

The Shadowman

(c) Dec. 01, 2007 Michael Shire

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Prelude.

Cemetery close ups of headstones in Old Stone Cross cemetery. TITLES

EXT. COUNTRY ROAD - DAY

On a nice autumn day, a MINIVAN drives by the cemetery and on down the road. Inside the van is a woman, HELEN, 30, who is mother to her passenger - her son ROGER. 8. They come upon a road way that has deep ditches.

INSERT CLOSE UP on 'Deer X-ing' sign.

<MUSIC> (California Dreaming just starting on the radio)

HELEN

Oh I love this song.

ROGER

Mom. Can't we stop by for ice-cream?
It's not close to supper yet.

HELEN

OK Roger , we'll stop by the ice-cream place. But you'll have to promise to help me with supper later.
Deal ?

ROGER

OK, mommy.

SERIES OF FAST SHOTS -

Suddenly a deer jumps out in front of the van, almost a blur.

Reaction shot of Helen shocked.

CLOSE UP of deer right beside the van.

INT. MINI VAN - She turns hard to right, then, realising her over correction, cuts back to the left, and the van goes out of control wildly.

EXT. MINI VAN - It hits the edge of the road and starts to ROLL on its side down the hill.

INT. MINI VAN - Mom and kid getting tossed around....

EXT. MINI VAN - Exterior shot of van rolling.

INSERT - slamming WHAM into a tree, stopping it dead.

EXT. WIDE SHOT - DAY

The deer, bounces into frame, looks both ways, and then runs off. The engine is stalled, and the radio is out.

CAMERA CRANE BACK and pull away slowly....

FADE TO BLACK

TITLES:

Two months later...

FADE-IN

EXT. STREETS TO JAKE'S HOUSE - NIGHT

JAKE, 35, clean cut, professional artist, dresses in corduroy jackets and jeans, is driving at night in the RAIN. Lots of lightning.

INSERT shot of a tree somewhere nearby struck, sparks flying.

INT. ROGERS ROOM - NIGHT

In a suburban house, the 8 year old boy ROGER, is in his room, and goes to the window to watch the rain come down. The rain is blurring the view of outside. There is a FLASH of lightning. Then a CRACK quickly follows. He looks frightened and worried. His AUNT KATHY, 25, comes into the room and comes up beside him to also look out the window.

KATHY

Don't worry, Roger. We're safe in the house.

ROGER

But that lightning was VERY close to us !

He turns to his aunt, and she puts out her arms, and then she hugs him.

KATHY

A storm like this never lasts too long. And your Dad will be home very soon.

She holds his hand and leads him to his bed.

KATHY

Once you get all tucked in, you'll feel a lot better.

She helps him to get under the covers.

KATHY

You know I love you?

ROGER

Yes, Aunt Kathy.

EXT. HOUSE - NIGHT

Nice suburban home. Raining. CRANE SHOT from window down to street. The man's car is coming down the street. It slows down and pulls into the paved lane up to the house. The car's headlights go across the windows.

INT. HOUSE -

Aunt Kathy is at door, and turns after she sees the lights across the walls. Roger is also excited, and gets out of bed to go to the window.

ROGER

It's DAD !

EXT. HOUSE -

JAKE is pulls up in his car, puts it in park, turns off the engine and headlights. He gets out of the car, and uses a briefcase to keep the rain off him, and uses his remote lock on the car, and he hears the locking sound. He runs up the walkway to get under the doors eaves. At the door he hears the car starting ! He turns and sees the car is running and headlights on too. He takes the remote key starter out of his pocket, thinking he started it by accident, and presses it, but itwon't stop.

He's getting very wet as he goes back to the car, and pressing the remote a few times, it does not unlock either. He manually unlocks it with the key, opens door, and gets back in to turn the lights off.

INT. CAR -

He sits down and closes the car door. The radio flickers on and off and then plays the same song that was playing when his wife had her accident.

He looks at the radio a bit puzzled, and turns it off. He notices something in the rear-view mirror. So he adjusts it to see a black figure standing near their tree, obscured by heavy rain.

EXT. HOUSE -

He gets out of the car and looks across his car at the figure of a woman all in black standing there, but not facing him. A wind picks up a bit and blows his long coat open. He closes the car door again.

He carries his briefcase and walks slowly towards the woman in black, obscured by rain. <scary music>

INT. HOUSE, ROGERS ROOM -

ROGER and KATHY are watching as JAKE goes to the middle of the front yard. They do not see anyone there.

ROGER

What's Daddy doing?

KATHY

I don't know. But he's getting completely soaked out there.

EXT. FRONT YARD OF HOUSE -

Jake slowly goes right up to the woman figure. As he puts his hand out to touch her, it passes through, and she vanishes as she spins to see him....

INT. HOUSE, ROGERS ROOM -

Jake and Kathy still look out the window. As they watch him, a BOLT of LIGHTNING comes down and strikes him full on, for around 1 full second.

EXT. FRONT YARD OF HOUSE -

Different camera angle of JAKE getting struck by lightning.

He falls to the ground in a smoking heap. PAN slowly to the tree and we barely see the figure there in the darkness.

FADE OUT

EXT. JAKES DREAM - NIGHT , (no rain)

FADE IN

TILT DOWN from high into branches of a tree, down to the ground. There is a big pile of leaves on the ground, and it is a little windy here.

CLOSER SHOT on leaves - the wind blows some leaves away in the pile, and we see JAKE staring up at the night sky. Some mist and fog blows around. He puts his arms outstretched, and his right arm bumps something. He turns to lie on his side and brush away leaves to reveal a woman... his dead wife, HELEN. Her eyes are closed.

JAKE

Helen? Helen? Can you hear me?

Her eyes are still closed.

HELEN

Jake? Jake?

(She opens her eyes
and looks at him.)

I was waiting for you.

JAKE

Helen. I love you. I miss you so much.

HELEN

Jake, you can't be here. You must take care of Roger.... Jake! Go back! ... the shadows can find you here...

Then she starts sinking into the leaves, and they cover her up. He gets on his knees to go down into the leaves, but there is only the flat ground. He starts rising and reaching for the pile of leaves as he floats above the ground higher and higher. We see wisps of smoke and shadowy men figures stretching out their arms from behind the trees. One spiky arm, pitch black shadow comes right up to Jake, and it FILLS THE FRAME.

ON BLACK <music and screech of shadow ... echo >

FADE OUT

INT. HOSPITAL, NIGHT

JAKE'S POV, lying in hospital bed.

FADE IN in very slowly, and also come into FOCUS slowly. He sees his sister-in-law KATHY looking over him, and just beside her, his son ROGER. He has a very hard time hearing. It sounds like through a muffled tunnel. Kathy sees he's waking and calls for the nurse. The nurse comes over, gets up close to him and then calls for the doctor.

ON JAKE - in hospital bed. He looks literally fried. He has some black charrings on him and his eyes are bloodshot, etc. He has bandages on his head and salve on his skin. He looks completely disoriented, and has a hard time focussing on the people around him.

The DOCTOR (a woman, 30), comes over to him, and checks his heart with a stethoscope, looks at his eyes with a small flashlight, and views his EKG to see his heartrate and BP.

DOCTOR

Mr Thorne. We're so glad you're alright. Can you hear me?

He nods.

DOCTOR (CONT.)

You were struck by lightning ! It's rare to have someone survive a trauma like that. But I think you'll be fine after a good rest.

KATHY

My God, Jake. I can't believe you're alive.

Roger says nothing. He's just worried about all this.

JAKE moutes some words and looks over to KATHY. She bends down close to hear him. CLOSER SHOT -

JAKE

I can't remember what happened ... but it sure kicked my ass. Make sure Roger doesn't worry. I should be fine ... and I'll come home as soon as I can.

She nods and is very glad to hear him speak.

KATHY

That sounds great. You get some rest

JAKE

Thanks Kathy,
 (He reaches out to
 touch Rogers hand.)
 Hey buddy. I'm just beat up a bit but I'll be OK.

Rogers eyes well up a bit.

JAKE

I love you Roger. Don't worry. I'll see you soon.
 (He manages a smile.)

They leave the room, and the nurse gets some water for Jake to drink.

FADE OUT

INT. HOSPITAL ROOM - DAY

JAKE is dressed in his shirt and jeans, sitting on the side of his bed. He looks like he needs a good washing up. He's waiting for the doctor to come back. He's wearing bandages.

DOCTOR enters. She's happily surprised that he's sitting up and cognisant.

DOCTOR

Well Mr. Thorne, you seem to have recovered quite well. It's only been what, 2 days and you look well enough to be released.

She checks his eyes again with the light, and also examines his ears.

DOCTOR

Your hearing should recover fully after a week. Please make an appointment with your doctor for a follow up exam, OK? Just go easy for the next few days.

JAKE

Thanks Doctor. I'm just going to go home and rest.

EXT. IN JAKE'S CAR - DAY

JAKE is in passenger seat of his car, with KATHY driving through the downtown area. They don't say too much at first. Then Kathy breaks the silence.

KATHY

Roger is a bit shook up, but he went off to school fine today.

JAKE

That's good. I don't want to upset him. I'm sure I'll be alright now. I don't think I'll ever forget what it feels like to be crispy-fried. And I know I'm lucky to have survived it.

KATHY

We're just glad you're with us. What would Roger do without you?

JAKE

You know, I had a very vivid dream. I saw HELEN. She was trying to warn me about something. It seemed very real.

KATHY

Well you know she's probably watching over us from heaven.

JAKE

That's just it. It wasn't Heaven. She was in a dark forest, lying in a pile of leaves. Just goes to show you what dreams are like.

KATHY

Dreams are just a way of you working out how you feel about something. I've dreamt about her too, you know.

JAKE

Well, I was thinking ... I'd really like to go by her grave today. I still miss her so much. Can we go by on the way home?

KATHY

Sure. Let's stop and pick up some flowers.

EXT. CEMETERY - DAY

Car pulls up to park. Peaceful Gardens Cemetery is not the same cemetery as in first scene. JAKE and KATHY get out. Jake looks around a bit, and feels a little weak. His legs give out a bit, and he leans on the car. Kathy comes around to help him. He takes out a bottle of pills, and counts out four pills into his other hand.

JAKE

Got some water?

KATHY takes a bottle of water out of her purse. Gives it to him. Jake drinks down the pills. He hands it back and looks carefully around. He sees some shadows of the trees and headstones. He thinks he sees a shadow growing out of the

corner of his eye, but whips around to watch it and it stops. He looks puzzled and tired.

Kathy gets flowers out of the back seat. They start walking through the cemetery. They get to her gravesite and her marker says: HELEN THORNE, beloved wife and mother. Died March 10, 2008

JAKE is very quiet now. He just stands there for a moment. Kathy puts the flowers down. She's also teary eyed.

KATHY

You know you two were so good together. I love both you guys. I never thought I'd out-live my little sister.

A few moments later. She goes over to him, hugs him, and then goes back to the car.

JAKE

(talking to himself)

Helen. I miss you. Roger and I love you. I hope you're in a better place now.

Jake is alone there, and camera goes close up to him right to his ear. Suddenly we hear a whispering voice.

HELEN'S VOICE (O.C.)

Jake. I'm still waiting... for you.

He is startled , and looks around quickly. He sees no one. Then, keeping his head straight ahead, looking towards the car, he moves his eyes to the extreme right and concentrates to see something. It is a white ghostly vision of HELEN standing beside the grave. She's in a white dress and it is flowing with the wind. His eyes go very wide. He looks down and then the ghost comes floating towards him! Over his shoulder it comes right up to him and touches him with a white light on his right shoulder. He quickly spins and the vision is gone.

JAKE gets up and looks around not believing if it was real or not. He sees nothing. He walks fast back to the car. He goes up to Kathy.

JAKE

You wouldn't believe what I just saw.
I think I saw Helen's Ghost.

KATHY

(pauses for a moment)

You're right. I think your brain is
still - scrambled - from that
lightning bolt. We better get you
home. Come on.

They both get in, and drive away. Jake looks out the window
as they are leaving. He does not see anything, but in the
side windows reflection, we see HELEN in a white dress
reflected, standing beside the car as it drives off.

CUT TO

INT. LIVING ROOM, JAKES HOUSE - NIGHT

Jake is sitting on a big easy chair in the living room
watching TV. Some sort of western flick is on.

KATHY comes in and grabs three drinking glasses from the
coffee table.

KATHY

(sardonically)

If it's not too much trouble, can you
bring these into the kitchen when
you're done.

JAKE

(smiling)

But I'm not done with it yet.

KATHY

(walking back into kitchen.)

Well, you'll have to use a clean one
then.

While he's watching Kathy, the TV suddenly changes channels
to the start of The Breakfast Club , which was Helen's
favorite movie.

Jake looks puzzled and picks up the remote and changes it
back to the WESTERN. It goes to commercial so he gets up
and goes into the kitchen.

INT. KITCHEN -

Kathy is starting to load the automatic dishwasher. He grabs his old glass from off the counter before it goes in. He opens the fridge and fills it with orange juice.

JAKE

(smiles again)

By the way, thank you Kathy.

KATHY

Oh, go on...

INT. LIVING ROOM -

Jake comes back into the living room and the TV has The Breakfast Club on again. He sits down frustrated again, grabs the remote controller and changes it back to his western movie.

KATHY comes in and before she sits down the TV channel changes again.

JAKE

What's with this TV tonight? It keeps going on to this movie.

He grabs for the remote again.

KATHY

You can leave it there ; I love this movie.

JAKE

Yeah, you and your sister already got this on DVD.

KATHY

Still, I'd watch it.

JAKE

(puts the remote down)

OK. You can watch it. I'm going to go check my emails anyway.

KATHY

Thanks.

JAKE gets up and goes into the hallway to go into his office study. PAN TO FOLLOW - in the glass on a photograph on the wall, we see a reflection of HELEN.

INT. UPSTAIRS, ROGERS ROOM - NIGHT

Roger is in his bed with a side light on. He's got his eyes closed. He hears what sounds like footsteps on the ceiling. His eyes flick open. He looks straight up and around the ceiling.

Shot of the ceiling. We hear the footsteps sounds again. They are light like a child's shoes. Then there is a creak of the rafters on the ceiling.

Roger looks scared a bit, and pulls his blankets over his head, and puts his hands over his ears.

INT. JAKE'S BEDROOM - NIGHT

Jake is sleeping on his bed. The street light comes in to the room.

INT. ROGERS ROOM - LATER

Roger is sleeping, and his blankets are pulled back a bit. Camera moves very slowly over to the open window. A breeze comes through and moves the white sheer curtains.

