

Cold Chill

by
Michael Prevette and Tony Elwood

Based on an idea by Tony Elwood

Screen Story by Michael Prevette & Mark Kimray

128-A Stoneybrook Rd
Salisbury NC 28147
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EXT. PLAYGROUND-DAY

BEGIN DREAM SEQUENCE:

A SEPIA-TONED SCENE as children play on a common schoolyard playground. NO SOUND - maybe ambient noise, but although the kids are jumping and laughing, the laughter isn't heard.

One kid is apart from the rest, 10-year old RAY BEDFORD. Young, a bit pudgier, he stands in the gazebo, watching the kids play.

Ray doesn't play. He carries a well-worn spiral notebook in his right hand, pen behind the ear, paperback novel in the other hand.

He moves to the center of the gazebo, sits down, his back against the central support beam. Opens the book to read.

A WOMAN stands in the yard, watching Ray. She's adult, right at forty. She's very pretty, but her eyes are haunted, her brow furrowed.

She looks around the yard, sees the kids playing, looks back to Ray. She calls Ray's name - again, no sound.

One step at a time, she climbs the gazebo stairs. She stops as

Wind blows, stirring dead leaves, they go everywhere. The other kids have stopped. They watch the Woman.

Looking into the gazebo, the Woman reaches the top stair. Ray is there, his legs visible to the sides of the support beam.

She calls his name again. Ray stirs. Stops whatever he's doing, slowly stands. She reaches out to him, a hand outstretched.

He won't move, he watches her, his eyes dark, weary circles under them. She calls again, but as she steps towards him he steps away.

Confused, she calls him again, takes another step, and as she does, Ray suddenly doubles over, in pain, clenching tight. She moves to him, her arms out because he's in trouble, he's bent double, eyes wide, a hand out to her, a warning motion, "stop", but she doesn't stop and she reaches him

Ray's head jerks up and his mouth yawns open, he vomits blood, a copious flow, a huge rush of pulpy vomit, red, splashing over the Woman as she screams and the red river keep exploding from Ray and

A RINGING PHONE BLARES OUT, LOUD, SHRILL AND

CUT TO:

INT. APARTMENT-DAY

SEEN ONLY IN SILHOUETTE, a woman sits upright in bed, gasping in shock as she wakes. The phone continues to ring, she fumbles for it, still breathing hard.

WOMAN
(as she catches her
breath)
Hello?

BEGIN MAIN TITLES

EXT. WHATELEY SCHOOL-DAY

Establishing, atmosphere shots of the school and grounds, showing the decay and neglect. Continue over the grounds as

MAIN TITLES END

EXT. COUNTY HIGHWAY-DAY

A van for Channel 35 Eyewitness News rounds a corner.

INT. TELEVISION VAN-TRAVELLING

Driving the Vehicle is TOM WILKERSON, a camera man for the station and TRISHA MILTON, a producer.

In the jump seats are reporter VAL CARMICHAEL and grip DANNY HOUSTON. Val is applying makeup, checking her reflection in her compact.

Trisha rests her head against the window, hand to her forehead. Tom sips on a cup of coffee.

TRISHA
I'm freezing.

TOM
Howard's too damn cheap to fix the
heater in this hunk of crap.

TRISHA
How much could it cost to fix?

TOM
Too much. I told you to dress for
the weather.

TRISHA
I dressed for the weather, but
didn't know the weather would be
inside the damn van. I'm gonna talk
to him when we get back, this is
ridiculous. It can't cost more than
two hundred. I'll pay for it.

VAL AND DANNY:

VAL
(finishing with lipstick,
pursing her lips)
How do they look?
(as Danny grins)
Don't be a smart ass.

DANNY
You look fine.

VAL
Fucking A right I do.

TOM AND TRISHA:

TOM
That's not the point, you know it.
He's being thrifty.

TRISHA
Thrifty my ass.

TOM
Wait until you find out I'm
shooting this on Super Eight.

TRISHA
Ha-ha. Mr. Joke Man. Hey, hang a
right up here.

TOM
Where?

TRISHA
On the right. Onto Old Charlotte.

TOM
Yazz, bozz.

VAL AND DANNY:

DANNY
Hey Val, you know you've always
been my favorite.

Val pays him little attention.

VAL
Favorite what?

DANNY
News babe.
(she sighs, out upon)
I watch your channel just because
of you.

VAL
First off, I'm not a news babe, I'm
a reporter, and second, it's not my
channel...not anymore. I signed
that contract in L.A. This is my
last story for Stinkyville here.
Come Saturday I red-eye out to the
coast and you just color me gone.

DANNY
Too bad.

VAL
For who?

Val continues to apply her face, admiring the results.

EXT. ROADSIDE - SIGN

It reads, OLD CHARLOTTE ROAD. The vans turn onto the road.

INT. TELEVISION VAN-TRAVELLING

TRISHA
About a mile up here on the left.

Trisha rubs her hands together, trying to stay warm.

TOM
You know, this is one creepy joint.

TRISHA

It's just an abandoned school. It's been closed fifteen years.

TOM

You ever been here?

TRISHA

No. You?

TOM

Yeah. Right before I graduated. Brought my girlfriend up here.

TRISHA

You brought your prom date to a haunted school. Smooth.

TOM

It wasn't after the prom, come on. We came up here, I knew all the stories about this joint, so I knew I could scare her ass and-

TRISHA

I can fill in the rest.

Val on her cell phone:

VAL

I got the message, yes. Yes. Okay, that will work fine. No, I'm not adverse to doing commercials, but not in the same market. Yes. Yeah, I get the idea. No biggie, I've modeled before-

TOM AND TRISHA:

TOM

Well, it's one scary looking place.

TRISHA

Looks aren't everything.

TOM

You're not falling for this haunted house crap are you?

TRISHA

Of course not. It just hasn't been swept out since 1988.

(MORE)

TRISHA (cont'd)
Probably got rats the size of
canned hams in there.

EXT. VAN - STONE BRIDGE

The van approaches, passes under the bridge.

INT. TELEVISION VAN-TRAVELLING

Val still on the phone.

VAL
It's the number three station in
L.A. It looks good. Mmm-hmm. Noon
anchor, yeah. Okay, just fax it
over to me and-
(as the van passes under
the bridge)
Just fax- hello? Hello? Max? Damn.

She tries to redial, waits, shakes the phone.

VAL (cont'd)
Damn it. No service.

DANNY
Sucks, huh?

She shoots him dagger eyes. He shuts up.

EXT. WHATELEY SCHOOL-DAY

The van pulls into the driveway and park, stops.

VARIOUS SHOTS:

As the van crawls up the drive towards the main house. Gravel
and leaves crunch under the wheels. The atmosphere is gloomy,
the trees barren, limbs looking like arms reaching out. As
the van reaches the main house and comes to a stop:

Standing in the middle of the driveway, right in front of the
vans, is a woman dressed in black, her shawl flapping in the
breeze.

Danny sees her and reacts.

DANNY
Oh shit. What have we here?

VAL
Who the hell is this?

This is BARB PEYTON. Psychic at large. A large fringe-trimmed bag over her shoulder.

EXT. WHATELEY SCHOOL-DAY

Trisha and Tom climb out of the van. Barb serenely awaits them.

TRISHA
Barbara Peyton?

BARBARA
Call me Barb.

TRISHA
Barb, great to meet you, I'm Trisha Milton, the producer, we spoke on the phone, and this is my cameraman Tom.

TOM
Hiya.

BARB
Pleasure.

TOM
Right.

Val and Danny climb out of the van.

VAL
Oh good, Madame Zora is here.

DANNY
Huh? Who?

Val rolls here eyes. Danny rubs his hands together.

DANNY (cont'd)
Trish, baby, you didn't tell me.

TRISHA
Tell you what?

DANNY
This place is awesome. Creepy as hell.

Trisha looks around. The dark skies. Dead buildings.

TRISHA

Yeah.

Barb moves apart from the rest.

VAL

Danny, give me your cell phone.

DANNY

What?

VAL

Mine's dead. I had Max on the line and it died.

TOM

Anybody else have goose bumps?

DANNY

I told you to charge it at night.

VAL

(holding her hand out)

I did. It's dead. Gimme yours.

He digs his cell phone out, hands it over. She punches buttons. Gets a real pissed look.

VAL(cont'd)

This one is dead, too.

DANNY

No it's not.

VAL

I can't get a signal. The LED doesn't even light up. Did you charge yours?

DANNY

I took it out of the charger right before we left. This is the first time it's been turned on.

VAL

(walking to Trisha)

Give me yours.

Trisha looks at her. Looks around. Takes her cell phone out, switches it on. Or tries to. She looks at Tom.

VAL (cont'd)

Nothing. No signal. No power.

BARB
It's drained the phones.

Everyone looks at her.

ED
What's drained the phones?

VAL
Oh, here we go.

They exchange looks.

TRISHA
Nothing drained the phones.

TOM
It's nothing. We're in a valley
here, so the signal is bad.

VAL
What's the deal? The phones died.
Three of them. As soon as we pulled
in here.

DANNY
(breaking into an evil
laugh)
We can't call for help now,
mmmuuhhaaaaa!!!!

VAL
God, you are such a putz.

DANNY
C'mon, this place rocks.

VAL
Yeah, if you're Dracula.

TRISHA
Let's grab the gear and go. Come
on.

BARB
(To Val)
Hi, I'm Barb. You're Val
Carmichael, right?

VAL
You're psychic, right? You pulled
my name from the ether?

BARB
I've seen you on TV.

DANNY
Hi. Danny Houston.

TOM
We're good. Let's go. I sure hope
we've got enough batteries.

TRISHA
I asked Danny to toss in a few
extra. We've got the genie if we
need it.

They all shoulder gear and get moving.

TRISHA (cont'd)
Barb, is there anybody else here?

BARB
Anybody else?

TRISHA
One of the former students is
supposed to be here, we set it up
over the phone, do some background
stuff on the school with her.

BARB
I've been the only person here. The
spirits are active, though.

VAL
(under her breath)
Oh Christ, spare me.

TRISHA
(back to Barb)
Okay, maybe she's running late.
We'll do as much as we can until
she gets here. We can follow you
around the school, do some hand-
held shots, you can try to get a
sense of the place, maybe contact a
spirit.

INT. ATTIC - LOOKING OUT OF ONE OF THE SMALL ROUND WINDOWS

Spider webs encase the window and ceiling.

Through the window, the group can be seen crossing the
grounds below.

EXT. WHATELEY SCHOOL-DAY

By cottage 10. It is indeed in need of a helping hand. The place is overgrow with vines and in dire need of paint. Parked in front is a rusty 70's sedan.

TRISHA
This your car?

BARB
I took a cab.

TOM
It doesn't belong to any of us. She must be here somewhere.

TRISHA
Great. Now we have to hunt her down. Probably fell through a rotten staircase. Okay, never mind that for now, Tom, set the sticks up over near the big boulder. Let's at least get a first shot. Danny, unload the generator, then run some stringers near the camera.

Tom pulls out the camera case and tripod.

TOM
Let me grab the 2K before you take off.

DANNY
I'll get it.

Barb moves away from the group as they get set up. Her attention is elsewhere, she's looking around, she seems to be listening. Finally her eyes rest on:

A LARGE TREE IN THE YARDS.

Different from the other trees, a small hole in the trunk, the branches reaching out.

Barb studies the tree. Wind stirs. A faint child's whisper is heard, faint calling. Or maybe it's the wind. Barb turns, trying to find the voice. It's gone.

WITH THE GROUP

As the near the main house.

Val is still amazed at the location. She starts to make her way over to the steps. She turns and yells to Trisha.

VAL

Are you sure this place is safe?

Danny walks over carrying a light stand. He begins to assemble a 2K. Trisha is taking notes. She looks up.

TRISHA

It should be, but watch your step anyway.

VAL

(sighs, low)
Clueless bitch.

Danny hears it. Danny cuts on the light. It blinds Val.

DANNY

Hot light, watch your eyes!

EXT. COTTAGE 8 - DAY

Trisha notices a door open with a NO TRESPASSING sign dangling in the wind. She walks up the steps and enters.

INT. COTTAGE 8 - DAY

Trisha enters and looks about. The place is empty and falling apart. She calls out...

