

HOUSE OF THE DAMNED
(originally titled "Spectre")

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Property of:
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EXT ROAD - DAY

An old foreign CAR on its last legs winds its way down a sunny road deep in the Irish countryside -

ROLL CREDITS

EXT CAR - DAY

Two older CHAR WOMEN are in the car, searching apprehensively for their destination -

EXT ROAD - DAY

The car turns down a forbidding road - we follow the car as it makes its way down the winding, wooded path -

EXT GLEN ABBEY MANOR - DAY

The Victorian manor looms on the horizon in the hazy afternoon light -

The car approaches and stops in front of the house -

END CREDITS

The two women get out, surveying the dark building - the FIRST CHAR WOMAN opens the trunk, removing a CARRYING TRAY of cleaning supplies -

1ST CHAR WOMAN
Welcome to Siberia.

The SECOND CHAR WOMAN takes some MOPS out of the back seat -

2ND CHAR WOMAN
This is the last time I travel
so far for a job. We won't get
back till nightfall.

1ST CHAR WOMAN
Well the pay is worth it.

The two approach the front door as the first char woman takes a KEY out of an ENVELOPE -

1ST CHAR WOMAN
Not a bad place to live. I
wonder how much it cost.

2ND CHAR WOMAN
If you have to ask, you probably
can't afford it.

The first char woman looks at the second, then unlocks the front door -

INT MANOR DOWNSTAIRS HALLWAY - DAY

The two women enter with their supplies - the house is furnished with dusty antiques -

1ST CHAR WOMAN
Looks like we have our work cut
out for us.

The second char woman heads toward the living room -

INT LIVING ROOM - DAY

The second char woman enters and looks around - suddenly she is STARTLED by something that catches her eye -

POV the FURNITURE is in disarray, chairs and tables on end, all in the center of the room - a circle of BOOKS standing upright surrounds the furniture -

The first char woman approaches, sees the same thing -

The women approach the furniture -

2ND CHAR WOMAN

What's all this?

The first char woman shakes her head and heads out -

The second char woman begins to pick up the books -

1ST CHAR WOMAN

I'll start the upstairs.

The first char woman exits as the second one picks a chair up out of the pile -

INT MASTER BEDROOM - DAY

The first char woman enters the bedroom and looks around, clearly impressed by the room and its furnishings - she puts her cleaning supplies on the ground, and goes over to the window -

She looks out the window for a beat, then opens the window to let in some fresh air - a breeze blows in - the woman takes in the country scenery outside -

Suddenly there is the faint sound of SCRATCHING - the char woman listens for a beat, then turns around and gasps -

A large black RAT faces her, staring up at her with black beady eyes -

The char woman's expression turns from shock to concern -

1ST CHAR WOMAN

Oh Lord.

Repulsed by the rodent she stomps her foot, in hopes it will scare it away - the rat backs off -

INT UPSTAIRS HALLWAY - DAY

The char woman watches as the rat scurries away -

INT LIVING ROOM - DAY

The second char woman continues to straighten up the living room, setting a chair in place in the corner -

She notices a small oval PAINTING on the wall a portrait of a WOMAN from the 1860's - the painting stares back at her -

The char woman then finishes putting the remaining furniture in the center of the room away -

INT MASTER BEDROOM - DAY

The char woman sprays window cleaner on the windows -

She wipes the window with a paper towel, apparently preoccupied until she suddenly stops wiping the window -

Sensing something's presence, she slowly turns around and looks -

The RAT has returned, and continues to look up at her -

The char woman stares back at it with dread -

The woman looks around for a blunt object, settling on a POKER next to the FIREPLACE -

The woman approaches with the poker - the rat does not budge -

Hoping to avoid the unpleasant task, the woman stomps her foot - nothing happens - she stomps harder -

INT LIVING ROOM - DAY

The second char woman moves some books and listens to the banging upstairs, wondering what all the commotion is -

INT MASTER BEDROOM - DAY

The char woman continues to stare at the rat - she stomps her foot - the rat does not move -

The woman raises the poker to strike the rodent - it stares back at her - suddenly it RUNS toward the woman -

The woman screams and JOLTS backward, hitting an end table and falling to the ground -

She kicks her legs furiously to avoid the rat when suddenly

DOZENS OF RATS emerge from all parts of the room and ATTACK the char woman - she lets out a BLOOD CURDLING SCREAM -

INT LIVING ROOM - DAY

The second char woman spins around to hear the horrible screaming, and runs toward the stairs -

INT MASTER BEDROOM - DAY

The char woman is COVERED by squealing rats as she furiously tries to fight them off, all the time screaming at the top of her lungs -

INT UPSTAIRS HALLWAY - DAY

The second char woman runs down the hall with a panicked expression on her face - she approaches the master bedroom -

INT MASTER BEDROOM - DAY

The char woman continues to fight off the rats - they are everywhere, TAILS and CLAWED FEET and BLACK EYES and TEETH that rip into her skin -

Soon the second char woman appears at the door and freezes in her tracks for a beat before running into the room -

She runs to embrace the first char woman curled up in a ball in the corner - there are NO RATS on the 1st char woman but she HALLUCINATES that there are -

The second char woman's presence only agitates the first char woman, who fights her off frantically -

2ND CHAR WOMAN

Kathleen! For God's sake
what's wrong!

The first char woman springs to her feet, still screaming -
The second char woman embraces her -

2ND CHAR WOMAN

It's all right it's all right!

The first char woman struggles to come to her senses and then begins to cry uncontrollably -

2ND CHAR WOMAN

You're ok, everything's ok...what
happened?

1ST CHAR WOMAN

There were rats...
(crying)

2ND CHAR WOMAN

Rats? There are no rats...shhhh...

The first char woman looks around the room -

1ST CHAR WOMAN

Rats everywhere...

The first char woman inspects her ankle which appears unharmed -

2ND CHAR WOMAN

See? Everything's ok...there aren't
any rats.

The first char woman looks around the room, fighting to collect herself -

1ST CHAR WOMAN

My God...I need some air...

2ND CHAR WOMAN

Ok ok...Jesus you nearly gave me
a -

The first char woman then BOLTS out of the room - the second char woman
watches her -

2ND CHAR WOMAN

Kathleen! Wait!

INT UPSTAIRS HALLWAY - DAY

The first char woman runs down the hall -

The second char woman comes out and watches her with a look of genuine
concern on her face -

INT FOYER - DAY

The first char woman yanks the door open and runs outside -

INT MASTER BEDROOM - DAY

The second char woman looks around the room for a beat, then heads out into
the hallway -

INT FOYER/STAIRCASE - DAY

The second char woman heads down the stairs, notices the door is open, and
starts to head in that
direction - Something then catches her attention that freezes her in her
tracks - she looks on in
horror -

INT LIVING ROOM - DAY

The furnishings have been REARRANGED to their original state of disarray -

Paralyzed with fear, the char woman takes a few steps back -

Soon there is sound of a DETERGENT BOTTLE rattling on the ground -

The char woman turns and sees it -

The bottle suddenly rattles across the floor, as if kicked gently by an invisible man - the woman gasps- the bottle continues to be kicked around, gently at first, then the top pops off -

The char woman stands frozen as the bottle sits dormant as some of the contents glug glug glugs out on the floor -

Suddenly the bottle is KICKED violently - the woman cringes as she is SPATTERED with cleanser -

The bottle slams around and finally rises and - SMASSHHH! SLAMS against the wall within inches of the woman's head -

The woman frantically runs out the front door - leaves blow in from the outside -

The women jump into the car and hastily start it - as they do a strong gust of wind SLAMS the door shut - we hear the car peel away -

FADE OUT
CUT TO

EXT GLEN ABBEY MANOR - DAY

POV of a VIDEO CAMCORDER turning on - it focuses on the house. It is a new day, and a midsize RENTAL VAN is parked out front - in front of it is an American AUTOMOBILE -

WILL(V.O.)
Well, it's moving day, and we finally made it here.

The camera starts walking toward the house -

WILL (V.O.)
Glen Abbey manor, getting some new tenants...

The camera TURNS to reveal WILL SOUTH, an American in his 30's, taping himself -

WILL
Let me take you on a tour...

EXT MANOR ENTRANCE - DAY

The video camera focuses on the front door - the camera approaches a tarnished lion's head KNOCKER

-

We see Will's free hand knock at the door -

WILL(O.S.)

Not bad...

Just then the camera turns to show AUBREY SOUTH, a dark-haired 6 year-old girl, approach the front door carrying a doll -

WILL(O.S.)

Here comes Aubrey, say hi Aubrey.

Aubrey looks at the camera, then back at the house -

AUBREY

Hi.

As Aubrey heads in MAURA SOUTH, an attractive woman in her 30's, exits the house and heads toward the van -

WILL(O.S.)

And there's Maura, doing a little unpacking...

Maura takes a box out of the back of the van -

MAURA

I could use a little help. We have to return the van soon.

WILL(O.S.)

Ok ok...we're just gonna head inside here...

The camera approaches the front door -

INT LIVING ROOM - DAY

The camera pans the living room, filled with a few boxes amid the other furniture -

WILL(O.S.)

