

LAKESHORE MANOR

by

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FADE IN:

EXT. LAKE - NIGHT

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

SUPER: "Thanksgiving Weekend, 1975."

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

JENNIFER  
I think we're lost.

HALEY  
No, we're close. Keep paddling.

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

HALEY  
See. Told you.

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

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

JENNIFER  
Yes.

HALEY  
Well, put a bit of muscle into it.

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

INT. DARK ROOM - NIGHT

A PURPLE candle is lit, lighting up a small, dusty room. A black hand slowly reaches out and lights up another scented candle, this one ORANGE.

The pair of black hands pick up a RATTLE made out of a rattlesnake head. Over a small clay bowl, one hand shakes the rattle while the other sprinkles a reddish powder.

EXT. LAKE - NIGHT

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

JENNIFER

You're not going in?

HALEY

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

JENNIFER

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

Haley stops and turns to Jennifer.

HALEY

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

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

INT. DARK ROOM - NIGHT

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

EXT. LAKESHORE MANOR - NIGHT

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

JENNIFER (O.S.)

Lakeshore Manor, 1885.

Haley spins around to see her friend and gives a devilish smile.

HALEY

I knew you wouldn't leave me.

JENNIFER

Why do you want to go inside so bad?

HALEY

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

JENNIFER

It looks creepy.

HALEY

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

INT. DARK ROOM - NIGHT

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

Then STOP.

EXT. LAKESHORE MANOR - NIGHT

The front doors of the manor swing open; both girls step back and look at each other.

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

JENNIFER

Don't go.

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

JENNIFER

(whispering)

Haley!

INT. DARK ROOM - NIGHT

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

INT. LAKESHORE MANOR - NIGHT

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

HALEY

Wow.

JENNIFER

Yeah, great. Now, can we go?

HALEY

Just a sec.

There is a noise somewhere, deep in the manor.

JENNIFER

What was that?

INT. DARK ROOM - NIGHT

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

INT. LAKESHORE MANOR - NIGHT

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

JENNIFER

They won't open!

Haley spins around, amazed at the place.

JENNIFER

Haley!

HALEY

Huh?

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

The manor GROANS, almost life like.

HALEY

Come on!

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

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

EXT. LAKESHORE MANOR - NIGHT

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

JENNIFER

Where's the boat?

HALEY

There!

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

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

JENNIFER

Must have been the wind.

Haley catches her breath then looks over, smiling.

HALEY

I guess so.

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

A wave gently rocks the boat.

JENNIFER

What was that?

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

HALEY

It's noth --

SMASH!

An arm breaks through the bottom of the boat.

JENNIFER

Haley!

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

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

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

HALEY

Jen, grab something!

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

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

JENNIFER

Haley!

Jennifer floats in the middle of the lake screaming.

SPLASH, Jennifer is pulled under.

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

EXT. DARK ROAD - NIGHT

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

SUPER: "Thanksgiving Weekend, 2005."

INT. VISTA CRUISER - NIGHT

College freshman KELLY sits lifelessly in the front passenger seat. With somber eyes, she quietly watches the darkness zip by.

SEBASTIAN, a well-groomed freshman sits behind the wheel, wearing his old high school football jacket. He glances down at an unfolded map lying in his lap.

He turns to Kelly.

SEBASTIAN  
Are you okay?

KELLY  
(distracted)  
Uh-huh.

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

A male voice interrupts.

HUNTER (O.S.)  
Dude.

KELLY  
I know.

Kelly looks over and gives Sebastian a fake smile.

SEBASTIAN  
We'll be home soon.

HUNTER (O.S.)  
Dude.

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

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

Sebastian turns around.

SEBASTIAN  
What!

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

Sleeping on his shoulder is his freshman girlfriend, NATHALIE. The pretty brunette with a heart tattoo on her arm digs into his shoulder.

HUNTER

You didn't answer the question.

SEBASTIAN

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

KELLY

I thought we weren't lost.

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

SEBASTIAN

We're not.

HUNTER

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

SEBASTIAN

Fine, give it to me one more time.

HUNTER

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

SEBASTIAN

You got me.

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

HUNTER

Come on dude. This one is so damn easy.

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

She shoots an urgent, concerned look at her boyfriend.

SEBASTIAN

I dunno, is it --

NATHALIE  
(groggy)  
Zeppelin, Battle Of Evermore.

SEBASTIAN  
Yeah, that's it.

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

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

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

KELLY  
Sebastian --

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

KELLY  
Sebastian --

A stunned Kelly continues to stare out at something.

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

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

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

HUNTER  
Oh, gimme a --

KELLY  
(screaming)  
Sebastian!

Kelly grabs Sebastian's arm, causing him to spin the wheel.

The car narrowly misses a small black figure, standing in the middle of the road.

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

The four friends collect themselves.

HUNTER

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

SEBASTIAN

(to Kelly)

What was that all about?

KELLY

It was a girl.

HUNTER

What? Did we hit her?!

SEBASTIAN

I don't know. I didn't see any girl.

NATHALIE

What do we do?

HUNTER

We should go out and see if she's okay.

Sebastian catches his breath.

SEBASTIAN

Yeah. You two wait here.

EXT. DIRT ROAD - NIGHT

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

SEBASTIAN

Oh, man!

Hunter comes to his side.

HUNTER

Major dent in plans, huh?

SEBASTIAN  
Major dent in my dad's freakin'  
car! What are we going to do?

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

SEBASTIAN  
I may have once.

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

HUNTER  
Ah... Sebastian.

SEBASTIAN  
What?

HUNTER  
I hope you have two spares.

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

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

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

SEBASTIAN  
She was right about here, right?

HUNTER  
Don't ask me.

SEBASTIAN  
Well, where the hell would she go?

HUNTER  
Again, don't ask --

Sebastian turns towards the car, then back to Hunter.

HUNTER  
I'm not looking.

Sebastian looks back to the car, and then slowly walks towards it.

They hesitantly walk to the front of the car. Sebastian looks at Hunter then slowly kneels down into the muddy dirt.

He peers under the car.

SEBASTIAN

Nothing.

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

HUNTER

(whispering)

Thank you!

SEBASTIAN

So, now what?

HUNTER

I could go for a donut.

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

SEBASTIAN

Maybe they can help.

HUNTER

You mean with the donut situation?

SEBASTIAN

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

Sebastian climbs into the car.

HUNTER

Ouch.

INT. VISTA CRUISER - NIGHT

Hunter jumps back into the car.

NATHALIE

So?

SEBASTIAN

Good news, bad news.

HUNTER

We're all cool with leaving a dead body behind, right?

The girls gasp.

KELLY

What!

HUNTER

Just kidding. No sign of her.

Nathalie smacks Hunter upside the head.

HUNTER

Ow. S and M this early in our relationship?

SEBASTIAN

(to Kelly)

Are you sure you saw someone?

Kelly seems confused, dazed.

KELLY

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

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

Sebastian is about to say something, but Nathalie interrupts.

NATHALIE

Well, what are we waiting for?

HUNTER

The bad news.

SEBASTIAN

We blew a tire... or two.

NATHALIE

What? Can't you boys replace them?

HUNTER

With what? My good looks?

SEBASTIAN

I've only got one spare.

Rain pounds down on the roof of the car.

NATHALIE

No problem, we can call triple-A, my dad will pay for it.

Nathalie turns on her cell phone; it BEEPS at her.

NATHALIE

No signal.

Hunter holds up his cell phone too.

HUNTER

Same here, dude.

SEBASTIAN

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

KELLY

Maybe that's where the girl went?

Sebastian looks sympathetically to Kelly, then turns the ignition.

HUNTER

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

SEBASTIAN

I'll go slow.

Sebastian puts the car into gear.

EXT. LAKESHORE MANOR - NIGHT

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

Hunter whistles.

HUNTER

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

SEBASTIAN

Hush. We need their help.

HUNTER

I'm just saying. This looks just like those houses in the movies, where these crazy nympho-bitches attack folks like us with chainsaws.