Back to Roger - still sleeping. Room gets cold, as we see his breath slightly. We see his blankets invisibly getting pulled closer around his neck, so that he's a bit warmer.

INT. SHADOWLAND, OLD BARN - NIGHT

Camera cranes up into the loft of the barn. JAKE is floating slowly, quietly, in through this loft opening. He floats into the loft, and down to the ground inside.

JAKE is standing and looking around. He then hears a horse's WHINNYING. He looks left and right but can not see a horse.

He sees a logo carved into wood place high up. It is a double-A ranch symbol.

Then he sees a womans figure dressed in black, not moving, standing near the big doors. He moves his mouth to say something, then thinks twice and starts walking over to her.

As he comes up close, she turns and he recognizes Helen - very pale , with pale eyes. Then transposed over her face is a skull barely visible. Jake shrinks back.

The moon is covered quickly by clouds. Jake's dark barn becomes darker and fades.

FADE OUT

INT. JAKES STUDY - MORNING

Jake is sitting in his very busy and cluttered study / studio. He's a commercial artist and has two large easles which hold sketches he's working on. He has a keyboard and mouse under his papers, and his computer screen has a logo of Nut house in a drawing program. He's finishing sketching a picture with several angles of a peanut.

Someone calls his cell phone. He puts down his sketch pad.

JAKE

Hello ... Yes ... I'm working on it right now ... OK ... I'll be sending you a scan of my first ideas as soon as I can.

He gets up and grabs his coffee mug World's best DAD , and walks over to a side table with cell phone in hand. He puts down his mug and pours a new cup of coffee while he talks.

JAKE

OK. Tell the client that I have some great ideas and remind him that we have until Monday to have something complete.

Jake sits back down with his coffee. And starts doodling on a small sticky notepad.

JAKE

Don't worry, he'll be happy. OK, bye.
Then hangs up.

JAKE looks at his doodling. It is the 'AA' sign he saw in his dream last night. So he starts sketching the barn too. Then he sits back and sips his coffee while he looks at those sketches.

<music>

Suddenly RING of the cell phone startles him. It is KATHY.

JAKE

Oh , hi Kathy. Oh no problem. Yeah, I'll pick him up. 3:10? Alright, see you later.

EXT. ELEMENTARY SCHOOL PICK UP ZONE - DAY

Jake drives around a corner and we see lost of others parents cars trying to get in line to park to pick up their kid at the elementary school.

He stops for a crosswalk guard and he's looking for Roger while some kids cross the street safely.

He gets into the line up and sees Roger come out. He runs up to car and hops in. Roger brings in his backpack.

JAKE

How was your day Roger?

ROGER

Great, dad. We're learning about the planets.

JAKE

(smiles)

Did you hear that men are from Mars and women from Venus?

ROGER

(looks at him in disbelief)
That's silly Dad.

EXT. STREET, AT GARAGE SALE HOUSE - LATER

Jake is in the car with Roger. As he passes a house, time seems to slow down for him. He's can see just a bit behind the house and he might recognize the large old brown barn. He looks and sees a GARAGE SALE sign out front. He's compelled to stop in.

JAKE

I want to go look at this garage sale
and see if there's anything
(CONT.)
interesting.

ROGER

OK.

EXT. GARAGE SALE HOUSE - DAY

JAKE's looking at many items. He picks up an old wall mirror and examines it.

JAKE

This looks antique.

GRANDMA (O.C.)

It's probably over 80 years old.

On the wall behind stuff, he sees an old photo of a horse outside a barn. He reaches for it, and pulls it up close to see it. He looks even closer and sees the old AA logo on the barn. His eyes go wide.

JAKE

Wow, Déjà vu.

Jake faces **GRANDMA**, an older lady, 60, with a kind smile.

GRANDMA

I'm sorry, that photo is not for sale. I don't know who'd want to buy that old picture anyways.

JAKE

Well I'll buy it. I like to collect old photos for my artwork.

GRANDMA

Yeah? What do you do?

JAKE

I'm a commercial artist in advertising. Sometimes I can get inspiration from interesting old pictures like this.

GRANDMA

How about five bucks?

JAKE

OK.

He puts down the mirror and old photo, and starts digging for his wallet. Roger comes up to him with a boardgame 'OUIJA' in his hands.

ROGER

Hey dad can we get this?

JAKE

(looks at it for a moment).

I don't think that's a toy, Roger

He turns it over to read the recommended ages and it says 12 years old +.

JAKE

You're too young for this.

Jake is interested in what it says on the front and studies it. (A beat) He looks at the seller. Puts it down on the table.

JAKE

I think I'll get it anyway. How much for all this?

GRANDMA

Well that's 20 for the mirror, plus 5, plus 10.

Roger gets his wallet out and pulls out some cash.

INT. JAKES STUDY - NIGHT

Jake is looking at his computer screen. He's on the internet researching OUIJA boards and spritualism. He has found a website called Ghost Stories , and there is a BLOG page with subject 'OUIJA BOARD' that he's reading.

This person writes: I didn't think anything would happen, but we were able to contact my old friend using our old Ouija board. It was sorta like a séance. We asked who his

favorite girlfriend was and the board spelled out Sara. That was right! That freaked out my friend, who would not do it anymore. That was proof enough for us.

Jake looks over at the OUIJA board, and flips over the box reading the instructions.

INT. ROGERS ROOM - NIGHT

Roger is wearing his pajamas. He's on the floor playing with toys when Kathy comes in.

KATHY

OK. Let's get your toys away. It's bedtime.

Kathy grabs the toy box and Roger groans, but starts throwing them into the box. When everything is put away, he hops up into bed and she helps him get his blankets tucked in.

KATHY

(calls out to Jake, loudly)
Roger's in bed, waiting for you...

JAKE

(O.C. from downstairs)
I'm coming.

They hear him coming up and then he comes in and goes to the bedside.

JAKE

OK buddy. Give me a big hug and a kiss.

Roger hugs him and pecks him on the cheek.

ROGER

Can you leave the light on dad? I heard noises last night.

JAKE

Really? What noises?

ROGER

Well it sounded like someone walking on the roof.

Jake stands up and gestures to the night light on the wall.

JAKE

That might just be this old house creaking. You have your night light here right?

ROGER

Yeah.

Kathy goes to the doorway watching them.

JAKE

Then don't worry. We'll leave the door open a bit too.

KATHY

You have a good sleep now. Love you.

Jake and her both leave the room and mostly close the door, leaving it open just a crack.

INT. UPSTAIRS HALLWAY - NIGHT

JAKE

Kathy, I wanted to ask you if you can help me out with something.

KATHY

Like what?

JAKE

If you have some time, I'll bring it into the living room.

KATHY

Alright. If it won't take too long. I want to to have a bath before I go to sleep.

JAKE

Maybe 20 minutes? I don't now. It's just an experiment.

KATHY

OK. Show me what it is.

INT. LIVING ROOM - NIGHT

KATHY is waiting in the living room. JAKE comes in with the OUIJA board box.

KATHY

Wow. I know what that is. I don't know if I'm comfortable trying to speak to the dead. Is this about Helen? You said you saw her ghost?

JAKE sets up the board, and goes and turns off a few lights.

JAKE

It's not just that. Since I was almost killed, I've been having strange dreams. And last night even the TV was acting... haunted.

KATHY

Well ... I'll try it.

They get seated across from each other and Jake puts his hands on the pointer.

KATHY

You know what you're doing?

JAKE

Well I've read all about it, so I just want to try it.

KATHY puts her hands on it also. Jake closes his eyes.

JAKE

We are communicating to the spirit world. We want to help you if we can.

Nothing happens yet. <music>

JAKE

I'm trying to talk to Helen. Are you there Helen?

CLOSE UP - on pointer. It jumps a bit, then slides to point out YES.

Kathy opens her eyes to see where it went. Then she's a bit scared. She closes her eyes again.

JAKE

Helen, are you alright?

The pointer goes away from YES and then goes back to YES.

JAKE

Why are you still here?

The game pauses and we see the lights flicker a bit. Then KATHY feels cold.

KATHY

I feel a cold shiver over me. I don't want to do this anymore.

JAKE

Just one more question... please.

She puts her hand back on, and closes her eyes to try to relax.

JAKE

Are you here to warn us?

The pointer goes to A , the goes away and back to A.

KATHY

That doesn't spell anything.

The pointer goes back to A twice more before Kathy takes her hand off the pointer.

KATHY

OK. That's it. That's doesn't make sense.

JAKE

(thoughtful)

It just might.

KATHY

(getting up)

I don't know about this. I'm creeped out already. I'm going upstairs.

INT. ROGERS ROOM - LATER - NIGHT

Roger is in bed with a flashlight reading a book on space travel. He hears the chair squeek. He looks carefully around the room and sees only shadow.

ROGER

Is someone there?

VOICE

(a whisper)

Hi.

The closet latch pops and the door is ajar. Then it slowly opens.

Roger is scared. A ball comes out of the closet and rolls. His eyes go wide watching this. He pulls the blankets over his head.

We see: a ghost kid, PERCY, 10, in chair, then PAN to ghost Helen standing there watching over the ghost PERCY and Roger.

INT. JAKES ROOM, to the BARN - NIGHT

Jakes room is quiet. It is dark, but the street lights bring in a bit of light through his window. He's lying still and sleeping.

A second Jake becomes separated from sleeping Jake, and it floats above him. This is his out-of-body experience. He turns over in the air and starts floating. He hears a horse whinnying far in the distance. His SHADOW fades out.

EXT. SHADOWLAND, THE OLD BARN - NIGHT

Jake finds himself standing just outside the old barn. It is so broken down he wonders if it will collapse at any moment. He enters the large open door. He walks to the stalls and suddenly hears a horse whinny, and one stall door is kicked violently. It is shaken for several moments as it is kicked, until it smashes the door open.

A horse comes out and is rearing at Jake, and runs right through him. He is just a SHADOW. It runs out the open barn door. Jake falls to the ground and sits there stunned.

Then it's quiet. He stands up, looks at the stall door and sees it is still in one piece ! He tries to open it but his hand passes through.

He turns and is surprised to see his dead wife HELEN again. She looks to something above him, in the loft. Jake looks up just as a saddle falls down onto him.

He winces but it passes through him. A dark shadowy man from up above jumps down onto him.

INT. JAKES ROOM - NIGHT

Suddenly he's in his own bed in his room, awake.

He hears his son having bad dream and calling to him :

ROGER

Dad... DAD...

INT. ROGERS ROOM - NIGHT

Jake walks up to the bed and tries to shake Roger awake. His hands pass right through Roger... JAKE realises he is still ghost-like.

Jake turns and sees the ghost of the other boy PERCY, standing nearby, who is also frightened. Suddenly the ghost of Percy is attacked by a large dark shadow man ! Jake puts his hands out at the man and finds he can grab him. He pulls him away from Percy and the two shadow men try to choke each other.

Jake hears Kathy shouting : JAKE.

INT. JAKES ROOM -

He wakes up in his bed with KATHY shouting JAKE and shaking him awake. He sits up and takes a moment. He sees Roger standing in the doorway.

JAKE

I was dreaming of fighting with someone. Come here Roger. Are you OK?

Roger comes over and gives him a hug.

ROGER

I think there's a little boy in my room.

JAKE

I know. I saw him in my dream.

Jake just hugs him for a moment. Kathy looks very upset and a bit angry with Jake.

INT. KITCHEN - DAY

Jake is eating some toast. Kathy comes in the door from dropping off Roger at school. She is upset.

KATHY

So what did we invite to our house? Roger is talking about a ghost in his room now.

JAKE

I'm sorry Kathy. I don't know if I 'invited' them, but since I was almost killed by that lightning , I've been having dreams. I saw Helen, a wild horse, a little boy, and some sort of evil spirit. I don't know what all this means, but I'm going to try to get some answers... today.

KATHY

I want you to put this out of your head. You're just frightening Roger and me.

JAKE

I think I might be looking into the spirit world.

KATHY

I'm just worried about Roger. Can you keep him out of all this?

JAKE

I don't want to scare Roger! It might be that Helen is here to warn us.

KATHY

OK... you've lost me again. I thought you just missed her too much. Maybe you need to go back to the hospital (CONT.) and get checked out.

JAKE

(annoyed)

I know what I've got to do. Just ... just let me do it !

Jake goes out the front door.

EXT. OUTSIDE VERAS HOUSE - DAY

Jake walks from his parked car up to a house. It has a few signs on it. Some say: Good Spirits Society, Healing, and Tarot cards readings. 'Come in and stay for a spell.'

He walks up to the front door. It says Enter and Be well. He knocks. A middle aged woman answers the door. This is VERA BRADLEY, 45, a spiritualist of sorts.

VERA

Hello.

JAKE

Hi. My name's Jake. I need... some help.

VERA

My name is Vera. Are you looking for spiritual healing?

JAKE

Well ... I think my house... is haunted.

VERA

(raising her eyebrows, nodding)
Well then, come on in.

INT. VERAS HOUSE - LIVING ROOM - DAY

Jake enters the living room just past the entry hall. Vera motions to the couch.

VERA

Have a seat. Would you like a refreshment?

JAKE

Sure, some coffee, please....if it isn't too much trouble.

VERA

Coffee is no problem. Please have a look around while I make some.

Jake watches her leave the room, then looks very slowly around the room. He sees a cupboard with lots of candles, incense, powders, all for sale. There is also lots of candles around not lit. Quite a few books are around on shelves too. But mainly there are lots of photos on the walls of people.

Jake stands up to see the photos closer. He sees lots of families, and a few that have VERA in them. She's even in some wedding pictures.

She enters the room again with a small tray holding two cups of coffee, a creamer and sugar bowl. Setting them down, she motions for him to sit again. He takes his coffee black, so just takes a sip. She puts milk and sugar in hers, stirs it and sips it too.

VERA

Spiritualism is not all I do. I am also a Justice of the Peace, and have presided over many weddings ... among other things.

JAKE

Are you a Wiccan?

VERA

Not exclusively. Over twenty years or so, I have researched almost all religions and I see many things that

are similar and have found some truth
in all of them.

She sets down her coffee, gets up and sits beside Jake on
the small couch. She reaches for his hands, and holds them
in hers.

VERA

Let me see if I can ... feel ... what
you are feeling.

She closes her eyes , and he doesn't say anything.

VERA

You've lost someone close.

JAKE

Actually, my wife. But she's come
back... in my dreams.

VERA

(opens her eyes
and looks at him)
That is something! You were contacted
by her ghost?

