advice young lady. That place ain’t a place to be nosing around in. My advice to you, don’t go looking for things that you ain’t prepared to discover. You hear?

The Sheriff turns around as Kelly backs out of the archive room. He swings open the door to the small back room and peeks in, muttering to himself.

EXT. POLICE STATION - AFTERNOON

Sebastian is sitting on a small bench, a piece of grass in his mouth.

Kelly quickly emerges from police station.

SEBASTIAN
So?

KELLY
I found them.

SEBASTIAN
Where?

KELLY
In a newspaper article dated nineteen seventy five.

(MORE)
KELLY (CONT'D)
They were reported missing
Thanksgiving Weekend.

SEBASTIAN
And?

KELLY
And...I found a box containing more
info.

SEBASTIAN
Found or given?

KELLY
Well...

SEBASTIAN
Oh Kelly, please say you weren't
ccaught?

KELLY
I think the Sheriff knows I was
snooping.

SEBASTIAN
Jesus Kelly.

KELLY
I found a box of stuff. Missing
persons reports around the lake,
including the two girls. There was
a confiscated book about life after
death and also a police report
about occult and ritual killings.

Sebastian looks at Kelly suspiciously.

SEBASTIAN
Okay, now you’re beginning to creep
me out.

KELLY
Something happened at the manor,
something to do with the girls. And
I think the Sheriff was involved.

SEBASTIAN
Why, did he say anything?

KELLY
Well, no. But, as I was leaving he
warned us. Not to look for things
we don’t want to find.
Sebastian rubs his hair in frustration.

SEBASTIAN
My sentiments exactly. You are getting way too involved Kelly.

They walk down the road.

KELLY
But what are they covering up?

SEBASTIAN
I don’t know and I don’t care. Besides, I almost got a signal. If we can’t get the car fixed pronto, we can call in the pros.

KELLY
And I wonder why the archives are blank. Someone must have removed them, but to hide what?

SEBASTIAN
You're not listening.

KELLY
What are they hiding?

SEBASTIAN
Kelly.

KELLY
I heard you. You can't just wipe all this away.

SEBASTIAN
All what?

KELLY
The girls. The manor. The cops. All the crazy looks?

SEBASTIAN
Oh, yes I can.

KELLY
Just like you wiped away Amy's death?

SEBASTIAN
Stop right there Kelly.
KELLY
Or what, Sebastian?

SEBASTIAN
That's it... look at you. You're on some stupid ghost chase just because you think you saw something that just happens to match an old headline in a thirty year old newspaper. Not to mention pissing off the Sheriff by sneaking around the local police station.

KELLY
I owe it to Amy.

SEBASTIAN
Owe her what, Kelly? Amy is gone. She drowned and you can't bring her back. You think that by helping these... these apparitions that it's going to bring you some sort of comfort?

KELLY
(irate)
No Sebastian. I’m looking for closure. I need to do this, not just for myself, but for Amy. She never had a second chance, but these girls do. They need me like I need them.

Sebastian puts his arm around Kelly.

SEBASTIAN
Amy's death was an accident. If you can't come to terms with that, then shit like this is going to happen over and over again.

KELLY
(irate)
Shit like what?

SEBASTIAN
Like seeing ghosts, Kelly. Listen to how absurd it sounds. Ghosts. There are no ghosts. There are no girls. There is no conspiracy. And when we get back home, I’m taking you to the doc and we’re going to sort you out once and for all.
Kelly breaks free from his arms and storms off. She calls over her shoulder

KELLY
And what if you’re wrong?

SEBASTIAN
It will be a long time until we’d ever find out. Now come on, you’ve creeped me out as it is, we’re getting the hell out of dodge tonight.

INT. HUNTER'S ROOM - NIGHT

The bedroom is empty and dark.

HUNTER (O.S.)
Nathalie, I'm back. Sorry I took so long --

Hunter steps into the room.

HUNTER
She hates me.

He notices the messy room. He steps forward, then looks to his foot and sees blood on the floor.

HUNTER
Nathalie?

INT. BASEMENT - NIGHT

Nathalie lays strapped down on a wooden table. She awakens to the sounds of water dripping down the brick walls of the damp, dirty basement. Crying, she struggles with the ropes that tie her down.

Something moves in the darkness around her.

NATHALIE
Please... hello?

Jonah stands in the darkness of the corner, snickering.

NATHALIE
Jonah, is that you? Do you have that pretty bird with you?

Jonah steps forward some more.
NATHALIE
I’d love to see it. I just need your help, okay? I just need you to untie these ropes. Please?

The sound of STEEL RUBBING AGAINST STEEL startles Nathalie.

Bubba, wearing a dark brown hooded robe, moves out of the darkness towards her.

NATHALIE
Please...

Bubba leans over her with a dark sinister smile. He sniffs her neck, her face, her hair.

BUBBA
I likes the smell of city folk.

He raises a knife to her face.

NATHALIE
Please... don’t.

BUBBA
Oh, we ain’t about to cut up your face. Too pretty for that.

Jonah claps with excitement.

EXT. LAKESHORE MANOR - NIGHT

Kelly and Sebastian walk up to the front door of the manor, it swings open and Hunter jumps out.

HUNTER
Have you seen Nat?

SEBASTIAN
No.

KELLY
Why?

HUNTER
She's missing. Her stuff is half packed.

SEBASTIAN
You guys get in an argument?
HUNTER
No, I was down by the lake all afternoon with -- oh no.

KELLY
What?

HUNTER
I was with Abigail all day. Maybe she saw us together and --

HENRY (O.S.)
You missin' somethin?

Henry limps around the corner.

HUNTER
Have you seen Nathalie?

HENRY
Nope. Been huntin' down by the lake.

He holds up a pair of dead pheasants.

HENRY
Now what is this business about you beein’ with my little girl?

HUNTER
Not now.

HENRY
What did I say to you about my daughter?

HUNTER
Look, fuck you. I said I never touched her, okay. Now, go take them birds to the chef or whatever it is you do with them.

SEBASTIAN
Look, I don’t know what the hell you’re talking about, but can we go inside and figure out what to do?

HENRY
I see you’re the brainy one. Some warm food will help youse all figure out what to do next.

Henry pushes past into the house.
INT. KITCHEN - NIGHT

Bubba grinds powder in a clay bowl. He lifts up the bowl and empties the contents into a bubbling pot of stew.