TRISHA

Hello.

Nothing.

She hears something shift upstairs. She stops and decides to investigate. She slowly makes her way up to the second floor.

TRISHA (cont'd)

Hello. Lisa Polk? It's Trisha from Channel 35.

Once at the top of the stairs she makes her way down a hallway. Rooms line each side. She cautiously moves along, peeking into each room.

She stops at one room. The only thing inside is a mattress laying on the floor.

She starts into the room but stops when she hears nearby footsteps. She spins to see what is behind her. Nothing is there.

A gloved hand grabs her shoulder. She screams and spins to see...LISA POLK. She jumps back as well, equally frightened.

Lisa is a shy, simple woman, age 41, who looks as though she's had a tough life. This is the adult woman from the dream sequence at the beginning.

Trisha grabs her chest and begins to laugh.

TRISHA (cont'd)

You scared me. Didn't you hear me?

Lisa smiles and slips off her ear muffs.

LISA

I'm so sorry. Couldn't hear a thing.

TRISHA

You must be Lisa? I'm Trisha Milton.

LISA

That's right. Nice to meet you, Trisha.

Trisha takes a deep breath.

TRISHA

Well, got my scare out of the way, the rest of the evening should be a piece of cake. Come on down... we're setting up camera and lights. I appreciate your giving us this time, so I want to get you on tape right away.

LISA

Where are the others?

Trisha stops cold.

TRISHA

Others?

LISA

The other kids, well, adults now. The ones we talked about, the other kids who stayed at the school?

(MORE)

LISA (cont'd)
 We're still doing the reunion
 thing, right?

TRISHA
 Yeah, sure we are. I thought you
 meant the crew. They should be here
 soon.

EXT. COTTAGE 10 - DAY

Val is standing in front of the camera for a sound check.

VAL
 Good evening, I'm Val Carmichael
 and I'm coming to you from the
 historic Whateley Boarding
 School...yada, yada, yada.

TOM
 (slipping off headphones)
 Sounds good.

VAL
 I look okay?

DANNY
 Good enough to eat.

VAL
 In your dreams, Poindexter.

Danny sights behind the camera again as he laughs. Val is
 moving away, out of range.

DANNY
 (as his laughter trails
 off)
 Ha ha, I hate you, you fucking
 bitch.

EXT. COTTAGE 10 - TIGHT ON NTSC MONITOR - DAY

We see Lisa as she begins her interview. She is very
 nervous.

TRISHA
 Lisa, could you give me a testing,
 testing 1-2-3.

LISA
 (like a shot)
 Testing, testing, 123.

TRISHA

Good. Now just relax. Keep your attention on Val next to camera. She'll be asking you questions. It's real important not to look at the camera. Got it?

LISA

(smiling nervously)
Got it.

The camera begins to slowly pull away from the monitor revealing Trisha as she watches every move. Tom keeps his eye on the eyepiece of the camera.

Next to camera is Val, holding a clipboard with notes and questions.

VAL

Lisa, you were a student here at Whateley back in 1980?

LISA

(looking at Val at first,
then shifts over to
camera)
Yes ma'am, that's right.

TRISHA

Keep your eyes on Val drop the "ma'am". I know it's tough. Let's start over.

VAL

OK, on 3,2,1. Lisa, you were a student here at Whateley back in 1980, is that right?

LISA

Yes.

VAL

Could you tell us a little about the school and how you ended up here.

LISA

Well, I was only here for one year, the 7th grade. My parents died in a car accident when I was twelve, I was brought over to Rainerspoint to stay with my Grandmother. She was the one who insisted I come here. She came here when she was a child.

VAL

(to Trisha)

We can cut the chaff out in editing, right?

(Trisha nods, Val turns back to Lisa)

The school was sold to the state in '95 and it's scheduled for demolition this year. How do you feel about that?

LISA

Fine by me.

VAL

Could you share with us some of your memories of life here at Whateley?

LISA

It was fine. A bit scary at first, staying overnight and all. Got kinda lonely at times.

VAL

(like she's pulling teeth)

Did you make any friends?

LISA

Not many. Just a few.

VAL

Could you tell us about them?

LISA

There was this girl by the name of Marla, she and I hit it off instantly. She was a lot smarter than me, but was still my friend. Then there was Tina-

VAL

What about Ray Bedford?

Lisa's smile fades instantly.

VAL (cont'd)

He was a special friend, wasn't he.

Lisa, upset, looks over at Trisha.

LISA

I was told that this was about the school and not about...that.

Trisha moves from the monitor over to Lisa.

TRISHA

It is, but how do you tell this story without talking about that night?

LISA

I told you over the phone that I wouldn't talk about what happened.

TRISHA

I know...

LISA

You promised me you wouldn't talk about it...that's the only reason I'm here now.

TRISHA

Lisa, look, people want to know the truth...you know what really happened and the people want to hear your side of the story.

Lisa starts removing the microphone from her blouse, gets tangled in the wires.

LISA

I think I better go.

TRISHA

Danny!

Danny runs over to help her.

LISA

I got it myself.

TRISHA

Lisa, please don't do this.

Lisa is getting more and more angry by the minute.

TRISHA (cont'd)

We won't talk about that night. I promise.

LISA

You've already lied to me. I'm not stupid. You have no idea what was going on back then-

Barb, who has been hanging back, finally steps up.

BARB

Lisa, there's nothing to be worried about-

Lisa takes Barb in: the black dress, the cloak, the moon and star jewelry, her black hair swirling in the wind.

LISA

What the hell is going on here?
You people out of your freaking
minds?

Lisa hands Danny the wire and walks quickly over to her car.

TOM

Should I stop taping?

TRISHA

Of course.

VAL

Can we go now?

Lisa gets into her car and slams the door shut. She turns the key to start the engine, but it will not start. It only clicks away. She tries once again.

DANNY

She's gonna flood it.

VAL

Is it a wrap?

Trisha shoots Val a look.

Trisha walks over to the passenger side door of Lisa's car and taps on the window.

TRISHA

Can we talk?

Lisa looks up and starts to call her a name, but goes back to trying to start the engine.

DANNY

She flooded it.

Lisa gives up. She slams her hands down hard onto the steering wheel and takes a deep breath.

TRISHA

Danny, can you help her?

DANNY

Sure.

Lisa opens the door and slams it shut.

LISA

Who the hell tampered with my car?

DANNY

You just flooded it. Give it a minute.

LISA

Is this a trick to keep me here? Because by God, I'll walk home before I stand another foot in this place.

TRISHA

Lisa, please don't go. Come on. You don't have to talk about anything you don't want to talk about.

LISA

Nobody else is coming, are they? You didn't call any of the people who went to the school.

Trisha squirms.

TRISHA

I did. You're the only one who agreed to come over.

LISA

Oh, that's just fucking great.

TRISHA

Lisa, it's TV. It's TV, okay? You understand? We need it to be sensational, dramatic.

LISA

There's nothing sensational about what happened here.

TRISHA

You're absolutely right. And I was wrong to bring you here under false pretenses. But we'll do it your way, okay? Promise. Just talk about life at the school. Whatever else I need, I'll get it from somewhere else. Right?

(MORE)

TRISHA (cont'd)

Your car's flooded anyway. Stay here, do a few sound bites, and Danny will get your car started, or we'll give you ride back in the van, okay?

Lisa steams, thinks it over. Lisa looks as earnest as she can.

LISA

I'm giving this one more chance. One. You play straight with me or I'm walking.

TRISHA

Great, thanks so much. You won't regret it.

LISA

Too late for that.

TRISHA

Come on.

ANGLE ON COTTAGE 10

Barb looks up at cottage 10. Eyes it over. Danny and Val are watching her.

BARB

There was a fire.
(she's looking hard, her eyes roaming over the entire building)
A fire. Late at night.

VAL

What's she doing?

DANNY

Hush.

BARB

(still entranced)
They were angry. But-the fire-was an accident. I don't-it's hard to understand it all. But they were trying to-they were calling out to-someone.

She loses her stream of thought. Shakes her head to clear it, she's trembling now.

BARB (cont'd)
I need to sit.

She sits on the steps of the cottage.

Val lights a smoke.

VAL
What was that about?

DANNY
She was right on the money.

VAL
Don't tell me you believe-

DANNY
I grew up around here. It was in all the papers. Three boys died up there in a fire. Pot party or something. They rebuilt the whole cottage.

VAL
She could have read the papers.

DANNY
She could have. Yeah.
(Lisa comes near,
listening)
This place is haunted. After the fire, there was an investigation, they almost closed the joint, but it stayed open. Then it happened again.

VAL
Another fire?

LISA
(stepping up)
No. Not another fire. But five years later Sheryl Jemison died in the showers. She was in bed for lights out, but the next morning she wasn't in her dorm anymore. They found her in the showers. She died of exposure. You could tell-her skin-like the animals had gotten to her. Froze to death. They could never explain it.

VAL

She climbed out of bed and went wandering.

BARB

(still sitting, they all
turn to face her)

You weren't listening. She was gone for about seven hours, from lights out to breakfast. They found her frozen to death, like she'd been in the forest for three days. Middle of August.

VAL

(getting creeped out)
Now, wait, that's not-

LISA

Another investigation. That's when the ghost stories started. Maybe half the parents got their kids, took them home. And then in '87. Tommy Boyle hung himself in his room. He was maybe five foot two. He hung himself. From a cathedral ceiling.

DANNY

The school closed for good right after that.

LISA

The stories have been going around ever since. Some with good reason.

Val looks at them.

VAL

You don't believe all this? You're all grown people. You can't believe there are ghosts in there. You can't believe in ghosts and all that crap.

BARB

You don't have to believe in them. They believe in us.

INT. COTTAGE 10 - DAY

The front door swings open, Barb at the threshold.

BARB

Hello?

The house is silent.

BARB (cont'd)

Hello. We're here to visit. We don't want to intrude.

VAL

Geez Louise.

Barbs steps inside.

BARB

(to Val)

Be quiet. We have to set the tone, let them know we don't mean any harm.

TRISHA

(into Val's ear)

You can leave anytime.

VAL

Good. Get one of those ghosts to do the piece. Be cheaper than me.

BARB

Please be quiet. Let's not fight each other, we have enough restless spirits here.

INT. COTTAGE 10 - CLASSROOM - DAY

The doors open and Barbara steps inside. The room still resembles a classroom: school desk in a row, writing on the blackboard, finger paintings on the walls.

BARBARA

This is where we should set up. This is where it happened. The fire. That wall, there used to be a closet.

LISA

This is insane.

Faintly down the hall, a wailing, soft, like a child in pain. So soft it may be imagination - but everyone looks at each other.

LISA (cont'd)
Tell me I'm not the only one who
heard that.

TRISHA
You're not.

VAL
The wind.

TOM
You think?

DANNY
I don't know.

Barb leading the way, they move back to the door of the classroom. The sound again, definitely hearing it now.

The sound is there, continuing. Tom takes a step forward. Val reaches for him, but she gently pushes her back and moves ahead.

IN THE HALLWAY

The rest watch and wait. Tom stops. Listens. Looks. Turns back to the group.

TOM
Got it. What a bunch of Nancys.

He points at the window at the end of the hall. The window is broken, and a section of guttering is hanging loose. As it sways in the wind, it makes that scraping, screaming noise.

TOM (cont'd)
The mystery is solved.

He moves to the window. Looks back. Grins. The rest of the group relaxes.

TOM (cont'd)
See? You're expecting this kind of thing. We're going to do this to ourselves.

BARB
False alarm, but that doesn't prove anything.

TOM

It proves that we're just freaking ourselves out over a bunch of old wives tales-

One of the nearby doors starts to slowly swing open, just a crack, no one notices yet and:

TRISHA

You don't have to be so nasty about it.

The group draws closer together as voice rise and:

TOM

I'm not being nasty I'm just the voice of reason. Val needs to be objective about all this.

BARB

You don't want to anger our hosts.

Danny notices the door, looking off to the side and:

DANNY

Um, guys-

TRISHA

She's just saying-

Danny takes a step towards the door and:

TOM

I know what she's saying-

Danny's eyes widen as he looks in the room and:

INSIDE THE ROOM, HANGING FROM THE RAFTER IS THE BODY OF A YOUNG MAN, NOOSE TIGHT AROUND HIS NECK AND

DANNY GASPS AND

THE EYES ON THE BODY SNAP WIDE OPEN, THEY'RE FILLED WITH BLOOD, RED EYES WHICH GLOW IN THE BLOATED, PALE FACE AND

Danny SCREAMS:

DANNY

SHIT!