NATHALIE  
You're not helping.

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

KELLY  
Lakeshore Manor, 1885.

She touches the cold, wet stone.

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

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

HUNTER  
But I think someone already pointed this out.

NATHALIE  
Well, let's get it over with.

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

HUNTER  
Let's go, let's go!

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

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

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

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

AGATHA  
Wait 'til you get to know me.

Hunter cringes as Agatha puts on a warm smile.

AGATHA  
Are you coming in?

The friends follow Agatha into the building.

INT. FRONT LOBBY - NIGHT

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

AGATHA

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

KELLY

What about the little girl?

AGATHA

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

Sebastian clears his throat.

SEBASTIAN

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

AGATHA

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

NATHALIE

Great! Fantastic!

SEBASTIAN

Is there anyone that can help us with our flats?

AGATHA

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

HUNTER

Well...?

Sebastian steps in front of Hunter.

SEBASTIAN

Where's the closest town?

AGATHA

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

HUNTER

What do you recommend?

AGATHA

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

NATHALIE

The morning?

HUNTER

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

Sebastian swats Hunter.

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

Sebastian looks at the group.

SEBASTIAN

We have no choice.

AGATHA

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

SEBASTIAN

Thank you, that's very kind.

AGATHA

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

HUNTER

(mocking)  
You sure are!

Sebastian pushes him aside.

SEBASTIAN  
Thank you very much.

Kelly screams, bringing the proceeding to a screeching halt.

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

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

HUNTER  
Yummy.

AGATHA  
Get to your room!

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

NATHALIE  
(whispering)  
Disgusting --

AGATHA  
And drop those off for Bubba!

Jonah tries to hand the rabbits to Nathalie.

HUNTER  
Take a step back, Jack.

AGATHA  
Jonah!

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

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

SEBASTIAN  
We're sorry. Aren't we?

Sebastian snaps a look at Hunter.

AGATHA

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

HUNTER

Just try and be more careful with him.

AGATHA

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

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

SEBASTIAN

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

AGATHA

(a little irate)

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

INT. SEBASTIAN'S ROOM - NIGHT

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

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

SEBASTIAN

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

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

SEBASTIAN

Kelly?

KELLY

There's a lake out there.

SEBASTIAN

Really? Huh.

KELLY

It's just like the one back home.

SEBASTIAN

I think it's time to get some sleep.

KELLY

I'd like to go take a look.

SEBASTIAN

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

Kelly turns around.

KELLY

(defensive)

What's going on with me? Are you serious?

SEBASTIAN

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

KELLY

You are serious.

She turns away from the impending argument.

SEBASTIAN

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

Kelly swings around.

KELLY

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

SEBASTIAN

I've only been trying to help.

KELLY

Oh yeah. Hey, let's go to the movies. Hey, let's go to the circus.

(MORE)

KELLY (CONT'D)

Hey, let's all go on a fun little road trip. Gee, that'll be fun. I'll be fine and cured before we get back. Problem solved!

Sebastian grabs Kelly's arms.

SEBASTIAN

Which one of us are you blaming now?

Kelly pushes Sebastian away.

KELLY

Just leave me alone, okay?

Sebastian stares coldly at Kelly.

SEBASTIAN

Fine. Whatever you want.

He turns and leaves the room.

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

INT. HUNTER'S ROOM - NIGHT

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

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

HUNTER

Ouch.

NATHALIE

Shut up! I'm trying to sleep.

HUNTER

What? I'm winding down.

NATHALIE

Then do it somewhere else.

HUNTER

All right. Sheesh.

INT. HALLWAY - NIGHT

Hunter shuffles down the darkened hallway, with his felt guitar case on his back.

He walks past a bathroom and notices Sebastian in there leaning over the sink, staring into a mirror.

HUNTER

Hey, man.

SEBASTIAN

What?

HUNTER

Troubles on the homefront?

SEBASTIAN

You could say that.

HUNTER

Huh.

SEBASTIAN

It's been six months.

HUNTER

Yup.

Sebastian sighs.

SEBASTIAN

What the hell am I supposed to do?

HUNTER

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

SEBASTIAN

(sarcastic)

Why didn't I think of that?

He smacks his own forehead.

HUNTER

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

Hunter leaves.

SEBASTIAN

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

Hunter returns again.

HUNTER  
Bohemian Rhapsody. Queen.

SEBASTIAN  
What?

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

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

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

Hunter pops his head back around the door frame.

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

Sebastian looks at his reflection.

SEBASTIAN  
No.

INT. HALLWAY - NIGHT

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

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

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

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

SPLUSH.

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

HUNTER

Huh.

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

He pauses, holds his stomach and turns away.

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

INT. SEBASTIAN'S ROOM - NIGHT

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

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

SEBASTIAN

I'm sorry, sweetie.

Kelly rolls over in her slumber, and cuddles Sebastian.

INT. KITCHEN - NIGHT

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

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

Hunter hums to himself as he approaches the large stove.

HUNTER

Whoa!

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

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

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

HUNTER

Score one for the visitors.

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

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

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

He closes the door and turns around.

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

Hunter screams out.

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

Bubba speaks with a thick southern accent.

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

Hunter tries to catch his breath.

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

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

HUNTER  
Relax man, I'm just hungry.

BUBBA  
Nothin' here for you.

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

Hunter goes to move past Bubba, but can't get past the big man.

BUBBA

I don't like it when people snoop  
around my place.

HUNTER

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

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

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

INT. HALLWAY - NIGHT

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

HUNTER

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

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

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

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

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

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

HENRY

Whatcha' doin' son?

HUNTER

Nothing. Just heading back to my  
room.

HENRY

That ain't your room.

HUNTER

Yeah, the naked chick gave that away.

HENRY

You talkin' 'bout my girl?

HUNTER

Your daughter, shit --

HENRY

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

HUNTER

Uh --

HENRY

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

HUNTER

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

HENRY

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

Hunter throws his hands up in sarcastic surrender.

HUNTER

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

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

HUNTER

Right, and I'm the perv.

Hunter shakes his head, and continues down the hallway.

EXT. LAKE - NIGHT

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

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

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

The Young Girl walks up the lawn towards Lakeshore Manor.

INT. SEBASTIAN'S ROOM - NIGHT

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

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

JENNIFER

You can see me?

KELLY

Sebastian.

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

JENNIFER

Kelly?

Kelly becomes terrified.

KELLY

Sebastian.

JENNIFER

I knew it was you. We've been waiting.

KELLY

Sebastian!

Kelly's frantic shaking finally disrupts Sebastian's sleep.

SEBASTIAN

(groggy)  
What is it?

KELLY

She was here. The girl from the  
road.

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

SEBASTIAN

What... who, where?

KELLY

Right there!

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

SEBASTIAN

You sure?

KELLY

Of course I'm sure.

SEBASTIAN

Go back to sleep, it was a dream.

KELLY

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

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

SEBASTIAN

Are you still sure it wasn't a  
dream?

KELLY

It can't be.

SEBASTIAN

Go back to sleep!

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

INT. HALLWAY - NIGHT

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

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

A human-shaped shadow moves across the hallway.

INT. CRANDALE BEDROOM - NIGHT

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

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

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

INT. ROOM - DAY - KELLY'S DREAM

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

EXT. PARK - DAY - KELLY'S DREAM

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

EXT. LAKE - NIGHT - KELLY'S DREAM

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

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

INT. SEBASTIAN'S ROOM - NIGHT

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

SEBASTIAN

What is it?

Kelly lies back.

KELLY

Nothing. This time I know it was nothing.

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

INT. DINING ROOM - MORNING

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

Hunter and Nathalie step into the room.

AGATHA

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

HUNTER

Umm... okay, I guess.

AGATHA

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

NATHALIE

Thank you.

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

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

INT. SEBASTIAN'S ROOM - MORNING

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

SEBASTIAN

Why are you so tired?

KELLY

The dreams.

SEBASTIAN

Are you taking your meds?

Kelly is on the defensive again.