BUBBA
This should slow youse all down.

INT. DINING ROOM - NIGHT

The place is decorated for a Thanksgiving Day feast. A large assortment of covered entries sit in the center of the table. The three guests sit around the table, joined by Agatha, Henry, Jonah and Abigail.

AGATHA
Lots of paths down by the lake. All day walk if one likes.

SEBASTIAN
See, she's probably on her way back.

HUNTER
I dunno man; I don't think she'd do that.

Abigail eyes Hunter.

ABIGAIL
Maybe she seen something she don't like?

Hunter glares at Abigail.

AGATHA
What you need is a good hot meal, that'll give you all the energy you folk need.

Bubba walks in and drops a huge POT into the middle of the table. He scoops out stew into each bowl.

The three friends look down at the food.

AGATHA
Let’s put our worries aside and enjoy a good hot meal together. This is Thanksgiving after all, and we have so much to be thankful for. Isn’t that right Bubba?
Bubba grunts and disappears into the kitchen.

AGATHA
Shall I say grace or would someone else prefer the honors?

The happiness and gleeful gestures from Agatha are creepy.

HUNTER
Sorry. I’m not hungry.

He slides the bowl away and gets up.

AGATHA
It’s rude to leave the table without permission boy.

HUNTER
Look lady, thanks for the great meal, but I’ll be thankful once Nathalie is safe and sound.

Agatha’s face almost transforms into a horrifying figure.

AGATHA
(shouting)
You’ll sit, and you’ll eat what we’ve made for you!

Hunter stares at Agatha, then sits back down. Agatha relaxes back into her chair.

AGATHA
I’m sorry you made me do that. I’m not much in the mood for praying this evening. Let’s just enjoy the good feast while it’s hot.

Hunter, Sebastian and Kelly each take one spoonful of stew. Hunter drops his spoon into the bowl.

HUNTER
What the hell are we doing?

Sebastian and Kelly look up at Hunter.

AGATHA
Don’t like the stew, son?

HUNTER
No, all this. Since when do I take orders from someone like you.

(MORE)
HUNTER (CONT'D)
I appreciate you letting us stay,
but fuck if I’m sitting here
enjoying God knows what when
Nathalie is out there somewhere.

Agatha brushes Hunter off.

AGATHA
Finish up your eatins, I’m sure
you’ll see her after dinner.

Hunter slides his bowl away again.

HUNTER
Nah, I’m done here.
(to Sebastian)
I’m gonna check by the lake. When
you two finish up there, split up
and try to find her.

Kelly looks down at the stew.

KELLY
You’re right. I can check the
rooms.

Hunter and Kelly get up and leave the table. The Crandales
look at Sebastian.

SEBASTIAN
I guess I should go too. Good stew
though. Very tender.

Sebastian goes after Hunter.

ABIGAIL
Well then. Eat up everyone, we’ll
need our strength.

Jonah tips up his bowl and slurps his stew.

AGATHA
Jonah! What have I told you!

He looks up at her pathetically. He spits a finger back into
his bowl, then lowers his head.

AGATHA
Thank you.

HENRY
Don’t worry, they ain’t outta the
woods yet.
Henry reaches out and uncovers a place of meat. There is a resemblance of a heart shaped tattoo on a particular slice.

**EXT. LAKESHORE MANOR - NIGHT**

Sebastian dashes over to Hunter.

**SEBASTIAN**
Hunter, look dude. Let’s find Nathalie and get the hell outta here, okay? I’m gonna look up the path. We should meet back at the rooms in half an hour.

Hunter smiles.

**HUNTER**
Thanks bud.

Hunter turns and walks down to the lake.

**SEBASTIAN**
And dude. Be careful.

**INT. HALLWAY - NIGHT**

Kelly walks down a hallway. She spots something move ahead of her.

**KELLY**
Hello?

She turns a corner and at the end of the hallway is Haley. Haley calls for her to follow with her finger.

Kelly follows Haley to a locked door under the staircase. The door unlatches and slowly opens.

Kelly steps into a small dark compartment under the stairs. Unsure what to do, she looks around at various bits and pieces.

**KELLY**
I don’t see anything.

She leans up against the wall and it opens inwards.
INT. SMALL ROOM - NIGHT

Kelly stumbles into an old room. Dusty bookshelves with old books line the wall.

    KELLY
    Haley?

The room is still. Suddenly, dozens of candles light up on their own. Kelly spins around, looking over the contents of the room.

Various pictures, all different sizes, are hung on the walls. She looks them over, noticing some in particular:

There’s a picture of Bubba and Henry in New Orleans, circa 1950.

A picture of the manor with the family standing at the entrance.

Hanging above a small table containing more picture frames is a large blueprint of Lakeshore Manor. Suddenly, a book falls from a bookcase. Kelly spins around and scoops it up.

    KELLY
    A spellbook?

She opens the cover and reads the first page.

    KELLY
    Root doctor, conjuror, trickster.
    Read forth and discover the deepest darkest secrets of rootwork. From protection to curses, from love to necromancy. Read over, read well, learn the balance, learn the spells.

Another book, a much bigger one, slowly edges itself out and tips over.

Kelly spins around as it thumps to the floor. Strange markings are scribbled on the black, leather cover. Much like the book in the archive room at the police station.

She sits down and flips through the pages of the big book. Notes are scribbled all over the pages. Pictures depict sacrificing of mammals, rodents, pets and people. Kelly slams the book closed.
An old New Orleans newspaper clipping falls out from the book and flutters to the ground.

She picks it up and unfolds it. The paper clipping is dated from 1950.

"POLICE FIND MORE SIGNS OF RITUALISTIC KILLINGS."

Kelly places the clipping back into the book and places it back onto the shelf.

She picks up one final book from the side table. An unmarked notebook with hand drawn spells inside. There is a page bookmarked and she opens to it.

The spell bookmarked is one to cure “Sickly People”. Kelly reads through the hand written instructions; certain powders, words, candles, oils and blood are needed to help cure a sick person and bless their life.

Kelly closes the book, looks around and picks up the picture frame from the table. The picture shows Agatha holding a frail little baby, with Bubba looking on.

AGATHA (O.S.)
Jonah was a sick little baby.
Would’ve lost him if it wasn’t for Bubba. He saved his life. He been good to us, he has.