And takes off down the hallway, grabbing Trisha's hand, pulling her back down the stairs as

The rest of the group, confused, runs down the stairs, following them.

INT. COTTAGE 10-MAIN FLOOR - DAY

Danny and Trisha at the foot of the staircase, Danny hyperventilating as the group joins them.

TOM
What? What the hell?

DANNY
Up there! A body! Oh shit!

TRISHA
(as Tom heads back up the stairs)
Wait! Don't!

VAL
This is not funny!

BARB
(with Tom)
What did you see?

DANNY
Oh shit, shit. I don't know, a body, he was dead, he'd hung himself, his skin was falling off, but he opened his eyes and looked at me, shit shit shit.

He fumbles a smoke out and lights up. Tom comes back down the stairs.

TOM
Tom. There's nothing up there.

DANNY
Huh?

TOM
The room is empty. There's nothing in there.

DANNY
I saw it. I saw him.

Trisha hugs him as he tries to calm down. Val looks worried, staying close to Tom.

TOM
OK, if you say so.

Danny gives him a "go to hell" look.

DANNY
That door opened by itself.

No one responds.

TOM
Look. We're all edgy here. I think
we're getting off on the wrong foot-

He looks at the front door -which is now open:

Just outside the door, a YOUNG BOY stands, looking in.

TOM(cont'd)
I'll be dammed.

He takes off towards the front door, chasing the boy.

EXT. COTTAGE 10 - DAY

Tom is out the door, running down the front steps.

TOM
Come here! Come here ya little
shit!

The others follow, but only Tom is running across the
grounds.

Tom stops, out of breath. He can't see the boy anymore. Then,
WHISPERS from somewhere close. Tom whips around in the
direction of the sound.

WHISPERS, SOUNDS from another direction. The sounds are sad,
mournful, whimpering.

Tom turns in a circle.

TOM (cont'd)
Come out! Knock it off!

Waits. Nothing.

TOM(cont'd)
Stay the hell away from here, kid!

Lisa and Trisha come up.

TOM (cont'd)
Punk kids. Did you see him?

The women just look at him. The others arrive.

TOM (cont'd)
You didn't see the little fart? He
was right there on the front step!
You had to see him. Didn't you hear
them?

LISA
(digging into her bag)
Wait-wait-what did he look like?
(pulling a photo from her
bag)
Did her look like this?

A faded snapshot of a young girl (presumably Lisa) with
young Ray Bedford.

Tom studies it.

TOM
No. No that wasn't him.

INT. COTTAGE 10 - MAIN ROOM -DAY

Val, Tom and Trisha set down their bags and various other
crates, boxes, etc. Tom has shouldered a video camera, and
sights around the room. In disgust he puts the camera down.

TOM
God damn camera batteries are dead,
so is the monitor.

VAL
How can the batteries be dead?
That's never happened on a shoot.

TOM
It's happened now.

VAL
Danny packed fresh batteries, I
watched him.
(she rubs her hands,
shivers)
Is it getting colder in here?

TRISHA
It's cold everywhere.

VAL
It's supposed to be in the fifties
today.

TOM
So?

VAL
So. Look, some of the windows are
frosting over.

TOM
It's gonna get colder and we got no
batteries.

TRISHA
Did you check them all?

TOM
No I didn't check them all, I
checked five of them, five in a row
are dead, it's a pretty safe
assumption the rest are dead too,
okay?

VAL
Like the cell phones.

TRISHA
Okay, okay, I get the picture.
Go start the generator and run some
cable inside.

Tom stops outside, cursing all the way.

TRISHA (cont'd)
(to herself, frustrated)
God people, calm down.

Danny hops down the stairway.

DANNY
Hey guys, you might want to come
see this.

INT. CLASSROOM - DAY

A small table has been set up in the middle of the room,
small uncomfortable chairs around it.

Barb is on her knees, pouring green powder onto the floor. A
green circle has already been drawn around the table, Barb is
drawing runic symbols around the circle.

BARB

Don't break the line. The powder protects us. As long as we stay inside in the circle, we'll be fine.

Power cables have been run into the room to power lights and camera, Tom fiddles with them:

TOM

I could sell that stuff for 75 bucks a bag downtown.

BARB

Tom. Please.

LISA

I don't like it. Not at all. You don't know what you're playing with.

BARB

If you're uncomfortable with it, we understand. But believe me, you have nothing to worry about.

LISA

I still think you people are nuts. All this shit is crazy.

VAL

I'm with you on that sister.

TRISHA

Lisa, we have to get working on our story. Stay with us through this, Danny will get your car started and you can go.

Reluctantly, she takes a seat. On the table is a small dinner bell, and a few candles which glow softly.

Tom lines up his shot, framing the table and those around it.

VAL

Got us all in frame?

TOM

It's wide, but it'll do.

TRISHA

Sit down.

BARB

Everybody just clear your mind,
relax. Close your eyes, it helps.
(an eye to Tom as he sits)
It'll be easier for some to empty
their minds than others.

TOM

I'm playing along.

BARB

Danny, you okay?

DANNY

(full of energy)
I'm good over here.

All quiet. Hands outstretched, their fingers touch to form an unbroken chain around the table.

BARB

Concentrate. Concentrate. Reach out
with your mind and touch the person
beside you. One mind, one spirit.
Let me guide you.

Everyone concentrates. The house creaks.

BARB (cont'd)

I'm talking to the spirits in this
schoolhouse. We reach out with open
minds and kind hearts. We want to
talk. To all spirits in this place,
we're here to help. There's one of
you who is crying out for help. We
can help.

A breeze in the room. The candles flicker.

BARB (cont'd)

Please contact us. We have someone
here whose heart is in pain, and
who knows you. Come to us and speak
with us.

TRISHA

I don't think-

BARB

Hush.

Nothing. All quiet. Val shivers, her breath fogging as she breathes.

BARB (cont'd)
 (softly)
 Concentrate.
 (to the room)
 Reach out to us. Reach out and we
 will reach out to you. If you can't
 find the way, we will help.

A DOOR SLAMS. Everybody jumps. Waits. Listens. Barb is eager, Trisha wary. Tom watches her. Val is excited, but scared, her eyes darting.

BARB (cont'd)
 (to the group)
 Just stay still, don't move. We're
 fine.
 (to the room)
 If you can reach us, ring the bell.

Nothing. Trisha grips Tom's hand. She squeezes it.

A mild breeze ripples across the group. The candles flicker.

All quiet. Above, FLOORBOARDS CREAK. A beat. AGAIN.

VAL
 It's colder in here. Damn, you feel
 it?

She shivers. Teeth chattering.

TOM
 I feel it. Like it just dropped ten
 degrees.

All eyes look up. CREAK. Now, the sound is not just a creak, but FOOTSTEPS. Slow and even.

All exchange a look. The footsteps moves across the upper floor. Slow, even.

On the stairs now. Definitely coming down the stairs.

VAL
 I don't like this.

BARB
 Shhh. Stay here. Don't move.

The footsteps continue down the stairs. Pausing at the landing. No one is there.

Trisha starts to move, but Barb grabs her hand, holds her there, shakes her head "no".

BARB (cont'd)
 (crinkles her nose)
 You smell that?

TRISHA
 Like, I don't know, like burned
 wires.

BARB
 Ozone. Something has crossed over.

The footsteps in the room. Moving towards the table.

Tom is sweating. Looking for anyone to be there.

The footsteps are right at the group now. They stop. Start to move around the table. Slow. In a circle. Everyone shifts their eyes as they follow the sounds of the even steps around them.

One of the candles is blown out. Trisha's breath hitches.

Another candle is snuffed out. One candle left.

TRISHA
 (a whisper)
 Ray?

Footsteps move again. Then stop.

Barb waits. Eyes cut to the side. Behind her, faint but there, BREATHING.

Barb's eyes roll over white. Mouth open slightly.

Everyone watches her. She doesn't move.

ECTOPLASM slowly starts to form. Seeping from her thumbs, smoky white tendrils of ectoplasm ooze out, snaking around Barb's arms, and slowly arcing into the air.

Val is starting to freak.

VAL
 Oh come on.

DANNY
 What is this mess?

Trisha is entranced. Watching the ectoplasm as it continues to ooze from Barb. The tendrils float into the air, pooling like smoke around the ceiling.

BARB
 (her voice faintly
 filtered, or doubled, not
 sounding quite right)
 Leave me be. You were not invited
 here.

LISA
 (to Barb)
 Ray?

The dinner bell on the table moves just a hair. A fraction. It moves again. Danny's eyes are glued to it as he hyperventilates.

The bell hops just a bit, enough to make a slight ring. Then it FLIES through the air as if batted by unseen hands, it slams into the wall.

Everyone jumps, Val and Trisha scream and Lisa starts to get up.

BARB
 Don't break the circle!

Lisa moves quick, her foot dragging across the powder, breaking the circle. Tom grabs her and plops her back down.

The ectoplasm has broken from Barb's fingers, it swirls like a whirlpool on the ceiling.

Barb's mouth opens and closes, opens and closes. Her eyes still rolled into her head, whites showing.

TRISHA
 (hissing)
 Lisa don't you fucking move!

THE TABLE STARTS TO LEVITATE. SHAKY, SMALL MOTIONS.

The table shakes, bumps, lifts from the floor. No one knows what to do, how to react.

Two inches off the floor. The table sways, everyone still had hands down on the tabletop.

WITH A CLAP LIKE THUNDER, THE TABLE FLIES INTO THE AIR, KNOCKING EVERYONE TO THE FLOOR AND THERE'S A BRILLIANT FLASH LIKE LIGHTNING AND EVERYONE CURLS INTO A BALL FOR COVER AND THE TABLE CRASHES TO THE FLOOR and

All is quiet. Danny scrambles for his flashlight, the beam cuts through the dark.

DANNY
 Everybody okay? Barb? You guys
 alright

Everyone sits up, stoked with adrenaline, breathing heavy,
 exchanging "did this just happen?" looks.

INT. COTTAGE 10 - DAY

On the main floor, Tom looks at the playback on the monitor
 as the others watch.

The tape shows nothing but static.

TRISHA
 Maybe you had the lens cap on.

He gives her a "fuck you" look.

TOM
 The lens cap was off.

TRISHA
 Well something was wrong.

TOM
 Do tell, Einstein.

TRISHA
 Don't get snappy with me.

TOM
 I'm not getting snappy but I know
 how to do my damn job. Let's shut
 the generator down for now, save
 what juice is in it.

Tom walks off to the generator. Trisha looks over at Lisa,
 who is against the wall, arms across her chest, chin down.

TRISHA
 How are you holding up?

LISA
 I'm gonna have a cigarette. Try to
 start my fucking car.

She stomps out, leaving Trisha alone.

TRISHA
 Good. Everybody hates me now.

Danny comes back in.

DANNY
Hey, where's our pet psychic?

TRISHA
I thought she was with you?

EXT. SCHOOL GROUNDS - DAY

Barb alone walking the grounds. She keeps her hands slightly out to the side, hoping to absorb some energy. She studies the buildings, wary.

A whisper. Indistinct. Barb whirls. No one there.

The tree is now in her field of vision: Larger, most of the branches missing. Barb looks at the tree.

Another whisper, a soft child's laugh. Barb turns in a circle, no one else is there. She sees:

The GAZEBO. Someone there.

BARB
Hey! Danny? Tom?

The figure in the gazebo isn't there now. Barb moves to across the grounds to the gazebo.

Reaching the gazebo. Slowly climbs the steps, one at a time.

BARB (cont'd)
Hello? Who's there? Don't be afraid.

A strong gust of wind stirs her hair. She rubs her arms, chilled.

She continues her climb. Reaches the top and looks about. She spots a pair of legs sticking out from behind the center post.

BARB (cont'd)
Hello, Ray?

The boy's legs dart behind the post.

BARB (cont'd)
I want to talk to you. That's all.