KELLY

I told you Sebastian, they don't help.

SEBASTIAN

With what? Your nightmares or your visions?

KELLY

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

SEBASTIAN

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

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

KELLY

Promise?

Sebastian gently lifts her chin up.

SEBASTIAN

Cross my heart.

He gives her a warm smile.

KELLY

Okay, fine. Pass me the drugs.

INT. DINING ROOM - MORNING

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

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

HUNTER

Thank God!

Agatha gives him a scornful look.

HUNTER

'Cause we're all starving!

SEBASTIAN

Great! What's for breakfast?

AGATHA

Good morning to you, too.

SEBASTIAN

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

AGATHA

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

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

The four friends sit awaiting the arrival of the food.

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

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

She sits down opposite Hunter.

ABIGAIL

Mornin'!

HUNTER

I like the outfit.

Nathalie looks curiously to Hunter.

AGATHA

Well! The dead have risen.

ABIGAIL

I see we have guests!

AGATHA

Yes dear, they arrived late last night.

ABIGAIL  
Really? I thought I heard noises.

She coyly looks at Hunter.

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

ABIGAIL  
I hope they weren't being naughty.

Jonah claps loudly, laughing to himself.

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

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

Abigail spots Hunter.

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

NATHALIE  
Excuse me?

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

ABIGAIL  
And funny too!

She turns to Agatha.

ABIGAIL  
Can we keep him?

Agatha laughs.

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

Nathalie turns to Hunter, using her hand to block her face  
from the Crandales.

NATHALIE  
(whispering)  
Let's just go!

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

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

KELLY  
Uh, hi there?

AGATHA  
Bubba?

He slowly slops the soup into Kelly's bowl and moves on.  
Each friend looks at each other. Who's going to go first?

HUNTER  
Does it taste as good as it smells?

Nathalie kicks Hunter.

HUNTER  
Ow. Shin!

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

BUBBA  
Soup.

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

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

AGATHA  
Rabbit.

Hunter nods, then puts a spoonful of soup halfway in his mouth.

AGATHA

I don't expect you're about to eat.  
Not without the Lord's Prayer?

Jonah shakes his bowed head, giggling.

HUNTER

(sarcastic)

Prayer? Of course you're going to  
say prayer... makes total sense.

AGATHA

Well, then!

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

AGATHA

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

The friends look at each other as Agatha continues.

AGATHA

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

ABIGAIL

Amen.

HUNTER

Amen!

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

HUNTER

Damn, now there's some fine  
hasenpfeffer!

Jonah laughs. Hunter looks to his friends, who just stare at their food.

HUNTER

Well, go on. It tastes much better  
than you'd think.

The others look from Hunter to their soup with disgust.

KELLY

Can I ask a question?

AGATHA

May you ask a question.

HUNTER

That's funny.

Agatha looks to Hunter.

HUNTER

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

Agatha turns back to Kelly.

AGATHA

Go ahead, dear.

KELLY

Well, this may sound a little  
odd...

Sebastian looks over to Kelly with concern.

KELLY

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

AGATHA

Break-ins?

KELLY

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

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

AGATHA

Well, these old walls, this old  
manor... can play tricks on the  
weary eye.

KELLY

Of course. It's just... we also saw someone on the road.

HUNTER

Let's not use the word "we". I'm a witness to nothing, all right?

SEBASTIAN

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

Sebastian looks at his girl, but she forges on.

ABIGAIL

Maybe she brought them back?

AGATHA

Hush child!

KELLY

Brought who back? The girl? You know her?

AGATHA

See what you've done!

ABIGAIL

Sorry mother.

AGATHA

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

ABIGAIL

Do I have to?

AGATHA

Do I have to fetch your pa?

KELLY

So, there is someone here?

AGATHA

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

KELLY

I'm sorry; I didn't mean to cause a disturbance.

AGATHA

Just finish up your eatins, then I think it's best you were all on your way.

HUNTER

Whoa!

Hunter squirms in his chair.

HUNTER

Sorry.

Abigail slurps her soup, smiling. Hunter squirms again.

NATHALIE

What's wrong with you?

HUNTER

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

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

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

NATHALIE

What are you doing?

HUNTER

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

He quickly gets up and hurries out of the room.

ABIGAIL

Such a rush to leave!

AGATHA

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

SEBASTIAN

Or anyplace. It's nothing personal.

Nathalie eyes Abigail as she speaks.

NATHALIE

He's a little high strung.

She gets up.

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

Nathalie leaves.

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

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

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

SEBASTIAN  
 Mmmmm. Good soup.

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

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

Sebastian walks out of the room.

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

ABIGAIL  
 (scared)  
 Momma?

AGATHA  
 Hush child.

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

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

Agatha rubs her pierced coin again.

AGATHA  
 Be gone child. Be gone!

SMASH! SMASH! SMASH!

Their various drink glasses explode into a thousand pieces.

Jonah cowers in his chair, Abigail quickly brushes the broken glass from her hair, and Agatha jumps up.

AGATHA  
No, no, no!

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

ABIGAIL  
They are back, aren't they?

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

EXT. LAKESHORE MANOR - MORNING

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

SEBASTIAN  
Hello?

HENRY  
Yup.

Henry digs into the engine.

SEBASTIAN  
Hey! What are you doing?

HENRY  
Busted hose.

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

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

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

HUNTER  
What's going on?

SEBASTIAN  
Looks like we've got a busted hose.

HUNTER

I thought we blew the tires.

HENRY

You callin' me a liar, queer boy?

SEBASTIAN

(to Hunter)

What did he call you?

HENRY

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

HUNTER

Bullshit.

HENRY

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

HUNTER

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

SEBASTIAN

Easy, Hunter.

HUNTER

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

HENRY

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

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

SEBASTIAN

Look mister, all we thought we had  
were flat tires, okay. Now, you're  
telling us that we have a leaky  
hose?

HENRY

That's what I'm saying.

Henry spits on the ground. Nathalie appears.

NATHALIE

We going now?

SEBASTIAN

Can't.

HUNTER

(glaring at Henry)

It seems we have a new problem.

SEBASTIAN

So what now?

HUNTER

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

HENRY

I guess I misunderstood. When you said you were a mechanic, I guess you meant you were a comedian.

(to Sebastian)

Town's ten miles south from here. Small gas station... bring this to him and he'll come and patch you up. And his name ain't Ray-Ray.

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

SEBASTIAN

Perfect... just perfect.

HENRY

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

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

HUNTER

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

Hunter flips off Henry, then turns to Nathalie and Sebastian.

NATHALIE

Now what do we do? I just want to go home.

SEBASTIAN

I guess we're taking a trip into town.

NATHALIE

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

HUNTER

Don't look at me!

NATHALIE

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

HUNTER

Watch your language, there are women present.

Nathalie shakes her head and storms off.

HUNTER

This isn't cool, man.

SEBASTIAN

No shit.

HUNTER

Well, I gotta go play peacemaker.

Sebastian is left standing in the gravel driveway.

SEBASTIAN

Damnit!

INT. BATHROOM - MORNING

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

Kelly stands in the tub behind the shower curtain. Hot water streams down her body.

An uncovered light bulb above the vanity mirror is the only source of light. It flickers momentarily.

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

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

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

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

Kelly spins around...

It's gone.

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

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

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

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

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

HALEY

It's true. You've come for us.

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

HALEY

Please, you must help us!

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

HALEY

Help us!

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

KELLY  
Hello?

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

KELLY  
Hello!

HALEY (V.O.)  
Please...

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

KELLY  
Why me?

KNOCK! KNOCK!

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

SEBASTIAN (O.S.)  
Kelly?

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

KELLY  
Sebastian.

SEBASTIAN  
What's wrong?

Kelly falls into his arms.

INT. SEBASTIAN'S ROOM - AFTERNOON

The four friends stand in a circle.

SEBASTIAN  
I'll go. We have no choice.

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

SEBASTIAN  
We need someone to wait here in  
case we have to stay another night.

Nathalie glowers at Sebastian.