Agatha snatches the picture from Kelly and carefully places it back where it belongs.

AGATHA
When someone offers you a chance to change things, you listen. When someone offers to save your little baby, you listen. When someone offers you life in its longest form possible... you listen.

KELLY
I know what you’re doing now.

AGATHA
You ever lost someone dear?

Kelly is taken back with this question.

KELLY
Yes.
AGATHA
You ever stay awake at night, wondering if there was anything you coulda done to protect your loved one?

Kelly doesn’t answer.

AGATHA
We had that chance, he gave us an opportunity like none other.

Kelly snaps back into the conversation.

KELLY
What you do is wrong. You can’t take people’s lives to enhance your own. How did Bubba save his life? Did he use these books? Did you use the books on the girls too?

AGATHA
You aint understanding what you’re getting into.

KELLY
Look lady, if we don't find our friend, we're going to the cops.

Agatha leans back and smiles.

AGATHA
And what are you planning to tell them?

KELLY
I’ve seen the girls and I know you did something to them. I’ll tell the Sheriff, he knows what happens here.

AGATHA
You could be like us you know. Bubba told us so. He said you could help us more than he could ever do. Think about it child, you could never worry about lost love again.

KELLY
(sternly)
I’m not a murderer like you.
AGATHA
But you’ve been in a position to
save a loved one, haven’t you?
Trust me, when the time comes
again, and you have a chance,
you’ll understand.

KELLY
I could never be like you.

Agatha laughs.

AGATHA
You already are.

WOOSH!

The candles explode into life. Flames rise up, licking the
ceiling; books begin to fly off the shelves.

Haley (V.O.)
(whisper)
Run away!

Kelly turns and flees out of the room.

Agatha spins around in fear as the room slowly settles down
again.

AGATHA
(shouting)
Have your fun now, you hear. It’s
over soon!

She slowly exits the little room under the stairs, closes the
door tightly and locks it up.

EXT. LAKE - NIGHT

Hunter stands down by the dock.

ABIGAIL
Somebody sad?

Hunter spins around. Abigail stands in a robe.

HUNTER
What?

ABIGAIL
It’s such a beautiful night. I
think I’m gonna go for that swim.
She walks past him, slipping off her robe.

HUNTER
Are you crazy?

ABIGAIL
I ain't looney if that's what you're referring to.

She slowly, provocatively wades out into the water. Hunter races down to the edge of the dock.

Abigail has disappeared.

HUNTER
Abigail?

The water is calm. Suddenly she bursts up right in front of him.

ABIGAIL
Come join me.

HUNTER
Are you serious?

ABIGAIL
Come on, don't be a little spoilsport.

She floats in front of him.

HUNTER
Look, you got me into this, you crazy bitch. Now get up here and help me find Nathalie.

ABIGAIL
Oh, you're still not on about that girl are you?

HUNTER
She's been gone for hours. This is serious.

ABIGAIL
Come on, forget her... forget everything! It's so great in here!

HUNTER
You don't care do you?
ABIGAIL
Oh, she'll be fine.

HUNTER
Fine? How do you know that?

ABIGAIL
(irritated)
'Cause I just know, okay? Now jump in before I withdraw the invitation. You're spoiling the fun!

HUNTER
Spoiling the fun? What's wrong with your head?

ABIGAIL
Don't talk like that!

HUNTER
We're not leaving without my girl.

ABIGAIL
(irate)
She'll be fine!

HUNTER
What have you done with her?

ABIGAIL
I ain't done nothin' to her. If you help me up, I can show you where she is.

HUNTER
You know where she is?

ABIGAIL
Of course, silly! We all know where she is. Now help me up, already.

Abigail swims to the edge of the dock and raises her hand. Hunter reaches down and grabs it.

With surprising strength, Abigail pulls him into the water with a SPLASH. Hunter quickly surfaces.

HUNTER
Are you fucking crazy?
ABIGAIL
I told you, I don't like being called crazy!

HUNTER
I didn’t call you crazy; I called you fucking crazy!

He turns and swims back to the dock. He reaches the edge and looks up.

Henry looks down at him.

HENRY
You been touching my girl?

Suddenly a pair of black hands reach out of the water and grab him, pulling him under.

ABIGAIL
Wait! I've haven't had my fun yet!

Hunter splashes back to the surface, coughing and sputtering. He begins to swim back again, this time the arms grab him and pull him under for good.

ABIGAIL
No! I never have any fun!

HENRY
And I warned you too. Now quit foolin’. We got lots more to do.

Henry turns and limps off down the dock as Abigail swims alone in the water. She splashes the water in frustration.

EXT. LAKE - NIGHT

Sebastian strolls out from a path near the dock. He hears a commotion and spots Bubba, walking back to Lakeshore Manor with Hunter slung over his shoulders.

SEBASTIAN
Oh, dude.

INT. BASEMENT - NIGHT

The door at the top of the stairs opens, and Bubba enters with Hunter slung over his shoulder.
Bubba moves down the stairs and ties the unconscious Hunter up to a contraption that suspends him against a wooden frame, tied up at his wrists and ankles.

Once complete, Bubba moves past a gutted corpse, hanging in the corner. This is what remains of Nathalie.

Henry appears at the top of the stairs.

**HENRY**
I’ll see to him later. Go get ready.

**INT. SEBASTIAN'S ROOM - NIGHT**

Kelly paces around in the room. Sebastian storms in.

**KELLY**
Are you okay?

**SEBASTIAN**
Grab your stuff.

**KELLY**
Where’s Hunter?

**SEBASTIAN**
They got him.

**KELLY**
I know what’s going on.

**SEBASTIAN**
We’re getting the hell out of here, that’s what’s going on.

**KELLY**
Hoodoo.

Sebastian grabs his stuff.

**SEBASTIAN**
Not now Kelly, grab your stuff.

**KELLY**
I found the books downstairs in a small room. I was reading some spells when Agatha burst in. She basically admitted to it.
SEBASTIAN
I’m not interested in some stupid books that you have read, all right? Don’t you see what we’ve done? You’ve all pissed them off and now they’re going to fuck with us.

KELLY
Bubba brought it with him from New Orleans. They kidnap and kill to further enhance their lives.