This is the living room...

The camera approaches the FIREPLACE and then pans to the PORTRAIT on the wall of ELIZA LONDRIGAN -

WILL(O.S.)

Here's a picture of...someone... she doesn't look too happy.

INT UPSTAIRS HALLWAY - DAY

The camera automatically adjusts its light to show the upstairs hallway -

WILL(O.S.)
Ok, this is the upstairs...

The camera then heads down the hallway, toward a bedroom -

WILL(O.S.)
And down here is a bedroom...
let's take a look at that -

INT AUBREY'S BEDROOM - NIGHT

As the camera pans into the room, we see Aubrey standing in the middle of it,
looking at her
father with a blank look on her face - her doll is on the floor -

WILL(O.S.)
Hey.

Aubrey says nothing, staring at Will with a trance-like expression -

WILL(O.S.)
What are you doing honey?

Aubrey just stares back -

WILL(O.S.)
Aubrey?

Will then lowers the camera and looks at Aubrey -

Will's faint smile fades -

WILL
Are you ok?

Aubrey looks at Will until he touches her shoulder -

AUBREY
Can I have this room daddy?

WILL
Sure.
(Beat)
Did you see the others?

AUBREY
(Beat)
I want this one, daddy.

WILL
Ok.
(Beat)
If you want this room, you can
have it.

Will kisses Aubrey's head, and walks out of the room - Aubrey continues to look around -

DISSOLVE

TO

EXT COUNTRY ROAD - DAY

The South's CAR drives down a scenic road, lush green fields and whitewashed stone fences -

INT CAR - DAY

Will drives, Maura sits in the passenger seat -

Aubrey sits in the back seat, looking out the window -

WILL

Well, we're not in California anymore...

(Beat)

Sure is beautiful.

Maura seems to be concentrating on something -

MAURA

Now remember we have to call someone about that replacing that water heater.

WILL

Yeah I'll look into that tonight.

MAURA

(Beat, looks out window)

I hope we have more success than we did with the cleaning service.

WILL

The place is pretty dusty.

MAURA

Well the realtor said that was going to be taken care of and it wasn't. I'll have to call her.

WILL

Who knows...

(Beat)

we have to get used to living around here. Maybe good help is hard to find.

MAURA

Must be...

EXT ROAD - DAY

The car drives away -

DISSOLVE

TO

INT MASTER BEDROOM - DAY

Maura unpacks the contents of a box as Will walks in with another box -

Will places the box down, and approaching Maura from behind -

WILL

Well, we're officially in.

Will puts his arms around her - she doesn't respond -

WILL

(gesturing)

I think the bed should face this way. What do you think?

Maura says nothing -

WILL

What's the matter?

MAURA

Will, maybe we should have separate bedrooms for a while.

WILL

Oh come on...

MAURA

I just, I don't know...

WILL

What will Aubrey think?

MAURA

Aubrey knows more about us than you think.

Maura walks away and opens another box, inspecting the contents -

WILL

Well maybe we don't need to remind her of it. She has a lot more to adjust to...new friends, new schools...it would be good if she had a stable family environment.

MAURA

You didn't think much about
that before.

WILL

Look, I thought we were all right
on this, Maura.

(Beat)

It's over. You know that.

Maura turns and looks at Will -

MAURA

(Beat)

It's just going to take a while.

WILL

Whatever you say.

Maura walks away -

MAURA

I think I'll start dinner.

Will watches Maura leave the room -

DISSOLVE

TO

INT DINING ROOM - DUSK

CLOSE on a black and white PHOTOGRAPH from the 1930's framed on the wall: a
WOMAN in her 20's
bearing a resemblance to Maura, posing with a MAN, presumably her husband -

WILL (O.S.)

Well, I suppose I should make a
toast.

Will, Maura, and Aubrey sit around a large wooden table and have dinner -
Will reaches for his
wine glass, raises it to Maura and Aubrey, then gestures to the picture -

WILL

To Eliza Londrigan, for keeping
this house in the family.

Maura raises her glass and they look at each other for a beat before clinking
glasses -

Aubrey raises her wine glass full of milk -

MAURA

To our family.

WILL

To our family.

They clink glasses with Aubrey - Maura looks at the picture -

MAURA

I wish I knew more about her.

WILL

Did anyone in your family keep in touch with her?

MAURA

Not really. She was just one of those names you hear growing up. You know, so-and-so who lives in Ireland.

(Beat)

I really don't think anyone knew about this place.

WILL

Or what she was worth.

Maura gives Will a look -

WILL

God rest her soul.

MAURA

I don't think she willed it to me out of sentiment. She didn't even know who I was. It's just... tradition.

Suddenly there is the eerie sound of distant THUDDING, as if some heavy presence walks above them -

Aubrey looks at her parents, then around the room - no one says anything for a beat -

WILL

Did you hear something?

Maura waits to hear it again -

AUBREY

What was it?

BOOM BOOM...BOOM BOOM - the sound is louder -

Will looks toward the front door -

Will gets up and heads to the front door - Aubrey watches him -

INT FOYER - DUSK

Will walks past some boxes and opens the door -

There in the doorway stands the startling presence of FATHER SEAMUS, a reedy, older Catholic priest with sunken eyes and ashen skin - the air is foggy -

Will is taken aback by the man, waits a beat to compose himself -

WILL

Can I help you?

Father Seamus slowly breaks into a faint smile, mirthless and creepy -

SEAMUS

You must be the new tenants.

WILL

And you...are?

Seamus takes his hat off - the wind blows his wisps of hair -

SEAMUS

My name is Father Seamus. I'm from Holy Rood church.

WILL

How can I help you?

At this point Maura approaches, Aubrey behind her -

SEAMUS

I came to see if everything is all right.

Maura and Seamus make eye contact -

SEAMUS

You must be a Londrigan.

MAURA

Yes, I am.

WILL

She's a South now.

Will extends his hand - Seamus shakes it -

WILL

I'm Will South. This is Maura, our daughter Aubrey. This is... Father Seamus?

Aubrey looks at Seamus with trepidation -

SEAMUS

Yes. I'm sorry to call on you

at this hour. You see, I knew
Eliza well, and out of deference
to her, I came by...to welcome
you...and to bless this house...

Will, Maura and Aubrey look at the priest for a beat -

SEAMUS
...at her request. She was a
very religious woman.

MAURA
Oh, that's nice...

SEAMUS
(Beat)
May I come in?

WILL
(Beat)
Sure, sure...

INT DINING ROOM - DUSK

Father Seamus looks around the room warily - Will, Aubrey and Maura follow
him in -

Father Seamus takes out some HOLY WATER and sprinkles it about the room - he
then crosses himself
and solemnly mutters a prayer, closing his eyes -

Aubrey looks at Will -

AUBREY
(whispering)
What's he doing daddy?

WILL
(whispering)
He's blessing the house.

AUBREY
(whispering)
Why?

WILL
For good luck honey.

Seamus reads from his prayer book -

SEAMUS
Hear us, Holy Lord, and deign to
send thy holy angel from heaven to
guard, cherish, protect, visit, and
defend all who dwell in this home.

Will and Maura watch him - Aubrey looks at her parents -

SEAMUS (O.S.)

Per Christum Dominum nostrum. Amen.

Seamus finishes his prayer, and crosses himself -

As if coming out of a trance, Seamus turns and faces the family -

SEAMUS

Thank you. I believe she would
have wanted it.

MAURA

Did you know her very well?

Seamus looks at her, then around at the room -

SEAMUS

She attended the church for years.
A dear woman, it was sad to see
her decline so rapidly.

MAURA

It was a shame.

SEAMUS

(nods)

In her later years she would often
get very disoriented being alone
here. She would call me, and I
would come by.

WILL

What was she afraid of?

SEAMUS

Well, I believe her mind was
playing tricks on her, God rest
her soul. She would hear things,
see things...

MAURA

Well it's nice that you were
there for her.

SEAMUS

I took pity on the poor woman.
This house is too big for one
person to live alone in...

Seamus looks at Aubrey -

SEAMUS

It needs to be filled with the
laughter of children...right?

Aubrey looks up at the priest -

AUBREY
Did you grow up in Ireland
mister?

WILL
That's father, Aubrey.
SEAMUS
Well yes I did. Lived here my
whole life.

AUBREY
(Beat)
Did you ever see a leprechaun?

SEAMUS
(Beat, smiles)
A leprechaun? Well, let me tell
you. They've been known to roam
the land, and like it very much
when you leave a bowl of milk out
for them during the night.

Aubrey looks at Maura -

AUBREY
Can we leave out a bowl of milk,
mommy?

MAURA
Sure.

Aubrey heads toward the kitchen -

Seamus watches Aubrey head off, then smiles back at Will and Maura -

WILL
Did you have dinner, father? We
have plenty.

SEAMUS
Well thank you for the offer,
(Beat)
But I really have to go.

EXT MANOR - DUSK

The front door opens and Father Seamus steps out -

Seamus then turns and looks at them earnestly -

SEAMUS
I hope everything works out for you,
and you find happiness in your new
home.