JAKE

Yes. I think I also saw her in the
cemetery.

VERA

How long ago did she die?

JAKE

A little over two months.

VERA

And she's talked to you... recently?

JAKE

Just in the last couple of days. I've
seen other ghosts too. I know Roger
and I miss her a lot, and maybe we're
going through a depression of sorts,
but still I think we might have
ghosts.

VERA

That's interesting. Is it your house that is haunted?

JAKE

Yes. I've been having very real dreams. And I think my son is hearing things too. I don't know what is only a dream and what is real.

VERA

What do you think brought this on?

JAKE

Last night I tried contacting her on a OUIJA board - with my sister-in-law.

Vera gets up and goes back to her spot across from him. She drinks another sip of coffee.

VERA

I see. I always warn people of these 'Spirit boards'. Please tell me exactly what happened.

JAKE

I asked it if the ghost was Helen. It said yes. I asked her if she was OK, and she said yes. Then I asked what she's trying to warn me of... and it pointed out the letter A ... many times. That's when KATHY quit. She doesn't like the paranormal .. or the occult.

VERA

In some people, who are spiritually in tune, it works too well, sometimes inviting spirits into your house. And they are not always happy to see you.

JAKE

I understand. That's why I've come to you today. If you can help me to understand why she is in my dreams...and who the other two spirits are.

VERA

I'd like to come by tonight. With another psychic I know. I think we should try to contact your wife If you think it's not too soon.

JAKE

I think that I really need help before it gets worse. Please come by
(CONT.)
and do what you can.

INT. ROGERS ROOM - DAY

Kathy is picking up some clothes off the floor, and putting them in a laundry basket she's carrying. She puts the basket down and picks up a few toys from off the floor, putting them into the toybox. The floor is cleared and she picks up her laundry basket again. She hears water running down the hallway, so she goes into the hall, puts the basket down in front of the door, and walks toward the bathroom, leaving the door open.

KATHY

Hello. Someone there?

INT. BATHROOM - DAY

The water taps on the sink are both on, and filling the sink up. She turn them off, puzzled, and looks around. We see shadows moving in the mirror, but she does not look there. <music>
From the bathroom, she hears a door close.

KATHY

OK, I hear you. Who is that?

She walks down to Rogers room, picks up the basket and opens the door. She sees TOYS on the floor again. She is now quite frightened. She leaves the door open, and rushes down the stairs.

INT. BASEMENT - DAY

Kathy comes down the stairs carrying the laundry basket. An old bike is tied up in the rafters, and it is crowded at

the washing machine. She loads the clothes, and pours the soap.

INSERT CLOSE UP - The knot holding the bike is slowly untied.

She gets cold for a moment, and she shivers and looks around. The soap box falls off the washer. Just as she bends down to get it, the bike swings down and crashes into wall where she was.

She is now very shaken. She looks around and sees nothing. But she hears a disembodied voice: Kathy.

She runs up the stairs.

INT. LIVING ROOM - DAY

Kathy is waiting in the living room with arms crossed. Jake walks in the door, pauses a BEAT in the kitchen, and enters the living room too. Kathy stands, still upset from earlier.

KATHY

A ghost tried to hurt me today, and it spoke my name!

JAKE

Really? How did it try to hurt you?

KATHY

I was almost hit with the bike down in the basement.

JAKE

But you're OK? Good. Now you know what Roger and I are talking about.

KATHY

Yes. And I still think it was you who brought this into our house. Damn that stupid OUIJA board.

JAKE

It might be that, but I saw Helen BEFORE I brought that thing in here.

KATHY

Now you've got to get rid them of them.

JAKE

Yes. I've got some people coming over tonight. I think they can help.

INT. LIVING ROOM - EVENING

The doorbell rings, and JAKE goes to the door. He opens it and sees two people, VERA and GORD, a nerdy man in his 30's.

JAKE

Come on in. Good to see you VERA.

VERA

Hi Jake, this is GORD, my friend - who is also a psychic.

GORD

Good to meet you. Nice house.

JAKE

Thank you.

They come in, take off their coats and shoes, and go into the living room, while Jake stays in the kitchen a moment. KATHY and ROGER are in the living room. When they see the guests, Kathy gets up and helps to get Roger up.

KATHY

(to Roger)

OK. Come on. Let's go upstairs.

The visitors say Hi to them, and nod and smile. Kathy and Roger leave and go up the stairs.

Then VERA and GORD look around the living room and hold their hands out to get a feel of the energy in the house. Meanwhile, Jake brings in a small carafe with coffee, and sets it down on the coffee table. There are a few cups already here.

JAKE

Did you tell Gord about what has happened here?

VERA

Yes.

JAKE

Please. Have a seat.

He sits down and pours out some coffee for them. The two guests sit down.

JAKE

Something new happened today. My sister-in-law Kathy was pretty scared by one of the ghosts. A bike almost fell on her down in the basement.

VERA

Is she OK?

JAKE

Luckily. I asked her to join us, so that we can all get some answers about what's happening here.

GORD

I've had lots of experience with seances Jake. I believe we can find out who these spirits are. It's just a matter of asking the right questions.

VERA

Also, we both recommend not to use that 'Spirit board' again - without someone more experienced. It can be dangerous to people like you who are spiritually receptive.

GORD

Yes. You might not realise it, but you are probably a psychic, like myself. I mean, if you hear spirits speaking to you.

JAKE

I've never been like this before. This is all new to me.

VERA

Did this start with the dream of your wife?

JAKE

Actually, I was thinking about it and the first dream I had was after I was hit by lightning.

GORD

Wow. When did this happen?

JAKE

About a week ago now.

VERA

What happened?

JAKE

Well, I was out on my front lawn. I was raining heavy, and I woke up in the hospital.

(he pauses, remembering)

Oh my God. I remember a woman in black. She reminded me of Helen. That must have been a dream or she would have been hit by the lightning too.

KATHY

(comes down the stairs)

Hi everyone. Roger is in his room now so we can talk freely. I don't want to scare him.

JAKE

Kathy ... I was just remembering what happened on the night I was hit with lightning. You witnessed it right?

KATHY

Yes. Roger and I were both watching.

VERA

That could be disturbing for a young child.

JAKE

Did you see a woman in black on the lawn with me?

KATHY

No. You were alone. It was raining pretty heavy though.

GORD

If that was the first dream you had, it might have actually been a vision of her ghost.

KATHY

I don't know if that is possible!

GORD

Just because we don't see ghosts doesn't mean they aren't there. There is always a reason for ghosts to haunt places. It could be that Jake was in danger and Helen's spirit came to warn him.

JAKE

Well, since that night, I've had a few dreams of a dark, shadowy world. It's in the same space as we are, but somehow in the spirit plane.

KATHY

Roger said he's heard things , and I didn't believe him - until today. Something turned on the water all by itself, and then all the toys that were put away were suddenly out. And I heard my name spoken clearly in the basement.

VERA

It's probably safe to say that spirits were here before Jake tried to contact her.

JAKE

What do you plan to do tonight?

GORD

I have brought a special Spirit board. It is very old - at least a hundred years - and it was made by a nineteenth century psychic. This style of board was actually the inspiration for the PARLOUR GAME board - OUIJA.

KATHY

I'd rather not try that again. I'm already freaked out. I'd rather just take Roger and go to a friends house.

GORD

That might not be necessary, Kathy. If we can understand what's going on, we can ask them to leave this house.

JAKE

That sounds good. I don't mind being able to have my dreams, but having ghosts here that are scaring Kathy and Roger ... is just not good.

VERA

If you are ready ... let's get started.

JAKE

OK. What do we do?

VERA

We only need two people to channel the spirit. I think it should be Jake and Gord.

JAKE

OK. Let's do it.

INT. LIVING ROOM - LATER

The lights are dimmed, and Jake and Gord are across from each other with their hands on the spirit pointer. Kathy and Vera are sitting down nearby. There are several candles around and incense burning. They both have their heads down with eyes closed to relax and concentrate.

GORD

We are speaking to the spirits in this house. (long pause) If you are here with us, you can talk through us. (long pause) If you are here please let us know.

The pointer moves to 'YES'.

GORD

Please spell out your name.

The board spells out 'HELEN'. While it is doing so, JAKE opens one eye very carefully. ONLY JAKE sees her spirit moving the pointer with her ghostly transparent hands.

GORD

Are you alone?

The pointer moves to 'NO'.

GORD

Who is with you?

The pointer spells out 'BOY'.

GORD

Why are you here Helen?

The pointer moves to 'YES'.

GORD

Are you lost?

The pointer moves to 'NO'.

GORD

Can you move on and into the light?

The pointer moves to 'NO'. Candles blow horizontal. Room gets cold. Kathy and Vera rub their arms to get warmer.

GORD

What is preventing you from moving on, Helen?

The pointer stops moving. A candle tips over. JAKE concentrates with eyes closed.

JAKE

Tell me...

He hears Jake , and the others think they heard it too. Then a lower voice says Get out !

The two men are surprised and take their hands off the pointer. Then the SPIRIT board jumps up and flips over. All the candles fly across the room. It is now quite dark. Only a little light from the kitchen comes into living room.

KATHY gets up immediately and goes to turn on the overhead lights. JAKE sees the man's shadow figure again.

JAKE

He's right there! Anyone else it?

They all look into the darkness. They don't see it. JAKE watches the shadowy figure as it moves across the room to grab the family picture and throw it across the room to smash. It jerks fast and moves out through a wall, and is gone.

KATHY flicks the light on, and they are scared but feel safer. She comes back to sit down. She is shaking. So is Vera.

KATHY

That was probably the evil spirit that tried to hurt me today.

GORD

Let's all just sit a moment , and calm down. I'm sure it's gone for now.

JAKE

You know. I also saw Helen moving the pointer with us.

VERA

You seem to have a real extraordinary gift, Jake.

KATHY

So tell us ... How can we get these ghosts out of the house?

GORD

I have researched ghosts extensively and there are different kinds of spirits.

Most are just LOST ... meaning that they do not know where they are, or possibly don't know how to move on. In most hauntings, spirits are somehow invited back into our world, through someone who loves them very

much, or something unfinished , like a promise.

Some are Prankster spirits, who move things, so you can't find them, but usually don't make a sound, are not usually frightening.

And the last spirits are mean or angry. These are malevolent Spirits. They come back to hurt people, and they seem to enjoy frightening people. It could be for revenge of something that happened in their life.

KATHY

What about an exorcism?

GORD

(shakes his head)

Think of it this way... if the spirit was not religious, or didn't follow particular religions that offer exorcisms, then trying to get them out by calling on the 'Fear of God' will not work. Most malevolent spirits did not even consider God in life.

VERA

Jake. We have another member, who HAS done battle with evil spirits. His name is HOWARD. Call me tomorrow, and we'll go meet him.

They rise and go towards the door.

INT. JAKES BEDROOM / HALL - NIGHT

Jake is dressed in Pajamas. He has some items on his dresser. First he looks carefully at the old photo, trying to learn anything new. Then he takes the antique old mirror and brings it up to his face. He looks carefully into it. He sees some slight changes in the mirror, like smoke that obstructs his vision ... it's a vision of the shadow world. He passes his free hand over it and blinks. The vision is gone. He takes it and hangs it on the wall in his room.

BEDROOM, LATER -

Jake is sleeping in his darkened room. CAMERA MOVES slowly toward the mirror and we see JAKE on this side, watching his body sleeping. He turns and moves INTO the mirror, turning into smoke. CAMERA CONTINUES closer into the mirror. We see JAKE standing there looking around.

INT. SHADOWLAND, JAKES BEDROOM - NIGHT

Jake is in a strange creepy version of his room. He leaves his room and goes down the stairs, and everything looks old and ancient and falling apart.

EXT. SHADOWLAND, JAKES HOUSE / ROAD - NIGHT

JAKE comes out the front door and sees a large field and trees and one old roadway. His dead wife, HELEN, is on the swing in the yard. She watches him, but says nothing. He walks down the only road.

EXT. SHADOWLAND, BARN / OLD HOUSE - NIGHT

JAKE walks comes around corner of an old delapidated house. There is an old man sitting in a chair on the porch, and a kid playing on the floor. He goes up and talks to them.

JAKE

What is this place?

The old man looks over at him surprised, then gets to his feet. The kid looks frightened.

JAKE

Who are you?

OLD MAN

Get the hell out of here. This is MY place.

Jake turns to see his wife Helen right beside him.

HELEN

Jake. Leave or he'll hurt you.

Jake turns and the two ghosts are gone. He looks quickly back to his wife and instead sees the old man right beside

him. His spirit body turns solid black before his eyes and PUSHES him hard. Jake flies back falling in front of the door of the old house. The black smokey spirit's FORCE again pushes him and he's PUSHED down the hallway. It is very dark here. The FORCE appears again and Jake is forced to fall down the stairs into the basement.

Jake is almost unconscious from the fall. The old man reappears from a shadow and binds him with ropes to a vertical post. Jake Then the old man tears off his pajama shirt with one swipe. He takes a long leather belt and hits him hard on his back. Jake screams in pain.

EXT. ROGERS ROOM - NIGHT

Back at home, Roger is in bed sleeping. The bedroom door unlatches and swings open slowly. We see the ghost boy, PERCY, walking in. The voice of old man call outs from a distance - Boy. Percy steps toward ROGER and the door is closed by itself. It makes a loud CLICK.

Roger wakes up to this noise and looks around, seeing nothing. He hears footsteps coming across room, and that makes him very scared. He sees the blankets pulling tight, and holds on to them, resisting. Then, violently they are pulled out of his hands. He screams DAD. DAD.. He does not get out of the bed.

We hear KATHY coming down the hall. She runs into the room and flicks the light on. At the same moment, the ghost of PERCY quickly recedes into the closet, where it is dark, and disappears. Kathy rushes up to Roger.

KATHY

Roger ! Are you OK?

ROGER

(shaking)

Something pulled the blankets off!

KATHY

Come on. Let's get you out of here.

EXT. UPSTAIRS HALLWAY - NIGHT

She takes him by the hand and they go into the hallway. They hear painful shouts: 'Oh, Oh...' coming from Jake's room. So they go to his door and open it.

EXT. JAKES BEDROOM - NIGHT

Kathy opens the door and it is quite dark here. Jake is lying face down on the bed and his eyes are closed. The two of them sees his body convulsing as if he is being whipped. He grits his teeth and moans when he's hit.

KATHY

(to Roger)

Stay here!

She goes over to him and stands there a moment wondering what to do. It is cold, and we can see her breath. Then she pulls back the sheets, and sees that he has a few welts on his back!