Young Ray Bedford is behind the post. Now seen in full, his image is indistinct, a bit unfocused. He's writing in a notebook, stops writing, looks up at Barbara.

Barbara starts to say something, but is cut short when Ray puts his finger to his lips.

He goes back to writing.

As his pen touches the paper, the black ink slowly turns red. Soon the red ink begins to drip blood. More and more blood pours from the writing...so much that it covers the page.

Barb is speechless. She backs away.

Ray's hands are covered with blood as she continues to write in a frantic pace.

Blood begins to run all about the gazebo floor. Barbara backs away in fear.

Her foot slips in the blood causing her to fall. She lands hard in the large pond of blood. She screams and scrambles to get to her feet.

INT. CLASSROOM - LATER - DAY

The entire group is gathered around Barb. She is still a bit shaken. She's shaking, cold, but there's no blood on her.

Tom is videotaping, hand held. He walks about documenting the moment.

TRISHA

How do you know it was Ray Bedford?

BARB

The picture Lisa had, it's him.

LISA

Ray always would go out to the gazebo and write in his journal. Everyday...no matter what. He wrote all kinds of stories, monsters, UFO's. Everybody kinda made fun of him for it.

BARB

I called his name, but he just kept on writing. That's when the blood started.

TOM

(gently)

Barb, there's no blood on you. There was no blood in the gazebo.

BARB

It was everywhere. I slipped in it, I could smell it, that rich, coppery smell. Like Ray, he was there, but he wasn't there. This place is amazing...it isn't residual.

TRISHA

What does that mean?

BARB

A residual haunting is like a loop that plays over and over, seeing the same person doing the same action. Or the same sounds. A broken record. This place is an intelligent haunting.

Val stands.

VAL

That's it. No more for me. I don't care where I end up, but I'm not staying here.

Val walks out of the room. Lisa follows her.

TRISHA

Val, wait.

INT. SCHOOL HALLWAY - DAY

Trisha catches up with Val. Val doesn't stop.

TRISHA

Where are you two going?

VAL

Back to town, back to my sanity. Story Trisha, but it's just a story, I'm not going to freak out about it.

Val starts down the steps, Lisa and Trisha follow.

TRISHA

We've got a great show here. I never imaged how important this would be. This is huge story, this is your ticket.

VAL
 My ticket is booked. It's one way
 into LAX on Friday night. See you
 around.

Just as she reaches the open door, it slams shut by itself.

LISA
 Oh shit.

Val grabs the doorknob and gives it a twist. Locked.

VAL
 (at the top of her lungs)
 OPEN THE GOD DAMN DOOR!

The door softly unlatches. Val opens the door.

VAL (cont'd)
 (to Lisa)
 Come on.
 (to Trisha)
 We're taking the van. We'll send
 somebody back from the station to
 pick you up.

EXT. WHATELEY SCHOOL - DAY

Val and Lisa walk down the driveway into the darkening
 afternoon sky.

A SHORT SERIES OF DISSOLVES AS they continue walking on, past
 empty cottages.

Val and Lisa huff and puff along, rounding a corner,
 continuing down the drive.

Coming back around the bend, they see Trisha and Tom on the
 front steps.

VAL
 How the hell did you guys get down
 here?

TOM
 What are you doing back?

They step down from the building. Val and Lisa look around at
 the building.

LISA
 Now, wait-

VAL
What? How did we get back here?

LISA
You mean we just walked in a
freaking circle?

TRISHA
Where have you been for the past
half hour?

VAL
We've been gone ten minutes.

TOM
Half an hour. Look.
(he shows his watch to
her)
Almost forty-five minutes.

LISA
(making it up as she goes)
This place can be a maze, all the
cottages, and most of the paths
have grown over. We got turned
around.

Val and Lisa take off again. Walking hard.

They pass the gazebo, continue on. Round a corner, continue
on.

VAL
There's the gazebo, remember we
passed the damn thing. Come on.

Rounding the next corner, at last they come back to the main
house again. Tom, Trisha, Danny and Barb wait.

VAL (cont'd)
Oh no.

TRISHA
I don't believe this.

BARB
My God. You did it again.

DANNY
What's going on?

LISA
We can't leave. They won't let us
leave.

DANNY

What the hell- you just came around
in a circle.

VAL

No, no. the driveway isn't a
circle, it dead-ends at the house.
One line from the gate to here. We
couldn't circle around.

LISA

We can just get in my car-

DANNY

Nope. I was trying to get it
started while you were gone. It's
dead. The battery terminals have
about an inch of crud on them, like
it's been sitting in a garage for
years. I cleaned 'em off, but no
dice, looks like the alternator is
shot, too.

LISA

The grounds aren't the same
anymore. Nothing is where it was.
This isn't familiar. They don't
want us to leave. What does your
watch say?

VAL

Seven minutes.

BARB

You were gone twenty-five.

TOM

Stop screwing around. Gimme the
damn keys.

Danny tosses the keys, Tom catches them, runs off down the
gravel drive.

RUNNING WITH TOM

As he sprints down the path. He huffs, breathing hard, and
trips and falls, sprawling in the gravel.

He slowly sits up, forearm rubbed raw by the gravel.

Behind him, INDISTINCT CHILDREN'S VOICES. He whips around,
nothing there.

As he starts to move again, a FORCE slams him in the back, he's knocked off his feet into the dirt and gravel again.

MORE VOICES ALL AROUND.

TOM (cont'd)
 What the hell...leave us alone! Let us go!

BACK AT THE MAIN HOUSE

Tom comes back to the porch, he falters when he sees the group waiting for him. He bends over, grabs his knees.

TOM (cont'd)
 No...no...I didn't get lost...I didn't turn around. What is doing this to us?

LISA
 We can't leave. No phones, no way out.

TRISHA
 Barb, I'm lost. You need to guide us.

BARB
 The thing is, I've never done anything like this before. This is real. Reading tea leaves or Tarot cards, helping little old ladies talk to their dear departed poodles is one thing. This is something else.

LISA
 During the seance, that white stuff that came out of your fingers-

BARB
 Ectoplasm. It's common, with the amount of power in this house, any of us could have done it. It's just a physical manifestation of the spirit's power. First time it's happened to me, though. I'm kinda jazzed to be honest.

TRISHA
 What are you saying?

Barb looks away.

VAL

What she means is, she's a fraud. You hang your psychic shingle on the door and gladly take those social security checks the old ladies sign over, huh?

BARB

(moving to Val)

You know, I've had about enough of your mouth, you bitch-

VAL

(stepping in close, too)

You want to go right now? Come on? Can you foresee me mopping the floor with your ass?

DANNY

(breaking it up)

OK, that's enough! Stop it! Jesus just grow up. It's getting darker out there, and I don't know about you guys but the last thing I want is to be trapped here all night long. We've got about three hours of gas left in the generator, so we need to figure out what the hell is happening and right now!

(everyone is staring at Danny)

Adversity brings out the best in me.

TOM

He's right. Lisa, there's a lot you haven't been telling. I'll bet there's a lot we need to know.

Lisa looks about the room. Everyone awaits an answer.

EXT. SCHOOL GROUNDS - EVENING

Lisa is walking back over to the dorm cottage. Tom is filming. Danny and Barb follow along. Barb watches for any more weirdness.

LISA

These are the dorms where the boys stayed. Ours were way down the other end.

TRISHA

How did you get to know Ray Bedford?

LISA

Ray and I were in the same class. Mr. Mason's class. He was very quiet and didn't make fun of me. Big thick glasses and braces, I was an easy target.

TRISHA

What about the other boys who died?

LISA

Robert Keel and Josh Fort. They were different, mean little shits.

TRISHA

How did Ray end up being friends with the boys? Seems like an odd group.

LISA

They weren't friends. They even beat him up a couple of times. They had the same interests, and since Ray was smarter, they...used him. And he used them.

TRISHA

What interests?

They come to the front door and stop.

LISA

It grew out of Mr. Mason's world studies classes, ancient civilizations and stuff. Ray was always into mythology and stuff like that. Lots of the kids liked to fool around with Quija boards, just playing around.

BARB

But Ray took it more seriously.

LISA

Like a student would, yeah. He'd cart these huge books back to his room, big, dusty leather-bound books. He poured over them.

(MORE)

LISA (cont'd)

I thought he liked all the old engravings and line drawings in them, pictures of centaurs, winged things, you know-

TRISHA

Monsters.

LISA

Right. Monsters.

TRISHA

So this is where Ray's room was...can you show us?

INT. BOYS DORM - EVENING

Lisa continues to talk as they follow.

LISA

They would meet at night. Sneak out and meet in the classroom. And that's where they'd try it out.

TOM

Try what out?

BARB

Summoning an evil spirit. A demon. Right?

LISA

Yes.

TOM

You're shitting me.

NOTE: This is the same cottage, and same room, where Trisha first met Lisa earlier. Barbara steps inside. She moves about the room.

Tom follows her with the camera.

TRISHA

Lisa, did you ever...help them?

LISA

No, never. Ray mentioned it a few times. Robert and Josh had the idea that they could get all kinds of power if they could actually bring up a demon.

(MORE)

LISA (cont'd)

As if they didn't have enough power already with bullying the kids around.

TRISHA

And Ray?

LISA

Ray wanted to contact a spirit or a demon to use on Robert and Josh.

DANNY

To get back at them for beating him up.

TRISHA

OK, cut it there for now. Let's swing around, get Lisa in front of the window.

Everyone shifts position, Danny ducks around to the side.

EXT. RAY'S ROOM - NIGHT

Danny waits as they shoot. He reaches into his coat pocket and pulls out a cigarette and tries to light it. A small gust of wind, like someone blowing out a candle, keeps it from lighting. Danny turns and looks down the hall.

INT. RAY'S ROOM - NIGHT

The next shot is set up. Tom focuses on Lisa.

LISA

Everyone was scared to death of those boys...Ray was scared, too. But then all of a sudden he wasn't. He stopped talking all that demon stuff, too.

Danny sticks his head in the doorway and whispers into Trisha's ear.

DANNY

We're gonna need some more cable.

Trisha motions for him to go and keeps her attention on the job.

TRISHA

Lisa, tell us about the night of the fire.

LISA

Earlier that day Ray and I had a fight. We talked, or I tried talking to him, like I said, he was withdrawn, quiet, distant.

QUICK INSERT SHOTS, YOUNG LISA AND YOUNG RAY IN THE GAZEBO, ACTING OUT THE STORY AS SHE TELLS IT.

LISA (cont'd)

We met at the gazebo, I kept asking him what was wrong, her said it wasn't my business. I told him he'd been acting crazy, I was worried. It escalated to yelling pretty quick, we both got pretty mad. He started to leave, I grabbed his collar, and he shoved me, pushed me down. I screamed at him to just go bugger his friends, I hated him anyway, he was acting like a stupid jerk. I didn't really hate him-

TRISHA

Kid stuff, I know.

LISA

But that was the last time I ever saw him. I woke up around eleven that night. Went down the stairs and looked across to Ray's cottage. And I saw the fire. By the time the fire department got here...

She breaks down, sobbing. Trisha's arms go around her.

LISA (cont'd)

(through racking sobs)

I didn't hate him-he was my only friend-the only one-I was just scared for him-I was scared...

She cries as Trisha hugs her.

EXT. BOYS DORM - NIGHT

Danny exits. Glad to be out of there. He lights up his smoke and heads back to the truck for more cable.

He passes the school house. He stops and moves behind a bush and takes a leak.

From inside the basement - the sound of a woman crying. Maybe. But the sound is filtered, watery, distant. Danny stops peeing and listens. Nothing. He continues to pee.

He moves around back where the truck is parked. The doors are open and all the equipment is scattered about on the ground.

DANNY
Son of a bitch.

The moaning female is heard once again. Danny moves over to a window and listens. It sounds like it's coming from inside.

DANNY (cont'd)
Lisa?

INT. COTTAGE 10 - NIGHT

Danny walks in. It's much darker now. He listens as the sounds grow louder.

DANNY
Val, is that you?

He moves up to a door and peaks inside. The crying is there again. Danny reaches into his coat pocket and cuts on his mini Maglite. He sets the beam to wide and enters.

It is much darker in here. The windows are boarded up, blocking any light from entering.

DANNY (cont'd)
Trisha? Barb?