SEBASTIAN
Jesus, Kelly. Just drop it, okay? We have got to get out of here.

KELLY
And do what Sebastian?

SEBASTIAN
We’ll go talk to the police in town. They can worry about Hunter and Nathalie.

KELLY
And the girls?

SEBASTIAN
Damn it, Kelly, there are no girls, okay? It’s a figment of your imagination! It’s called post traumatic stress. Amy drowned and now you have delusions of seeing watery bitches!

KELLY
(tearful)
Don’t say that!

SEBASTIAN
And because of your wild goose chase, Hunter and Nathalie are somewhere in this house, held captive.

Kelly starts panicking. Sensing a panic attack coming on, Sebastian tries to calm her down.

SEBASTIAN
Look Kelly. I know. We all know. It’s not your fault you couldn’t swim, okay?

(MORE)
We see that, why can't you? What happened to Amy was an accident. But please, we need to get out of here before they find us.

Water begins to pool on the floor.

KELLY
You know what the last thing I said to her was? I told her that I hated her. I caught her snooping in my bag, and I told her that I hated her.

Sebastian puts his arm around Kelly.

SEBASTIAN
It’s time to let it go. Come on.

Sebastian grabs Kelly by the arm and leads her out of the room. All she has time to grab is her back pack. Jennifer and Haley watch from the far corner as they leave.

JENNIFER
Are they leaving?

HALEY
Don’t worry. She’ll help us.

INT. HALLWAY - NIGHT

Sebastian and Kelly walk quickly down the hallway. Suddenly Agatha steps into their path. They jump back, startled.

AGATHA
Where are you going in such a fuss?

SEBASTIAN
None of your damn business, as a matter of fact.

Sebastian, with Kelly in hand, goes to push past them. Henry steps into their path.

HENRY
Not so fast, city boy.

SEBASTIAN
Get out of the way.

HENRY
You ain't goin' nowhere.
Sebastian looks up at him.

SEBASTIAN
What have you done with our friends?

AGATHA
Now why would you go sayin' somethin' like that?

Sebastian kicks the cane from beneath Henry and pushes him over.

SEBASTIAN
Run!

They both flee the hallway. Agatha picks up her husband.

AGATHA
Look.

Henry looks to the doorway of Sebastian’s room. There is water on the floor under the door.

HENRY
The girls. They won’t be botherin’ us much longer.

EXT. LAKESHORE MANOR - NIGHT

Kelly and Sebastian burst out of Lakeshore. Kelly drops her backpack and attempts to go back and grab it. Sebastian pulls her away.

SEBASTIAN
Forget it. Come on!

INT. BASEMENT - NIGHT

Hunter hangs, his head drooped forward. Bubba, now in his robe, moves back and forward, prepping for another ritual. He lights candles, readies the potions, gathers his bowls and opens his spell books.

Hunter awakens. Bubba grabs his chin and lifts him to eye level.

BUBBA
Before you die, I just wanna let you know that it wasn’t in vain.

(MORE)
BUBBA (CONT'D)
We need the likes of you folk, to keep the spell goin’.

Hunter doesn’t move or flinch.

BUBBA
And the best part ain’t the livin’, nope. It’s the taste of flesh. I like my meat to be nice and lean.

HUNTER
Fuck you, you fat son of a bitch.

Bubba RIPS Hunter’s shirt off. He pulls over a bucket and grabs a sponge from it.

BUBBA
For every last breath you take, we gain it ten fold. So breathe nice and deep for me.

Bubba slaps the sponge against his body and begins cleaning off his stomach. Once satisfied, he drops the sponge back into the bucket and walks over to a counter.

After a short moment, he returns with a small pouch. He slowly opens it and removes a pinch of gray powder and blows it over Hunter’s exposed body.

Bubba picks up the big leather-bound book Kelly found in the small room. He flips to a page and reads something silently to himself.

He then moves to a counter and reaches in to a bucket, pulling out a dead pheasant. He holds the pheasant over a clay bowl and slowly cuts the neck, spilling blood into the bowl.

BUBBA
Just remember. It ain’t for naught. You die, we live.

Bubba tosses the pheasant aside and smears the blood on Hunter, marking his stomach, heart and head.

He moves back to the counter and slides a little table next to him and opens a large flat pouch to reveal various sharp instruments.

Bubba picks up a long sharp knife and smiles at Hunter.

BUBBA
My, my... you look scrumptious.
He lifts up the knife, ready to carve.

HENRY (O.S.)

Wait!

Bubba turns to see Henry limp towards them.

HENRY

This one’s mine.

INT. POLICE CAR - NIGHT

Sheriff Randolph drives slowly along the dark wet road, scanning the trees.

Kelly and Sebastian burst out into the road, waving their hands in the air. The Sheriff slows the car to a stop and sits looking at them.

He sighs, puts on his hat and steps out into the rain.

EXT. ROAD - CONTINUOUS

The Sheriff walks over to Sebastian and Kelly.

SHERIFF RANDOLPH

You folks okay?

SEBASTIAN

We need your help!

He sighs again.

SHERIFF RANDOLPH

You in some sort of trouble?

He scans Kelly's face with his flashlight.

SEBASTIAN

They have our friends up at the lake... please, call for backup or something!

SHERIFF RANDOLPH

We need to settle down here a little, okay.

He looks at Kelly's face.

SHERIFF RANDOLPH

You okay, darlin'?
She nods.

SEBASTIAN
We may not have much time Sheriff. Please.

SHERIFF RANDOLPH
If you don't simmer down there, young fella, you'll be coolin' down in the tank, got it?

The Sheriff steps into his car and speaks into his radio.

SEBASTIAN
This is useless.

Kelly paces, while Sebastian stares at the police cruiser. The Sheriff steps back out of the car.

SHERIFF RANDOLPH
Okay, jump in; let's go find your friends.

EXT. DIRT ROAD - NIGHT

The police cruiser pulls up the dirt road then comes to a stop.

INT. POLICE CAR - CONTINUOUS

The Sheriff looks into the back seat, where Sebastian and Kelly sit.

SHERIFF RANDOLPH
You kids stay here. I'll go take a look.

SEBASTIAN
But --

SHERIFF RANDOLPH
You got cheese in your ears, son? I said stay here. (articulately) I'll be right back.