KATHY

(to Roger)

Flick on the lights Roger!

When the lights go on, we hear a ghostly and hollow yell from the old man. Jake stays there on the bed. He's not moving.

KATHY

JAKE!

Kathy touches him, his eyes open, and he rolls over in pain.

JAKE

Ohhh Kathy. You saved me. He's too strong for me.... he's had a hundred years practice...

Then he looks over and sees Roger.

JAKE

Kathy. Get Roger out of here.

She goes and gets him away.

EXT. LIVING ROOM - NIGHT

Kathy is sitting on the couch, quietly, and has Roger with her. Jake comes downstairs with a comforter wrapped around himself. He walks over to the couch, sits down and holds out his arms open for Roger. Roger goes over and hugs him.

JAKE

I love you Roger. I don't want anything to happen to you, or to us.

He looks over to Kathy to include her.

JAKE

This thing in this house is stronger than I am. I think you two should go somewhere safe... like Grandmas house. What do you think Kathy?

KATHY

I think we should go there tonight.

JAKE

It's very late. Let's just stay down here for tonight.

CUT TO:

EXT. OUTSIDE HOWARDS HOUSE - DAY

Jake drives up to a house and sees VERA waiting beside her car.

It is parked in front of an old two-storey house. He parks his car, gets out, goes up to Vera, and greets her.

VERA

This is it.

Together they walk up the steps to the front door and ring the bell. In a moment the door opens. It is HOWARD CABOT, 55, an elderly man who is a medium, or white witch.

HOWARD

Hello. You must be Jake Thorne.

VERA

Jake, this is Howard Cabot.

HOWARD

It's good to meet you. I think I can help.

INT. HOWARDS HOUSE - DAY

Howard shows him into his house. They take off their coats and shoes.

HOWARD

Welcome to my humble home.

Howard shows Jake and Vera some photos on his mantle.

HOWARD

Here are some of my clippings. As you can see I collect ghost stories , and try to figure out which ones are real. Sometimes I travel across the country to visit these places.

This was an old railway station. I was able to cleanse a ghost from that place. But that was with my old partner, Nathan.

And here I am in another actually haunted house. We finally convinced the spirit within her home to move out , and go on to the light. That was my biggest challenge to date.

And now YOU'RE here, Jake. Vera tells me that you've got a couple of ghosts.

VERA

Let's sit down, and you can explain what happened last night.

Vera sits down, and waits for the other two to sit down.

VERA

Jake, I already told Howard about the 'spirit board' and our contact with your dead wife, but haven't told him what you said happened to you late last night.

JAKE

Well, Howard, after our séance of sorts, I had a dream last night that I finally met the old man who is haunting our house. He actually tied me up in my dream, and he whipped me with a belt. When I woke up, I had welts on my back! How is that possible?

HOWARD

Very interesting. You are closely connected to the spirit world to
(CONT.)
interact with it like you do. Tell me how your dream started.

JAKE

Well, I'm in bed sleeping, and then I see myself floating above the bed ...

HOWARD

That sounds exactly like an out-of-body experience.

JAKE

You think I am getting psychic visions?

HOWARD

You might be the most psychic or spiritually connected person I've known. But tell me more...

JAKE

Well, most recently, I floated through this old mirror, and when I did, I entered a dark, shadow-land ... like a strange reflection of our world. I think it's the in-between world... like Limbo?

VERA

It could be.

JAKE

It's like a waking dream. But I can't control it, and it becomes cloudy or like smoky and places change. I

think I can see what's happening in our world too.

HOWARD

And you were able to see the old man?

JAKE

I went down an old road from my house, that ends at the old house that I have a picture of. I think it
(CONT.)
is a hundred years old.

HOWARD

Besides the OUIJA board, was that mirror an antique?

JAKE

Yes. And the house in the photo is the old house I've seen in the shadow world.

VERA

Did you dream of the house before you saw the photo?

JAKE

Yes, I did. So that means I didn't get the dream from the photo.

HOWARD

So tell me, have you seen anyone else in your shadowland?

JAKE

I first saw my dead wife, Helen, in a dream, the night I was almost killed by lightning ...

HOWARD

Hold on. Struck by a lightning bolt? That is unbelievable. It could explain why you've become so psychic, so soon.

JAKE

Yes, that's what I thought.

HOWARD

And then you also saw a kid and old man?

JAKE

Yes. They are both living at ... well not living ... they are at the old house. The boy is scared of the old man I think.

Jake pauses in his story, and they look at each other, as they are lost in thought.

VERA

So what do you think Howard?

HOWARD

I think it is possible that he IS going into the spirit world, through astral planing - like transcending meditation, or channeling...

HOWARD

(to JAKE)

... But you can obviously interact with them.

JAKE

Yes. And how do I get rid of them? I mean not Helen - she is trying to help me.

HOWARD

(stands up)

I have a great book that can help you. It is a very old text ... from early 1800's.

He goes and gets a big book on witchcraft. He brings it back and sets it down on the table.

HOWARD

Now, before you get alarmed, you should know that I am what is called a white witch. That means I only use the ancient arts for blessings, not curses. I think that people, long dead now, who wrote books like this, knew a lot about the spirit world.

It's too bad that most of that knowledge is now lost. And most people can't believe in it, in a world of science.

Howard is reading through the book, and comes upon a chapter on banishment.

HOWARD

Here is something I've read before,
(CONT.)

and tried successfully only once. This is how to completely sever the connection a ghost has with this world ...

It says : Find the earthly part of the spirit and destroy it with a cleansing fire. Before you do this, the spirit needs to be bound to our world with a circle of salt from the earth, so that it shall not escape.

This means that the earthly part of the spirit is still here... in its bones!

JAKE

Cleansing fire? Sounds final. That's good.

HOWARD

I've been to many 'SPIRIT circles' with Vera, and we have learned that it is always best to ASK the spirit first. To find out why it is still here. If we can help it to move on to the next world completely then that is what we should do.

JAKE

I don't know if asking it will work. This thing is very evil.

HOWARD

I can help you research this old house and find out what keeps him here. Later tonight we should go to

your house and see if you can get him to want to leave.

JAKE

Sounds good. Thank you. My son and sister-in-law will thank you too if this works.

HOWARD gets up, and is followed by Jake and Vera.

HOWARD

What do you think Vera?

VERA

It's beyond my experience ... and it sounds dangerous.

HOWARD

But this sounds like a very evil entity. It might need banishment.

VERA

I'll trust your judgment, Howard. But you be careful... both of you.

HOWARD

I want you to come to Jakes tonight. We can use any help we can get.

Howard hugs Vera, and then leads Vera and Jake to the door.

HOWARD

(to Jake)

Let's go to the library. I know just where to look for answers on your old house.

JAKE

Sounds good. Anything to bring peace back to my house.

INT. LIBRARY RECORDS ROOM -

Jake and Howard are looking at an old city properties map on a large table. The room is filled with shelves with boxes and books.

HOWARD

So... this house is not too far from your house... at least in the shadow world?

JAKE

Yeah. This must be it. It's 20 acres and belongs to the double A ranch ... SHEP ARMSTRONG , 1889.

HOWARD

All right. Now that we know who he is, we can start looking for new clippings from the late 1800's. Most records have been photographed onto microfiche. They're over here.

JAKE

That's great that you know all this.

HOWARD

I've been researching the past for most of my life. I find it fascinating.

JAKE

How did you start to get involved with the psychic society here?

Howard is looking through a cabinet for microfish film.

HOWARD

Well, my mother was killed when I was very young , so I always wanted to see if I could talk to her in some way. Vera's group helped me. Sometimes I can feel her spirit.

JAKE

That's too bad ... I mean that your mother died.

HOWARD

And here it is !

They go over to sit down at a screen to view. Howard gives an envelope to Jake with half the films.

HOWARD

We're looking for anything with AA ranch , or SHEP ARMSTRONG.

INT. RECORDS ROOM - LATER**JAKE**

I think I found something.

Howard goes over and reads along, as Jake reads it aloud.

JAKE

(reading)

From 1892. Tragic accident at AA ranch. A wild stallion broke loose from a barn in Oregon, yesterday and killed Jill Armstrong, a 30 year old woman. Mrs. Armstrong was survived by her 45 year old husband, Shep, and her 8 year old son, Percy. The horse will be sold quickly says Shep Armstrong, the owner of the AA ranch.

JAKE

(to Howard)

That explains the black horse I saw that practically ran me over.

HOWARD

Really?. Why don't you print that, and we'll keep looking.

They both keep looking, and then Howard finds a second story.

HOWARD

(to Jake)

Jake ... this is it. Come over here. Listen to this...

HOWARD

(reading)

Same year, 1892. Father blamed son for his wife's death. Shep Armstrong admits to part of the accidental death of his son Percy, who fell from the loft of their barn. Shep was said to be in heavy mourning after the tragic loss of his wife recently.

Then, while in jail awaiting trial, he poisoned himself with rat poison. The father and son will be buried locally beside his wife. No local surviving members can be found. Anyone knowing a relative of the armstrong family is asked to contact the sheriffs office. They have also announced the AA ranch will be auctioned off in one months time if no next-of-kin is found.

JAKE

That explains the kid and the dad. But where do you think they were buried?

HOWARD

Now we need to find cemetery records. The first place to look in this town for old graves is the Old Stone Cross cemetery.'

HOWARD

(getting up)

I'll be back in a minute.

Jake prints this story too. He get up and goes a few steps to the printer there and grabs the news stories. He sits back down, and studies another old photo of the ranch.

Howard comes back.

HOWARD

I was thinking how I should show you a very interesting local haunting story. I've been digging into it for a few years now.

JAKE

Not ... really digging , right?

HOWARD

Maybe ...

Howard sits down with a ledger, and they start scanning for info from 1892.

HOWARD

Jill Armstrong, died July 23, 1892
... and Percy, and Shep Armstrong are
all here.

He closes the ledger.

HOWARD

Now, we just don't know where in the
cemetery it is. I hope you can have
another vision tonight and maybe find
out where.

JAKE

I can try to ask Helen; she wants to
help us get rid of this evil spirit.

CUT TO:

INT. JAKES BEDROOM - NIGHT

Jake is wearing grey sweat pants and shirt - no pajamas
now. Sitting on the bed, ready to go into his meditation.
Vera and Howard are here to help him.

JAKE

(to HOWARD)

Alright. This is it. Please watch for
me. I'm going to find his grave in
the shadowland.

Jake lays down and closes his eyes.

DISSOLVE TO LATER -

HOWARD

(to VERA)

I'm sure that bringing the old mirror
from the same house is an invitation
for the souls who looked in that
mirror while they lived.

VERA

I've never has such close contact
with departed souls before. It is
exciting, but also frightening.

Howard gets up and goes over to the mirror to watch it.

Jake is sleeping. ONLY WE see: He rises out of his body. He sees HOWARD's and VERA's spirits are slightly glowing. Jake floats and goes through the old mirror.

EXT. SHADOWLAND, OUTSIDE JAKES HOUSE / GRAVEYARD - NIGHT

Jake glides in his front yard and calls to Helen. Her ghost materializes on the swing. She steps off it, and then leads him through the trees , onwards to the old graveyard. He passes other ghosts too, but they just watch him as he passes.

Finally they are at the graveyard. He sees his wife again, and she indicates SHEPS unmarked grave to him by standing beside it and looking down at it.

HELEN

Here lies the 'Armstrongs'.

JAKE

Why are you still here?

HELEN

I promised Roger.

JAKE

I miss you... but you don't have to stay.

HELEN

I want to. I need to ... protect you ... and Roger.

Jake's transparent black SHADOW moves closer to the ghostly white transparent body of Helen. When he tries to touch her, his hand passes through.

INT. JAKES BEDROOM - NIGHT

VERA and HOWARD are sitting on either side of the bed. The room gets cold, and VERA shivers, putting her arms around herself.

HOWARD

I think it's the old man SHEP. He's here!

He gets a book out, stands up, and recites a blessing...

HOWARD

Spirit , go in peace. You are not invited or welcome here.

(then to Vera)

I brought candles. Help me to light these.

VERA

Sure.

VERA helps put candles around and HOWARD lights them.

HOWARD

This is to show you, spirit, that the light is for the living...

As he says that , the candles blow out. Only the side table lamp is one, and it starts to flicker. Howard goes to Vera's side and they are together, when they see a deeper shadow fill up the room. It surrounds Howard and he can't breathe.

EXT. SHADOWLAND, GRAVEYARD - NIGHT

Jake is still in SHADOW form here. He hears a shout: Jake ! He looks back at his wife but she has vanished ! He turns into smoke and vanishes.

INT. SHADOWLAND, JAKES BEDROOM - NIGHT

In Jakes's bedroom, he materializes into black smoke, and he sees the black shadow over Howard, who is on the floor.

CLOSE UP ON HOWARD

Howard struggles to bring out a black stone of obsidian carved into a demon face. He gets it out of his pocket and puts it between himself and the black shadow. From Howards view there is only a dark shadow over him.

CAMERA shows JAKES VIEW -

He flies right over the shadow and grabs him by the neck

....

JAKE

You, killer.

Then they fight, and Jake gets thrown around in his shadow form.

CAMERA FOLLOWS HOWARD - He gets up off the floor. Howard still holds the talisman in front of him. Together with VERA they watch Jakes body on his bed, as he is now jerking a bit. They hear the walls bang.

VERA

Let's light the candles again.

She and Howard light the candles again. Then they see the sheets being pushed, and they witness a depression on the end of the bed.

INT. SHADOWLAND, JAKE'S BEDROOM -

Jake gets a heavy scratch on his chest. He struggles with the ghost of Shep. They throw objects at each other, and circle around and over the bed trying to push each other. Finally Jake puts him in some strong wrestling hold and drags them both to the antique wall mirror.

INT. JAKES BEDROOM -

HOWARD sees the mirror shaking! He goes close to the mirror again. He sees the shadows moving INSIDE the mirror. He takes a candle and goes over to it, and the flame starts to be blown back towards him like a wind from inside the mirror. He barely sees JAKES face inside.

JAKE forces old man through, then Howard takes his black stone-carved demon-face talisman, on a thong, and places it OVER the mirror. It hangs over it to keep out the old man.

Jake is immediately brought back into his body and wakes up! Howard goes over beside Vera to attend to Jake.

VERA

Jake. You're back. You're safe here.

HOWARD

You were fighting him weren't you?

JAKE

Yes. He wanted to throw me around. He even scratched me here...

Jake pulls up his shirt and shows his scratch.