The dripping sounds of water leaking from rusty pipes overshadows the crying. He notices a row of lockers.

DANNY (cont'd)
You gals are officially freaking my
ass out, OK?

The crying gets louder now.

DANNY (cont'd)
So how about knocking it off?

He cautiously opens a locker. His small beam of light rushes inside to view the contents. It is empty. He moves down to the next one, flings it open. It too is empty.

The crying stops. Danny freezes.

A strange rustling. A hollow slapping: bare feet on tile?

DANNY (cont'd)

Hello?

Danny moves over to the shower room. His flashlight beam cuts into the dark.

DANNY (cont'd)

Oh geez, what the hell am I doing this for? This is like, the one thing I should not be doing.

His foot hits something on the floor causing him to fall.

He smacks hard onto the ceramic floor. His flashlight lands and spins several feet away. It goes out.

Now the room is almost dark, except for the little bit of light coming through the broken windows.

Everything gets quiet. Danny is wet. Blood is beginning to run from a wound on his forehead.

He reaches out for his light. He sets up and taps it on his hand to get it to light back up.

He directs the light to the shower floor. There he finds a female body...a young girl, bloated and rotting - the young girl who died of exposure. Her hands extended into claws. Her eyes are white, except for a faint presence of what were blue pupils. Her lips are pulled back as if in a screaming position.

DANNY (cont'd)

Jesus!

Danny freaks. He begins to back away, slipping and falling back onto the shower room floor.

DANNY (cont'd)

Hey!!!! Somebody! Down here!!!!

He hyperventilates, looking back at the body, he edges back to it.

DANNY (cont'd)

Not real, not real, not real...

He gets closer to the body, his hand creeps out towards the body. His hand - close to the body's hand. Still chanting "not real", he gets closer, his fingers in a tapping motion, almost touching the body, almost at that outstretched white hand and

His fingers tap the body's hand several times - and the frozen hand breaks off, shattering like glass.

Danny screams, scrambles away, he gets to his feet and looks back at the body. It is gone.

INT. RAY'S ROOM - LATER - NIGHT

Everyone is looking at Barb. Her eyes closed, hands outstretched.

BARB

It wasn't fair. Ray, there is undone business here. You're trying to contact us, to contact Lisa, please reach out now. Tell us, show us what you need.

Barb opens her eyes and moves over to the far wall. There are several watercolors and finger-paintings still pinned to the wall.

One is a landscape, a river with rolling hills. A small silhouette of a small figure by the bank.

One in particular is of a tree...large and missing most all its branches.

She takes the drawing and holds it between both hands and closes her eyes once again.

BARB (cont'd)

Ray, I need you to guide us. Tell us what you know.

From outside, Danny's frantic yelling:

DANNY (o.s.)

GUYS! HEY GUYS! COME HERE COME HERE QUICK!

Everyone's attention goes to Danny's voice, they all turn and head down the steps, Barb clutching the drawing.

EXT. COTTAGE 9 - NIGHT

Trisha exits, along with Tom and Lisa, Barb in the rear.

TRISHA

What's up?

DANNY

The truck has been ransacked and I
just saw some deep shit, Jesus
people what the hell you're not
going to believe-

Barbara exits. She scans the lawn.

VAL

Anything damaged?

DANNY

Just some lamps but damn, who the
hell was that I-

LISA

(backing up, sitting down
on the steps)
What did you see?

Barb spots something that catches her attention. It is the
tree in the drawing. The tree that drew her attention
earlier.

DANNY

A girl, a girl, that girl you said
died and the animals, they'd been
eating on her and shit shit shit-

Val has been drawing closer and closer to Danny. She's right
in his face.

DANNY (cont'd)

What-what are you doing?

She sniffs at him.

VAL

You haven't been drinking.

DANNY

Thanks for the fucking support,
Val.

Barb walks away from the crowd towards the tree, still
holding the drawing. She looks down at it and up at the
tree. Perfect match.

Everyone turns to face Barbara. She continues towards the
tree, stopping at the base.

TRISHA

Barbara, what is it?

Barbara turns and smiles.

BARBARA
The tree. The one in the drawing.

LATER

Danny, standing on Tom's shoulders, reaches up into a large hollowed out knothole in the side of the tree.

TOM
Can you reach it?

DANNY
Just a bit higher. Let me remind everybody I saw a dead girl, okay?

TRISHA
We're all seeing things, Danny.
Welcome to the club.

Tom does his best to extend his body further.

TOM
This is all you get.

Danny's hand reaches into the hole and begins to feel around.

BARBARA
Anything?

DANNY
(straining)
Nothing yet.

He move about, then stops.

DANNY (cont'd)
I think I found something.

He pulls out what appears to be a squirrel skeleton. He is freaked and tosses it aside, it slaps into Val's chest, she screams.

DANNY (cont'd)
Oh geez, did I do that?

He goes back to the hole and continues to search.

In the background we see Lisa still seated on the steps.

CLOSE ON LISA

She watches the group by the tree. Arms locked around her knees.

CHILD VOICE (o.s.)

Lisa.

She jumps, whirls around.

LISA

Who's there?

CHILD VOICE (o.s.)

Come play.

LISA

Ray?

She then hears the sound of footsteps running inside.

She stands and looks inside the doorway.

DANNY

(yelling)

I found something!

Lisa turns her direction towards the group. She walks towards them, moving faster with each second.

Lisa joins them as Danny jumps down from Tom's shoulder. In his hands is an object tied with twine and wrapped in plastic wrap.

VAL

What is it?

DANNY

A notebook.

BARB

Open it.

Danny begins to untie and unwrap the book.

TRISHA

Wait up.

Tom takes over and moves in to capture the unveiling.

BARB

Ray wanted us to find this.

LISA

It's his journal.

BARB
The one I saw him writing in.

TRISHA
Let's get this inside.

INT. CLASSROOM- CLOSE ON NOTEBOOK - NIGHT

The group gathered around Lisa.

LISA
(reading)
"July 7th, 1980."

Tom rolls camera. Trisha watches her monitor as everyone awaits the journal's story.

LISA (cont'd)
(continuing to read)
"Josh and Robert came by after class today. They found what they wanted in The Book Of Tobit."

BARB
Oh. No.

TRISHA
What?

Barb swallows, blinks.

BARB
Keep reading.

LISA
(reading)
"They're really going to do this and I can't stop it, but maybe I can change it. Maybe for once I can be strong and do the right thing. They only talk to me because I can understand the books, I can read from "Der Vermis Mysterious". They're so stupid. I have found the passages I need to call Asmodeus. I'm scared but this is all I can think of to do."
(looking up at Barb)
Asmodeus?

BARB
Remember your bible, the book of Tobit.

(MORE)

BARB (cont'd)

"Some men call me the Great Bear, others, the offspring of a dragon." Solomon called Asmodeus to help build the Temple, but the demon predicted Solomon's kingdom would be divided. "We shall disperse among humans with the result that we shall be worshipped as gods because men do not know the name of the angels who rule over us".

They all digest this.

LISA

(reading)

Nobody knows it's gone this far, the guys are so full of bullshit. Even Lisa doesn't know.

The lights in the room begin to flicker a bit. Trisha looks over at Danny. He shrugs.

LISA (cont'd)

(flipping pages)

"July 10th...I've Got to tell Mr. Mason what's going on. Robert and Josh killed a cat last night, we snuck out and caught a stray, slit it's throat and saved the blood. They made me read from the books again, trying to call up some demons or some power, but nothing happened. Now they want a real sacrifice when we call Asmodeus. This can't be real. This can't be real. July 11. I woke up last night 'cause there was somebody in my room, standing over my bed. I turned the light on but nobody was there. July 12. I'm real scared now. People are talking to me, but there's no one there. I think maybe some of this stuff did work. I know Josh and Robert will hurt someone if they have the chance. Hurt someone bad. They mentioned a sacrifice again, and said I was going to help bring them in, they have the virgin picked out. I have to tell Mr. Mason."

A breeze kicks up. Everyone notices.

LISA (cont'd)
 OK, there are two or three blank
 pages here. Just some...drawings.

CLOSE ON THE JOURNAL:

Scratchy drawings in the notebook: jagged faces, screaming
 mouths. Dark, heavy ink, pictures drawn under stress.

LISA (cont'd)
 Jesus, I had no idea. There are
 just nonsense letters here and
 there. I think he was going crazy.
 (reading again)
*"July 17. I tried telling Mr. Mason
 today, I'm not sure if he believed
 me. I told him tonight is the
 night. I tried to tell Lisa, but we
 had a fight, pretty bad. I think
 she thinks I'm stupid, but she's
 all I have. I hate this. I wish I
 could-"*

Her eyes go wide. She drops the book. Staring into empty
 space.

BARB
 Lisa?

TRISHA
 Lisa, you okay?
 (she takes the book,
 reads)
*"...but we had a fight, pretty bad.
 I wish I could save her."*

No one speaks.

DANNY
 Oh shit.

VAL
 You were the sacrifice.

LISA
 (starting to cry)
 He did save me. He did. Whatever he
 did, her died saving me.

TRISHA
 That's it. No more entries.

The lights flicker. The sound of the generator sputtering in the distance can be heard.

TRISHA (cont'd)

Danny, gather up all the flashlights. See if you can syphon gas from the truck to keep the genie going.

DANNY

Will do.

Danny takes off.

BARB

I've got several candles.

TOM

The camera keeps dropping out, half the tape is garbage, static. We really should shut it down for now.

TRISHA

Fine.

TOM

Maybe we should try to drive out of here anyway. Maybe we'll come back in a circle, maybe not. But we need to try.

TRISHA

Good idea. Val, you and Tom hang out here. Barb, Lisa, come with me.

TOM

We'll be here. Don't plan on going anywhere.

Val picks up the journal and flips through the pages.

EXT. COTTAGE 10 - BACK OF COTTAGE -NIGHT

Danny has a water hose. He lowers it into the gas tank of the truck. He then walks over to the generator and begins to syphon the gas into the genie.

Gas enters his mouth. He quickly spits it out and shoves the hose into the generator's gas tank.

In the distance the sound of a female scream is heard.

DANNY

Fuck that.

Danny turns on one of the larger flashlights and shines it into the darkness.

DANNY (cont'd)

I am NOT going to check it out.

(calling out)

Hey! Screw yourself, okay? I'm not coming out there.

He scans the dark with the flashlight.

Nothing out there. Just skeletal trees.

Whispers in the darkness now.

Danny whips around, the light going every which way.

All quiet now. A hand grabs Danny's shoulder, he screams and drops the light.

Barb is gripping Danny's shoulder. Trisha and Barb beside her.

BARB

Calm down, hero.

INT. CLASSROOM - NIGHT

Lisa and Tom wait nervously. She looks out the window, he rests against the wall. Slowly, her eyes cut to the door.

LISA

Tom.

TOM

Hmm?

LISA

I hear something.

Fiddling with the camera, he freezes. Looks out at her.

TOM

What did you hear?

LISA

I don't know. A noise.

TOM

Where?

LISA
In the hall or something.

She takes his arm.

LISA (cont'd)
Listen.

RUSTLING DOWNSTAIRS. Like desks being turned moved.

TOM
What now? OK, stay here. I'll check
it out.

LISA
No, don't go.

TOM
We have to go out that way
eventually. Past whatever is down
there. It's Danny screwing around.

LISA
OK, check it out.
(as he heaves the camera
onto his shoulder)
You're taking that?

TOM
Heaviest thing around here. Wanna
get smacked in the head with it?

A reluctant Tom leaves the room. Alone. Lisa looks the walls. She checks out the finger paintings. Nothing special. One by one she looks at each.

She stops at one painting, a striking contrast painting. There's a bright green landscape, a stark white house, and in the far corner of the painting, a figure in black.

AT THE STAIRWELL

Moving towards the stairway, Tom cautiously peers down one flight.

TOM (cont'd)
Barb? Trisha?

Nothing.

TOM (cont'd)
Guys? Danny? You little shit.

Nothing. One more step down.

IN THE CLASSROOM

Lisa is looking at the painting. She reaches out, fingertips to the painting. Her finger SMEARS the paint.

LISA
No, that can't be.

Her fingers are wet with paint. From a twenty year old painting.

LISA (cont'd)
Fresh paint.