Kelly and Sebastian watch as Sheriff Randolph steps out into the rain, flicks on his flashlight and walks up the dirt road towards the manor.
SEBASTIAN
This is not good.

KELLY
We can't just sit here. He needs our help.

SEBASTIAN
No he doesn't.

KELLY
Well, the girls do.

Kelly grabs the door handle and tries to open it, but cannot.

KELLY
What the hell is this? Now we're prisoners?

Sebastian leans back.

SEBASTIAN
It's a cop car, they don't open.

Kelly glares at Sebastian, then turns to look out the window. Suddenly a face flashes at the window. Kelly screams.

The doors open.

SEBASTIAN
How the hell did you do that?

EXT. DIRT ROAD - NIGHT

Kelly jumps out of the car, standing in the rain is a bloody Hunter.

KELLY
Hunter?

Sebastian jumps out behind Kelly.

SEBASTIAN
Dude, you're alive.

KELLY
Did you find Nathalie?

Tears stream down the bloody face of Hunter.

HUNTER
They killed her.
KELLY
Oh God.

HUNTER
Then we ate her.

INT. DINING ROOM - NIGHT - FLASHBACK
Sebastian, Hunter and Kelly each take one spoonful of stew.

AGATHA (V.O.)
(shouting)
You’ll sit, and you’ll eat what we’ve made for you!

EXT. DIRT ROAD - NIGHT
Kelly grabs her mouth, Sebastian grabs his hair in shock.

SEBASTIAN
(shaking his head)
It was just a spoonful --

HUNTER
You ate my girlfriend, you sonofabitch!

Hunter pushes Sebastian to the ground. Kelly pulls him back.

KELLY
Hunter! We didn’t know!
(softly)
We all took a spoonful.

Hunter falls to his knees, in the mud and dirt.

HUNTER
Those sick bastards.

SEBASTIAN
We gotta get out of here.

KELLY
How did you escape?

HUNTER
Your friends helped me.
INT. BASEMENT - NIGHT - FLASHBACK
Hunter hangs from the contraption, his head hung low.

JENNIFER (O.S.)
(whispers)
Wake Up. They’re coming back.

The knots tying Hunter’s hands move slightly, the rope slipping looser.

EXT. DIRT ROAD - NIGHT
Sebastian and Kelly stand by Hunter as he retells his escape.

HUNTER
The rope was just loose enough.

INT. BASEMENT - NIGHT - FLASHBACK
Bubba exits the basement, leaving Henry and Hunter alone. Nathalie’s corpse swings in the corner.

Henry holds the long, sharp carving knife and rubs it up and down Hunter’s chest. It’s not hard enough to draw blood, but it leaves a red mark.

HENRY
Now, I take it you ain’t got no witty words for me now?

Hunter raises his head to Henry.

HENRY
Cause I got some for you. I’d just like to thank you for bringing that fine little girly friend of yours. She was delicious.

Using the knife, Henry pushes Hunter’s face to the direction of Nathalie’s corpse, hanging in the corner.

HENRY
I saved the face, just so you could look at her one more time.

HUNTER
(muttering)
You’re going to die asshole.
HENRY
What was that son, can’t quite hear ya?

HUNTER
I said... you’re going to die asshole.

Henry laughs.

HENRY
Really? But I’m the one with the knife?

Henry slices the cheek of Hunter, causing him to scream out in pain.

HENRY
It hurts, don’t it?

Henry slices the other cheek.

HENRY
I’ll give you the option. Stewed or baked?

Hunter just stares at him with hate filled eyes. He doesn’t respond.

HENRY
’Cause we chose both for your girly friend there.

Hunter screams with rage and pulls himself towards Henry. The lose ropes unwind and Hunter jumps on top of the surprised Henry.

They fall backwards and Hunter knocks the knife free. He grabs the throat of Henry and strangles him.

HUNTER
Fucking die!

He throttles as hard as he can, but before he can snap the vertebrae, Hunter is grabbed by Bubba and thrown across the room. Hunter crashes through a myriad of pots and pans.

Bubba comes towards Hunter, and he grabs a hold of a cast iron pot. He eyes Bubba, then once he’s in range, Hunter swings the pot at Bubba, hitting him on the side of the head.

Stunned, Bubba stumbles back. Hunter seizes the opportunity and dashes up the stairs and escapes.
Bubba turns to Henry, who is now on one knee.

HENRY
Let him go. He can’t venture far.

EXT. DIRT ROAD - NIGHT
Kelly embraces Hunter, then steps away.

KELLY
I’m so sorry.

Sebastian turns to the police car and looks in through the windows.

SEBASTIAN
We can’t do anything else here.

Sebastian turns back from the police car.

HUNTER
Might want to tell your woman that.

Kelly is gone, running towards Lakeshore.

SEBASTIAN
Kelly, no!

Sebastian takes off, followed by Hunter.

INT. LAKESHORE MANOR - NIGHT
Kelly runs into the building. She hears WATER DRIPPING above her. She starts up the stairs.

Sebastian runs into the building, followed by Hunter. He sees Kelly going up the stairs.

SEBASTIAN
(a whispered shout)
Kelly!

Kelly turns to Sebastian, then keeps going up the stairs. Sebastian huffs out a sigh of frustration and follows her.

INT. LAKESHORE MANOR - STAIRCASE - CONTINUOUS
As Kelly walks up the stairs, she looks to the steps and sees water pouring down them.
INT. KITCHEN - NIGHT

Sheriff Randolph searches the kitchen with his gun clasped tightly in his hands.

SHERIFF RANDOLPH
If anyone is here you have exactly ten seconds to show yourselves.

He spots the open door to the basement.

INT. BASEMENT - CONTINUOUS

Sheriff Randolph looks into the dark basement. He starts to walk slowly down the stairs.

SHERIFF RANDOLPH
Trust me folks, it will be much easier on you to show yourself before the backup arrives.

Suddenly the lights come on. Bubba steps in front of him at the bottom of the staircase.

BUBBA
Welcome home Sheriff.

The Sheriff looks to the top of the stairs, Agatha appears behind him.

AGATHA
It’s been a long time, my old friend.

INT. HALLWAY - NIGHT

Kelly stands staring down the hallway. Sebastian runs up to Kelly’s side.

SEBASTIAN
What are you looking at?

Sebastian looks down the hall, and sees that water is dripping from the ceiling like rain.