INT. HALLWAY - AFTERNOON

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

NATHALIE (O.S.)

Another night? I just want to go home. I'll hitchhike if I have to.

HUNTER (O.S.)

We're not staying, all right. We'll all go to town, and if we need to stay, we'll find a motel there.

INT. SEBASTIAN'S ROOM - AFTERNOON

The conversation continues.

SEBASTIAN

And if there's no motel?

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

HUNTER

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

NATHALIE

What?

HUNTER

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

SEBASTIAN

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

Kelly stands looking out at the calm, eerie lake.

KELLY

I'm going with you.

SEBASTIAN

What?

KELLY

I need to clear my head.

Sebastian looks curiously at Kelly.

NATHALIE

Just hurry up, please?

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

HUNTER

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

NATHALIE

Not a chance in hell.

Nathalie pushes by him, out the door.

HUNTER

Big surprise.

SEBASTIAN

Smooth.

HUNTER

I told you, it takes time.

Kelly shakes her head.

KELLY

I'll be waiting outside.

SEBASTIAN

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

HUNTER

So, she's a challenge. No big deal.

Kelly shoots them a dirty stare before walking out.

SEBASTIAN

I better go. Good luck.

HUNTER

There's no such thing as luck. It's talent. And having a big package doesn't hurt either.

Sebastian leaves.

EXT. LAKE - DAY

Kelly stands, looking at the lake. Abigail walks down the dock towards the water's edge. Jonah sits at the edge of the dock, dangling his legs over the edge.

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

SEBASTIAN

Why so jumpy?

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

SEBASTIAN

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

KELLY

Can we go now?

SEBASTIAN

Yes, of course.

EXT. DIRT ROAD - DAY

Sebastian and Kelly walk side by side.

SEBASTIAN

So, you need to clear your mind?

KELLY

You won't believe me.

SEBASTIAN

Try me.

Kelly stops walking.

KELLY

I saw another girl, when I was in the shower.

SEBASTIAN

Uh-huh.

KELLY

See. I told you!

SEBASTIAN

No, I'm serious. Go on.

KELLY

It was just like last night.

SEBASTIAN

Okay.

KELLY

Do you believe in ghosts?

SEBASTIAN

You mean Casper?

KELLY

Come on, Sebastian.

SEBASTIAN

Look, how do you expect me to react?

KELLY

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

SEBASTIAN

Of course I care.

KELLY

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

SEBASTIAN

So, what do you plan to do?

KELLY

I don't know.

Kelly walks on. Sebastian shakes his head, smiling.

SEBASTIAN

So, this girl... did she -- touch you?

KELLY

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

SEBASTIAN

(sheepishly)

What? Sorry for having some sort of sexual libido.

KELLY

Well, your timing is way off.

SEBASTIAN

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

KELLY

I know Sebastian. I'm overwhelmed right now.

SEBASTIAN

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

KELLY

We can't leave yet.

Sebastian stands still.

SEBASTIAN

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

Kelly walks a few paces then turns.

KELLY

Well, I've changed my mind.

EXT. LAKE - DAY

Hunter walks down by the dock, playing his guitar.

A hand reaches out and taps him on the shoulder, spinning him around.

HUNTER

Holy creeping crap! What is it with you people?!

ABIGAIL

What is that?

HUNTER

What is what?

ABIGAIL

That music you're playing. I like it.

HUNTER

You and half the civilized world.

ABIGAIL

Who says I'm civilized.

HUNTER

My bad.

ABIGAIL

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

HUNTER

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

Abigail laughs.

ABIGAIL

You're funny.

HUNTER

Okay... you're a little creepy.

ABIGAIL

Why do you say that?

HUNTER

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

ABIGAIL

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

She leans in real close.

ABIGAIL

...naked.

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

HUNTER

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

ABIGAIL

Yup.

Awkward pause.

ABIGAIL

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

HUNTER

I really oughta --

ABIGAIL

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

HUNTER

Am I going to regret this?

ABIGAIL

Maybe.

She leads Hunter away.

EXT. LAKE - DAY

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

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

HUNTER

But I always tell people "hate the eighties all you want, but aside from the New Kids on the Block, it was an era of musical revolution."

Over the shoulder of Hunter, Abigail catches the eye of Nathalie.

ABIGAIL  
Tell me more.

HUNTER  
About the New Kids?

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

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

Nathalie storms off. Hunter pulls away from Abigail.

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

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

HUNTER  
Trust me -- a lot.

ABIGAIL  
A lot sounds good to me.

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

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

HUNTER  
I really should be getting back to my --

ABIGAIL  
I ain't taking no for an answer.

HUNTER

Fine. But no more funny stuff.

ABIGAIL

Promise.

Abigail grabs his hand and pulls him onwards.

INT. HUNTER'S ROOM - DAY

Nathalie paces around the room.

NATHALIE

Jerk! Why am I so stupid?

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

NATHALIE

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

HENRY (O.S.)

What's that honey?

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

NATHALIE

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

HENRY (O.S.)

Cheating?

NATHALIE

With your slut of a daughter.

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

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

NATHALIE

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

Henry slowly raises his cane over his head.

NATHALIE

I just want to get out of this shit hole. Away from you freaks, away from Hunter.

She turns just as Henry swings.

WHAM!

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

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

EXT. SERVICE STATION - DAY

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

MECHANIC

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

SEBASTIAN

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

MECHANIC

I'm talking about the make, smart guy.

SEBASTIAN

So, you can fix it?

MECHANIC

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

KELLY

Big surprise.

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

SEBASTIAN

Do you take checks?

MECHANIC

Rich boy like you don't carry no money?

SEBASTIAN

Look, I only got a couple of  
hundred bucks on me.

MECHANIC

Perfect.

Sebastian sighs.

SEBASTIAN

When can you get the part?

MECHANIC

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

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

SEBASTIAN

So, an hour? Two?

The Mechanic laughs.

MECHANIC

You see those cars son?

He points to a line of cars.

SEBASTIAN

Yeah.

MECHANIC

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

SEBASTIAN

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

The Mechanic laughs.

MECHANIC

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

KELLY

We'll take it.

The Mechanic smiles smugly at Kelly.

SEBASTIAN

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

MECHANIC

Where y'all parked?

KELLY

Up at the lake.

The Mechanic's demeanor sours.

MECHANIC

The lake?

SEBASTIAN

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

MECHANIC

The manor?

KELLY

Yeah, is that a problem?

MECHANIC

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

SEBASTIAN

Why can't you just --

KELLY

Perfect. Sebastian, give him the  
keys.

SEBASTIAN

What?

KELLY

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

Kelly turns and starts wandering away. The Mechanic stands, chuckling. Sebastian rummages in his pockets and pulls out his keys.

MECHANIC  
She's a fiery one, that girl.

SEBASTIAN  
Just don't damage the car, okay?

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

SEBASTIAN  
Yeah, I'm sure you will.

INT. CAFE - DAY

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

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

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

SEBASTIAN  
What was that?

KELLY  
What?

SEBASTIAN  
(mocking)  
Sebastian, give him the keys?

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

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

KELLY  
Did you see his expression?

SEBASTIAN  
I've just seen a lot of  
expressions, can you be more  
specific?

KELLY

The mechanic's. When we mentioned  
the manor?

SEBASTIAN

No... I didn't.

KELLY

He seemed almost scared.

SEBASTIAN

And?

KELLY

Think these folk know about the  
girls?

SEBASTIAN

(quietly)

This is not the place or the time  
Kelly.

KELLY

I think this is the perfect place!

The Waitress brings her a cup of coffee.

WAITRESS

Here you go sugar.

KELLY

Thank you.

WAITRESS

(to Sebastian)

You want something, dear?

SEBASTIAN

No thanks, we're just leaving.

WAITRESS

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

SEBASTIAN

Oh, we --

KELLY

We're staying up at Lakeshore.

She watches in amusement as the Waitress goes stiff.

WAITRESS  
At the lake?

KELLY  
Yup, it's a great little place.