JAKE

If he can do this to me - he is too powerful. We MUST banish him.

HOWARD

Did you see where his bones are buried?

JAKE

Yes. In the cemetery. I went there tonight ... with Helen.

HOWARD

You think we'll have to burn his bones? There's no other way ?

JAKE

Yes. He's evil. I don't think he'll stop now. And I don't want him to attack me in my sleep ... or anyone else anymore !

HOWARD

Then let's do it right now, Jake.

(looking at VERA)

You don't mind if we take care of this business do you?

VERA

Sounds a lot like vandalism. But I can see after tonight that this is a dangerous spirit. Just drive me home then, Howard.

EXT. CEMETERY - NIGHT

Jake drives to cemetery and Howard is waiting. It is late night. No one is around. Jake pulls up and turns off his engine and lights. Gets out of the car to meet Howard. Jake reaches in the back seat and gets a medium size gym bag with a shovel sticking out.

HOWARD

This is something I've only done once before ... at least five years ago now.

JAKE

Well this is completely new to me. I brought a box of salt.

Howard goes to the trunk of his car and opens it up.

HOWARD

So did I just in case. I also got lighter fluid.

He grabs a shovel too and closes the trunk lid.

HOWARD

Oh. Before we go, I want to give you some protection.

He pulls out a black stone of obsidian carved into a demon face. He gives it Jake, who studies it.

JAKE

It looks like the medallion you put on my mirror...

HOWARD

Yes. It's for you. It will help to keep good and bad spirits away. This stone was carved by special monks in Bali. It is of Abu Sikira. It's frightening also to spirits to see demons.

They leave the cars on the side of the road and carefully go over the short fence. Howard brings out a special lantern that has shutters on it, so it can hardly be seen from the road.

They go on, and JAKE looks around finding something familiar. He comes across a large angel headstone.

JAKE

This is it ... I recognize that tree.

Howard comes over and looks at the headstone. It is small, with no names , just scrolls carved on it ... it is very

worn away and old. He puts the lantern down in front of it to illuminate just a little of the grave.

They both open boxes of salt and pour it around the grave.

HOWARD

That ought to do it.

Then they get their shovels out and start digging.

JAKE

I never in my life thought I'd be doing something like this.

HOWARD

Well, did you think you'd ever get hit by lightning? So now, you're with me, and part of a very small group of people who've actually experienced a haunting.

JAKE

Yeah. Not only a haunting, but attacked by one. If this works, I'll be so happy I'll be doing a jig.

DISSOLVE to LATER -

When they are down four feet or so, they come across really old rotten wood pieces that have collapsed onto the body. Howard puts on finer work gloves. Then he reaches down and picks up some wood pieces and uncovers some bones and recognizes a leg. He digs more careful with his shovel now.

HOWARD

We shouldn't damage the bones if we can help it.

He carefully moves away more and more dirt and wood and uncovers a skeleton with a skull , inside rotten coffin. The bones are very dark and aged.

HOWARD

That should be enough. We can see the skull and the hips, that's most of it.

He gets out of the pit they dug and then stands over the grave.

JAKE

Now we burn it?

HOWARD

It's the only way to make sure he's gone.

JAKE gets the lighter fluid from his bag and stands on the edge of the grave and then starts to squeeze it out and down into the hole.

Howard meanwhile looks all around to see if there is any vehicles around. He takes off his gloves that touched the bones and throws them into the hole too. He takes out his MAGIK book and opens to a bookmark.

HOWARD

Get ready to light it after I perform a spell.

Jake tosses the container into the grave, then takes out a book of matches, waiting.

HOWARD

To the spirit within these bones.
This is a cleansing fire that will
destroy your earthly connection to
this world.

(then to JAKE)

Go ahead and light it.

Jake lights up the whole book of matches and tosses it in. The fire lights up pretty fast with orange flames. Howard continues.....

HOWARD

(CONT.)

To the spirit within these bones.
Feel the embrace of the flames as it
releases you from your earthly cares.

Then the light changes to a deeper red colour and slightly swirls in place. The skull and bones are engulfed in flame.

HOWARD

(CONT.)

To the spirit within these bones.
Your physical presence on this earth
is now turned to dust, and you must
depart to the next world.

The bones quickly crumble to dust and get picked up in the
swirling red flames. <music>

Howard closes the book and watches as the flames dies down.
Within a minute the bones are gone and there is only
powdered yellow dust in the hole and the red flames are
just a flicker.

JAKE

Wow. That was some special fire.

HOWARD

Very special. I feel a little sad to
have to force a soul into the next
world.

JAKE

Maybe. But not this soul ... he's was
here far too long. You know ... I
only just met you today, and already
I owe you so much. Thank you Howard.

HOWARD

You're welcome. Now we gotta fill in
the hole again.

He grabs his shovel and starts digging and throws earth
back into the hole. Jake also starts to help.

CAMERA PANS INTO THE NIGHT -

DISSOLVES TO - LATER

JAKE and HOWARD filling the last few shovelfulls.

JAKE

With any luck no one will know we
were here.

They walk back down quite a ways to the roadside fence, and
climb over it. Howard opens his trunk again and this time
puts the shovel back in.

JAKE

I feel like a mob guy who just bumped somebody off, and has to watch out for cops.

HOWARD

(smiles, and
closes the trunk)
But you can't kill someone already dead.

JAKE

(opens his car door)
You're right. I'll call you tomorrow.

HOWARD

(opens his car door)
OK. It's very late. Don't call till later.

JAKE

Night.

They both get in their cars and drive out of the scene.

INT. KATHYS MOMS KITCHEN - DAY

From in the kitchen, looking out window, CAMERA ON ROADWAY follows Jake as he comes up to the door. He knocks and opens the door.

Jake enters and sees Kathy and Roger having lunch at the kitchen table. There is also Kathy's Mom, LOIS, 60.

ROGER

(sees Jake, gets up quickly)
DAD!

Roger runs and hugs Jake. Kathy looks at Jake questioningly.

JAKE

Hey buddy. Hope you had fun with grandma. Hi Kathy. Hi Lois. Thanks so much for letting them stay over.

KATHY

How was your day yesterday?

Jake lets go of Roger, who goes back to eating.

JAKE

Very good. But I think you should stay here one more night.

LOIS

You think your house is still haunted?

JAKE

I know it's hard to believe unless you've actually had it happen to you.

(CONT.)

All three of us saw and heard some things... they were really supernatural ... and I don't want Roger to go through that again if I can help it.

KATHY

OK. I hope it goes well for you then, Jake.

LOIS

I don't mind having them over another night. I like the company ... and it's always a good time to have Roger here.

ROGER

Thanks Grandma.

JAKE

Do you mind if I stay for a coffee?

LOIS

Not at all.

Jake takes off his jacket. CAMERA follows it as he puts it behind a chair.

CUT TO:

INT. VERAS HOUSE - NIGHT

Vera is talking to Howard and Jake, as all three are sitting on couches.

VERA

I'm glad everything went well for you two.

HOWARD

It was a lot of digging, and that's back-breaking work... but I'm sure that Jake thought it was worth it.

JAKE

Yes. The 'cleansing fire' was fantastic. And I feel so much better that my house is free of ... well BAD ghosts anyways.

Someone knocks at the door.

VERA

(to the two)

I'll be back.

Vera gets up and goes to the door and opens it to welcome two women. They are SARA, in her 30's , and JILLIAN, also in her 30's. Sara dresses a bit GOTH style and JILLIAN is a quieter and plainly dressed. Vera hugs them both and gets their coats.

VERA

Welcome, you two. Very glad to see you here.

SARA

I got your email and made sure that I wouldn't miss this tonight. I want to see your special guest.

Jake is sitting with Howard and together they listen to them at the front door. Jake looks to Howard and makes a face, which makes Howard motion don't worry !

VERA

He's here already. All I ask is that we make him feel welcome. And not too many questions.

Sara and Jillian enter the living room. Howard stands up to make introductions.

HOWARD

Sara, this is Jake. Jake this is Sara
and her friend Jillian.

Sara comes right over and shakes his hand. She looks him
straight in the face with a devilish smile on her.

SARA

Very happy to meet you. I've heard
... so little about you.

JAKE

(blushes a bit)
I'm sorry to say that I've heard
nothing about you ...

SARA

(taking a seat)
Don't worry, I don't bite ... well
maybe.

JILLIAN

(goes over to Howard
and hugs him.)
Hi Howard.

HOWARD

(standing up)
Hi Jill.

JILLIAN

(goes over to Jake
and shakes his hand)
Hi. I'm Jillian.

JAKE

(to Jillian)
Hi.

VERA

(entering the room)
Can I get Sara or Jillian to help me
put these candles around the room?

Sara and Jillian both get up and help her to get candles
ready.

HOWARD

(to Jake)

You know that there's a lot to study about the scents of candles and their meanings?

JAKE

Yeah, I have thought about that, but never had the time to learn any of that.

SARA

Most people don't. But for us, we have a real reason for certain scents.

VERA

It's all about making the proper
(CONT.)
atmosphere, and encouraging the right emotions and memories.

SARA

(finishing her sentence for her)
... for people here ... and in the spirit world.

They hear knocking at the door again.

VERA

That's probably Gord. Excuse me.

Gord is at the door and comes in, greeting Vera.

GORD

Hi Vera. How are you doing?

VERA

(taking his coat)
I feel fine, thanks. How do you feel after that, uh ... poltergeist?

GORD

That was very exciting. I've never seen so much telekinetic activity. So tonight I have a greater anticipation of contact than at our monthly meetings.

VERA

(bringing him into
the living room)
That is very good then.

GORD

(looking around the room)
Hello everyone

They say hello back. Jillian comes and gives him a hug.

HOWARD

(to Gord)
Gordon. Good to have you here again
tonight. I think it's gonna be a
special night.

GORD

(nods in greeting,
and smiling)
Howard. I hope it will be. Especially
with Jake here.

(CONT. looking at Jake,
and shaking his hand)
Hi again. I'm sure we're all excited
to have a new member to our SOUL
CIRCLE nights. You can tell us if you
actually see anything that we can
not.

SARA

That really would be something...

Vera motions for Gord to sit. She looks at Howard with a
roll of her eyes because of Gord. Then she starts preparing
for their séance, by lighting candles and incense. The two
girls take a seat.

JAKE

Well... this is all new to me. I
don't know if I'll see anything or
not. So far I've always been sleeping
when I have these experiences.

GORD

You could try meditation ... it might
work.

HOWARD

Gord. Why don't we just give Jake some space to experience this. It's great to have a new member ... you are a new member aren't you?

JAKE

If I have these dreams, then yes, I will really appreciate people to talk to - I mean who won't think I've lost my mind.

SARA

Don't worry Jake. We lost our minds a long time ago.

VERA

(finishes lighting
that last candle)

'That's the point of having our society... it IS for believers. We've all had some spiritual experience that has changed our view on life.

Vera has a seat.

HOWARD

That's true.

VERA

(starting the meeting)
Well. Is everyone comfortable? Then let's start.

SARA bumps Jillian and darts her eyes to motion to Jake, and raises her eyebrows. Jillian frowns and shakes her head.

VERA (to everyone sitting)

Why don't we all tell Jake a little about why were in this group. I'll start.

(to Jake)

Many years ago, I was fairly ... religious. But over the years it didn't have the answers to the questions I had. About ten years ago, I had a very frightening experience, that I thought was some sort demon

visiting me while I slept. After that I could sometimes feel a ghostly presence. Doesn't happen all the time, but I can feel positive and negative energies. So I started reading everything on spiritualism and a couple years ago decided to start this Society. Currently, these are all the members you see here. With you, we will be six.

Vera pauses, passes Jake and looks to Sara next.

SARA

Well, I've always been interested in witchcraft since I was little. I love the show 'Charmed' and scary movies. I always read a lot, and just started reading everything I could find about the 'Craft' . And one day I found out about this group and they are the most encouraging people I've met. Of course, that's how I also met my best friend, Jillian. (motions to her left to Jillian.)

JILLIAN

My story is about the same as Sara's. When my mother died, I always wanted to contact her, and I have a few times since then. We were very close. (she falls silent)

GORD

Well, the only person I knew who has died is my grandfather, and many times I do hear from him. When I was young I realised I must have a sixth sense too. When the hair on the back of my neck goes up, I'm sure it IS a spirit near me. And of course, I've been even more into ghost stories and paranormal ever since 'The exorcist' , the scariest film on the planet. (he looks to Howard)

HOWARD

A few years ago my wife of twenty-two years passed on, and my three kids

are out on their own now. So, I have time to pursue my real interests, which are to find haunted places and research them. I want to start my own official paranormal investigation company. My old partner moved to Florida recently and now I'm hoping Jake will be interested in giving it a try with me.

JAKE

I wasn't really interested in paranormal stuff, or ghosts until it started happening to me just recently.

(he looks to Vera)

VERA

I think we shouldn't ask him to do anything he's not ready to do yet.

GORD

(wanting to hear
more of the story)

What about when you got hit by lightning?

SARA

Wow. When did that happen?

JAKE

A couple weeks ago, I was hit by lightning on my front lawn. It was after that, that I started having these very realistic dreams. I think they are now more than dreams. I was actually attacked and scratched by a malevolent spirit in my house. But I hope he's gone for good now.

JILLIAN

Attacked? That sounds horrible.

SARA

Are you OK? I mean I've heard of people hit by lightning but never met someone. Can you remember anything?

JAKE

No. Just woke up in the hospital. I was lucky...

VERA

Yes, he was lucky. And now we're lucky to have him here with us.

(a BEAT)

Why don't we begin the seance?

Howard gets out his tape recorder to do a EVP (electronic voice phenomena). He puts the machine on the floor and the separate mic on the table, so that the noise of the tape recorder is not recorded.

VERA

Jake. A Séance is a sort of ritual. Its like an enchantment , that if successful is also a conjuration or invitation to the dead spirits. Now let's everyone hold our hands into a circle.

GORD

Jake. Just relax and try to free your mind. Think of the words, and try to feel if there is other souls present.

VERA

And whatever you do, do not break the circle. It's what binds us together and supports the spirits that come from the other side.

Everyone closes their eyes, Jake lastly, and Vera starts to enchant.

INT. SÉANCE STARTS - NIGHT

VERA

Spirits of the past, we welcome you. Souls that we've known, come to us now. Come into this circle and feel welcome.

CAMERA PANS around at all people with their eyes closed.

VERA

Who would like to start?

GORD

I will try to reach out to my grandfather. To George, this is your grandson, Gord. Please come and make your presence known to us.