She looks at her fingers, at the painting. She GASPS -
IN THE PAINTING, THE DARK FIGURE IS MOVING.

LISA (cont'd)
No.

ON THE STAIRWELL

Tom pauses, looks back up.

TOM
LISA?

A RUMBLE downstairs.

Tom shoulders the camera, aiming down.

P.O.V. THROUGH THE VIDEO LENS:

The downstairs is empty, no one there. The light stabs into the darkness.

TOM

Stays where he is.

IN THE CLASSROOM

Lisa gawks at the painting.

The dark figure is gliding across the broad green swath of lawn. Moving closer to the foreground of the painting.

LISA
Tom! You better come here!

The dark figure is gliding across the finger painting, growing larger.

LISA (cont'd)

Tom!

IN THE STAIRWELL

Tom is searching the bottom floor, almost at the landing. He hears Lisa, but her voice is faint. His head snaps up at her voice. He turns, looks up, heads back up the stairs.

IN THE CLASSROOM

Lisa is terrified, the painting is alive. She backs away.

She moves to the classroom door, but the door SWINGS SHUT, SLAMMING HARD, DUST FLYING.

TOM

Reaches the door, grabs the doorknob, turns it.

TOM

Open the door!

LISA

GET ME OUT OF HERE!

LISA

Tugs on the door, it won't open.

LISA (cont'd)

It shut by itself! I can't open it!
Get me out of here! The painting is
alive!

TOM

Is banging on the door.

TOM

PULL IT! PULL THE GODDDAMN THING
OPEN!

LISA (o.s.)

HELP ME! HE'S COMING! HE'S COMING
OUT OF THE PAINTING!

Tom looks around, and downstairs, A BOOMING SOUND, A HARD BANG ON THE FRONT DOOR, ONCE , TWICE, THREE TIMES.

TOM

What the hell-

A TREMENDOUS CRASH, SOUNDS LIKE THE DOOR HAS BLOWN OFF IT'S HINGES.

TOM (cont'd)

Damn!

He moves to the landing, looks down.

A BLACK FIGURE IS IN THE ENTRY WAY, MOVING FAST, THE FACE IS PALE, HARD TO SEE DETAILS, BUT IT'S IN A BOILING DARK CLOUD, PALE HANDS WITH LONG FINGERS AND IT'S MOVING UP THE STAIRS AND

Tom is freaked.

TOM (cont'd)

LISA! DON'T OPEN THE DOOR DON'T
OPEN THE DOOR NO MATTER WHAT!

The black figure seems to glide up the stairs, Tom braces himself, he backs against the door and the figure reaches the top stair now, its huge, it fills the short hall and its WHITE SKELETAL HANDS ARE OUTSTRETCHED AND IT'S COMING AND THERE'S A ROARING NOISE LIKE A FREIGHT TRAIN IS IN THE HALLWAY AND

TOM IS AGAINST THE DOOR SCREAMING AND

ON THE OTHER SIDE LISA IS SCREAMING TOM'S NAME AND

THE BLACK FIGURE LOOMS OVER TOM AND IT ENVELOPS HIM AND

A TREMENDOUS BOOM SHAKES THE WHOLE HOUSE AND LISA IS KNOCKED OFF HER FEET, SENT FLYING ACROSS THE ROOM AND SHE SLAMS INTO SHELVING, BOOKS FALLING AND WOOD COLLAPSING ON HER AND

FADE TO BLACK.

SLOW DISSOLVE IN

Lisa on her back on the floor, slowly coming back. She sits up painfully. Looks around, and the classroom door slowly swings open.

RAY STANDS IN THE DOORWAY. HE'S TRANSPARENT, HIS IMAGE WAVERS. HE MOVES INTO THE ROOM.

Lisa sits ramrod straight.

LISA

Ray?

The ghostly image comes close to her. Ray looks down at her.

LISA (cont'd)
Ray, honey?

RAY
(his voice watery,
distorted)
Lisa. You should go.

LISA
Ray. I came here to help you.

RAY
You should go. All of you. They're
too strong.

LISA
Who?

RAY
Nobody ever believed me. You never
believed me. Josh and Robert.
They're too strong.

Other ghost children behind Ray now. The girl from the shower
floor, the boy who hung himself. They look normal now.

LISA
Where's Tom?

RAY
He's with them now. Forever. Each
time they take someone, they grow
stronger. They keep us here. They
feed off of us and it hurts. We
want to go home.

LISA
(instant tears choke her
up)
Ray, honey, I-I'm sorry-

RAY
Find a way to go. Or they'll take
the rest of you, too.

Lisa reaches out for him, but he fades away. She's left alone
in the room.

SLAP! ON THE SHARP SLAPPING SOUND CUT TO:

INT. CLASSROOM - NIGHT

Trisha is on the floor, cradling Lisa in her arms, the others gathered around. Lisa's just been slapped.

TRISHA

Lisa, Lisa! Stay with us, okay?
Stay with us, you keep zoning out.

LISA

Trish-wha-where, where's Tom?

TRISHA

We've looked everywhere. Danny and Val walked around each cottage, we can't find him.

DANNY

He's gone, the camera's gone too.

LISA

(still dazed)

I don't know-he was screaming,
"don't open the door". What he saw,
I don't-he just-there was a big
crash, and, that's all...

Trails off.

VAL

What the hell are we gonna do? It's
getting worse each time. We're not
gonna make it out of here.

BARB

Yes we will.
(looking to the side)
What's this?

An enormous leather-bound book is lying open beside Lisa. The pages are full of elaborate calligraphy and line drawings.

BARB(cont'd)

Where did this come from?

LISA

I-I'm not sure. I slammed into the
wall and knocked those shelves
over, I guess.
(remembering now)
Ray. Ray was here.

BARB

Ray? Was here?

LISA

He talked to me. Said we have to leave.

VAL

No shit, Sherlock.

TRISHA

We've got a long time to morning. Danny, can you siphon more gas from the van?

DANNY

I suppose so.

TRISHA

Okay.

They all turn away from him, back to Lisa.

DANNY

Uh. Hello?
(as they turn back)
Who's going with me?

No answers.

DANNY (cont'd)

Every time I go out there, I see some kinda weird shit. Tom is gone to who knows where, and you want us to split up again?

VAL

I think we need to stay together.

DANNY

Duh. Yeah, that's what I'm saying, bitch.

VAL

What did you just call me?

DANNY

Bee-yotch. As in you are a bee-yotch.

BARB

I'm not sure, maybe we should all go down together-

TRISHA

I don't feel too good about us moving around a lot.

DANNY
 (still to Val)
 As in, suck my dick, you bitch.

She's on her feet, fists flying, but he ducks, grabs her around the waist and shoves her back down.

LISA
 STOP IT YOU TWO!

Growling on the floor, Val spits at Danny.

VAL
 You little prick. Okay, I'll fucking go with you, you sissy pussy ass-

LISA
 GOD DAMMIT SHUT UP!

EXT. COTTAGE 10 - NIGHT

Val and Danny exit the building.

VAL
 Tight assed little thing, isn't she?

DANNY
 Well you oughta know.

VAL
 Funny, pencil dick.

He whirls on her.

DANNY
 Val, I've had just about enough of you for one night. You and your big mouth are gonna start some shit you just can't stop, dig?
 (moving in close to her)
 Now you're gonna hold that fucking heavy flashlight, and you're gonna keep an eye out for whatever the hell is out there as I get some more gas for the generator. Now if you give me any more lip so help me I'm gonna bitch slap you into next week!

VAL
 (stepping up to him, face
 to face, a harsh whisper)
 You know you're kinda hot when you
 finally decide to be a man. Wanna
 roll in the hay? Huh? A quickie?

He steps away from her.

DANNY
 Whatever. Geez.

INT. CLASSROOM - CANDLE LIGHT - NIGHT

Barb has the old book open on a table and is trying to make heads or tails of the inscriptions. A dozen red, white and black candles illuminate the area.

BARB
 Where did this come from? This
 isn't a textbook.

TRISHA
 What is that, is that Latin?

BARB
 No, I don't think so. I mean there
 are a few Latin words here, but
 most of it looks, I-I don't know.

TRISHA
 Look. There's stuff scribbled in
 the margins, in English.

BARB
 Somebody was translating the book.

LISA
 That's Ray's handwriting.

EXT. COTTAGE 10 - GENERATOR - NIGHT

Danny uncoils a long length of hose, walks over to the van.

DANNY
 I hate doing this. No matter how
 careful I am, I always swallow a
 bit of gas.

VAL
 Why don't you be more careful?

DANNY
I'm sure you're familiar with
swallowing, right?

VAL
Shut up. Ha ha.

Danny tucks the end of the hose into the van's open gas tank.
He settles down , sucks on the other end of the hose.

VAL (cont'd)
I see you're familiar with sucking.

He flips her the finger. Sucks on the hose, then coughs and
spits out gas.

DANNY
Shit! See, I told you, damn.

A bit of gas is now leaking from the hose onto the ground.
Danny takes the hose and sticks the other end into the
generator's tank. Finished, he turns and freezes as he sees:

A young boy , 10 years, no more. Standing there by the van.

Val gasps as she sees him.

DANNY (cont'd)
Hey kid.

No answer. The boy looks at Danny from dark, sunken eyes.

DANNY (cont'd)
How'd you get here, kid?

Just stares.

Val backs towards the cottage. The beam from the flashlight
shakes as her hands shake.

A rattling from the generator. Danny turns to see, and the
hose whips out from the generator gas tank, like a snake, and
strikes Danny across the face.

He falls to the ground as Val screams and gas splashes on him
and pours into the grass.

INT. CLASSROOM - NIGHT

The women pour over the book.

BARB
This is gonna take some time.

TRISHA

I'm not sure how much of that we have.

BARB

You realize we've been set up.

TRISHA

What? By who?

BARB

By them.

Barbara points at the empty classroom. All we see are desks.

Lisa understands.

LISA

They want me.

BARB

Right. Josh and Robert were going to call on Asmodeus' power to give them all they ever wanted, but somehow Ray turned the tables on them.

LISA

They wanted me for their sacrifice, Ray tried to tell the teacher but he didn't believe him. So Ray went alone to stop them. There was a fight, a fire, they all burned up.

BARB

But the boys must have been successful to some degree. They've been in their own purgatory all this time, at this school. Whatever power they had has been building for years, they were able to take the girl and the boy who died here later.

LISA

Now that I'm actually here again, thanks a fucking lot by the way, their strength has increased, they're reaching out, and they're going to finish what they started.

EXT. COTTAGE 10 - GENERATOR - NIGHT

Danny stands slowly, a red welt on his face. Eyes on the kid.

DANNY

Val. Go back inside.

On the ground, the hose pipe starts to move.

Val backs against the front door of the cottage. She turns the knob, but it won't give.

DANNY (cont'd)

Kid, you need to get away from here. Scat.

The hose, like a snake, is winding through the grass towards Danny.

DANNY (cont'd)

Josh? You're Josh, right?
(the hose slithers along,
right towards Danny)
Come on, kid.

Val is shaking like a leaf.

VAL

Danny-

The hose is closer now, the length of pipe wriggling, it's eerie.

DANNY

Val. Open the door. Kid, Josh. Or are you Robert?
(taking a step forward, he doesn't notice he almost steps on the hose)
Look, we just want to get out of here, right? Let us go, okay?

She tries again, a bit more frantic.

VAL

It's stuck.

DANNY

(calm)
Oh yeah. Stuck my ass. Okay kid, get away from here. Go back to wherever you came from, OK?

The hose coils up and wraps around Danny's ankle and jerks, pulling him off his feet. Val shouts in surprise as he goes down.

Danny watches, confused, as the hose winds it's way up his body.

DANNY (cont'd)
What the fuck.

The hose coils back, rears up, again like a cobra, and Danny watches it, afraid to move. Val is glued to her spot, wide-eyed.

The young boy stares at Danny and the hose, not smiling, but satisfied.

DANNY (cont'd)
Val. Wanna give me hand, here?

And the hose strikes! It slaps across his face, and quickly coils around his neck.

DANNY (cont'd)
Help!

Val runs to him, hands grabbing and pulling at the hose with her free hand. They both pull and tug and struggle as the hose coils tighter around Danny's neck. He's slowly choking to death.