WILL

Thank you.

SEAMUS

Perhaps I'll see you in church.

Will and Maura look at each other then at the priest -

MAURA

Uh, we're not really practicing Catholics...

Father Seamus smiles politely -

SEAMUS

Well there's no time like the present.

(Beat)

Good night.

WILL

Good night.

MAURA

Good night.

Father Seamus heads away from the house, into the fog -

Will and Maura watch him leave as they close the door -

INT FOYER - DUSK

Will and Maura look at each other -

WILL

Well that was strange.

Aubrey then emerges with a bowl of milk -

MAURA

Ah, he's a nice man. Who knows, maybe he misses her.

Aubrey puts the bowl of milk down outside the front door and looks at Will and Maura -

AUBREY

For the leprechauns.

Will gently leads her back inside -

WILL

For the leprechauns.

Will closes the front door -

DISSOLVE

TO
EXT MANOR - NIGHT

Crickets chirp - lights are on in the upper floors only -

INT STUDY - NIGHT

Will begins to set up his video equipment, connecting the VCR cables to the TELEVISION -

He takes the VHS CASSETTE from the camcorder and places it the VCR and rewinds it -

INT MASTER BEDROOM/BATHROOM - NIGHT

Maura is in her bathrobe taking the last three heavy hardcover BOOKS out of a box - she places the books on the edge of the bed, and tears the box so it's flat - she puts the box on a pile of other flattened boxes and picks up a final box, labeled BATHROOM -

She heads into the bathroom -

INT STUDY - NIGHT

Will rewinds the tape with the remote, and hits play - we hear no sound but Will seems concerned with what's on the screen -

INT BATHROOM - NIGHT

Maura continues to put various JARS of medicine away on shelves in the bathroom - as she does she hears a brief but distinctive sound of a HUMAN VOICE whisper something unintelligible - she listens - a beat of silence, then -

THREE LOUD THUDS come from the bedroom, jolting Maura - she turns -

INT MASTER BEDROOM/BATHROOM - NIGHT

Maura slowly pokes her head out the door - she then looks down on the ground with a troubled look- she walks into the bedroom -

We see her crouch down to pick up the three books, which have been FLUNG across the room and lie open and askew on the floor - she picks them up and looks around the room -

Suddenly something dawns on her - her expression changes, and she smiles faintly -

INT STUDY - NIGHT

Will looks at the screen with a troubled look on his face -

Maura comes in with a faint smile - Will does not acknowledge her, continuing to stare at the screen -

MAURA
Are you playing tricks on me?

WILL
(Beat)
What?

MAURA
It's not going to work. I'm too smart for you.

Maura then looks at the screen as Will remotes the volume -

MAURA
What are you watching?

Maura approaches -

WILL
It's the video I made...

POV the screen shows the house tour, but the image is GROTESQUELY DISTORTED, and GUTTURAL, TWISTED SOUNDS of suffering and SCREAMING intersperse with the static - Maura and Will stare at it in shock, listening for a beat -

MAURA
What the hell is that?

WILL
I don't know. That's strange.

Will fast-forwards and plays it, but it is more of the same throughout -

WILL
I'm sure this was a blank tape.
I must have screwed up.
(Beat)
Damn it. What is all this?

Maura looks at Will -

MAURA
Were you just upstairs?

Will looks at the screen -

WILL
No. Why?

Maura thinks about it for a beat -

MAURA

You didn't come in and knock
over some books?

Will looks at Maura for a beat then back at the screen -

WILL

No. Maybe it was Aubrey.

MAURA

She's asleep.

(Beat)

I think that's what I need, too.
I'm starting to see things.

WILL

Yeah, well I'll be joining you
shortly. I just want to...

Will fast forwards some more -

WILL

...set up some more things.

MAURA

Ok.

Maura looks at the screen for a beat, then heads down the hall -
Will continues to look at the screen with a concerned expression -

CLOSE on the screen as the distorted images and sounds
play -

DISSOLVE

TO

EXT GLEN ABBEY MANOR - FRONT DOOR - DAY

Aubrey opens the front door - she looks down at the bowl from the previous
night and picks it up -

The bowl is empty - Aubrey smiles - just then she looks up, appearing
somewhat startled -

A large burly PLUMBER stands and faces her - Aubrey says nothing -

PLUMBER

Hello there little girl.

AUBREY

Hello.

PLUMBER

(Beat)

Are your parents in?

Aubrey turns and looks inside -

AUBREY

(loud)

Daddy! There's a man out here!

The man looks around, feeling a little uncomfortable -

Will approaches the door -

PLUMBER

I'm here with the new heater.

Will opens the door and steps back -

WILL

Oh, great, c'mon in.

INT DOWNSTAIRS HALLWAY - DAY

Will, Aubrey and the plumber enter the hallway - Aubrey lifts the bowl to show Will -

AUBREY

Look daddy! It's empty!

WILL

That's great, honey.

Aubrey looks at the plumber -

AUBREY

The leprechauns drank it last night!

The Irish plumber looks at Aubrey -

PLUMBER

Uh huh.

(to Will)

Before I bring it in I'll take the old one.

Will heads toward the cellar -

WILL

Ok. It's down here in the cellar if you want to follow me.

INT CELLAR - DAY

The camera pans the staircase to show Will and the plumber in the dark, damp cellar, standing by the old water heater -

WILL

Thanks for coming by. You're the fourth guy I had to call!

The plumber shuts the water off from the old heater -

PLUMBER

Well you called the right man.
This new heater's a great deal If
I do say so meself.

The plumber looks at Will as he dismantles the old heater -

PLUMBER

Fifty gallon capacity, r-foam
insulation, low w.c. manifold and
a radial flame spreader!

Will looks at him, failing to make the connection -

PLUMBER

For lower N.O. emissions.

WILL

Oh, right.

The plumber begins to dismantle to old heater -

INT UPSTAIRS HALLWAY - DAY

Maura carries a full laundry basket down the hall, passing Aubrey who sits on
the floor of her
room playing with her dolls -

AUBREY

Mommy, the leprechauns drank the
milk last night.

MAURA

Well I bet you they're happy.

Maura opens up some cabinets and begins to put away some folded towels onto
some shelves -

AUBREY (O.S.)

Can I do it again tonight?

MAURA

We'll have every leprechaun in
Ireland here honey.

INT AUBREY'S BEDROOM - DAY

Aubrey has several DOLLS facing her in a semi-circle, some old, some new -
she combs the hair on
one doll, a porcelain one -

Aubrey picks up one doll which has a CORD on its neck - Aubrey pulls the
string -

DOLL (V.O.)
Hi, what's your name?

INT CELLAR - DAY

Having disconnected the heater, the plumber prepares to remove it - Will approaches him-

WILL
You want a hand with that?

PLUMBER
Sure.

The two men begin to WRENCH the rusted heater free - they pull and pull until the heater begins to slide off the foundation - soon it is removed -

PLUMBER
Back's rusted all to hell.

The plumber heads upstairs as Will wipes his hands - something then catches his attention -

Will crouches down, inspects the mildewed wall - as he smears away the dirt, he reveals an ancient bronze AMULET adorned with CRYPTIC SYMBOLS, six inches in diameter, nailed to the wall -

Intrigued, Will stares at it for a beat -

WILL
What's this?

Will begins to loosen it -

INT UPSTAIRS HALLWAY - DAY

Maura continues to put away the laundry when suddenly the LIGHTS begin to flicker - Maura looks around -

The lights go OUT for a beat, then back on - and then SMASH! a light bulb EXPLODES -

Startled, Maura looks around, then heads downstairs -

INT AUBREY'S BEDROOM - DAY

Aubrey looks at the doll, whose face smiles yet has an eerie quality to it -

Aubrey pulls the string again -

DOLL (V.O.)
Hi. What's your name?

Aubrey looks at the doll -

AUBREY

Aubrey...

Aubrey pulls on the string again -

DOLL (V.O.)

Do you want to play...Aubrey?

Aubrey stares at the doll as if being drawn in by some force -

The doll stares up at her -

INT DOWNSTAIRS HALLWAY - DAY

Will heads up the stairs inspecting the amulet as Maura approaches him -

WILL

The heater's here.

MAURA

Were you fooling with the power?

WILL

No.

MAURA

Didn't you just see the power go off and on? I just had a bulb break on me!

Will looks at Maura -

WILL

No. I don't know.

(Beat)

Look at this.

Maura notices the amulet -

MAURA

What is it?

WILL

It was in the cellar.

(Beat)

Weird.

MAURA

Well something just happened to the power upstairs...

Maura heads off and shakes her head, troubled by the event -

Will continues to smear the dirt off the amulet -

INT UPSTAIRS HALLWAY - DAY

Maura walks up the stairs - she then looks ahead and GASPS in fright -

POV - ALL the cabinet doors are WIDE OPEN - towels are all over the floor -

Maura slowly approaches the opened doors with growing impatience -

INT AUBREY'S BEDROOM - DAY

Maura pokes her head in -

MAURA

Aubrey, did you do this?