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

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

KELLY  
We decided to stay there a few nights.

WAITRESS  
At the manor?

KELLY  
Yup.

WAITRESS  
Don't you find it a little --

She looks up, trying to grasp the right word.

KELLY  
Dreary? Strange? Haunted?

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

KELLY  
Nope, we're staying inside.

WAITRESS  
Well, I'll be.

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

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

KELLY  
We will.

SEBASTIAN  
Come on Kelly.

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

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

KELLY  
Do you know anything about two  
little girls --

SEBASTIAN  
Thanks again!

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

WAITRESS  
Did you hear that?

SHERIFF RANDOLPH  
Yup.

WAITRESS  
Well?

SHERIFF RANDOLPH  
Well, what?

WAITRESS  
They're up at the manor.

SHERIFF RANDOLPH  
No rule against it.

WAITRESS  
Yeah, but you know --

SHERIFF RANDOLPH  
I know.

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

SLURP!

SHERIFF RANDOLPH

This is a mighty fine bowl of soup.  
Compliments to the chef.

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

WAITRESS

Are you gonna ride by?

SHERIFF RANDOLPH

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

WAITRESS

You too, Rusty.

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

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

OLD MAN JOE

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

WAITRESS

But what about those kids?

EXT. ROAD - DAY

Sebastian spins Kelly around by the arm.

SEBASTIAN

What has gotten into you?

KELLY

What do you mean?

SEBASTIAN

This whole charade.

KELLY

I want to find out about the girls, that's all.

SEBASTIAN

That's all? This is the most energy  
you've shown in months.

KELLY

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

She turns and storms off, leaving Sebastian dumbfounded.

INT. HALLWAY - DAY

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

HENRY (O.S.)

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

INT. KITCHEN - DAY

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

Bubba emerges at the kitchen entrance.

BUBBA

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

HENRY

What'll we do?

BUBBA

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

HENRY

And the girl?

BUBBA

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

Bubba turns and opens the pantry door.

INT. POLICE STATION - DAY

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

KELLY

I'm looking for some information.

MANDY

Well, you came to the right place, honey.

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

KELLY

Do you know anything about two little girls?

MANDY

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

KELLY

Anything about two little girls at the lake?

Mandy lowers her book.

MANDY

Now, why would you go asking about that?

KELLY

Call me interested in the subject.

SEBASTIAN

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

Sebastian strolls out.

MANDY

Nothing interesting about that  
cursed lake.

KELLY

What's so cursed about it?

MANDY

Like I said; nothing interesting  
about that lake.

KELLY

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

Mandy almost spits out her gum.

MANDY

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

KELLY

Please!

INT. ARCHIVE ROOM - AFTERNOON

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

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

MANDY

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

KELLY

Yes. Thank you.

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

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

"TWO YOUNG GIRLS MISSING"

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

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

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

KELLY

That's it?

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

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

INT. ARCHIVE BACK ROOM - AFTERNOON

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

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

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

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

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

Kelly flips through the smiling faces of the missing children until she comes to two from 1975. Jennifer Bowes and Haley Donahue.

Kelly rummages through the box and comes upon another item; a blood stained book, bound in leather with the title crudely written on the front, "Life After Death. A Journey Through The Soul".

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

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

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

She quickly flicks off the light and exits.

INT. ARCHIVE ROOM - AFTERNOON

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

KELLY  
Sorry.

SHERIFF RANDOLPH  
M'am.

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

SHERIFF RANDOLPH  
Did you find what you were looking for?

KELLY  
Uh, yes. Thank you.

The Sheriff still doesn't move.

SHERIFF RANDOLPH  
I heard you were up at the manor?

KELLY  
Yes, we're staying there a few nights.

SHERIFF RANDOLPH  
Really?

KELLY

Yes, it's quite nice. Now --

SHERIFF RANDOLPH

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

KELLY

I don't know what you mean?

The Sheriff stares at Kelly, pondering his next words.

SHERIFF RANDOLPH

You don't look like a writer. Don't  
have those horns and a pointy tail.

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

SHERIFF RANDOLPH

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

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

EXT. POLICE STATION - AFTERNOON

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

Kelly quickly emerges from police station.

SEBASTIAN

So?

KELLY

I found them.

SEBASTIAN

Where?

KELLY

In a newspaper article dated  
nineteen seventy five.

(MORE)

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

SEBASTIAN  
And?

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

SEBASTIAN  
Found or given?

KELLY  
Well...

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

KELLY  
I think the Sheriff knows I was  
snooping.

SEBASTIAN  
Jesus Kelly.

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

Sebastian looks at Kelly suspiciously.

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

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

SEBASTIAN  
Why, did he say anything?

KELLY  
Well, no. But, as I was leaving he  
warned us. Not to look for things  
we don't want to find.

Sebastian rubs his hair in frustration.

SEBASTIAN

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

They walk down the road.

KELLY

But what are they covering up?

SEBASTIAN

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

KELLY

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

SEBASTIAN

You're not listening.

KELLY

What are they hiding?

SEBASTIAN

Kelly.

KELLY

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

SEBASTIAN

All what?

KELLY

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

SEBASTIAN

Oh, yes I can.

KELLY

Just like you wiped away Amy's death?

SEBASTIAN

Stop right there Kelly.

KELLY

Or what, Sebastian?

SEBASTIAN

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

KELLY

I owe it to Amy.

SEBASTIAN

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

KELLY

(irate)

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

Sebastian puts his arm around Kelly.

SEBASTIAN

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

KELLY

(irate)

Shit like what?

SEBASTIAN

Like seeing ghosts, Kelly. Listen to how absurd it sounds. Ghosts. There are no ghosts. There are no girls. There is no conspiracy. And when we get back home, I'm taking you to the doc and we're going to sort you out once and for all.

Kelly breaks free from his arms and storms off. She calls over her shoulder

KELLY

And what if you're wrong?

SEBASTIAN

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

INT. HUNTER'S ROOM - NIGHT

The bedroom is empty and dark.

HUNTER (O.S.)

Nathalie, I'm back. Sorry I took so long --

Hunter steps into the room.

HUNTER

She hates me.

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

HUNTER

Nathalie?

INT. BASEMENT - NIGHT

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

Something moves in the darkness around her.

NATHALIE

Please... hello?

Jonah stands in the darkness of the corner, snickering.

NATHALIE

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

Jonah steps forward some more.

NATHALIE

I'd love to see it. I just need your help, okay? I just need you to untie these ropes. Please?

The sound of STEEL RUBBING AGAINST STEEL startles Nathalie.

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

NATHALIE

Please...

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

BUBBA

I likes the smell of city folk.

He raises a knife to her face.

NATHALIE

Please... don't.

BUBBA

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

Jonah claps with excitement.

EXT. LAKESHORE MANOR - NIGHT

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

HUNTER

Have you seen Nat?

SEBASTIAN

No.

KELLY

Why?

HUNTER

She's missing. Her stuff is half packed.

SEBASTIAN

You guys get in an argument?

HUNTER

No, I was down by the lake all afternoon with -- oh no.

KELLY

What?

HUNTER

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

HENRY (O.S.)

You missin' somethin'?

Henry limps around the corner.

HUNTER

Have you seen Nathalie?

HENRY

Nope. Been huntin' down by the lake.

He holds up a pair of dead pheasants.

HENRY

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

HUNTER

Not now.

HENRY

What did I say to you about my daughter?

HUNTER

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

SEBASTIAN

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

HENRY

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

Henry pushes past into the house.

INT. KITCHEN - NIGHT

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

BUBBA

This should slow youse all down.

INT. DINING ROOM - NIGHT

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

AGATHA

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

SEBASTIAN

See, she's probably on her way back.

HUNTER

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

Abigail eyes Hunter.

ABIGAIL

Maybe she seen something she don't like?

Hunter glares at Abigail.

AGATHA

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

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

The three friends look down at the food.

AGATHA

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

Bubba grunts and disappears into the kitchen.

AGATHA

Shall I say grace our would someone  
else prefer the honors?