Val cries and fights with the hose, finally in frustration she throws the flashlight behind her and

The flashlight crashes into the gasoline-soaked chassis of the generator. It breaks apart, sparks, and ignites a small fire.

Val turns and screams as she sees the fire is spreading through the gas-soaked grass, heading for the van.

Danny' eyes are bulging, face red, he fights for breath as his hands weakly pull at the hose.

DANNY (cont'd)
(croaking it out)
Go...run...

His eyes close, he convulses, and Val is torn, looking from Danny to the fire.

The fire spreads, finally reaching the van and

Val gives up, screaming, crying, she's up and running and

The fire leaps from the ground, eating up the spilt gasoline, licking at the open gas tank and

WHOOM! The van goes up in a spectacular fireball.

INT. CLASSROOM - NIGHT

The sound of the explosion is heard, the room bathed in red fire light.

TRISHA

JESUS!

Trisha takes off.

INT. HALLWAY - TRISHA - NIGHT

She runs as fast as her feet will take her. Light from the flames outside cast strange shadows on the walls, they crawl along the wall, twisting into faces and clawed fingers and

Trisha notices this and picks up the pace, she looks over her shoulder to see a tall dark shadowy shape and the hall is filled with a roaring howl and

Trisha reaches the stairs and quickly bolts down them but she trips and begins to tumble, landing hard, the breath knocked from her and

The paneling on the walls is shaking loose, the shadows rushing at her and

She starts to scream, when two hands grab her and pull her away and

She's yanked to her feet roughly, she kicks and screams as

She finally gets a view of her abductor. It's Tom. He himself looks like hell. Blood runs from his ears and nose.

TOM

Trish, Trish, it's me, it's me!

Trisha looks around for the shadows, but they're gone.

TRISHA

Did you see that? God, what the hell was it?

TOM

I didn't see, I just got here-

TRISHA

DANNY!

She breaks away from him and runs outside.

EXT. COTTAGE 10 - NIGHT

The van in flames, Trisha and Tom edge around it.

TRISHA

Danny! Danny! Val!

No sign of either one of them.

TRISHA (cont'd)

VAL! DANNY!

Now see Danny's legs sticking out of the edge of the blaze. Trisha screams, collapses into Tom's arms.

INT. COTTAGE 10 - CLASSROOM

Lisa and Barb look out the windows at the fire.

LISA

What's happening out there?

Barb marches over to the door, tries to open it. It won't give.

BARB

Shit.

LISA

NO.

Barb pulls on the door, hard, two or three hard tugs.

LISA (cont'd)

Open that door and get us out of here.

BARB

I'm trying.

Lisa takes a chair, smashes the window.

BARB (cont'd)

Or, that's always an option.

Lisa leans out of the window.

LISA
Too far to jump. Hey, I see Trisha
and...Tom?

BARB
What?

EXT. COTTAGE 10 - NIGHT

Lisa leans out of the window, shouting to Tom and Trisha below.

LISA
Tom, what the hell happened to you?

TOM
I don't know. I woke up in the
woods. When I got back here, the
van was on fire. What's been going
on here?

BARB
Did you see who attacked you?

TOM
What?

BARB
Whatever it was that took you, did
you see it?

TOM
No. I heard Lisa screaming, and
there was a lot of noise from
downstairs, but, that's all I
remember.

TRISHA
Danny's dead. Val is missing, we
can't see her.

LISA
Was she in the van?

TRISHA
You guys come on down here.

BARB
We can't. The door is locked.

TOM
They sure as hell want to separate
all of us.

TRISHA
Okay, we'll come up.

They try the front door. No use. Tom rams his shoulder into it, but it doesn't budge.

TRISHA (cont'd)
Break a window.

Tom looks around for a rock, something to heft. He finds a broken brick, then stops as Trisha touches his shoulder.

A thud. Again. From inside. Like a baseball bat smashing into a wall. Again. Louder. It continues, getting louder and closer. THUD. THUD. Echoing now.

Dirt and plaster sift down from overhead. The cottage is shaking with the pounding. THUD. THUD.

The front wall of the cottage seems to bow outward with the next THUD, it's impossibly loud, and with the next THUD an invisible force slams into Tom, picking him off his feet, and goes head over heels and now it slams into Trisha too, she's knocked into the air and they both crumble into the grass.

Silent now.

INT. CLASSROOM - NIGHT

Lisa looking out the window.

LISA
What is going on down there?

Barb screams and Lisa whirls around to see:

Josh and Robert standing there in the room with them. Josh was the boy Danny saw earlier. Robert is the same age, another young, short and t-shirted boy. Not ghosts, they look absolutely real.

LISA (cont'd)
Barb...

BARB
Don't move. Don't say anything.
Josh?
(no response)
Robert? Boys, I know what happened to you. I want to help you.

No answer. The boys' eyes are black. Dead.

The boys are menacing. Standing there. Staring at them. Slowly, Josh raises his hand, points at Lisa.

JOSH

I know you.
(Lisa starts to whimper)
We've been waiting for you.

ROBERT

For a long time.

EXT. SCHOOL GROUNDS - NIGHT

By another cottage, Val stumbles onto the front porch. Her clothes and hair singed by the fire. She's dazed. She looks around.

The glow from the fire is just around a corner.

Val shakes her head, trying to get her senses back.

INT. CLASSROOM - NIGHT

Barb and Lisa huddle against the wall, the boys facing them.

LISA

What do you want?

JOSH

You know what we want. Come on.

ROBERT

I can feel him calling us.

BARB

Who?

ROBERT

The master.

BARB

Josh, Robert, what happened that night, the night of the fire? When Ray came up to see you.

JOSH

Ray. That little fuck. He thought he was so smart. But he was wrong. When he saw the master, he knew how wrong he was.

ROBERT

We almost brought the master over to us. But Ray interrupted us. He thought he was smarter than us. But he saw it. He saw the face of Asmodeus, The Caller Of Chaos.

BARB

But Ray stopped you before you could bring Asmodeus into our world.

JOSH

But now...now we have things back where they were. We have the book, and we have our sacrifice. Can you feel him now? That rumble in the air? He's coming and we're paving the way for him. We've been calling him over the years, and now he's answering the call.

ROBERT

Lisa. Come to us, let us give you to the master.

BARB

It won't work, you need a virgin sacrifice, right? That's what Ray's journal said.

ROBERT

We have a virgin sacrifice. Don't we, Lisa?

Barb looks at Lisa questioningly.

ROBERT (cont'd)

You've had a cold, lonely life, haven't you Lisa? What do you have to show for it?

JOSH

You should have burned with us, bitch.

LISA

Shut your mouth you little-

Josh thrusts his hand out, and Lisa is slammed into the wall by unseen powers. Pinned there, she slides UP the wall, her feet off the floor, still being held there by Josh's power.

JOSH

The master is close. Some of his power flows into us. See?

(he picks a scrap of paper from the floor, crumples and tosses it)

We're real. We're solid. Whole again.

ROBERT

So don't screw with us.

EXT. COTTAGE 8 - NIGHT

Val steps inside.

VAL

Hello? Hello? Tom, Lisa?

A shuffle in the dark room.

VAL (cont'd)

Who-who's there?

She turns and heads back for the door as a dark shape drops down from the ceiling, blocking her way. It's the charred body of Danny. Most of his flesh has been burned completely off, exposing blacked organs and bones.

DANNY

Boo!

Val falls back to the wall, she cowers.

Danny laughs. Smoke still coming from his body.

DANNY (cont'd)

(pulls out a cigarette from one of his pants pockets)

You got a light?

Val is wide-eyed, scared to death, but not quite believing what she's seeing.

VAL

D-Danny? Wha-what-wh-what-

DANNY

Calk down, Val. Deep breath. That's it. Slow and easy. Don't be surprised, after some of the stuff you've seen here.

Val takes great, deep breaths. Getting her wits back.

VAL
Danny, Danny, I-

DANNY
Hey, by the way. I do want to thank
you.

VAL
Tha-thank m-m-m-me?

DANNY
Yeah, thanks for letting me roast
to death, you lousy bitch!

He laughs in maniacal glee, spittle and blood flying from his
raw body.

EXT. COTTAGE 10 - NIGHT

Tom helps Trisha sit up.

TOM
Come on, come on, get up.

TRISHA
What's going on?

TOM
Get with it, we gotta get back in
that cottage.

INT. CLASSROOM - NIGHT

Lisa squirms against the wall, Josh with his hand
outstretched, holds her there.

ROBERT
(to Barb)
You. Read the book.

BARB
I can't.

ROBERT
Yes, you can. And you will. Pick up
the book.

Barb looks at the huge book, opened on the floor.

BARB

It's in Latin or something, I can't
underst-

ROBERT

It's not Latin, genius. It's
written in a language which was
ancient long before man walked the
earth. But you can read it. Little
professor Ray wrote out a a lot of
phonetically. You know what that
means?

Scared, Barb doesn't answer.

Josh pounds his fist in the air, Lisa is slammed deeper into
the wall paneling, it cracks as she rams into it.

ROBERT (cont'd)

DO YOU KNOW WHAT THAT MEANS?

The book leaps up from the floor and slams into Barb's face,
knocking her off her feet. The book hovers in the air before
her.

BARB

Yes.

ROBERT

Good. Read the translated parts.
You can read out the other parts,
too. It'll be easy. The rituals of
Yhe must be completed, then the
master will be here.

With a flick of his eyes, two school desks rattler across the
floor, resting in front of the boys.

ROBERT (cont'd)

Mind if we have a seat?

Robert sits. Barb looks over at the ghostly Josh. He's still
holding Lisa to the wall, but her feet now almost touch the
floor. The strain seems to be showing on Josh.

EXT. WHATELEY SCHOOL-DAWN

The early morning sky is purple, dawn on the way.

EXT. COTTAGE 10 - DAWN

Tom slams his shoulder again, then stumbles back to the railings.

TOM
JUST OPEN THE FUCKING DOOR, DAMN
IT!

And the door slowly unlatches, swings open.

TRISHA
That can't be good. They want us to
come in.

TOM
It's the only way to save Barb and
Lisa. Let's go.

INT. COTTAGE 10 - DAWN

As Tom and Trisha enter, moving cautiously.

TRISHA
Something's wrong?

TOM
What?

TRISHA
The house isn't right. This is
different, the rooms are all
changed around.

Tom looks around as well, confused.

TOM
What in the-

TRISHA
Hold my hand, don't get lost.

INT. CLASSROOM - DAWN

Barb is facing the boys, holding the book now.

ROBERT
Are you gonna give us homework.
Huh? We don't like homework.

JOSH

Just hope you've done yours. The time is here. Read.

BARB

(still scared witless)
"I call upon thou whoest hides...He Who Screams, Master Of Lies-"

JOSH

Louder!

BARB

"Master Of Lies, embraced by the night, come, come and rejoice in the river of fear and the joy of hate-"

All the desks and furniture in the corner of the room are suddenly flung outward.

ROBERT

Keep reading, slut!

The boys look into the corner of the room. The space in the corner of the room seems to bend, like it's seen through a warped lens. The air swirls, churns, it's dark at the center.

BARB

What-what is that?

JOSH

The master. He feels us. He feels you.

BARB

(her voice cracking, a whisper)
 N-no.

Barbara begins to shake uncontrollably.

BARB (cont'd)

(under her breath)
 N-no.

Josh pounds on his desk with both fists. The desk splits in half. It falls leaving Josh in the seated position.

JOSH

Speak up!

INT. COTTAGE 8 - DAWN

Val backed against the wall, Danny stands close. As she takes a step away, he matches her.

DANNY

Boo!

VAL

Leave me alone, go away.

Danny reaches out, grabs Val by the shoulders and hurls her across the room, she crashes into an upright piano, chords ring out as she rumbles to the floor.

DANNY

Hey. You play piano? How about that.

He moves towards her as she moans on the floor.

DANNY (cont'd)

You think you know someone, huh?

INT. CLASSROOM - DAWN

Barb reading from the book.

BARB

"Oh devil, I adjure thee, against the name of all that's holy. Curse the name of the Virgin Mary, we spit on her sanctified body, her sanctified soul-"

(she tears her eyes away from the book)

NO! NO! I won't!

Josh screams in range, clutching his hand into a fist.