It is quiet and nothing is heard. Jake concentrates and becomes trance like. His body sits in the chair relaxed, but we also see him 50% transparent standing behind himself watching. He sees a light from a candle grow brighter and DISSOLVE into a ghost of GEORGE. He is old, and floats over near to Gord, and talks to him, but ONLY Jake can see this.

GEORGE

Gordon. You make me very proud.

CLOSE UP on GORD. A slight wind blows by his head. He feels it and opens his eyes to look but sees nothing.

GORD

I think he is here.

DISSOLVE TO LATER

INT. - SÉANCE for JILLIAN -

JILLIAN

I'm talking to my Mom, Betty. Please make your presence known.

Another candle glows bright and the ghost of BETTY comes to see Jillian. Shes 50% transparent and Jake waches her. It's like watching a recording. They can't really interact.

BETTY

My little girl. I miss you, and I love you.

JAKES SHADOW WATCHES. Betty sees some feathers on a coat in the hall. CAM FOLLOWS her as she grabs a feather, and it slips out of here ghost hand. She keeps on trying to grab it and it starts floating through the air. It goes into the living room and floats around the circle. Jake watches as she walks around pushing the feather with her hand.

BETTY

Jillian. This is for you.

JILLIAN hears something and opens her eyes a bit. She sees the feather floating, and she clears her throat so the others might open their eyes to see this too.

All the others watch the feather float around, but Jake is still and keeps his eyes closed. The feather falls to the table, and they close their eyes again.

JILLIAN

Mother? I think that is you. Thank you for coming to see me. You know I love you...

DISSOLVE TO LATER

INT - SÉANCE for VERA -

VERA

Hello to my past. I reach out to my sister who is in the spirit world now. JANET, please come to me and let me know how you feel.

JAKES SHADOW WATCHES and sees the spirit materialize from a candle light again. This time she goes close to Vera and whispers in her ear, so Jake can not hear.

ANGLE on VERA, as she keeps her eyes closed. DOLLY IN and we see her smile more, and then a small shudder as her skin crawls.

JAKES SHADOW sees JANET fade out.

VERA

(to group)

My sister was just here. She told me she loves me. It feels wonderful.

DISSOLVE TO LATER

INT - SÉANCE for HOWARD -

HOWARD

OK. My turn. I'm reaching out to my wife. MARY, can you hear me? If you can please come and let us know of your presence.

JAKES SHADOW WATCHES as the ghost of MARY materializes from the light of a candle. Mary goes to Howard, and stands beside him, watching him.

HOWARD

You know I love you, Mary.

JAKES SHADOW is watching when he realises a shadow figure is growing in the corner of the room. Materializing from Dark instead of Light. Mary finally sees it too. It becomes a young girl around 16 years old, who is wearing a ripped dirty white dress and her skin is white and gaunt eyes. She is ANN, 16 years old, 5'5, blonde hair. She keeps her head down. Mary goes over to her across the room. She talks a bit with her, then goes back to Howard.

MARY

Howard. I see you in the hospital.
You're in danger. Be careful.
TONIGHT.

Then she fades out. But the girl looks up slowly and sees JAKES SHADOW. She glares at him and he can't stop looking at her. <music>

Howard feels the ghost of his wife leave, and he opens his eyes to talk to Gord.

HOWARD

I felt like Mary was here. I could feel her presence. What did you feel Gord?

GORD

Yes. I'm sure that we had a few spirits here tonight.

SARA

Even I felt some presence.

VERA

Jake? What about you? Do you want to contact your wife? Jake?

The group keep their hands held and the circle complete, as they try to get Jake to respond. CAMERA ON JAKE , DOLLY IN.... as he does not respond.

CUT to JAKES SHADOW, as he watches the girl ANN. Then she starts walking slowly toward him, never blinking, and walks by VERA as the closest person. VERA suddenly is chilled and shivers. The ghost keeps on walking and comes very close to Jakes SHADOW, standing face to face with him. His eyes are wide in fright.

GHOST OF ANN

(pleadingly)

Help me.

CUT to JAKE in the room and he awakes with a start ,and breaks the circle.

HOWARD

Are you OK, Jake?

JAKE

I was in the room ... but behind me, and I could see the spirits come into the room. But the last one was a ghostly girl, who came right up to me and said 'Help me' . She might still be here.

GORD

I also felt some presence of spirits , but the last one chilled me to the bone. And you can see them too?

JAKE

Absolutely. I saw your grandfather standing just to your left. Then Jillian's mom bringing that feather with her ... and Vera's sister whispering in her ear. Howard, I saw your wife looking over you, and then she talked to this ghost girl.

HOWARD

Did you hear what they said?

JAKE

Some of it.

Howard gets the tape recorder from under the table, and backs it up just a minute.

HOWARD

Let's see what we picked up this time on the
EVA ...

Howard presses PLAY. We hear Howard say You know I love
you, Mary , then room noise for a bit. Howard turns it up
slowly, then even more. The HISS gets louder. We hear
footsteps and then a distorted version of ...

VOICES ON TAPE

Howard. You ... in the hospital ...
You're in danger TONIGHT.

SARA

(worried)

No way. That was a warning.

JILLIAN

Howard. You better be careful
tonight.

JAKE

Do you think this ghost girl means you harm?

HOWARD

I was telling you earlier of a
haunting I've been researching... a
ghost of a young girl. I think she's
here because of me.

JAKE

We'll have to look into it. In the
meanwhile, please be careful tonight.

VERA

Yes, please do.

HOWARD

OK. I'll take a ghost's warning
anytime... especially my wife's.

VERA

(getting up)

I think that's it for tonight.
Overall I think it was a great
success. We all felt contact to lost
loved ones. That's always a good
session.

The rest of them also stand up. Sara and Jillian go to a corner and talk a bit.

HOWARD

(grabbing his recorder)
I'll review this whole tape and bring it back next time for us to listen to. In what... two weeks?

GORD

Sounds good Howard. Thanks.

(CONT. goes over to Jake)

I hope you had a good experience tonight. I'd like to talk more with you sometime about what you can see.

JAKE

It's more than just a dream. I feel I am actually in the spirit world.

GORD

Most psychics can only feel the emotions of a spirit or perhaps hear a voice or two.

VERA

Yes. Jake has a true sixth sense.

JAKE

But I don't know if it's a blessing or a curse.

CUT TO:

INT. HOWARDS HOUSE - NIGHT

Howard just walks in to his house. Dog barks. Comes up and greets Howard. He takes off his coat and shoes and heads upstairs.

There is a SHADOW that creeps across his feet. <music> Dog pauses to look around and growls low at the shadow.

Howard goes up into the bedroom, and there is a dark SHADOW moving on the floor. He gets to the bed, and when he reaches over and turns on the side light, the shadow on the floor moves back into the open closet. Dog barks.

HOWARD

(to dog)

OK. That's enough.

Howard tells the dog, Boo, to go out into the corridor. Howard then goes to the wall right beside the open closet to grab his bath robe , and we see the SHADOW spirit in the closet watching with his evil glowing eyes.

He then goes into the bathroom and turns on the shower. He looks in the mirror. He takes of his clothes into a heap on the floor. The dog comes into the room and lies down beside the clothes. Then we see Howard take off his talisman from around his neck and hang it on the corner of the mirror ...

INT. JAKES BEDROOM - NIGHT

Jake is also looking into a mirror. The old mirror with the talisman hanging from it. He takes it off of the mirror and puts it around his neck.

JAKE

(looking around nervously)

I must be getting superstitious.

He gets into bed and decides to leave the side table light on. He lies down and gets comfortable.

INT. HOWARDS BATHROOM - NIGHT

Howard steps into the shower.

We see the talisman shake a bit, then slide and fall into the small trash can beside the sink. The dog looks at the mirror. Then inside the mirror we see the fog building and obscure what is in there. Slowly the very dark figure of the old man SHEP appears in the mirror. He turns to dark smoke and he comes through the mirror ! <music>

We see a wispy smoke push on the mirrors surface and it bends slightly and a large amount of the smoke comes through. It travels to the light switch and flicks it off.

The dog barks.

HOWARD

(in darkness)

What the hell's going on. Shit.

It is mostly black, and we hear him turn off the water....
then we hear another voice.

SHEP'S VOICE

You took my boy... you took my boy from
me...

HOWARD

Who is that?

Then we hear a struggle and screaming as he gets knocked
around in the bathroom. The dog barks a few more times...

CUT TO BLACK

INT. JAKES BEDROOM / Bathroom - NIGHT

Jake is sleeping and we see his SHADOW form floating
above his body in his room. He hears Helen's voice.

HELEN'S VOICE (o.c.)

JAKE. Help Howard. Go help Howard.

JAKE

Helen...

He does not hear Helen again. Jake's shadow floats through
the antique mirror and into the shadow lands ...

EXT. SHADOW WORLD, TO HOWARD'S HOUSE - NIGHT

He flies through the shadow world, past very old houses and
broken down schools. Everthing looks tattered and some
things look as if they were burned out. He sees a few
ghosts walking who stop to watch him. They have gaunt
faces, and some are zombie like. Jake flys up to a
delapitated house. It is somewhat familiar. He enters
Howards house.

INT. SHADOW WORLD, HOWARD'S BEDROOM - NIGHT

Jake enters the bathroom upstairs, and sees the dark
shadow spirit (SHEP) hovering over Howard's unconscious
body, in the bathtub. Jake grabs SHEP, and he turns to
snarl at him.

SHEP

You!

Shep raises his hand to strike at Jake but sees the talisman and withdraws immediately. Shep disappears into smoke and through the mirror.

Jake is left with guarding Howard. He grabs at him but his ghost hands pass through. He sees the phone and with his will he's able to get the phone off the hook. He tries to push phone buttons but it does not work.

He grabs his talisman from around his neck and looks at it grimly. He decides to take it off and place it on Howard but when he tries to leave it, it reappears on his neck. He looks around and concentrates. He sees a dim glowing blue colour from in the trashcan. He looks in it and sees Howard's talisman there. He's able to lift it carefully and float it onto Howard's chest.

Then Jake, as a SHADOW, turns to smoke, and disappears into the mirror too.

INT. JAKES BEDROOM - NIGHT

The antique mirror turns dark and cloudy, then a wisp of smoke flies out of the mirror. Jake is lying in the bed, very still. The wisp of black smoke merges with sleeping Jake. Suddenly, he takes a deep breath, and he's awakened.

He sits up and looks around in confusion for a second. Then he remembers Howard, and he jumps out of bed and throws on his clothes.

INT. JAKES HOUSE, DOWNSTAIRS - NIGHT

He is still tucking in his shirt as he gets on the phone and calls 911.

JAKE

Hello. My friend is in real trouble.
His address is 35 Flynn Street. He's
fallen in the shower.

911 voice

How do you know this sir?

JAKE

Uh... oh, he phoned me ! I heard him fall down ... then the phone went dead... Please send an ambulance there as soon as possible.

911 voice

OK Sir. Calm down and tell me your name.

JAKE

My name is Jake Thorne. I'm going to hang up and head over there right now.

911 voice

Sir. I need more information....

Jake hangs up and heads out the door.

EXT. HOWARD'S HOUSE - NIGHT

Jake drives up and sees an ambulance and police car at Howards. He parks the car, and jumps out. As he comes up to the house they are bringing Howard out the door on a gurney. Jake goes up to them. He can't see much as Howard has a oxygen mask over his face and he's strapped down.

JAKE

How is he?

ATTENDANT

We don't know what is wrong with him but he's unresponsive. His vitals are weak.

The dog comes out the door and up to Jake, who bends down to pet him.

JAKE (to BOO)

OK, boy, you're alright.

Jake is approached by a police detective wearing a suit. Detective GREG JULIAN, 30, is suspicious, meticulous, with a serious air about him.

Det. JULIAN

I see the dog knows you. And how do you know ... (looks in his notes) ... Mr. Cabot?

JAKE

He called me tonight, and he crashed while he was on the phone. So I called emergency.

Det. JULIAN

It's a good thing you did. I think he might have died here all alone.

They watch as the gurney goes into the ambulance.

JAKE

My God. I hope he doesn't die.

Det. JULIAN

If he does, of course we'll have to investigate. Now... who are you?

JAKE

Jake Thorne. I've only know him for a few days now....

Det. JULIAN

How do you know him?

JAKE

Uh ... a mutual friend introduced us. He was helping me research some old houses in my neighbourhood.

Det. JULIAN

OK. Let me get your address and then if I need you, I can find you. Do you got a drivers ID?

JAKE

Yes, of course.....

FADE OUT

INT. HOSPITAL LOBBY - DAY

VERA is stitting in the hospital waiting room. Jake comes in the door, and directly over to her.

JAKE

Hi.

VERA

I'm glad you could come.

JAKE

Oh yeah. It's because of the ghosts
in my house that he's in this mess

They start to go towards the elevators.

VERA

What do you think this is all about?
Why is he in serious condition?

JAKE

I had a dream last night of Howard in
his house attacked by Shep, the old
man. And there wasn't anything I
could do about it. So I called
emergency.

VERA

(very concerned)

You sure it was Shep?

JAKE

The bones we burnt turned to dust.
But lots of things come to my mind
now. Maybe the burning ritual doesn't
work. Or ... that was someone else's
bones?

They go into the elevator still talking.

JAKE

If those weren't SHEPS bones then
he's still out there and probably
pissed off.

VERA

I think everything you've been doing
is dangerous. In all my years I've
never seen such a malicious ghost or
spirit. It attacked you and put large
scratches down your back.

JAKE

I know. And they still hurt

INT. HOSPITAL, NURSE STATION - DAY

They go up to the nurses station of the intensive care room and talk to the receptionist.

VERA

We'd like to see Howard Cabot.

NURSE

Hmm. Here he is. Room 412. He's still unconscious and unresponsive

JAKE

Do you know what happened to him?

NURSE

It says here he was treated for a heart attack and possible extreme shock, but he's stable now. His condition is not critical but

(CONT.)

still serious.

VERA

Thank you

They go down the corridor and into the room.

INT. HOSPITAL PRIVATE ROOM -

Howard is on a bed , with tubes coming out of him, and a oxygen mask.

VERA

Oh my god. Howard.

She goes over and looks at him very closely. She touches his hand, and looks very worried.

JAKE looks very grimly at his friend in the hospital bed. He just shakes his head.

Vera sits in a chair beside the bed and puts her head in her hands.

VERA

I hope he makes it through this. He doesn't deserve this. He's a good man.