The happiness and gleeful gestures from Agatha are creepy.

HUNTER

Sorry. I'm not hungry.

He slides the bowl away and gets up.

AGATHA

It's rude to leave the table  
without permission boy.

HUNTER

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

Agatha's face almost transforms into a horrifying figure.

AGATHA

(shouting)

You'll sit, and you'll eat what  
we've made for you!

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

AGATHA

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

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

HUNTER

What the hell are we doing?

Sebastian and Kelly look up at Hunter.

AGATHA

Don't like the stew, son?

HUNTER

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

(MORE)

HUNTER (CONT'D)

I appreciate you letting us stay,  
but fuck if I'm sitting here  
enjoying God knows what when  
Nathalie is out there somewhere.

Agatha brushes Hunter off.

AGATHA

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

Hunter slides his bowl away again.

HUNTER

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

Kelly looks down at the stew.

KELLY

You're right. I can check the  
rooms.

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

SEBASTIAN

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

Sebastian goes after Hunter.

ABIGAIL

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

Jonah tips up his bowl and slurps his stew.

AGATHA

Jonah! What have I told you!

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

AGATHA

Thank you.

HENRY

Don't worry, they ain't outta the  
woods yet.

Henry reaches out and uncovers a place of meat. There is a resemblance of a heart shaped tattoo on a particular slice.

EXT. LAKESHORE MANOR - NIGHT

Sebastian dashes over to Hunter.

SEBASTIAN

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

Hunter smiles.

HUNTER

Thanks bud.

Hunter turns and walks down to the lake.

SEBASTIAN

And dude. Be careful.

INT. HALLWAY - NIGHT

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

KELLY

Hello?

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

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

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

KELLY

I don't see anything.

She leans up against the wall and it opens inwards.

INT. SMALL ROOM - NIGHT

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

KELLY

Haley?

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

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

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

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

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

KELLY

A spellbook?

She opens the cover and reads the first page.

KELLY

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

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

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

She sits down and flicks through the pages of the big book. Notes are scribbled all over the pages. Pictures depict sacrificing of mammals, rodents, pets and people. Kelly slams the book closed.

An old New Orleans newspaper clipping falls out from the book and flutters to the ground.

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

"POLICE FIND MORE SIGNS OF RITUALISTIC KILLINGS."

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

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

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

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

AGATHA (O.S.)

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

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

AGATHA

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

KELLY

I know what you're doing now.

AGATHA

You ever lost someone dear?

Kelly is taken back with this question.

KELLY

Yes.

AGATHA

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

Kelly doesn't answer.

AGATHA

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

Kelly snaps back into the conversation.

KELLY

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

AGATHA

You ain't understanding what you're  
getting into.

KELLY

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

Agatha leans back and smiles.

AGATHA

And what are you planning to tell  
them?

KELLY

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

AGATHA

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

KELLY

(sternly)

I'm not a murderer like you.

AGATHA

But you've been in a position to save a loved one, haven't you? Trust me, when the time comes again, and you have a chance, you'll understand.

KELLY

I could never be like you.

Agatha laughs.

AGATHA

You already are.

WOOSH!

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

HALEY (V.O.)

(whisper)

Run away!

Kelly turns and flees out of the room.

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

AGATHA

(shouting)

Have your fun now, you hear. It's over soon!

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

EXT. LAKE - NIGHT

Hunter stands down by the dock.

ABIGAIL

Somebody sad?

Hunter spins around. Abigail stands in a robe.

HUNTER

What?

ABIGAIL

It's such a beautiful night. I think I'm gonna go for that swim.

She walks past him, slipping off her robe.

HUNTER  
Are you crazy?

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

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

Abigail has disappeared.

HUNTER  
Abigail?

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

ABIGAIL  
Come join me.

HUNTER  
Are you serious?

ABIGAIL  
Come on, don't be a little spoil  
sport.

She floats in front of him.

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

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

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

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

HUNTER  
You don't care do you?

ABIGAIL  
Oh, she'll be fine.

HUNTER  
Fine? How do you know that?

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

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

ABIGAIL  
Don't talk like that!

HUNTER  
We're not leaving without my girl.

ABIGAIL  
(irate)  
She'll be fine!

HUNTER  
What have you done with her?

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

HUNTER  
You know where she is?

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

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

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

HUNTER  
Are you fucking crazy?

ABIGAIL

I told you, I don't like being  
called crazy!

HUNTER

I didn't call you crazy; I called  
you fucking crazy!

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

Henry looks down at him.

HENRY

You been touching my girl?

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

ABIGAIL

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

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

ABIGAIL

No! I never have any fun!

HENRY

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

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

EXT. LAKE - NIGHT

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

SEBASTIAN

Oh, dude.

INT. BASEMENT - NIGHT

The door at the top of the stairs opens, and Bubba enters  
with Hunter slung over his shoulder.

Bubba moves down the stairs and ties the unconscious Hunter up to a contraption that suspends him against a wooden frame, tied up at his wrists and ankles.

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

Henry appears at the top of the stairs.

HENRY

I'll see to him later. Go get ready.

INT. SEBASTIAN'S ROOM - NIGHT

Kelly paces around in the room. Sebastian storms in.

KELLY

Are you okay?

SEBASTIAN

Grab your stuff.

KELLY

Where's Hunter?

SEBASTIAN

They got him.

KELLY

I know what's going on.

SEBASTIAN

We're getting the hell out of here, that's what's going on.

KELLY

Hoodoo.

Sebastian grabs his stuff.

SEBASTIAN

Not now Kelly, grab your stuff.

KELLY

I found the books downstairs in a small room. I was reading some spells when Agatha burst in. She basically admitted to it.

SEBASTIAN

I'm not interested in some stupid books that you have read, all right? Don't you see what we've done? You've all pissed them off and now they're going to fuck with us.

KELLY

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

SEBASTIAN

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

KELLY

And do what Sebastian?

SEBASTIAN

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

KELLY

And the girls?

SEBASTIAN

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

KELLY

(tearful)  
Don't say that!

SEBASTIAN

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

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

SEBASTIAN

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

(MORE)

SEBASTIAN (CONT'D)

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

Water begins to pool on the floor.

KELLY

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

Sebastian puts his arm around Kelly.

SEBASTIAN

It's time to let it go. Come on.

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

JENNIFER

Are they leaving?

HALEY

Don't worry. She'll help us.

INT. HALLWAY - NIGHT

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

AGATHA

Where are you going in such a fuss?

SEBASTIAN

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

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

HENRY

Not so fast, city boy.

SEBASTIAN

Get out of the way.

HENRY

You ain't goin' nowhere.

Sebastian looks up at him.

SEBASTIAN  
What have you done with our  
friends?

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

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

SEBASTIAN  
Run!

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

AGATHA  
Look.

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

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

EXT. LAKESHORE MANOR - NIGHT

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

SEBASTIAN  
Forget it. Come on!

INT. BASEMENT - NIGHT

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

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

BUBBA  
Before you die, I just wanna let  
you know that it wasn't in vain.  
(MORE)

BUBBA (CONT'D)

We need the likes of you folk, to  
keep the spell goin'.

Hunter doesn't move or flinch.

BUBBA

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

HUNTER

Fuck you, you fat son of a bitch.

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

BUBBA

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

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

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

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

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

BUBBA

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

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

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

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

BUBBA

My, my... you look scrumptious.

He lifts up the knife, ready to carve.

HENRY (O.S.)

Wait!

Bubba turns to see Henry limp towards them.

HENRY

This one's mine.

INT. POLICE CAR - NIGHT

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

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

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

EXT. ROAD - CONTINUOUS

The Sheriff walks over to Sebastian and Kelly.

SHERIFF RANDOLPH

You folks okay?

SEBASTIAN

We need your help!

He sighs again.

SHERIFF RANDOLPH

You in some sort of trouble?

He scans Kelly's face with his flashlight.

SEBASTIAN

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

SHERIFF RANDOLPH

We need to settle down here a little, okay.

He looks at Kelly's face.