Lisa screams in pain, blood seeping from her eyes.

INT. COTTAGE 8 - DAWN

Danny reaches down and grabs a handful of Val's hair. But as he pulls up, his fingers are tangled in her hair, and some of them break off, staying tangled in her hair.

Danny examines his bloody stump of a hand.

DANNY

Well, that's something new.

INT. CLASSROOM - DAWN

In the corner, the space in the wall is swirling, dark in the center, bubbling around the edges. Ichor spills in globs and thick rivers from the hole in space, like black blood pouring onto the floor.

JOSH

(in awe)

Master.

(to Barb)

READ! READ IT BITCH!

BARB

(scared, crying)

*"I summon thee, being of darkness,
crawler in the pit, make thy most
evil appearance!"*

INT. COTTAGE 8 - HALLWAY - DAWN

Tom and Trisha move upstairs.

TOM

Up here. It's up here.

INT. CLASSROOM - DAWN

Robert cuts his eyes to the side, concentrating elsewhere.

INT. COTTAGE 10 - DAWN

Tom and Trisha reach the landing. The hall ends three feet away in a blank paneled wall.

TRISHA

No, the classroom was here, it was right here.

TOM

Where are we?

TRISHA

I-I don't know.

INT. CLASSROOM - DAWN

Lisa sags against the wall, still held there, but now her feet almost touch the floor. Barb still reads from the book, but she looks at Josh, who holds Lisa there...

BARB
"-caller of chaos, return-"
 (she sees Josh, his eyes
 squeezed tightly shut)
 Josh, Josh, are you getting tired?

Lisa slumps to the floor as his eyes snap open.

JOSH
 SHUT UP! KEEP READING!

INT. COTTAGE 10 - DAWN

Tom sags against the wall, one fist banging on the wall.

TOM
 We're lost. We're twenty feet
 inside the house, we're lost.

His breathing is shallow, his head against the door.

TRISHA
 HELP! HELP US! LISA!

TOM
 Stop it, it's no use. They can't
 hear you.

INT. CLASSROOM - DAWN

Robert smiles as Barb keeps reading, she's screaming out the words as a wind howls in the room.

INT. COTTAGE 10 - DAWN

Tom turns to Trisha. He face is ghastly pale white, his eyes bleeding.

TRISHA
 We're lost, oh God we're lost-

TOM
 (It's Robert's voice
 coming from Tom' mouth)
 So I may as well fucking kill you
 now.

He lunges at her, and they both tumble down the stairs.

INT. CLASSROOM - DAWN

Barb is clutching the book, crying as the winds inside the room swirl loose papers in a tornado.

Lisa is still crushed into the wall, Josh holding her there, his eyes on the evil maelstrom in the corner of the room.

From the bubbling ichor, tentacles, like small snakes, squirm from the ooze, almost a dozen of them. They whip and snake along the floor.

INT. COTTAGE 10 - DAWN

Tom and Trisha wrestle on the ground floor of the cottage. His face a demonic mask, drooling and growling as he grapples with her.

Trisha fights with all her might, punching and clawing, ripping out hunks of Tom's hair.

INT. COTTAGE 8 - NIGHT

Danny picks Val from the floor, holds her against the wall. His hands, greasy and bloody, start to paw at her blouse.

Val shakes, cries, too scared to resist.

Danny rips her blouse open. His hands cups her breasts, leaving bloody palm prints on her bra.

DANNY

Man, I've been waiting for this a loong time. Boo-yah!

INT. CLASSROOM - DAWN

Barb throws the book down, cringing at the waving, black tentacles.

BARB

NO! STOP IT! THIS IS CRAZY! I WON'T DO IT!

Josh stands, his attention now on Barb. Lisa falls to the floor, forgotten.

JOSH

YOU WILL! YOU WILL! YOU WILL DO IT!

His hands lash out, and Barb is knocked head over heels into the wall.

The black tentacles whip out and grab Barb, looping around her ankles. They instantly tighten and start to drag her across the floor.

Screaming, Barb is dragged across the floor inch by inch, towards the center of evil, the bubbling, bleeding mass of protoplasm.

INT. COTTAGE 10 - DAWN

Tom and Trisha roll out the front door, onto the front stoop of the cottage, the fight bloody and furious. Tom punches as Trisha claws and punches.

INT. COTTAGE 8 - DAWN

Danny is pawing and kissing at Val, leaving blood and meat all over her body as she screams and pushes at him. They struggle, and Danny finally puts a hand on each side of Val's face, cupping her cheeks.

DANNY

Val! Val. Calm down. Calm down.

She takes a deep breath, still scared as hell. Danny's face, all gristle and bone and burned flesh is horrifying.

Still cupping her face, he slips his thumbs inside Val's mouth, gently pushing them in.

INT. CLASSROOM - DAWN

As Barb is pulled across the floor towards the coming demon, she reaches out and grabs Robert by the legs, pulling him to the floor.

ROBERT

HEY!

BARB

You're real alright, you little bastard!

She reaches up, grabs a handful of his hair, holding tight. Together, they're pulled across the floor straight into the demon's maw, Robert screaming and Barb laughing.

INT. COTTAGE 8 - DAWN

With his thumbs in Val's mouth, he starts to spread her mouth wide.

DANNY
Annnnd, open sesame!

He rips Val's mouth wide open, flesh ripping, blood flying. As her body spasms, Danny continues to tear the flesh from her skull.

INT. CLASSROOM - DAWN

Lisa screams as Barb and Robert are swallowed whole by the dimensional rift, the bubbling blood and black goo covering them, and they disappear.

Lisa is screaming, Josh is screaming, both losing their friends.

As the last of Barb disappears into the maw of the demon, the vortex and bubbling goo pulses, and blue-white lightning arcs out in all directions, wrapping around Josh and Lisa, pushing them across the room and the power builds until there's a explosion of energy, blue, red light exploding from the demon's maw, filling the room, blinding everything.

EXT. COTTAGE 10 - DAWN

The energy radiates from all the windows in the cottage's upper floor, beams of light and power surging in the night and in

INT. COTTAGE 8 - DAWN

As Danny ravages Val's body, he explodes in a mass of blood, tissue and goo, splashing the walls.

ON THE FRONT PORCH OF THE COTTAGE

Tom and Trisha continue their fight on the front porch. Tom pulls Trisha up by the hair and punches her. She flies across the porch and slams into the railing, snapping the rotting, splintered wood.

Trisha picks herself up from the broken wood, holding a jagged piece of railing.

As Tom rushes her, she ducks under his arms and jabs the wooden spear into his throat. He gurgles and claws at it, staggering back across the porch, blood spraying from his neck in a shower.

Trisha stumbles toward him, Tom sags, falls to his knees, finally pulling the wood from his neck.

Confused, he looks up at Trisha. His eyes normal now. Not understanding what is happening.

TOM
(his voice wet, bubbly)
Trisha? What? What-

He keels over onto his face. Lies there.

INT. CLASSROOM - DAWN

Lisa stands on shaky legs. Robert and Barb gone. The demon continues to bubble in the corner, now glowing red, we can see it looks like a mass of organs, intestines, offal, wet and glistening.

JOSH
Lisa, finish it.

Crying, sniffing, she gathers her strength.

LISA
Screw you.

JOSH
WHAT?

LISA
I won't do it. You'll have to do it. Why can't you, anyway?

JOSH
What are you doing? Are you crazy?

LISA
No. No, you won't call him because you can't, right? You're too stupid. You can't even read the book.

JOSH
SHUT UP!

He lashes out, his power sending Lisa on her back, skidding across the floor.

She gets to her knees.

LISA
I banish you! In the name of all
that's holy, in the name of the
father-

JOSH
SHUT UP!

LISA
-the son-

JOSH
SHUT YOUR MOUTH!

LISA
-and the Holy Ghost, I order you to
begone!

Enraged, Josh rushes at her, his fists waving. As he leaps at her, Lisa rolls to the side and he slams into the floor instead.

Lisa scrambles away, as a stunned Josh gets back up.

LISA (cont'd)
I was right. You can't do it.
You're weak, you're scared.

In the background, the vortex is swirling, screaming, the tentacles waving wildly, slapping the walls, the floor. Again the winds blow like a hurricane inside the room.

JOSH
No! That's not true!

LISA
It is! That's why you needed Ray!
He was smart, he could read and
understand the book! You and Robert
were nothing!

JOSH
No! I'll kill you!

LISA
You won't! You can't! You were
nothing but a bully then, and
that's all you are now! You've
never done anything on your own!
You're just a little boy, a stupid
little boy!

(MORE)

LISA (cont'd)
 You're nothing without someone to
 scare, and I'm not afraid of you!
 Ray wasn't afraid of you, and I'm
 not! Not anymore!

Josh grabs the book from the floor, paws through the pages.

JOSH
 (turning to the demon)
 FATHER! COME TO ME! PLEASE!
 ASMODEUS, COME TO ME!

A thick, black figure is emerging from the vortex now, a shadow, a winged figure with spikes and claws, roaring as it starts to emerge from the vortex.

LISA
 NOOOO!

She rushes at Josh, rips the book from his hands, and rips the pages from the spine of the book, fire exploding from the pages as she rips each one out.

With each page torn, the vortex in the room dims a bit, the demon roars in defiance.

JOSH
 Give that back!

Josh punches and slaps at her as she destroys the book, each blow pushes her back.

JOSH (cont'd)
 I HATE YOU, I HATE YOU!

One last punch and Lisa crashes into the window, breaking the glass, and she goes through the window. At the last second, she grabs the windowsill, holding herself halfway across the threshold.

JOSH (cont'd)
 (punching her in the face)
 GO TO HELL!

LISA
 (reaching out, grabbing
 him tight)
 Come with me.

And she falls through the window, taking Josh with her.

EXT. COTTAGE 10 - MORNING

Dawn is breaking. Lisa and Josh lie in the grass, broken glass around them.

On the porch, Trisha looks up from Tom's body. Tired, bloodied, beaten. She stands, leaning on the wall for support.

TRISHA

Lisa?

INT. CLASSROOM - MORNING

The vortex is shrinking, the wind dying down now.

EXT. COTTAGE 10 - MORNING

Lisa's eyes flutter. Josh doesn't move. His body is shrinking, shriveling, disappearing bit by bit.

INT. CLASSROOM - MORNING

The vortex is gone now. The wall and floor is scorched, as if burned.

EXT. COTTAGE 10 - MORNING

Trisha walks over to Lisa. What's left of Josh's body is a soupy mass of tissue.

Still dazed, Trisha kneels by Lisa.

TRISHA

Lisa?

Lisa's eyes flutter open. Blood from her mouth as she coughs.

TRISHA (cont'd)

It's OK, it's OK.

She tries to comfort Lisa. Lisa's eyes close.

ON THE OTHER SIDE, OVEREXPOSED, FLOODED WITH LIGHT

Now Lisa sits up slowly. Trisha is not beside her. She eases up, looks to the side.

Ray is walking towards her.

LISA
Ray? Ray.

RAY
Hi Lisa.

He sits down beside her, eye level. She reaches out to touch him.

LISA
Ray, Ray, what's happening?

RAY
It's OK. Really.

BACK IN THE WORLD

Trisha strokes Lisa's forehead, she lies there, twitching softly.

AGAIN WITH LISA AND RAY

She starts to cry.

RAY (cont'd)
What's wrong? Why are you sad?

LISA
I didn't believe you, I should have listened, I shouldn't have been so mean to you. I always loved you, you were my friend.

RAY
You've always been my friend.

LISA
No, no, I should have saved you.

RAY
(he kisses her cheek)
You have. Come on, are you ready?

IN THE REAL WORLD

Lisa's eyes open, she looks at Trisha, smiles.

WITH LISA AND RAY

LISA
Yeah. I'm ready.

She reaches out, takes his hand.

RAY
There's nothing to be afraid of
anymore.

IN THE REAL WORLD

Lisa smiles at Trisha.

LISA
(whispered)
Thank you...

TRISHA
What?

LISA
Thank you. For bringing me here.

He eyes close again, and she sags, relaxed.

Trisha bends over, holds Lisa in her arms.

WITH LISA AND RAY

Hand in hand, they walk away, their bodies fading until they disappear, and the sunlight breaks through the trees.

THE END