Aubrey holds the doll, and shakes her head no -

MAURA

(angry)

Don't play games with me, little girl.

AUBREY

I didn't do anything, mommy.

MAURA

Well then who did?!

AUBREY

Maybe it was Colleen...

MAURA

Who...is Colleen?

Aubrey looks at Maura for a beat, then holds up the doll, and smiles -

DISSOLVE

TO

INT STUDY - NIGHT

The cleaned-off amulet is propped on a shelf - the sound of a running SHOWER can be heard in the background -

PAN to see Will in his pajama bottoms, sitting in front of a COMPUTER - he leans back in his chair and stares at the screen - he rubs his chin with one hand, types in random commands with the other

-

He waits for a beat, shakes his head -

INT BATHROOM - NIGHT

Maura is in the shower - she leans against the wall, letting the hot water cascade over her head and down her bare, exposed breasts -

INT STUDY - NIGHT

Will hits another command, then lifts the keyboard, inspects it, puts it down -

WILL
God damn it...

PAN to show the computer screen - Will tries to run a VIRUS CHECK program - he hits enter -

There is a pause - the screen is filled with a FLURRY of gibberish - the computer beeps uncontrollably -

WILL
What the hell is wrong with this thing?

Will turns the computer off, stands up, sighs -

INT BATHROOM - NIGHT

Maura turns the water off - she picks up a towel and begins to dry off -

Suddenly she hears the CLEAR SOUND of a woman's voice abruptly say something in Gaelic - Maura GASPS and spins around -

No one is there - dripping with water, Maura looks around, clearly troubled by what she heard -

INT MASTER BEDROOM - NIGHT

Maura opens the bedroom door and walks into the bedroom -

Will approaches her as she dries her hair -

WILL
I tell you everything seems to have broken in the move. Now the computer's screwed up.

Maura just stares at him for a beat, then heads over to the mirror and dries her hair -

Will approaches her, kisses her neck -

WILL
Mmmm....I love you right out of the

shower...

Will begins to gently remove the towel - Maura resists - she then walks away from him and takes a nightgown out of a dresser - Will watches her -

WILL

What's the matter, Maura?

Maura drops the towel and put on the nightgown -

MAURA

I don't know...

She then turns and faces Will -

MAURA

Some strange things have been going on around here. Very strange things.

Will looks at her for a beat, having misread her reluctant behavior -

MAURA

(Beat)

Weird sounds, things moving, lights going off.

(Beat)

The videotape...

WILL

So what are you saying?

MAURA

(Beat)

I don't know what I'm saying.

Maura laughs faintly then turns and looks at Will earnestly -

MAURA

But do you agree with me?

WILL

Yeah, I'd say some weird things have happened.

MAURA

Well what do you think it is?

Will looks at Maura for a beat -

WILL

Well, I try to keep an open mind, but...

MAURA

Maybe Eliza wasn't so crazy after all.

WILL

There's got to be an explanation. It could be a magnetic flux or something, maybe the power lines are giving off something. Who knows?

(Beat)

I don't know, I think it's kind of interesting.

MAURA

Well what power lines, Will? Where?

(Beat)

Maybe we should call someone about it.

WILL

Who?

MAURA

I don't know. Someone who...knows about this kind of stuff.

WILL

Oh come on!

MAURA

What about keeping an open mind?

WILL

Just because I have an open mind doesn't mean I'm going to pay some snake oil peddler to come in and shake a voodoo stick around the house.

MAURA

Voodoo stick? It's nothing like that Will. You're just being cynical.

WILL

I'm being realistic. Look, I have a spiritual side.

(Beat)

I mean, we had a priest come in and bless the house. That should count for something.

Suddenly the air is pierced with CRASHING and SCREAMING - it is Aubrey -

Maura jumps out of bed and rushes toward Aubrey's room - Will follows her -

INT AUBREY'S BEDROOM - NIGHT

Maura bursts the door open - they see Aubrey but not what she's screaming at -

Then suddenly a strange black CREATURE LEAPS in front of them across the dark room and rapidly DISAPPEARS as it passes through the wide open window -

Aubrey RUNS to her mother grabbing her for dear life - the curtains blow frantically -

AUBREY

It was a monster! It was a monster!

Will RUSHES down the hall, ripping open a drawer -

MAURA

Oh my God - Will!

Will grabs a FLASHLIGHT - as he does he sees something in the study -

INT STUDY - NIGHT

POV the computer screen is fully LIT UP with numbers and letters rapidly flashing across the screen -

Maura picks up an hysterical Aubrey and brings her into their bedroom -

MAURA

Shh shh shh!

INT FOYER - NIGHT

Will runs down the stairs and yanks the door open -

EXT MANOR - NIGHT

Will runs around the corner of the house, pointing the flashlight in all directions -

INT MASTER BEDROOM - NIGHT

Aubrey cowers on the bed, hysterical -

AUBREY

It's going to hurt us!

MAURA

No it won't - no it won't!

Maura frantically pulls a SKELETON KEY out of the door -

INT UPSTAIRS HALLWAY - NIGHT

Maura slams the door to Aubrey's bedroom shut and locks it, fumbling with the key -

EXT GLEN ABBEY MANOR - NIGHT

Will makes his way around the other side of the house - we can see his breath in the cold, damp air as he points the flashlight around -

POV we see the surrounding in the dark of night - the flashlight beam runs into distant trees and scenery, but nothing moves - Slightly out of breath, Will stands alone in the darkness, as the wind blows around him -

DISSOLVE

TO

EXT COMMERCIAL NEIGHBORHOOD - DAY

ESTABLISH the neighborhood of a quaint Irish town, with people walking the streets amid shops and offices -

Will and Maura approach the front of a building -

Maura checks a piece of paper with the corresponding address -

She looks at the building, then at Will -

MAURA

This is it.

Will looks at Maura for a beat, then together the two of them head in -

DISSOLVE

TO

INSERT DOOR IN HALLWAY - DAY

We see a SIGN on a doorway - it reads:

DR. EDWARD SHEA
Psychic/Spiritual Advisor

SHEA (O.S.)

Did it harm either one of you?
Or your daughter?

INT SHEA'S OFFICE - DAY

CLOSE on a hand pulling a cigarette out of a package on a desk -

MAURA (O.S.)

(softly)

No.

We see EDWARD SHEA, an eccentric-looking man in his 40's as he lights the cigarette - behind him are various occult and spiritual items on shelves and on the walls -

SHEA

Did it leave any tracks, or footprints of any kind?

WILL (O.S.)

No. Nothing.

A haggard-looking Will and Maura face Shea -

WILL

It just disappeared. Literally.

MAURA

(Beat)

I'm sure this sounds crazy to you.

SHEA

Not at all. I'm just trying to put together all the evidence, to determine what it could possibly be.

MAURA

Well that's what we're here for. I mean -

Maura laughs faintly, then becomes serious again -

MAURA

We don't know.

SHEA

I could see if I detect the presence of something.

WILL

What do you have, some kind of meter or something like that?

Shea looks at him -

SHEA

No. But I'm a clairvoyant. I can sometimes talk to unhappy spirits inhabiting a certain place.

WILL

Oh.

MAURA

Well what would you do, in our case?

SHEA

Well it all depends on how much money you want to spend.

(Beat)

A standard visit would run you about fifty pounds. That would include myself and an assistant.

WILL

And what would you do?

SHEA

Well, we could bring in special equipment, monitors, sound devices, things like that.

Maura looks at Will -

MAURA

I think we should do it.

SHEA

We're usually successful in detecting the source of most problems.

(Beat)

Unfortunately.

MAURA

What do you mean, unfortunately?

SHEA

We usually find nothing. We've debunked many a reported haunting. About ninety five percent of the cases had some technical explanation.

MAURA

What about the other five percent?

Shea looks at the two of them -

SHEA

Well...it's that five percent that keeps us interested...

INT LIVING ROOM - DAY

We see AMY WOLFE, a very attractive historian in her 30's, taking snapshots of the house with a DIGITAL CAMERA - around her neck are other sophisticated devices including a DIGITAL thermometer-

Amy turns and looks at Will -

AMY

They don't build them like this anymore.

WILL

Suppose not.

We then see Will and Amy follow Shea and Maura toward the stairs -

SHEA

Where is your daughter? She might be able to give us some information.

MAURA

She's at school. We've tried not to upset her more than she's been.

The group begins to head upstairs -

SHEA

That's understandable. But sometimes spirits prefer to communicate with children. Innocence, perhaps.

INT UPSTAIRS HALLWAY - DAY

Shea leads the group up the stairs -

SHEA

I feel something. It's faint, but...it's there...

AMY

You say you saw some activity here?

MAURA

Yes. All these cabinets opened by themselves.

AMY

Did you see them open?

MAURA

Uh, no, but -

AMY

See the key to this type of
thing is to see it as it
happens - empirical observation
is the best way to come to
a conclusion as to cause.

Maura nods - Amy runs an ELECTRICAL SENSOR up and down the cabinets - she
turns to Maura -

AMY

I'm getting nothing here.