Hunter runs into the hallway and joins his friends. He notices the raining hallway.

HUNTER
Holy shit.
SEBASTIAN
Let’s get out of here.

KELLY
Wait.

Kelly keeps watching, as Haley and Jennifer appear in the hallway.

KELLY
I knew you wouldn’t leave.

Sebastian looks to Hunter.

SEBASTIAN
(whispering)
Who’s she talking to?

Hunter shrugs.

JENNIFER
It fell in the lake.

KELLY
What?

HALEY
The way into the secret room.

KELLY
What secret room?

JENNIFER
Hurry. You must go to the lake.

The girls disappear. Kelly turns to Hunter and Sebastian.

KELLY
We’re close.

SEBASTIAN
To what?

KELLY
Ending it.

HUNTER
What do we do?

Sebastian glares at Hunter.

SEBASTIAN
You’re not kosher with this?
KELLY
There’s a secret room somewhere in the house. We have to find it.

HUNTER
Any ideas about where to start looking?

KELLY
There’s a small room under the stairs. It might be worth a shot.

Hunter nods.

HUNTER
I’ll check it out.

Kelly walks back to the staircase.

HUNTER
And you?

Kelly looks at them both, then runs down the stairs. Hunter and Sebastian look at each other, then quickly follow.

EXT. LAKE - NIGHT
Kelly runs down to the edge of the dock. Sebastian chases after her.

SEBASTIAN
Wait!

Kelly looks in to the water. She sees Jennifer’s face below the surface. She looks at her sympathetically.

KELLY
I can’t.

Sebastian slows his pace as he comes to the dock.

SEBASTIAN
What are you doing, babe?

Kelly turns away from the lake. She falls to the dock and cries. Sebastian walks down the dock towards her.

SEBASTIAN
Come on back sweetie.

Kelly looks up to Sebastian with tears in her eyes. Suddenly she turns and jumps into the water.
SEBASTIAN

No!

Sebastian runs all the way to the end of the dock and looks into the lake.

SEBASTIAN

Kelly!

INT. SMALL ROOM - NIGHT

The door bursts open and Hunter emerges.

He looks through the room, for a hidden door, anything. He frantically looks, but finds no clues. He tosses the books off the table, upends furniture and knocks pictures off the wall. Nothing.

HUNTER

What the hell am I looking for?

INT. BASEMENT - NIGHT

Sheriff Randolph stands in the middle of a circle formed by Bubba and the Crandales. He has been tied up in bailers twine.

AGATHA

I’m surprised you had the nerve to come back here.

SHERIFF RANDOLPH

Likewise.

Jonah laughs.

AGATHA

Difference is we’ve never really left.

SHERIFF RANDOLPH

You belong in hell. All of you.

HENRY

We knew you all were comin’. But we were prepared, Bubba saw to that.

AGATHA

And you just stood by, while the people of your town played judge and jury.
EXT. LAKESHORE MANOR - NIGHT - FLASHBACK

TOWNSPEOPLE drag Bubba and the Crandales out of Lakeshore Manor, holding torches.

A young Sheriff Randolph watches over the proceedings.

The mob, led by Joe, grab any and all artifacts from the Crandales, tossing whatever they find into the lake. A Key is tossed down by the dock, it floats to the bottom of the water.

EXT. LAKESHORE MANOR - NIGHT - FLASHBACK

The Crandales are tied up, like witches about to burn. Joe stands next to Bubba, eying him, holding a torch.

JOE
You killed innocent children you sick bastard.

Bubba stares at him, but doesn’t flinch.

JOE
Now we’re taking things into our own hands.

Bubba laughs then BLOWS powder into Joe’s face. The torch flame catches Joe on the side of the face, lighting up the powder and burning his flesh.

He falls to his knees, screaming. Sheriff Randolph runs over and grabs the torch. He tosses into the gathered wood at the base of Bubba’s stake and it catches fire.

INT. BASEMENT - NIGHT

Bubba steps close to the Sheriff. He opens his Mojo bag and grabs some powder. He blows it all over the sheriff and quickly turns to retrieve his snake-head rattle.

BUBBA
You know how it feels to burn?

Bubba lights a torch and holds it beside the Sheriff’s face.

Agatha smiles.
AGATHA
You should’ve known better than to underestimate Bubba’s spells.

SHERIFF RANDOLPH
You should’ve stayed dead.

AGATHA
We ain’t goin’ nowhere.

Bubba, with his other hand, shakes the rattle. The torch burns furiously next to his face. Beads of sweat run down the Sheriff’s forehead.

BUBBA
You feel that?

The Sheriff’s face turns to a grimace.

BUBBA
First, it rises from your feet up your legs. Then it hits your stomach.

SHERIFF RANDOLPH
(wincing)
Oh God.

BUBBA
Burning through your organs one by one.

The Sheriff’s face starts to sweat, then BUBBLE. Steam pours of his forehead and smoke begins to seep from his pores.

BUBBA
Then it moves up your body to your face.

The Sheriff opens his mouth to scream, but a lick of flame escapes. He lets out a moan, as his skin begins to MELT away from his tissue and bones.

BUBBA
This is what it’s like to burn, Sheriff.

Bubba steps back as the bottom of the Sheriff’s pants catch fire.

BUBBA
Burn in hell.
WOOSH.

The Sheriff is up in flames.

INT. LAKE - NIGHT

Kelly floats in the water; she looks peaceful, ready to leave this life.

EXT. LAKE - NIGHT

Sebastian looks at the water, time comes to a crawl.

    SEBASTIAN
    Kelly!

Sebastian plunks down on the dock, sinking his head into his hands as he weeps.

INT. LAKE - NIGHT

A smile comes across Kelly’s face as she closes her eyes. Suddenly, a light comes onto her face. She opens her eyes and sees a tiny light that slowly grows.

Soon she is surrounded by white light. Haley and Jennifer step towards her. They don’t look frightening anymore, but angelic.

    HALEY
    You made it. Do you see now?

Kelly shakes her head.

    KELLY
    Will you take me to Amy?

    JENNIFER
    In time. But you still have a lot to do. We cannot be free until our bodies are no longer prisoners in the room and the spell.

    HALEY
    Once it’s broken, the Crandales won’t be able to hurt anyone else.