SHERIFF RANDOLPH

You okay, darlin'?

She nods.

SEBASTIAN

We may not have much time Sheriff.  
Please.

SHERIFF RANDOLPH

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

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

SEBASTIAN

This is useless.

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

SHERIFF RANDOLPH

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

EXT. DIRT ROAD - NIGHT

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

INT. POLICE CAR - CONTINUOUS

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

SHERIFF RANDOLPH

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

SEBASTIAN

But --

SHERIFF RANDOLPH

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

Kelly and Sebastian watch as Sheriff Randolph steps out into  
the rain, flicks on his flashlight and walks up the dirt road  
towards the manor.

SEBASTIAN  
This is not good.

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

SEBASTIAN  
No he doesn't.

KELLY  
Well, the girls do.

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

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

Sebastian leans back.

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

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

The doors open.

SEBASTIAN  
How the hell did you do that?

EXT. DIRT ROAD - NIGHT

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

KELLY  
Hunter?

Sebastian jumps out behind Kelly.

SEBASTIAN  
Dude, you're alive.

KELLY  
Did you find Nathalie?

Tears stream down the bloody face of Hunter.

HUNTER  
They killed her.

KELLY

Oh God.

HUNTER

Then we ate her.

INT. DINING ROOM - NIGHT - FLASHBACK

Sebastian, Hunter and Kelly each take one spoonful of stew.

AGATHA (V.O.)

(shouting)

You'll sit, and you'll eat what  
we've made for you!

EXT. DIRT ROAD - NIGHT

Kelly grabs her mouth, Sebastian grabs his hair in shock.

SEBASTIAN

(shaking his head)

It was just a spoonful --

HUNTER

You ate my girlfriend, you  
sonofabitch!

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

KELLY

Hunter! We didn't know!

(softly)

We all took a spoonful.

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

HUNTER

Those sick bastards.

SEBASTIAN

We gotta get out of here.

KELLY

How did you escape?

HUNTER

Your friends helped me.

INT. BASEMENT - NIGHT - FLASHBACK

Hunter hangs from the contraption, his head hung low.

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

The knots tying Hunters hands move slightly, the rope slipping looser.

EXT. DIRT ROAD - NIGHT

Sebastian and Kelly stand by Hunter as he retells his escape.

HUNTER  
 The rope was just lose enough.

INT. BASEMENT - NIGHT - FLASHBACK

Bubba exits the basement, leaving Henry and Hunter alone. Nathalie's corpse swings in the corner.

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

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

Hunter raises his head to Henry.

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

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

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

HUNTER  
 (muttering)  
 You're going to die asshole.

HENRY

What was that son, can't quite hear ya?

HUNTER

I said... you're going to die asshole.

Henry laughs.

HENRY

Really? But I'm the one with the knife?

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

HENRY

It hurts, don't it?

Henry slices the other cheek.

HENRY

I'll give you the option. Stewed or baked?

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

HENRY

'Cause we chose both for your girly friend there.

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

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

HUNTER

Fucking die!

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

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

Stunned, Bubba stumbles back. Hunter seizes the opportunity and dashes up the stairs and escapes.

Bubba turns to Henry, who is now on one knee.

HENRY

Let him go. He can't venture far.

EXT. DIRT ROAD - NIGHT

Kelly embraces Hunter, then steps away.

KELLY

I'm so sorry.

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

SEBASTIAN

We can't do anything else here.

Sebastian turns back from the police car.

HUNTER

Might want to tell your woman that.

Kelly is gone, running towards Lakeshore.

SEBASTIAN

Kelly, no!

Sebastian takes off, followed by Hunter.

INT. LAKESHORE MANOR - NIGHT

Kelly runs into the building. She hears WATER DRIPPING above her. She starts up the stairs.

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

SEBASTIAN

(a whispered shout)

Kelly!

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

INT. LAKESHORE MANOR - STAIRCASE - CONTINUOUS

As Kelly walks up the stairs, she looks to the steps and sees water pouring down them.

INT. KITCHEN - NIGHT

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

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

He spots the open door to the basement.

INT. BASEMENT - CONTINUOUS

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

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

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

BUBBA  
Welcome home Sheriff.

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

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

INT. HALLWAY - NIGHT

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

SEBASTIAN  
What are you looking at?

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

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

HUNTER  
Holy shit.

SEBASTIAN  
Let's get out of here.

KELLY  
Wait.

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

KELLY  
I knew you wouldn't leave.

Sebastian looks to Hunter.

SEBASTIAN  
(whispering)  
Who's she talking to?

Hunter shrugs.

JENNIFER  
It fell in the lake.

KELLY  
What?

HALEY  
The way into the secret room.

KELLY  
What secret room?

JENNIFER  
Hurry. You must go to the lake.

The girls disappear. Kelly turns to Hunter and Sebastian.

KELLY  
We're close.

SEBASTIAN  
To what?

KELLY  
Ending it.

HUNTER  
What do we do?

Sebastian glares at Hunter.

SEBASTIAN  
You're not kosher with this?

KELLY

There's a secret room somewhere in the house. We have to find it.

HUNTER

Any ideas about where to start looking?

KELLY

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

Hunter nods.

HUNTER

I'll check it out.

Kelly walks back to the staircase.

HUNTER

And you?

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

EXT. LAKE - NIGHT

Kelly runs down to the edge of the dock. Sebastian chases after her.

SEBASTIAN

Wait!

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

KELLY

I can't.

Sebastian slows his pace as he comes to the dock.

SEBASTIAN

What are you doing, babe?

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

SEBASTIAN

Come on back sweetie.

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

SEBASTIAN

No!

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

SEBASTIAN

Kelly!

INT. SMALL ROOM - NIGHT

The door bursts open and Hunter emerges.

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

HUNTER

What the hell am I looking for?

INT. BASEMENT - NIGHT

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

AGATHA

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

SHERIFF RANDOLPH

Likewise.

Jonah laughs.

AGATHA

Difference is we've never really left.

SHERIFF RANDOLPH

You belong in hell. All of you.

HENRY

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

AGATHA

And you just stood by, while the people of your town played judge and jury.

EXT. LAKESHORE MANOR - NIGHT - FLASHBACK

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

A young Sheriff Randolph watches over the proceedings.

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

EXT. LAKESHORE MANOR - NIGHT - FLASHBACK

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

JOE

You killed innocent children you  
sick bastard.

Bubba stares at him, but doesn't flinch.

JOE

Now we're taking things into our  
own hands.

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

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

INT. BASEMENT - NIGHT

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

BUBBA

You know how it feels to burn?

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

Agatha smiles.

AGATHA

You should've known better than to underestimate Bubba's spells.

SHERIFF RANDOLPH

You should've stayed dead.

AGATHA

We ain't goin' nowhere.

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

BUBBA

You feel that?

The Sheriff's face turns to a grimace.

BUBBA

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

SHERIFF RANDOLPH

(wincing)

Oh God.

BUBBA

Burning through your organs one by one.

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

BUBBA

Then it moves up your body to your face.

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

BUBBA

This is what it's like to burn, Sheriff.

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

BUBBA

Burn in hell.

WOOSH.

The Sheriff is up in flames.

INT. LAKE - NIGHT

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

EXT. LAKE - NIGHT

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

SEBASTIAN

Kelly!

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

INT. LAKE - NIGHT

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

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

HALEY

You made it. Do you see now?

Kelly shakes her head.

KELLY

Will you take me to Amy?

JENNIFER

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

HALEY

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

Jennifer holds out her hand. Kelly puts out her hand, and Jennifer places a small key into it.

HALEY  
The way into the secret room.

KELLY  
I can't go back.

JENNIFER  
Amy wanted us to give you a message.

Kelly looks to Jennifer.

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

A tear rolls from Kelly's eye.

HALEY  
Go now.

EXT. LAKE - NIGHT

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

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

SEBASTIAN  
I thought you were gone.

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

KELLY  
We have to find Hunter.

INT. SMALL ROOM - NIGHT

Hunter leans up against a wall, frustrated.