EXT ROAD - DAY

A SCHOOL BUS pulls up - Aubrey gets out, waves to the driver, and runs toward
her house -

INT UPSTAIRS HALLWAY - DAY

Amy follows her meter toward the door of Aubrey's bedroom -

Shea concentrates, as if picking up some kind of vibe -

SHEA

I'm feeling something, but it
seems as if it's...moving...

Amy pauses, tries to open the door, but it's locked - Maura approaches with a
key and unlocks it -

MAURA

This used to be Aubrey's room.

(Beat)

She stays with us now.

INT AUBREY'S BEDROOM - DAY

Amy, Shea, Will and Maura enter the room - as they do -

The window then CREAKS and opens outward -

Amy pulls out a DIGITAL THERMOMETER and walks around the room -

He waves the thermometer at different in the room -

Shea begins to concentrate, closes his eyes - soon it is apparent that he
entering some type of
trance -

INT AUBREY'S BEDROOM - NIGHT

POV of what Shea envisions: The room is bathed in candlelight - in the
center of the room is a
large CANOPY BED, whose curtains blow gently in the wind -

As we approach the bed we see a VOLUPTUOUS WOMAN in a sheer nightgown roll over in her sleep -

INT AUBREY'S BEDROOM - DAY

CLOSE on Shea as he opens his eyes and stares forward, lost in a deep hallucination -

INT AUBREY'S BEDROOM - NIGHT

Shea's POV - panning down from the sleeping woman we see the floor and the antique rug - then slowly a MALE HAND enters the floor presumably belonging to someone lying on the floor - after a beat it drags itself forward -

As it does we soon see it is SEVERED below the wrist - it continues to claw forward -

INT AUBREY'S ROOM - DAY

Amy waves the thermometer around -

Will and Maura watch Amy as she walks around the room -

EXT GLEN ABBEY MANOR - DAY

Aubrey heads toward the house -

We see the BOWL on the stoop, but not its contents -

INT AUBREY'S BEDROOM - DAY

Amy stops walking, examines the thermometer - she frowns and waves the thermometer back and forth through a foot-wide patch of air -

Will and Maura approach her, see that the TEMPERATURE DROPS dramatically, but only in that given spot -

CLOSE on Shea, deeply entranced and motionless -

INT AUBREY'S BEDROOM - NIGHT

Shea's POV - we approach the sleeping woman as she rolls onto her back - as we get closer to the upper portion of her body we see her stir -

She slowly opens her eyes, looks down - her EYES WIDEN -

The hand is ON HER STOMACH -

She SCREAMS in horror and leaps out of the bed as the hand TEARS the nightgown off her body -

As she recoils the hand CLENCHES TIGHTLY around her throat in a chokehold - she struggles in vain -

INT AUBREY'S BEDROOM - DAY

Will and Maura look at the thermometer with Amy - thing -

Then, as if the spell has broken for Shea he COLLAPSES back against the wall - the other approach
him as Will helps him get his balance -

WILL

Whoa there...

MAURA

Are you ok?

AMY

What happened?

Shea feels his head, frightened and disoriented -

SHEA

I don't know...my God...

EXT GLEN ABBEY MANOR - DAY

Aubrey looks down at the contents of the bowl with a concerned expression -

A RED SWIRL begins to form in the milk -

Aubrey's eyes widen as she inspects the bowl - then suddenly -
The bloody milk SPATTERS Aubrey's face - she screams -

INT AUBREY'S BEDROOM - DAY

Will and Maura hear the screams and run down the stairs, followed by the others-

INT FOYER - DAY

Will runs to the door and opens it -

A bloodstained Aubrey grabs her mother -

Will and Maura looks in the bowl -

The bowl is filled with blackened, discolored BLOOD -

DISSOLVE

TO

INT LIVING ROOM - DAY

Will and Maura sit on a couch, Aubrey sits on Maura's lap as her mother cleans off her face -

Shea inspects the blood in the bowl with a medical-looking PROBE -

SHEA

Looks like we have some animal
hairs in here. Maybe some kind
of a rodent.

WILL

So is that what all this is?
Someone have a problem with us
living here?

SHEA

Not someone. Something. I've never
felt a presence that strong before.

MAURA

Ok, so we have a...presence. What
do we do about it?

SHEA

If we have a troubled spirit here,
we have to find out why it's
troubled.

Amy is online on her portable computer - soon her PORTABLE FAX begins to spit
out documents, town
records, and listings of residents -

AMY

Town records are coming up now.

WILL

What will they tell you?

AMY

I'll be able to do a search, to find
out who lived here previously.

(Beat)

And who died here.

Amy keeps typing at the computer -

AMY

We know the house was built in
1863. Your family, the Londrigans,
first established residence after
the first world war, so...we have an
unknown window, 1863 to 1919.

Shea concentrates for a beat, then -

SHEA

Do you have any other physical
evidence, that we can look at?

WILL

Not really.
(Beat)
Oh, wait a minute.

Will stands up -

WILL
I think I do.

CLOSE on the AMULET - Shea examines it with a MAGNIFYING GLASS -

SHEA
Where did you find this?

WILL
It was nailed to the cellar wall.

SHEA
I see some faint lettering. It
appears to be the...Runic alphabet?

WILL
Runic?

SHEA
I'm not sure, but I can check.
(Beat)
Did the events start before or
after you discovered this?

MAURA
Before.

SHEA
Do you mind if I borrow it?

WILL
Not at all, if it can help.

AMY
(looking at
computer)
Damn it.

SHEA
What's the matter?

AMY
These records only go back to 1880.
But...
(Beat)
...wait a minute...

Will, Maura and Shea approach Amy at her computer -

SHEA

Did you find something?

AMY

I did a cross search, death certificates with this address. James and Marion Foster. They had a daughter. Right here, it says James died, 1882, pneumonia. Marion dies September the next year. Suicide.

WILL

Suicide? How?

AMY

It doesn't say.
(scanning the screen)
But that's not what interests me.

(Beat)

There's no death certificate for the daughter. Anywhere.

SHEA

What was her name?

AMY

Colleen.

MAURA

Colleen...

Maura turns and looks over at Aubrey -

Aubrey looks back at her - Maura approaches her -

MAURA

Honey, isn't your friend's name Colleen?

AUBREY

Yes.

Shea approaches Maura and Aubrey -

MAURA

Can you talk to her?

AUBREY

She talks to me.

Will approaches -

WILL
What are you talking about?

MAURA
She has a...friend. Colleen.

WILL
A friend?

MAURA
(to Will)
You, an imaginary friend. That's
what she calls her.

Shea crouches down to talk to her -

SHEA
What does Colleen say to you?

The others listen - Aubrey stares at Shea -

AUBREY
She says she's lonely...

SHEA
Where is she?

AUBREY
(Beat)
She's here.

SHEA
Where is she now?

AUBREY
She's hiding.

Will looks at Maura -

SHEA
Can you take me to her?

Aubrey then seems to fall into a hypnotic spell -

AUBREY
(Beat)
She's down...

MAURA
She's down...how do you mean
honey?

SHEA
Do you mean she's sad?

AUBREY
She's down. Help her...

SHEA
Take me to her.

Aubrey looks at Shea for a beat, then slowly shakes her head -

SHEA
Ok...ok...

Shea stands up, and looks at Will and Maura -

SHEA
Well, maybe we're getting
somewhere.

Just then Amy realizes something -

AMY
Wait a minute. She's down...
(Beat)
Where did you find that medal
again?

Will looks at Amy -

WILL
In the cellar.

Amy then looks at Shea -

INT CELLAR - DAY

Aubrey and Shea descend the staircase - Will, Maura and Amy follow -

Shea stands in the center of the room - he closes his eyes, concentrates for a beat -

SHEA
Colleen...Colleen...

The others watch him - Will and Maura look at each other -

SHEA
We want to help you...can you talk
to me?

There is no response -

Amy tests the room with her electrical device -

SHEA
If you're lonely you can talk
to us...Colleen...

Aubrey then starts to walk toward the other side of the
room - no one pays much notice -

SHEA
Colleen...can you tell me where
you are...

Will does a double-take towards the other side of the room -
Aubrey stands in front of the wall - slowly she raises her hand and places it
up against the wall -

Will gestures to Maura, who sees Aubrey -

MAURA
Aubrey?

Shea then looks over to Aubrey -

Aubrey has both hands against the wall -

Shea and the others slowly approach -

Shea slowly puts his hands against the wall -

Aubrey backs off as Shea closes his eyes, concentrates -

The others watch -

Suddenly Shea backs up and opens his eyes -

SHEA
There's something in there.

WILL
What?

SHEA
There's something through that wall!

WILL
Well what is it!

SHEA
I don't know! Trust what I'm
saying, we have to open this wall!

INT CELLAR - NIGHT

Shea and Will continue bash away at the wall, knocking away chunks of
concrete -

Shea sees something - gestures to Will to stop hammering -

SHEA

Oh my God...

Will then sees something - he steps back -

The others gather around, and look in horror at what they find -

POV a GIRL'S SKELETON in a decaying Victorian dress, lies in a pile, clearly mutilated: disjointed, broken bones and shattered skull -

SHEA(O.S.)