Jennifer holds out her hand. Kelly puts out her hand, and Jennifer places a small key into it.
HALEY
The way into the secret room.

KELLY
I can’t go back.

JENNIFER
Amy wanted us to give you a message.

Kelly looks to Jennifer.

JENNIFER
The day she was in your bag... she left something for you. She wants you to find it.

A tear rolls from Kelly’s eye.

HALEY
Go now.

EXT. LAKE - NIGHT
Sebastian sits on the dock with his head sunk in his hands. Suddenly he hears a SPLASH.

Kelly emerges from the water, gasping for air. Sebastian quickly grabs hold of Kelly and pulls her up to the dock. He cries and holds her close.

SEBASTIAN
I thought you were gone.

Kelly puts her wet hand up to Sebastian’s face.

KELLY
We have to find Hunter.

INT. SMALL ROOM - NIGHT
Hunter leans up against a wall, frustrated.

HUNTER
Give me a clue!

He smashes his fist against the wall. The large blueprint falls to the floor, the glass frame shattering into a thousand pieces.
Hunter leans over and picks up the frame, cutting his finger in the process.

HUNTER
Shit!

Blood drops onto the blueprint. He studies the blood spot, it’s dripped onto a small room at the end of the second floor hallway.

HUNTER
Whoa now. There’s no room at the end of the hallway. Damnit, we were right there!

Hunter turns and runs out of the room.

INT. BASEMENT - NIGHT
The Crandales talk and move around the smouldering Sheriff.

AGATHA
What about the rest?

HENRY
They won’t go far.

Henry tosses the Sheriff’s gun to the floor.

Abigail stands at the foot of the stairs leading to the kitchen, she looks up just as a shadow passes. She spots the gun sitting on the floor beside her and picks it up.

She slowly climbs the stairs and slips out of the basement.

INT. HALLWAY - NIGHT
Hunter hops up the stairs to the second level and stands at the end of the hallway, the water pouring down the floor.

The cabinet at the end of the hall rattles and with every footstep Hunter takes towards it, the rattles become more severe.

ABIGAIL (O.S.)
You come back for me?

Hunter spins around.

HUNTER
What the fuck do you want?
ABIGAIL
To see you again. I thought I saw your shadow.

HUNTER
Stay away from me you fucking whore.

ABIGAIL
(offended)
Why are you saying that?

HUNTER
You killed my girlfriend.

Hunter steps towards her.

ABIGAIL
I never killed her Hunter, just ate her.

HUNTER
You are all fucking crazy.

ABIGAIL
I told you not to say that.

HUNTER
And you, you need to be locked away in the fucking looney bin.

ABIGAIL
I said, don’t say things like that.

HUNTER
Locked away until you fuckin well die.

BANG!

Abigail shoots Hunter in the chest, sending him crashing into the wall. Hunter grabs a piece of the wallpaper, and holds tight to it, tearing the strip off as he tumbles to the watery floor.

ABIGAIL
(tearfully screaming)
I’m not crazy!

INT. SMALL ROOM - NIGHT

Kelly and Sebastian run into the room.
KELLY
Hunter?

BANG. They hear the gunshot.

SEBASTIAN
Upstairs.

KELLY
Come on!

INT. STAIRS - NIGHT
Kelly and Sebastian head up the stairs. Abigail passes them, weeping so hard that she seems not to notice them. Kelly and Sebastian share a look, then continue to the top of the stairs.

INT. HALLWAY - CONTINUOUS
Kelly and Sebastian arrive at the top of the steps and peer down the hallway. They spot Hunter leaning up against the wall.
Kelly runs up to Hunter, who breathes heavily.

KELLY
Hold on, we’ll get you help.

HUNTER
It’s okay.
(whispering)
It’s better in the white room.

KELLY
I know it is.

SEBASTIAN
Hunter!
Kelly kisses Hunter’s cheek as he passes away. She gives him one last hug and gets up. Sebastian runs over to Hunter and grabs him. He sobs, holding Hunter in his arms.
Kelly looks at the strip of wallpaper in Hunter’s hand, and sees some poorly assembled boards on the wall where the paper has been stripped away.

KELLY
This is it. Help me.
SEBASTIAN
He’s dead.

KELLY
Sebastian, we don’t have time!

Sebastian gently places Hunter against the wall and joins Kelly at the dead end.

SEBASTIAN
I don’t know why I’m doing this.

He helps her push the cabinet away from the wall, then moves back to Hunter. Kelly slides her hand along the wall down to the watery floor. The water has softened up the wallpaper enough that Kelly has an end to grab.

She pulls on the wallpaper, tearing it all off, until it reveals a boarded up door. Various symbols and scriptures have been hastily scrawled all around the door and frame.

KELLY
They’re in here.

Kelly grabs hold of one of the boards and pulls it with all of her might.

KELLY
It won’t budge. Sebastian I need your help. Sebastian I --

Kelly pulls on the boards, suddenly Sebastian comes to her side. She looks at him and smiles.

SEBASTIAN
For Hunter and Nathalie?

KELLY
For us.

They pull together. Finally the board lets go with a big CREAK!

INT. BASEMENT - NIGHT

The Crandales are preparing more potions and powders. Abigail slips back into the room, holding the gun.

HENRY
Where were you?
ABIGAIL
Seeing to the boy.

Henry stops what he was doing.

HENRY
And?

ABIGAIL
I shot him in the hallway daddy. You were right, he ain’t a nice boy.

Instantly, they turn towards the sound of the CREAK from upstairs.

HENRY
The door!

AGATHA
Henry, finish preparing for the spell. Let’s go, Bubba.

Bubba hands Henry the torch, and Agatha grabs a knife from the table.

INT. HALLWAY - NIGHT

Sebastian and Kelly frantically pull the boards off, one by one. They finally get to the last board and pull it off with all of their might. Sebastian flies back with it, and slams into Bubba. He turns and backs away.

AGATHA
I think I’ve had enough of you kids.

SEBASTIAN
Kelly, quick!

Sebastian runs towards Bubba with the board. He swings it at his face, and embeds the nail into Bubba’s eye, but the big man does not flinch.

Sebastian steps back, leaving the board attached to Bubba’s face. Bubba pulls the board free and throws it to the ground. He steps towards Sebastian.