JAKE

Yeah. I've gotta make sure this doesn't happen again. It seems like he's attacking anyone I know. I'm sure it was Shep. I still need to find a way to banish or bind his spirit... either that or an exorcism.

Detective Greg Julian comes in just at that moment.

Det. JULIAN

Did I hear you mentioning an exorcism? I hope it's not for our poor Mr Cabot.

JAKE

Oh , hello Detective. We were just talking about some research that

(CONT.)

Vera and I were doing about spirits.

Det. JULIAN

I'm glad I found you here, Mr. Thorne. It saves me the time of tracking you down.

(then to Vera)

And may I ask who you are? He talks to VERA.

VERA

Vera Bradley. I'm an old friend of Howards.

Det. JULIAN

(writes down her name
in his little notebook.)

Hello. I'm Detective Julian. So what sort of research are you doing?.. if I may ask.

VERA

Well I'm a spiritualist and have a healing center in my home. I'm interested in the Paranormal.

Det. JULIAN

So , do you think that Mr. Cabot was haunted?

JAKE

No. He must have had a heart attack.
(pause) Um, did you have a particular question for me?

Det. JULIAN

Yes I did. I checked the phone company and there is no record of Mr. Cabot calling you last night. So I'd like to know exactly how you knew he was in trouble.

JAKE

Well, maybe I dreamt that he called me. That must have been it.

Det. JULIAN

OK Mr. Thorne. I'll write that down for now. But now another question comes to mind. Two nights ago, we had some vandals out at the old cemetery. Somebody disturbing some graves. Might be related if we're talking ghost stories. Know anything about that?

JAKE

Ahh, no. Sorry.

Det. JULIAN

OK. I know you've got a house and your son is living with you. Yes, I do my homework. Just don't go far. I might need to talk to you again.

JAKE

OK detective. I'll be around.

Jake watches as the detective goes out the door and walks down the corridor. Then Jake comes back in the room to Vera.

JAKE

We need to find something that will kill this evil spirit. I think that

Howard's book might have another ritual or spell or something...

VERA

You mean his book on Witchcraft?

JAKE

Yes.

Vera looks unconvinced and shakes her head.

VERA

(thoughtful)

Tell me ...how did you find the grave?

JAKE

Helen ... I mean her ghost ... lead me to that grave.

VERA

Maybe you didn't ask her the right question, or were unclear about what grave you were looking for.

JAKE

I don't know. I'm going to Howard's to get that book. I'll take his house keys ... after all I need to feed his dog. Can I meet you later at your home?

VERA

OK. See you in about an hour.

INT. VERA'S LIVING ROOM - DAY

Jake has the book open on the middle table and studying it. Vera is sipping coffee and deep in thought. After flipping through a few pages, Vera asks

VERA

What did you do to invite the ghost? I mean, new hauntings are usually brought on by something new into the house. Didn't you say that you recently bought an old mirror?

JAKE

Yes, I did. And an old photo of the old barn.

VERA

Let's look up mirrors.

Jake flips through and finally finds something.

JAKE

It says here that mirrors can be portals to the spirit world. Spirits can look into our world through a mirror. By destroying them, you may close the doorway. But it doesn't always work.

JAKE

Yes, I thought maybe I wouldn't see Helen again. But I have travelled
(CONT.)
through another mirror.

VERA

Maybe you need to break the mirror he's using ... I mean he might still have this mirror in the shadow world.

JAKE

You're right. He must have a special mirror in his ghost house. That could be why he is a lot stronger than other spirits.

VERA

Then find his mirror and destroy it. For Howard ... for your family.

Jake nods and looks determined.

INT. JAKES HOUSE - DAY

Jake is on the phone with Kathy.

JAKE

I'm sorry Kathy. My friend Howard is in the hospital. He may have been attacked by a spirit. It's still not

finished. (pause) I know. (pause) I know. Put Roger on for me. (pause) Hi Roger. I'm going to be busy for another day. Just have fun at Grandmas, OK? (pause) That's great. (pause) OK. I'll see you tomorrow either way, OK? (pause) Bye.

INT. JAKE'S LIVING ROOM - DAY

Daylight is reduced by large blankets over the windows. Jake is in his living room with hardwood floors. His furniture is pushed aside and he is completing drawing a large Double circle on the floor in chalk. He looks at the book and draws five symbols in between the double lines. He stands up and gets five big candles and puts them above the symbols, and lights them.

CLOSE UP on the old MIRROR, laying nearby on the floor. There is some smokey reflections.

DISSOLVE to LATER -

Jake is lying in the middle of the circle, with a pillow under his head. He is wearing the talisman around his neck. The only light is from the five candles flickering. CAMERA slowly pull back to reveal the entire scene. Then the scene transforms to a new version of the shadow world. It becomes darker, and whispy. Jakes shadow comes out of his body and he starts floating out the front door.

EXT. SHADOW WORLD - OUTSIDE JAKES HOUSE - NIGHT

Jake seems to be walking but he's more like floating above the ground one foot high. He travels down the old roadway , through some woods, and a clearing , and sees the old barn and house. He travels right up to the front porch of the old house. The old man is sitting on his porch in a rocking chair with is hands over his eyes.

SHEP

You took my boy ... You think you can kill me like that? My grave is unmarked.

JAKE

You are an evil spirit and need to move on ... out of this world and into the next. I will banish you from here.

Jake goes into the house, as he's attacked by SHEP, but Shep's hands pass through him... Jake makes his way upstairs. He's followed closely by Shep.

On the second floor he enters a large bedroom. Jake sees the mirror on the wall. Suddenly Shep appears in front of him.

SHEP

No. Stay away from that.

JAKE makes for the mirror like he's going right, then goes left, and grabs the mirror off the wall. Shep grabs it too and now they both hold it above their heads.

SHEP

You are NOT going to get it.

He struggles and falls backward onto the old bed. Shep still has it in his hands. Jake lets go of the mirror, turning away for a moment and grabs a walking cane from in a corner of the room. He turns around quickly and comes with full force on to the bed and strikes at the mirror. It smashes while in Shep's hands.

SHEP

NOOO.

JAKE

You won't be coming into my world any more.

SHEP turns into blackness and the blackness is like thick smoke, and starts swirling. The wind starts picking up in this room, and things start flying and hitting JAKE.

Jake gets out of the room and floats fast down the stairs, followed by quite a few objects flying after him. He's almost at the door, and it slams shut in front of him. Jake goes to the closest window and jumps out. As a shadow man, his ghost flies through the window and he is on the other side. He hears Shep's anguish scream. Jake goes twenty feet beyond the door and looks back. The front door opens and

black smoke in a wisp comes out and toward him. It swirls around him but does not attack him. CLOSE up on talisman.

JAKE (to house)

I told you I'd send you to the next world. Now I'll find your bones, old man.

He watches as the smokey wisps dissipate, and then turns to leave. Suddenly he sees Helen again, who is an additional twenty feet away. He walks over to her calmly.

JAKE

Tell me where the bones of Shep Armstrong are.

HELEN

I don't know where.

JAKE

Helen. I still need help.

HELEN

Someone else will help you now.

Helen fades out and disappears. CIRCLE CAMERA from over Jake's shoulder to his face. He looks very sad. Behind him we see the GHOST GIRL, ANN, near the old barn. Jake turns and sees her too. He starts walking toward her.

EXT. SHADOWORLD, AT THE OLD BARN - NIGHT

From outside, Jake comes within ten feet of ANN and she turns and walks into the Barn. Jake follows her.

From INSIDE the barn, ANN is standing just beyond a shallow pit in the center of the room. Jake stops after entering and pauses. He walks very slowly towards her.

JAKE

Who are you? Why did you say HELP ME?

ANN

I'm Ann. I'll help you. And you help me.

Jake comes right up to the pit and looks down. He sees the body of the old man down there. Then, looking up he sees

four other GHOST men around the pit (they are transparent, and non-interactive). Ann is gone. He watches them as they start putting dirt back into the pit to cover the body. They don't speak. <music>

Jake is very scared, at witnessing this ghostly vision. He starts speaking to himself.

JAKE (V.O.)

OK, wake up. I know what to do...
wake up.

He starts fading out himself and turning to smoke. His shadow flies toward the house.

INT. JAKE'S LIVING ROOM - EVENING

Jake suddenly wakes up, by inhaling deeply. He sits up and sees the candles have burned down half way.

JAKE

(to himself)

I do know what to do...

CLOSE UP on the old MIRROR. There is some smokey reflections. Jake's face appears in the reflection. He raises a hammer and pauses for a beat.

Jake smashes the hammer down and the mirror shatters. He hits it a few more times and then turns it over to remove the broken glass.

JAKE

(to himself)

I hope that'll be seven years of no
hauntings. You won't be visiting me
through this mirror again.

Next to him is a kitchen trash can, broom, and dust pan. He twists apart the frame and puts it in the trash, then sweeps up the broken glass.

EXT. ALLEY ROAD BEHIND BARN - NIGHT

Jake is walking quietly down his back alleyway in his neighborhood, to the old barn. He's carrying a big backpack.

He quietly goes into the yard, then into the old barn. He lights his old lantern and sets it down. It lights up a small area. Then he takes off his backpack, setting it down too. He pulls out a shovel , setting it aside, and pulls out a box of salt.

He goes to the middle of the room and with the salt, he makes a circle around where he will dig. He gets the shovel ready.

JAKE

(quietly to the ground)

This is for Howard.

He steps on the shovel taking out the first few shovelfuls out.

FADE OUT:

INT. LATER in the BARN - NIGHT

FADE IN:

The moonlight comes through the cracks in the barn. The barn has a glow of special red light flickering. It is the cleansing fire.

ON JAKE as he is standing over the open pit, with notes he's reading from.

JAKE

To the spirit within these bones.
Your physical presence on this earth
is now turned to dust, and you must
depart to the next world.

Jake watches as swirling red flames dies down. We see no bones - only powdered yellow dust in the hole and the red flames are just a flicker.

He waits until the lights go right out. He starts to dig shovelfuls again and put them back into the shallow grave.

FADE TO BLACK

INT. HOSPITAL ROOM - DAY

It's a few days later and Howard is awake and sitting up in his hospital bed. Jake comes around the corner.

JAKE

Hey Howard. Glad you're back among the living. They called me and I came right down.

HOWARD

Seems like I've been out for three days now.

JAKE

Yes. How are you feeling?

HOWARD

I feel beat up, but also rested.

JAKE

Do you remember anything?

HOWARD

I think I was in my house. After that.. I don't know. They tell me that you called 911?

JAKE

I'll tell you more about it when you're feeling better.

HOWARD

This must be how you felt when you were hit by lightning.

JAKE

Could be. Maybe this will change you too.

HOWARD (smiling)

If it is ... I hope it is a blessing.

JAKE

I've been taking care of Boo for you. He's staying at my house.

HOWARD

That's good. Thanks.

JAKE

Roger likes him a lot. Oh, and our ghosts are gone.

HOWARD

That's good news too. How do you know it's for good?

JAKE

I found the old man's bones.

Howard looks very surprised.

JAKE (CONT.)

This time at the old barn. And I performed the ritual. Later, I went to the shadowlands and the house is just gone. I think when all the energy from a spirit is gone, then it finally fades away from memory.

HOWARD

You're a regular ghost hunter now. How did you find the bones?

JAKE

Well, I've seen the same Ghost girl a few times now. She helped me out, and she wants me to help her. She says she's scared.

HOWARD

That is my old case. Now that you've seen her, maybe we can finally solve her case. You say she is scared?

JAKE

Yeah. It's funny that a ghost is scared ... but then they are scared of the demon talisman, aren't they?

HOWARD

You know her name yet?

JAKE

Yes. Her **name** is Ann.

HOWARD

That's great. When I get out of here, we should get started on that.

JAKE

Just rest up now, Howard. I think we both need a little more rest.

HOWARD

Thank you Jake. You saved me.

JAKE

And thanks to you, I've got rid of an evil spirit that threatened my whole family. You take care Howard. I'll see you again soon.

HOWARD

Bye.

INT. JAKE'S STUDY - NIGHT

Jake is studying his computer, late night. Kathy comes into his room.

KATHY

Roger's tucked in for the night and I'm going to bed too.

JAKE

Alright. You have a good night.

KATHY

It's good to have our house back to normal... don't you think?

JAKE

Yes. A house should be a safe place. You know ... I'm sorry about all that's happened, and that it affected you and Roger too. But now that I have this ability, I'm going to try to help people.

KATHY

That sounds OK. As long as we don't have ghosts visiting us here anymore.

JAKE

I agree. Good night.

KATHY

Don't stay up too late.

Kathy leaves and he resumes watching his monitor and researching. He's reading about 'GhostHunter' on the internet. Scans through ghosthunting tools, etc.

As he's reading the screen the GHOST girl materialises behind him. He gets a feeling someone is watching and moves his eyes and sees something. He turns quickly, frightened, but she's not there. He gets a shiver down his spine and looks back at the screen.

It flashes twice and goes to a MISSING PERSONS page, sorted by letters, it is on 'A'.

He is surprised, but puts his hand on the mouse and scrolls down looking for ANN. He stops at ANN COLLINS. The picture is the ghost girl ! He clicks the pic and it goes bigger. He stares at the eyes for a moment.

Right beside him we see ANN's ghost, but what startles him is that she whispers...

ANN'S VOICE (O.C.)

Help me.

To which he jumps a bit, looks around and gets up to leave the room.

INT. HOWARD'S HOUSE - DAY

Jake and Howard are looking at a computer screen. It is the same MISSING PERSON page that was on Jake's monitor. Howard scrolls down until stopped by Jake.

JAKE

Then I found this page. She made it appear.

HOWARD

I remember some of these old stories.

JAKE

(pointing to the screen)

OK. Right here. It was this girl, Ann, who was in my study. Or, I mean, her ghost.

HOWARD

Says here she went missing around 20 years ago. That's about right.

Jake gets up and goes over to Howards wall, where he has the research of the unknown ghost girl, and the Ripley Hotel. There are some clippings on a cork board.

JAKE

Was this the hauntings that you think she was connected to?

HOWARD

(standing up and walking over)
Yes. That's the 'ghost girl'. You can see that they've only had brief descriptions of her. Most say they've seen a young teen, maybe with blonde hair. Seen in and around the old hotel. It is now converted to an ANTIQUE STORE.

JAKE

I'd really like to go and have a look.

HOWARD

Right now? Alright. Let me get some of my gear and we'll head out.

Howard goes to his cabinet and grabs a satchel / bag. Jake comes over and looks at some of the equipment Howard is loading.

JAKE

What's all this stuff?