Colleen...

DISSOLVE

TO

EXT HOLY ROOD CHURCH - DAY

Will, Maura, Aubrey, Shea and Amy join Father Seamus around a fresh grave on the Hillside - the sky is gray -

Seamus administers last rites in Latin - the others solemnly listen -

Seamus then crosses himself, and closes his prayer book -

SEAMUS

May you find the peace you've sought in vain for so long.

AMY

That poor little girl.

SHEA

So many unanswered questions. Why was she buried there. And who killed her?

AMY

It might have been her mother.

SHEA

We don't have proof of that.

AMY

The style of dress on the girl... it coincides with the era Marion Foster killed herself.

(Beat)

Who else could have gone in there and done something like that?

Will looks down at the grave, then at the others -

WILL

We'll never know for sure.

SEAMUS

Hopefully the whole sad chapter is over. And everyone, including your family, will find peace.

WILL

I just want to...thank all of you, for everything you've done for us.

MAURA

Yes. We'd like to have you over for dinner. Give a sense of closure to the whole thing. You too, father.

Seamus looks at Will and Maura -

WILL

Yes. It would mean a lot to both of us.

The father considers for a beat, then smiles -

The group then slowly heads off down the hill, storm clouds brewing in the distance -

DISSOLVE

TO

EXT GLEN ABBEY MANOR - NIGHT

The rain falls hard - distant thunder can be heard -

INT LIVING ROOM - NIGHT

CLOSE on Maura handing Shea a glass of whiskey -

SHEA

You've done your homework, Mrs. South.

MAURA

Maura.

SHEA

Maura.

MAURA

Yeah, they told us this was the best.

Shea nurses his glass -

SHEA

There's nothing like a nice single malt to warm the bones.

Maura gives a glass to Seamus -

MAURA

Father.

Seamus takes the glass -

SEAMUS

One good drink before dinner.

He raises his glass -

SEAMUS

Here's mud in your eye.

The men take sips of their whiskey -

Maura then turns and looks in the direction of the dining room -

INT DINING ROOM - NIGHT

Will sets the table -

Amy approaches -

AMY

Do you need help with anything?

Will and Amy look at each other for a beat -

WILL

Oh no, thank you. Everything's pretty much under control.

Amy looks around the dining room -

AMY

I have to admit you really have a beautiful home.

WILL

Thank you. If you told me two years ago we'd be living here, I would never have believed it.

(Beat)

Do you live around here?

AMY

No, I live about in Wexford. It's about a five hour drive.

WILL

How did you meet Dr. Shea?

AMY

There were a series of lectures about parapsychology at my

university. I went and heard
him speak, and became
fascinated with the idea of
hunting ghosts.

WILL

I have to admit I was skeptical.
(Beat)
Until now.

AMY

So was I. The usual investigation
turns up nothing more times than
not.

WILL

Well, I guess this whole thing was
as strange for you as it was for
us.

AMY

Yes. It was.

Will and Amy look at each other for a beat - there is an underlying
attraction between the two of
them -

Just then Maura enter the room -

MAURA

How are we doing?

WILL

I think everything's ready.

MAURA

Good. I'll start bringing things
in.

Maura looks at Will and Amy, then head into the kitchen -

INT UPSTAIRS HALLWAY - NIGHT

Aubrey wears her bathrobe and looks around the hallway before entering her
room -

INT AUBREY'S BEDROOM - NIGHT

Aubrey enters the room, looks around -

She sees her dolls, looking at her -

She sits on her bed - the storm rages outside - she looks out the window
apprehensively -

MAURA (O.S.)
Aubrey, come on down and have
some dinner!

AUBREY
Ok...

Aubrey looks around the room -

AUBREY
Colleen?

There is no response -

AUBREY
Colleen, are you there?

INT DINING ROOM - NIGHT

Amy, Shea, Seamus and Will sit down at the table - Maura comes in with the turkey -

SHEA
I'm hungry enough to eat a
horse.

MAURA
You'll have to settle for turkey.

AMY
It looks delicious...

WILL
(to Amy)
Why don't you pass me your
plate?

Amy passes her plate to Will, who puts it near Maura - Maura proceeds to carve the turkey -

MAURA
Will, will you call Aubrey
again?

Will gets up and heads toward the stairs offscreen -

WILL
Aubrey! Come on down.

INT AUBREY'S BEDROOM - NIGHT

Aubrey stares at something with a hypnotized expression, as if she wants to scream but can't -

We see what she is staring at - the ghostly apparition of MARION, the woman in the painting - it

stares back at Aubrey with ashen skin and sunken cheeks - the two stand and stare at one another -

Marion takes a few steps closer, ever so slowly -

Slowly, she offers Aubrey her hand - Aubrey takes a few steps back, shivering and mute with terror

-

INT DINING ROOM - NIGHT

Maura continues to carve the turkey -

MAURA

Is white meat all right for you,
Mr. Shea?

SHEA

White meat will be fine...

Maura suddenly seems to be having difficulty carving through the turkey -

Will looks at her -

INT AUBREY'S BEDROOM - NIGHT

Aubrey backs into the wall -

Marion stares at Aubrey for a beat, then LUNGES at her, bearing her teeth -

CLOSE on Marion's ICY HAND as it violently grabs Aubrey's arm -

INT DINING ROOM - NIGHT

As Maura carves, the turkey SPLITS OPEN spurting Maura with blood - she SCREAMS and drops the knife as blood spatters the others -

EXT MANOR - NIGHT

A tremendous BOLT OF LIGHTNING SMASHES the house -

INT DINING ROOM - NIGHT

Everyone cowers as the house goes dark and plates and glasses are SWEPT off the table, smashing against the wall -

Father Seamus is BLASTED backward, slamming his head against the wall and falling unconscious -

Strange noises begin to emanate from the house, agonized moans and screams of suffering - things continue to fly around the room -

Will covers Maura as they struggle to get their bearing -

The windows HURL themselves open as the furious wind sends things blowing about the room -

INT FOYER - NIGHT

In the deafening chaos Shea fumbles in the dark through his equipment until he finds a powerful

FLASHLIGHT - his trembling hands fumble to get it to light -

And just then there is a flash of LIGHTNING - Shea looks up to see the shadow of the BLACK

CREATURE leering at him for a split second and then SMASH - the window BURSTS into a million pieces -

Shea crashes back against the wall screaming, his face bloodied with shards of glass -

INT LIVING ROOM - NIGHT

Amy dives for cover under a desk as the house shakes - she sees Father Seamus lying there, unconscious, and crawls over to him -

Lights rapidly go on and off, bulbs EXPLODE -

Objects continue to fly around - the moaning persists -
Maura and Will look up -

MAURA

(frantic)

Aubrey...Aubrey!

Maura gets up and runs toward Aubrey's room - Will follows her -

Shea staggers to his feet, and BOLTS toward the front door -

Kneeling over Seamus, Amy turns to see Shea flee -

AMY

Shea! Shea!

Just then a KNIFE from the dinner table FLIES across the room -

It SLASHES Amy's arm - she screams and falls backwards -

EXT MANOR - NIGHT

Shea flees the house, tripping and falling through the mud and the rain toward his CAR -

INT UPSTAIRS HALLWAY - NIGHT

Maura rushes to Aubrey's closed door and struggles with the knob -

MAURA

Oh my God Aubrey!!!!

She fights furiously to open the door - Will pushes her aside and begins to SMASH the door with his shoulder - the door doesn't budge -

EXT ROAD - NIGHT

Shea's car violently SWERVES around a corner as he frantically attempts to flee the scene -

INT SHEA'S CAR - NIGHT

Bloodied and soaked, Shea struggles to navigate -

He sees something up ahead -

POV it is the ghostly white apparition of MARION standing in the middle of the road as Shea rapidly approaches - Shea SLAMS on the brakes -

EXT ROAD - NIGHT

Shea's car SPINS violently as it passes through the apparition -

The violently out-of-control vehicle SPINS and -

SMASHES head on into a tree, killing Shea instantly -

We see Shea's bloody, mangled body, pinned inside the vehicle on the desolate road -

INT UPSTAIRS HALLWAY - NIGHT

Will stands back and SMASHES the door with his foot - he does it again and again until finally the door starts to give -

INT AUBREY'S BEDROOM - NIGHT

A DRESSER blocks Will from getting in, which he furiously shoves out of his way -

WILL

Aubrey!

Will and Maura rush into the room -

Aubrey is nowhere to be found -

MAURA

Oh my God where is she!

MAURA

She's gone!

WILL
Aubrey?! Aubrey?!

INT DOWNSTAIRS HALLWAY - NIGHT

Amy finds a BOX OF CANDLES in a hallway closet - she lights one up with trembling hands then puts her free hand over the cut on her arm -

EXT GLEN ABBEY MANOR - NIGHT

Maura and Will rush outside in the rain -

WILL
Aubrey!

MAURA
Aubrey!

INT LIVING ROOM - NIGHT

Will and Maura rush in as Amy comes in with a candle -

AMY
Did you find her?!