SEBASTIAN
Huh-oh.
Sebastian quickly grabs another board from the floor. He drops to his knees and swings it as hard as he can at Bubba’s groin. Bubba lets out a shriek of agony, at a much higher register than one would think possible.

AGATHA
Enough of this Tom foolery.

Agatha moves towards Kelly, but Sebastian stands in her way.

AGATHA
Move outta ma way.

SEBASTIAN
Hurry up Kelly.

Agatha flicks her wrist and stabs Sebastian in the chest.

KELLY
Sebastian!

Sebastian falls to the floor in shock, holding his bloody wound.

Bubba continues to writhe in agony on the floor. Agatha gives him a kick.

AGATHA
Get up, Bubba!

Kelly produces the key and puts the it into the lock. Agatha sees her doing this.

AGATHA
No! Bubba! She has the key!

Bubba suddenly becomes alert. He gets to his knees and grabs Kelly’s back, just as she is about to open the door, and pulls her away.

Kelly grabs a vase sitting on a side table, spins and smashes Bubba in the wounded eye. He lets go to hold his injury.

Kelly gets back to the door and grabs the key again.

Suddenly Agatha pushes Kelly away from the door. She grabs the key and SNAPS it off.

AGATHA
Looks like we won’t be going in there after all.

Agatha throws Kelly to the floor, landing next to Sebastian.
KELLY
I’m so sorry Sebastian.

Sebastian begins to lose consciousness.

KELLY
Sebastian?

Sebastian grabs her hand tightly.

SEBASTIAN
The white room... what did Hunter mean?

KELLY
Please, don’t go.

AGATHA
Looks like it’s over child.

KELLY
No, this can’t be happening.

AGATHA
What can’t be happening? Losing someone you love.

Kelly shakes her head.

KELLY
No, not again.

Sebastian is now limp.

AGATHA
Of course, you don’t have to lose someone you love.

Kelly looks up at Agatha and Bubba.

AGATHA
Bubba.

Bubba reaches into his robe and pulls out a red Mojo bag. Kelly looks down at Sebastian, back at the door, then to Agatha and Bubba.

BUBBA
I can show you.

Kelly looks into Sebastian’s eyes. She slowly gets up and moves to Bubba’s outstretched hand.
AGATHA
Child. I understand what you’re going through. We can make it better for ya. Just take the pouch and listen to Bubba.

Kelly slowly reaches out and takes the Mojo bag.

AGATHA
Attagirl.

Kelly slowly opens the bag and to the dismay of Bubba and Agatha, dumps the powder to the watery floor.

KELLY
I’d rather die.

AGATHA
No.

Kelly looks at Agatha’s horror filled eyes, except she isn’t looking at Kelly, but over her shoulder.

Kelly spins around. Sebastian is gone.

KELLY
Sebastian?

She turns and sees Sebastian at the door, pulling himself up. He turns to them and with a step back, SMASHES down the door.

Agatha’s smile fades.

Bubba looks up to the open room with horror. A bright white light bursts out of the room, blinding Agatha and Bubba.

INT. SECRET ROOM - NIGHT

Kelly runs into the room and finds Sebastian laying on the floor. She picks him up and gently places him against the wall.

KELLY
You’re okay!

SEBASTIAN
I’ll be fine.

Kelly turns and surveys the room. It’s a plain room with unfinished wood flooring. Funnily enough, it’s bone dry in there.
A bed sits in the middle, with a blanket covering what looks like two small bodies.

A huge red circle chalked onto the floor surrounds the bed. Powder has been poured around that and circles everything. Various symbols and signs have also been hastily drawn on the floor.

Kelly kicks the powder away and pushes the bed free of the circle.

Jennifer and Haley’s ghosts appear in their angelic form.

HALEY
You broke the spell!

JENNIFER
You found us. We’re free!

INT. BASEMENT - NIGHT

Jonah, Abigail and Henry make preparations for Bubba’s ultimate spell. Abigail picks up the black leather book and notices her hand is decomposing.

ABIGAIL
Daddy?

Henry looks on with horror, and drops what he is doing. Jonah laughs and Abigail begins to cry.

HENRY
This can’t be happening!

INT. HALLWAY - NIGHT

Screaming, Agatha grabs her pierced coin and holds it tightly. Both her and Bubba decompose into dust, her pierced coin falls to the floor.

INT. SECRET ROOM - NIGHT

With the spell broken, Kelly rushes back to Sebastian.

SEBASTIAN
You -- you were right.

Kelly looks at his eyes, he’s looking over her shoulder. She turns to see Jennifer and Haley standing in the room, smiling.
KELLY
You can see them?

Sebastian nods.

They smile and disappear with a bright flash.

Kelly and Sebastian embrace.

EXT. LAKESHORE MANOR - NIGHT

Kelly, with Sebastian leaning on her, limp out of the manor
and sit on the stairs.

KELLY
Are you sure you’re fine?

SEBASTIAN
It’s just --
(wincing)
A scratch. I have some painkillers,
in the glove box.

Kelly walks to Sebastian’s car and opens the door. She
reaches in and pulls out some painkillers. She turns and
shakes them at Sebastian.

Kelly walks back to Sebastian and spots her backpack, sitting
on the road from when she dropped it earlier. She picks it up
and sits down next to Sebastian and gives him his
painkillers.

SEBASTIAN
Thank you.

Kelly smiles at her boyfriend, then looks at her bag. She
starts frantically rooting through it, looking for something.
She turns the backpack upside down, dumping all of the
contents on the stairs.

Kelly searches inside her backpack, and finds a small
zippered up pocket. She unzips it and pulls out a piece of
folded, pink construction paper.

SEBASTIAN
What is it?

Kelly looks curiously at the construction paper. She flips it
over, and sees a hand written message: “To Kelly”.

She slowly opens the card. The inside panel reads:
"Thank you for being the world’s best big sister. Love Amy"
Kelly puts her hand to her mouth and gently cries.

SEBASTIAN
(dazed)
Is everything all right?

Kelly nods, then slowly removes her hand from her face.

KELLY
I think I have closure.

SEBASTIAN
I think you’re right.

Sebastian has found her pills and is emptying them onto the ground.

Kelly leans in and embraces Sebastian, crying.

The sounds of police sirens move towards them.

One last roll of thunder echoes down the valley and over the manor.

FADE TO BLACK.