HOWARD

This tape recorder is for EVP. This gadget is for EFM, the electro-magnetic field Detector. It's for possible spirit activity. Also a digital thermometer. It reads the air and tells us if there are cold spots. And I always take my digital camera to take pictures too. Sometimes we can see orbs.

JAKE

Looks like you're ready for anything.
What about the holy water?

HOWARD

(laughs)

Works on vampires I hear. I don't
think it ever worked on ghosts.

They exit the front door.

EXT. ANTIQUE STORE / OLD HOTEL - DAY

They drive up to the store in Howard's pickup truck. The front has a large sign saying Antique Store. It is two stories tall, and on one side you can still see an old wooden sign that says HOTEL. They park, Jake gets out, followed by Howard.

HOWARD

OK, remember, I've been here before
and I know the owner. Let me talk to
him. Hopefully he'll let us go

(CONT.)

through the whole place.

They enter the store.

INT. ANTIQUE STORE - DAY

Howard and Jake walk through the store crowded with furniture and shelves of STUFF. No other customers here though. They walk up and meet RON, in his 40's, big beard, ponytail. He's behind a counter, reading a newspaper.

HOWARD

Hi Ron. This is Jake. Jake this is
Ron, the owner.

Jake and Ron shake hands and greet each other.

HOWARD

Jake is also a psychic. He'd like to
have a look around ... maybe he'll
see your ghost girl.

JAKE

Hi.

RON

(waving at the empty store)
As you can see, it's not too busy
right now. Sure, go ahead. Maybe you
can help to get rid of the ghost.

JAKE (smiling)

Well, I'll try. So this used to be
the Ripley Hotel?

RON

Yes, it was.
(then to Howard, smiling)
... but that's not a secret.

JAKE

(thoughtful)
Can you tell me how long this has
(CONT.) been an antique store?

RON

The hotel closed to guests around
twenty years ago, and I purchased it
from an estate auction, about 10
years ago. A year after that, I
turned it into an antique store.

HOWARD

When did the hauntings begin?

RON

People say they started over twenty
years ago. I didn't know it was
haunted when I bought it - or I might
not have.

HOWARD

Can we go upstairs to the old rooms?

RON

Well, I keep them locked usually -
but I don't see why not. Just a
second, I'll get you the keys.

Ron rummages through a drawer and gets a small set of old
skeleton keys, and hands them to Howard.

RON

Good luck guys.

INT. HOTEL UPSTAIRS HALL - DAY

They climb up a flight of stairs in the narrow hallways and get to the top. Howard is in front and he reaches for the first door, finding it locked. He unlocks it with a key, opens it a bit, and looks in. It is lit from daylight through the window.

Howard gets out the thermometer and EMF device. Hands them both to Jake. Then he gets out his tape recorder. He pulls out the cassette to make sure it's at the start, and puts it back in. Then he unravels the microphone, and puts the recorder back in his shoulder bag, and turns it on.

HOWARD

OK. Minimum of talking while we
(CONT.) search. That way we don't
clutter up the tape with our voices.
OK?

JAKE

OK. What about these?

HOWARD

You take the thermometer and tell me
if the temperature drops. I'll take
some pictures and check for electro-
magnetic forces. Are you ready?

JAKE

Yes. Let me just look around.

INT. HOTEL UPSTAIRS LIVING ROOM - DAY

They enter a crowded room with lots of furniture and similar junk from downstairs.

Howard has his digital camera ready and takes a few snapshots as Jake wanders slowly through the first room.

They move into the bedroom next.

INT. HOTEL UPSTAIRS, BEDROOM - DAY

Jake wanders over to a vanity set. Looks pretty old.

JAKE

This is what I'm looking for.

Howard puts his hand up to 'SHHHH' but makes no sound. Jake mouths 'Ooops, sorry...'

Jake opens drawers in the vanity dresser but finds them all empty. Then he sees a box near it, on a shelf. He opens it and sees an antique old hand mirror.

He studies it carefully for a moment. He's quite excited about it.

Howard takes a few more snapshots.

INT. HOWARD'S LIVING ROOM - DAY

Howard is at the computer, and has an AUDIO program running on screen. Jake is standing next to him, and then pulls up a chair and sits beside him.

HOWARD

Now we can play this back with the enhancer software. It amplifies the wave and filters out everything except the range of human voices.

Jake nods, and Howard presses a key. WE start to hear something.

We hear distorted snippets of an argument between ANN, and her brother ANDY.

SOUND RECORDED, PLAYED BACK ON THE COMPUTER -

VOICE OF ANN

I'm not leaving here. I love him.

VOICE OF ANDY

You have to go with me. It's what father wanted.

VOICE OF ANN

You leave now. Either you leave or I will.

The sound of them going to the top of the stairs.

VOICE OF ANDY

I'll give you until tomorrow. Then I'm coming for you.

VOICE OF ANN

(slaps ANDY)

You're not my father.

VOICE OF ANDY

(slaps ANN)

You bitch!

Voice of ANN SCREAMING, and sound of her falling down the stairs.

The AUDIO becomes quiet again and stops.

HOWARD

That's it. That was definitely voices... some sort of argument I think.

JAKE

Yeah. Like listening through a wall.

Howard clicks the screen, and starts looking through a file directory with lots of thumbnails of photos from the day.

HOWARD

And here's the photos we took today.

Howard then has the photos show FULL screen and taps the computer for the next picture. We watch them studying the screen, and pausing on some pictures, pointing out some white orbs and ghostly shapes with their fingers.

HOWARD

Right here. There's something here.

JAKE

And look in the mirror too.

After viewing only about 10 pictures, the photos end and Howard sits back from the computer.

HOWARD

That's it for the pictures.

JAKE

Well there's definitely something there too. We've got evidence of the ghost girl, but don't know exactly what to do.

Jake gets up, goes and sits on the couch and picks up the hand mirror from the hotel. Howard turns in his seat.

JAKE

The only way I can really help Ann is to go into HER shadowland. With this old mirror from the hotel, it should be linked to the hotel's past, and I should be able to find her there.

HOWARD

OK. You need to relax then. Do you (CONT.) have to sleep, or can you meditate or something, and then go into the mirror?

JAKE

I don't know anything really about meditation. If I really want to enter the mirror, I have to be sleeping. Do you have some sleeping pills. Just over the counter stuff?

HOWARD

Yeah. Just a minute.

Howard gets up and leaves the room while Jake sits back on the couch. He lays back and closes his eyes.

Howard comes back in the room carrying a bottle.

HOWARD

Don't take too many, OK? Maybe two will do it.

JAKE

(taking the bottle from him)
Thanks.

Jake pours out a few pills, puts the bottle on the table, pops the pills in his mouth and washes them down with some coffee.

Jake lies back down on the couch and tries to relax. He closes his eyes.

INT. HOWARD'S LIVING ROOM / SHADOWLAND -

As we watch Jake sleeping, the SCENE is transposed from reality to the SHADOWLAND. The new setting is the same living room, but different, cold colors, darker, harsher, and a real old decrepid feeling.

Jake gets up OUT of his body on the couch. He stands up, goes to a window and looks out. The world out there only goes out a hundred feet and then ends in a blurry dark wall. The SHADOWLAND here is limited. He turns and goes back to seeing Howard at his computer, looking at MISSING PEOPLE sites. Jake's hand passes through him. Jake then sees the hand mirror laying flat on the table. He concentrates, turns into SMOKE and then the smoke funnels into the mirror.

INT. SHADOWLAND, HOTEL RIPLEY / LIVING ROOM - NIGHT

The living room is dark, and in ruins, and we see the SHADOW of Jake standing in one corner, watching.

From twenty years ago : In this room, we see ANN COLLINS, 20, arguing with her brother, ANDY, 25. The sound is silent, and she argues and leaves the room going into the hall. He follows her into the upstairs hall. Ann slaps him hard, and ANDY then slaps her back.

She loses her balance and falls down the stairs in slow motion. It is an accident, and Andy is horrified; so emotional that he runs down the stairs after her. He's at the bottom and picks up her lifeless body, with tears in his eyes.

After a few moments, he picks up her body and carries her down the stairs of the old hotel and into the basement.

INT. SHADOWLAND, HOTEL RIPLEY, BASEMENT -

ANDY is in the dirt basement here, with a single overhead lightbulb, as he finishes digging a deep hole. He then puts down the shovel, picks up her body, tossing it into the hole. He gets the shovel and starts to put all the dirt back over her.

INT. HOWARD'S LIVING ROOM - NIGHT

Jake is still laying down on the couch. The SCENE transposes again from the SHADOWLAND to reality. He suddenly wakes up and sits up. It is now dark outside. He looks over to the computer but can't see Howard. Jake stands up and calls out to Howard.

JAKE

Howard? Howard!

Howard comes out of the kitchen with a big sandwich on a plate.

HOWARD

Don't worry. I'm still here.

JAKE

I know why Ann haunts the old hotel.

HOWARD

OK. Sit down and tell me about it.

Jake and Howard sit down on the couch again.

JAKE

Ann was killed by accident I think. She lived upstairs with her brother, and they were arguing. She slapped him and he slapped her back, but she lost her footing and fell backwards down the stairs. Broke her neck I suppose.

HOWARD

That's a real shame. She was so young.

JAKE

But, the man decided to hide what happened and took her body down the

stairs to the basement. I watched him as he buried her body.

HOWARD

So she haunts the place until she can find a final resting place.

JAKE

This dream was like watching an old movie. It wasn't interactive at all - they couldn't see me. It was just an echo of the past.

HOWARD

You've solved an old mystery tonight.

JAKE

Yeah. I think all she wants is to get properly buried.

Jake takes a moment and drinks some coffee.

JAKE

I'll phone that detective monday.

HOWARD

You are really the best psychic I think I know. You can do so much good by helping people with all their ghosts out there. I think we'd be good partners.

JAKE

Thanks Howard. I'll think about it.

HOWARD

I'll do all the business end. You just have to use your talents.

Jake gets up to go out the door.

JAKE

Let's talk about this next week. I need to go home.

Howard stands too.

HOWARD

I understand. Thanks for everything -
I mean you saved my life you know. I
owe you.

Jake smiles and puts his jacket on at the front door.

EXT. IN CAR, ROAD THROUGH TOWN - NIGHT

Jake drives his car through the town. It is late night and
only a few cars are on the road.

DISSOLVE TO:

JAKE'S DREAM - IN THE KITCHEN -

HELEN

(smiling **at** him)

What do you want for breakfast. I'll
be your server today.

JAKE'S DREAM - IN THE BEDROOM -

Then in the bedroom. She has sexy underwear on and she
jumps on the bed.

HELEN

You're the only man for me. You can
put up with my big mess and still
think I'm sexy.

JAKE'S DREAM - FIRST SCENE, MINI-VAN DRIVING - DAY

Dream sequence of the first scene. Playing on the radio is
California Dreaming. Roger watches his mom as they are
driving along.

ROGER

Can't we stop by for ice-cream? It's
not close to supper yet.

HELEN

OK Roger , we'll stop by the ice-
cream place. But you'll have to
promise to help me with supper later.
Deal ?

ROGER

OK, mommy.

Suddenly a deer jumps out in front of the van. This time it is a FAR CAMERA SHOT. It catches the action that ends with the van rolling sideways and slamming WHAM into a tree, stopping it. The deer looks around and runs off.

JAKE'S DREAM - IN THE SMASHED MINI-VAN - DAY

INSIDE the van, Roger wakes up upside down and he sees his Mom also upside down. Her eyes open with great difficulty, and she spots Roger.

HELEN

(weakly)

Roger.... you're OK.... I'm bleeding...

ROGER

(he too is weak)

Mom...

HELEN

Roger.... whatever happens....I'll always be with you.... I....love you...

Then Helen closes her eyes and stops breathing. Roger is trapped here and is freaked out.

ROGER

(crying)

Mom! MOM !

INT. JAKE'S BEDROOM - MORNING

Jake wakes up with a deep breath. He's in his bed. He lays there thinking a moment, then sits up on the side of his bed, putting his head into his hands. Then he gets up and goes out the door.

INT. ROGER'S BEDROOM - MORNING

Jake enters and sees Roger sleeping, and turning in his sleep too. Jake goes up and sits softly on the side of the bed, then grabs him by his shoulders and shakes him gently.

JAKE

Roger.

Roger wakes up with a start and sees him.

ROGER

(rubbing his eyes)

DAD! I was dreaming of Mom. She said she going to heaven.

Jake helps Roger sit up and then he hugs him.

JAKE

I was just a dream, buddy. It's OK, I'm here.

ROGER

(pulls away a bit from Jake)

Do you think there's such a thing as heaven, Dad?

JAKE

I think there is a good place for good people. Your mom will go to a nice place.

ROGER

She told me that she'll watch over me.

JAKE

I dreamed of your mom too. She told me that she'll always love you. And you know she'll always be a part of you.

Roger wipes away a small tear.

ROGER

I miss her...

JAKE

So do I (pause) I think we should do something special today.

ROGER

Like what?

JAKE

Well it's Sunday, and we have the whole day off. What about we go have breakfast and then we'll think of something.

ROGER

Sounds great Dad.

Jake smiles at him another moment and then stands up.

JAKE

See you downstairs.

Roger watches him leave the room.

EXT. GRASSY PLAYGROUND PARK - DAY

Jake sits on a park bench talking on his cell phone. He watches Roger play with other kids on a large jungle jim and swings set. Roger laughs and slides down a spiral slide, calling out to his Dad. Jake waves to him.

JAKE

That's right Howard. I'll phone him tomorrow. I'm sure Ann can wait... she's been there for twenty years. Yeah, I feel peaceful today, you know? I'm just gonna spend the day with my son. Yeah, OK.... Alright, See you then. Bye.

Jake hangs up and is very thoughtful, looking down. Then he looks at Roger for a moment, smiling. He looks up to the heavens and speaks softly to Helen:

JAKE

(to himself)

We're OK, Helen.

Roger runs up to him and gets him off the bench, and over to the swings. Jake pushes him higher and higher. Roger is laughing.

JAKE

(sensitively, carefully)
You know, the cemetery is on the way
back home. I'd like for us to visit
your Mom's grave. Do you mind if we
stop by?

ROGER

That'd be OK. Can we get some
flowers?

JAKE

That is a great idea.

EXT. CEMETERY - DAY

LONG SHOT. Jake and Roger walk through the cemetery. They
arrive at Helen's grave. Roger puts the flowers down and
then they both stands there on the side of the grave. Jake
puts out his arm, and Roger gives him a close hug.

CAMERA pulls back.

FADE OUT END