WILL
No!

MAURA
The cellar!

Will and Maura rush toward the direction of the cellar -

INT DOWNSTAIRS HALLWAY - NIGHT

Will rushes over to the cellar door - he rips it open -
Maura and Will are met with a blinding WALL of swirling LIGHT and COLOR -

Amy watches on in horror, light reflecting off of them -

Father Seamus comes to, gets his bearings -

Will and Maura stare at the light as a low strange demonic voice mutters something indecipherable
- then -

WHAM! Will and Maura are blown back off their feet as the cellar door slams shut -

Will comes to his senses and charges the door again - this time it does not budge - he slams it again and again and again -

WILL
Aubrey! Aubrey!

MAURA
(hysterical)
My God what is it?

Strange sounds continue to emanate from the house -

BEAMS OF LIGHT emit through the cracks of the cellar door -

Out of breath and drenched in sweat Will looks at Maura then around the house
-

WILL
This isn't happening...

SEAMUS (O.S.)
The amulet...

Will turns in the direction of Seamus -

INT LIVING ROOM - NIGHT

Will enters with Maura - Amy looks at Seamus, who stands
up -

SEAMUS
...where is it?

SHEA
What?

SEAMUS
Where have you put the amulet?

Will approaches Seamus -

WILL
What...amulet?

SEAMUS
Did you remove anything in the
cellar!

WILL
Yes...
(Beat)
How do you know about that?

Seamus looks at Will for a beat -

SEAMUS
I was the one who put it there.

Will says nothing -

SEAMUS

Your daughter's been taken.

MAURA

What!

Seamus looks at all of them with a grave expression -

SEAMUS

I said nothing before, for fear you
wouldn't believe me.

(Beat)

I've been here before to cast evil
from this house. The amulet is
a guard against evil, blessed in
countless rituals. It is an
ancient ceremony of the early
Catholic church, a ceremony whose
secrets are all but lost.

WILL

So what does that have to do with
Aubrey! Where is she!

SEAMUS

We must return it, if you want
your daughter back.

WILL

What are you getting at!

SEAMUS

I said nothing before, for fear you
wouldn't believe me.

(Beat)

I've exorcised forces from this house.
Eliza knew, she was there. It wants
another soul, the one we've taken
away. We must weaken it!

Seamus approaches Will and Maura -

SEAMUS

Aubrey may be in grave danger!
Where is the amulet!

Amy rushes over to a BAG containing Shea's equipment - she opens the bag and
pulls out the amulet -

Amy approaches Seamus and hands him the amulet -

Seamus takes it, looks to Maura -

SEAMUS

I'm going to need a hammer,
some nails, a candle and a

pin.

Will heads off to get the items - Seamus looks at Maura -

SEAMUS

I'm going to need some other things. Some pearls, and onyx.

Maura begins to head off but looks at Seamus in hesitation -

MAURA

I don't have any onyx.

Amy takes off her ring -

AMY

I do.

CLOSE on a piece of PAPER - the onyx stone drops to the paper -

Seamus proceeds to SMASH the onyx, crushing it, as Maura hands him some pearl earrings -

Will and Amy watch as Seamus then puts the pearls and onyx on a piece of paper and begins to smash them up -

AMY

Where does this amulet come from?

SEAMUS

It's origin is unknown. The symbol does correspond to a dagger I acquired many years ago.

Seamus turns and looks at Amy and Will -

SEAMUS

The dagger is used to free those possessed if stabbed directly into the heart, according to ancient beliefs -

AMY

By killing them?

SEAMUS

By freeing them.

AMY

I don't understand.

SEAMUS

The knife destroys the evil and saves the soul of the possessed.

Shea watches Seamus mix the ingredients -

AMY

What do these ingredients mean?

SEAMUS

(trance-like)

Pearl, is the twilight, the divinity...
Onyx is the sickle, death...

Seamus takes the AMULET and nails it to the wall -

Seamus then takes the crushed ingredients and pours them into the top of a large CANDLE filled with liquid wax...

SEAMUS

As I said, only fragments of ritual exist. Of what I know, this is the procedure. It seems to have suppressed the forces of evil, if not removed them altogether...

Seamus then looks at Amy and Maura -

SEAMUS

I'm going to need some blood. It must be from a woman.

MAURA

Why?

SEAMUS

The blood of a woman is birth, life.
It is part of the ceremony.

Seamus offers up the pin - Maura waits a beat, then takes it -

WILL

How long will it take!

SEAMUS

It will not take long...

Maura takes the pin and PRICKS her finger - she winces as the blood rises -

Maura heads over to the candle - lets the blood drip out into the wax -

Just then WHAM! The front door flies open and a strong wind blows the candles out, immersing the group in darkness -

Will lights the candle again -

Seamus then approaches the amulet on the wall and pours the dripping contents over the amulet -

The house is RATTLED by loud thumping and screams - Seamus puts the candle down and addresses Will and Maura -

SEAMUS

Now you must listen to me. This force is like a parasite, or a virus. It feeds on doubt, suspicion, discord... you must clear your mind as we reach out for her.

MAURA

So what should we do, father?

Seamus looks at Maura -

SEAMUS

You have to lead her out.
(to Will)
Come over here...

Amy watches as Will approaches - Seamus takes Maura's hand and places it on Will's - he then looks at Will -

SEAMUS

Talk to her, and remove her fear...only she can cross over.

Maura and Will hesitate -

SEAMUS

Go ahead. I believe right now she may hear you.

MAURA

(Beat)
Aubrey? It's mommy.

The group waits -

MAURA

Aubrey? Can you hear me!

Then, over the twisted, distorted sounds, almost imperceptibly -

AUBREY (V.O.)

Help me! Please!!!

SHEA

My God, I heard something!

WILL

We're here Aubrey! Look, don't be afraid. We want you to come back to us...

AUBREY (V.O.)
It's dark! I can't breathe!

MAURA
Don't be afraid of it honey. It's
just like a bad dream. Listen to
us...

Suddenly the lights FLICKER - the telephone FLIES off the desk -

SEAMUS
Keep talking!

WILL
It can't hurt you if you're not
afraid Aubrey. Think about us.
We're here for you, we love you...

Odd THUMPING and slamming rattle through the house - Seamus looks around, as
does Amy -

AUBREY (O.S.)
I can't move!

WILL
Fight it back Aubrey. Fight it
back as hard as you can!

The lights flicker - there is no reply -

MAURA
Aubrey are you still there!

Soon things begin to fly across the room -

Seamus looks directly at Maura -

SEAMUS
Concentrate! She can hear you!

MAURA
Come back to us honey, don't be
afraid!

The window flies open - wind blows through the room -

Then, much louder and clearer than before -

AUBREY (V.O.)
Mommy please help me!

WILL
Don't be afraid!

AUBREY (V.O.)

Daddy, please!!!

Seamus looks at Maura -

SEAMUS

She's coming back. Keep
talking!

MAURA

Come back to us honey!

The noises in the house get louder - everyone looks around - and then
suddenly -

All noise ceases - then a loud CRASH in the hallway -

Everyone looks at everyone else - then, from somewhere in the house, the
muted but distinct sound
of Aubrey
SCREAMING -

AUBREY (V.O.)

Help!!

Will and Maura realize its from the cellar - they run toward it -

INT DOWNSTAIRS HALLWAY - NIGHT

The cellar door HANGS askew - Will and Maura head down the stairs -

INT CELLAR - NIGHT

Will approaches the screaming - it comes from BEHIND THE WALL, the same
patched-up spot where
Colleen was
discovered -

Amy heads down the stairs with a candle -

Seamus watches at the top of the stairs -

Will feels the wall in horror -

WILL

Oh my God! She's in there!

AUBREY

Daddy help!

Maura looks at Will with a panicked expression as Will lifts up a SLEDGE
HAMMER -

WILL

All right Aubrey look out!
Be careful!

Will then proceeds to SMASH away at the freshly cemented wall with all his might -

Maura and Amy watch as Will begins to shatter the cement - he clears some away - crouches down -

Suddenly Aubrey's dirty, scratched ARM pokes out through the hole -

AUBREY

Daddy!

Maura begins to cry as Will grabs Aubrey hand for a beat -

WILL

It's all right baby, just stay
back! Cover your eyes!

Will continues to smash away the concrete -

As he yanks the final piece away -

Aubrey JUMPS OUT, hugging Will for dear life -

AUBREY

Daddy I'm scared!

Maura hugs Will and Aubrey, crying and kissing Aubrey's face -

MAURA

My angel!

AUBREY

I'm scared!

WILL

It's all right...it's all right.
Shhh...

Amy looks on with a haggard expression and lets out a deep sigh of exhaustion -

Father Seamus watches the action from the top of the stairs -

DISSOLVE

TO

EXT MANOR - DAWN

Establish - the rain has slowed to a drizzle -

INT FOYER - DAWN

Will picks up a chair and puts it in place - most of the furniture is back in place -

Father Seamus walks over to the front door and opens it - Will approaches him -

Seamus and Will look outside -

WILL
The rain is letting up.