HUNTER  
Give me a clue!

He smashes his fist against the wall. The large blueprint falls to the floor, the glass frame shattering into a thousand pieces.

Hunter leans over and picks up the frame, cutting his finger in the process.

HUNTER

Shit!

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

HUNTER

Whoa now. There's no room at the end of the hallway. Damn it, we were right there!

Hunter turns and runs out of the room.

INT. BASEMENT - NIGHT

The Crandales talk and move around the smouldering Sheriff.

AGATHA

What about the rest?

HENRY

They won't go far.

Henry tosses the Sheriff's gun to the floor.

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

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

INT. HALLWAY - NIGHT

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

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

ABIGAIL (O.S.)

You come back for me?

Hunter spins around.

HUNTER

What the fuck do you want?

ABIGAIL  
To see you again. I thought I saw  
your shadow.

HUNTER  
Stay away from me you fucking  
whore.

ABIGAIL  
(offended)  
Why are you saying that?

HUNTER  
You killed my girlfriend.

Hunter steps towards her.

ABIGAIL  
I never killed her Hunter, just ate  
her.

HUNTER  
You are all fucking crazy.

ABIGAIL  
I told you not to say that.

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

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

HUNTER  
Locked away until you fuckin well  
die.

BANG!

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

ABIGAIL  
(tearfully screaming)  
I'm not crazy!

INT. SMALL ROOM - NIGHT

Kelly and Sebastian run into the room.

KELLY  
Hunter?

BANG. They hear the gunshot.

SEBASTIAN  
Upstairs.

KELLY  
Come on!

INT. STAIRS - NIGHT

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

INT. HALLWAY - CONTINUOUS

Kelly and Sebastian arrive at the top of the steps and peer down the hallway. They spot Hunter leaning up against the wall.

Kelly runs up to Hunter, who breathes heavily.

KELLY  
Hold on, we'll get you help.

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

KELLY  
I know it is.

SEBASTIAN  
Hunter!

Kelly kisses Hunter's cheek as he passes away. She gives him one last hug and gets up. Sebastian runs over to Hunter and grabs him. He sobs, holding Hunter in his arms.

Kelly looks at the strip of wallpaper in Hunter's hand, and sees some poorly assembled boards on the wall where the paper has been stripped away.

KELLY  
This is it. Help me.

SEBASTIAN

He's dead.

KELLY

Sebastian, we don't have time!

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

SEBASTIAN

I don't know why I'm doing this.

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

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

KELLY

They're in here.

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

KELLY

It won't budge. Sebastian I need your help. Sebastian I --

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

SEBASTIAN

For Hunter and Nathalie?

KELLY

For us.

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

INT. BASEMENT - NIGHT

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

HENRY

Where were you?

ABIGAIL  
Seeing to the boy.

Henry stops what he was doing.

HENRY  
And?

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

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

HENRY  
The door!

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

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

INT. HALLWAY - NIGHT

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

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

SEBASTIAN  
Kelly, quick!

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

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

SEBASTIAN  
Huh-oh.

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

AGATHA  
Enough of this Tom foolery.

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

AGATHA  
Move outta ma way.

SEBASTIAN  
Hurry up Kelly.

Agatha flicks her wrist and stabs Sebastian in the chest.

KELLY  
Sebastian!

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

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

AGATHA  
Get up, Bubba!

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

AGATHA  
No! Bubba! She has the key!

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

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

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

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

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

Agatha throws Kelly to the floor, landing next to Sebastian.

KELLY

I'm so sorry Sebastian.

Sebastian begins to lose consciousness.

KELLY

Sebastian?

Sebastian grabs her hand tightly.

SEBASTIAN

The white room... what did Hunter mean?

KELLY

Please, don't go.

AGATHA

Looks like it's over child.

KELLY

No, this can't be happening.

AGATHA

What can't be happening? Losing someone you love.

Kelly shakes her head.

KELLY

No, not again.

Sebastian is now limp.

AGATHA

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

Kelly looks up at Agatha and Bubba.

AGATHA

Bubba.

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

BUBBA

I can show you.

Kelly looks into Sebastian's eyes. She slowly gets up and moves to Bubba's outstretched hand.

AGATHA

Child. I understand what you're going through. We can make it better for ya. Just take the pouch and listen to Bubba.

Kelly slowly reaches out and takes the Mojo bag.

AGATHA

Attagirl.

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

KELLY

I'd rather die.

AGATHA

No.

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

Kelly spins around. Sebastian is gone.

KELLY

Sebastian?

She turns and sees Sebastian at the door, pulling himself up. He turns to them and with a step back, SMASHES down the door.

Agatha's smile fades.

Bubba looks up to the open room with horror. A bright white light bursts out of the room, blinding Agatha and Bubba.

INT. SECRET ROOM - NIGHT

Kelly runs into the room and finds Sebastian laying on the floor. She picks him up and gently places him against the wall.

KELLY

You're okay!

SEBASTIAN

I'll be fine.

Kelly turns and surveys the room. It's a plain room with unfinished wood flooring. Funnily enough, it's bone dry in there.

A bed sits in the middle, with a blanket covering what looks like two small bodies.

A huge red circle chalked onto the floor surrounds the bed. Powder has been poured around that and circles everything. Various symbols and signs have also been hastily drawn on the floor.

Kelly kicks the powder away and pushes the bed free of the circle.

Jennifer and Haley's ghosts appear in their angelic form.

HALEY

You broke the spell!

JENNIFER

You found us. We're free!

INT. BASEMENT - NIGHT

Jonah, Abigail and Henry make preparations for Bubba's ultimate spell. Abigail picks up the black leather book and notices her hand is decomposing.

ABIGAIL

Daddy?

Henry looks on with horror, and drops what he is doing. Jonah laughs and Abigail begins to cry.

HENRY

This can't be happening!

INT. HALLWAY - NIGHT

Screaming, Agatha grabs her pierced coin and holds it tightly. Both her and Bubba decompose into dust, her pierced coin falls to the floor.

INT. SECRET ROOM - NIGHT

With the spell broken, Kelly rushes back to Sebastian.

SEBASTIAN

You -- you were right.

Kelly looks at his eyes, he's looking over her shoulder. She turns to see Jennifer and Haley standing in the room, smiling.

KELLY

You can see them?

Sebastian nods.

They smile and disappear with a bright flash.

Kelly and Sebastian embrace.

EXT. LAKESHORE MANOR - NIGHT

Kelly, with Sebastian leaning on her, limp out of the manor and sit on the stairs.

KELLY

Are you sure you're fine?

SEBASTIAN

It's just --

(wincing)

A scratch. I have some painkillers,  
in the glove box.

Kelly walks to Sebastian's car and opens the door. She reaches in and pulls out some painkillers. She turns and shakes them at Sebastian.

Kelly walks back to Sebastian and spots her backpack, sitting on the road from when she dropped it earlier. She picks it up and sits down next to Sebastian and gives him his painkillers.

SEBASTIAN

Thank you.

Kelly smiles at her boyfriend, then looks at her bag. She starts frantically rooting through it, looking for something. She turns the backpack upside down, dumping all of the contents on the stairs.

Kelly searches inside her backpack, and finds a small zippered up pocket. She unzips it and pulls out a piece of folded, pink construction paper.

SEBASTIAN

What is it?

Kelly looks curiously at the construction paper. She flips it over, and sees a hand written message: "To Kelly".

She slowly opens the card. The inside panel reads:

"Thank you for being the world's best big sister. Love Amy"  
Kelly puts her hand to her mouth and gently cries.

SEBASTIAN  
(dazed)  
Is everything all right?

Kelly nods, then slowly removes her hand from her face.

KELLY  
I think I have closure.

SEBASTIAN  
I think you're right.

Sebastian has found her pills and is emptying them onto the ground.

Kelly leans in and embraces Sebastian, crying.

The sounds of police sirens move towards them.

One last roll of thunder echoes down the valley and over the manor.

FADE TO BLACK.