SEAMUS
Yes it is.
Will and Seamus look at each other -

WILL
(Beat)
I don't know what happened...
and I don't know what you did...

SEAMUS
I didn't do anything...God saved
her...

WILL
What's going to happen?

SEAMUS
I wish I had an answer.
(Beat)
Evil is powerful, more so every
day it seems. But I believe the
worst for you and for this house
is behind us.

The two men look at each other -

WILL
Well, I want to thank you.

Seamus nods -

SEAMUS
Take care of the girl.
(Beat)
Take care of your family. They
are important.

WILL
Yes, they are.

Seamus looks at Will -

SEAMUS
Well, you know where to reach me.
The church is a stone's throw away
if you want to come to mass.

WILL
We'll be there.

Seamus nods at Will - the two men look at each other for a beat, then Seamus walks away into the mist -

Will watches him, and closes the door -
INT LIVING ROOM - DAWN

Maura sits on the couch, hugging Aubrey - there is a distant expression in Maura's eyes, and she looks exhausted to the point of unhealthy -

An ashen-faced Amy collects some of her equipment - a makeshift BANDAGE is tied around her arm -

Will approaches Amy -

WILL
Are you all right?

AMY
A few years older, perhaps.

WILL
How's your arm?

The two look at each other for a beat -

AMY
It will heal.

WILL
I'm sorry.

AMY
There's no need to be.

Amy closes her bag -

AMY
Well I suppose I should go.

Amy looks at Maura and Aubrey - Maura looks at her -

AMY
Good-bye.
(Beat)
Good luck.

Maura nods, and Amy follows Will toward the front door -

Aubrey looks at Maura -

AUBREY
Are we leaving mommy?

MAURA

Yes, we'll be leaving soon.

Maura looks in the direction of Amy -

INT FOYER - DAY

Amy approaches Will - the two look each other in the eyes -

WILL

You sure you're ok?

Amy looks at Will for a beat, then nods -

AMY

I guess I should be asking you
that.

Maura stares at Will and Amy as she strokes Aubrey's hair -

Amy then extends her hand - Will grabs it -

AMY

Good-bye.

WILL

Good-bye.

Choked up with emotion, Amy hugs Will -

Maura watches this -

Amy then rushes off -

EXT GLEN ABBEY MANOR - DAY

Amy gets in her car and drives away as Will watches from the doorway -

EXT CAR - DAY

Amy rolls down her window, and looks blankly at the house -

POV the house -

The car drives away, down the road -

Will watches the car leave -

Maura looks at Will with a more sinister look -

DISSOLVE

TO

EXT BED AND BREAKFAST INN - NIGHT

Establish a rustic inn on the outskirts of town -

INT ROOM AT INN - NIGHT

Will closes the door and locks it -

He walks into the room containing two double beds -

Maura and Aubrey lie on each bed - the circles under Maura's eyes have become darker, and her face paler -

Will looks at Maura -

WILL

You ok?

Maura nods -

AUBREY

Are we going back to California
daddy?

WILL

Well, that all depends.

Will lies down on the bed, looks at Aubrey, then at Maura -

WILL

What do you think we should do?

MAURA

Maybe you have a reason to stay
here.

The statement surprises Will -

WILL

It doesn't matter to me.

(Beat)

What do you mean by that?

MAURA

You seem to appreciate the local
scenery.

Will scrutinizes Maura's face -

WILL

You don't look too well, Maura.

Do you feel ok?

MAURA

What's wrong with the way I look?

Will approaches Maura and gently feels her head -

WILL

Maybe you're getting a fever.

Maura brushes Will's hand aside -

MAURA

I'm fine.

WILL

Ok...

Will sits down on the other side of the bed, then turns and looks to Maura -

WILL

You know, I was thinking...
All that stuff father Seamus
said...about discord, distrust...
we're doing all right, aren't we?

(Beat)

You don't have any doubts about
me, do you?

MAURA

(Beat)

Should I...

WILL

No.

(Beat)

You two are the most important
things in my life.

(Beat)

I don't ever want to lose you.

Maura looks at him, then takes a long, drawn out breath -

MAURA

I'm tired.

Will looks at her, and laughs weakly -

WILL

I don't see why.

(Beat)

Let's get some sleep.

Will turns out the light - he goes over to Aubrey and kisses her on the head
-

WILL

Good night Angel...

AUBREY

Good night daddy.

Will climbs into bed with Maura -

WILL

Good night.

Will's about to kiss Maura goodnight, but she rolls over -

MAURA

See you in the morning.

Will looks at her - she stares out the window with a distant expression on her face -

INT COTTAGE - NIGHT

A fire crackles in the fireplace - Father Seamus sits in a chair, in front of a desk -

He writes in a JOURNAL - we can't see what he's writing - he pauses for a beat, deep in concentration, and then continues to write -

Soon he puts the pen down and heads over to the fireplace -

Taking a LOG from a basket, he drops it into the fireplace -

He pauses to contemplate the fire - his expression is one of exhaustion, his face drawn -

POV CLOSE on the lapping flames -

Father Seamus continues to look at the fire -

DISSOLVE

TO

INT ROOM AT INN - NIGHT

Maura is sleeping - the room is silent -

Soon she rolls over to discover Will is not in the bed -

She opens her eyes and looks in the room -

Aubrey is asleep in the other bed, but there is no sign of Will -

Maura gets up, notices something -

The door to the room is AJAR -

Maura approaches the door - she looks around before hearing the faint but unmistakable of a couple briefly giggling - she listens for a beat -

INT INN HALLWAY - NIGHT

Maura pokes her head out for a beat before heading down the hallway -

The sound of lovemaking becomes clearer - soon Maura sees something -

Down the hall, the door of one of the rooms is AJAR -

Maura approaches the room with trepidation - the sound of lovemaking gets louder -

Maura gets closer to the door - she listens for a beat, then ever so gently pushes the door open -

The sound of lovemaking continues - Maura cautiously positions herself for a view of the room -

As she looks in, her eyes widen -

INT ANOTHER ROOM AT THE INN - NIGHT

Will and AMY are in bed, nude, making love - Will and Amy then turn and look at Maura -

WILL

Well, someone likes to watch.

INT ROOM AT INN - NIGHT

Maura JOLTS up from bed - the room is silent -

She looks over to see Will next to her, sound asleep, as well as Aubrey, asleep in the other bed - she looks around the room - looks towards the window -

The CURTAINS billow gently -

Maura lies back down slowly, recounting the dream -

DISSOLVE

TO

EXT GLEN ABBEY MANOR - DAY

It is a beautiful day, blue skies, sunshine -

Will packs some boxes into the back of the car -

INT MASTER BEDROOM - DAY

Maura packs a suitcase - there is a change in her expression, she looks tired, and very pale -

Aubrey approaches her with a suitcase -

AUBREY

I'm finished.

Maura says nothing - Aubrey looks at her -

AUBREY

Where are we going to go, mommy?

MAURA

We're going to go someplace new.

AUBREY

What about all my other stuff?

MAURA

We'll get it later.

Aubrey looks at her mother as Maura looks out the window -

A concerned expression appears on her face -

POV AMY approaches Will at the car, walking almost in a trance - Will looks around -

AUBREY (O.S.)

How long will it take?

Maura watches -

POV Amy embraces Will - they kiss passionately -

Maura watches, clenching her jaw -

AUBREY

Mommy?

POV Will props Amy on the hood of the car - as they kiss Will begins to unbutton her blouse -

Maura's expression begins to change dramatically, an expression of contempt and rage -

POV Will begins kissing Amy, going down her neck and heading toward her breasts -

AUBREY (O.S.)

Mommy?

Maura turns and looks at Aubrey with a sinister expression -

Aubrey is visibly taken aback by the look she receives -

AUBREY

H-how long will it take?

MAURA

Go to your room! Now!

Aubrey is scared by this outburst - she exits the room -

Maura looks out the window with a growing sense of rage -

POV Will and Amy continue kissing -

EXT MANOR - DAY

Will packs the car - Amy is nowhere to be seen -

Maura approaches him - something has definitely changed in her personality -
Will turns and faces her -

WILL
Ready?

Maura simply stares at him -

MAURA
(Beat)
You don't think I know?

WILL
Know what?

MAURA
Do you think I'm a fool?

WILL
(confused)
What?

MAURA
Nothing's changed, has it.
You still want to deceive me?

WILL
What are you talking about?

Maura looks at him for a minute, then SMACKS him hard across the face - she
then storms off - Will
follows -

WILL
Maura, what is this!

MAURA
We're not going.

WILL
Not going! Are you out of your
mind?! Wait!

Will grabs Maura by the arm and swings her around - she counters this by
SHOVING him violently to
the ground -

Maura storms off -

Will gets up, gets his bearings -

WILL
Son of a -

Will heads to the front door -

Will approaches Maura as she yanks open the front door -

WILL

I want to know what's going on!

Maura turns and faces him -

MAURA

You're the enemy, and now I understand!

(Beat)

Leave, and don't come back!

WILL

I'm not going anywhere until you tell me -

Maura looks at Will - the door SLAMS shut on it's own -

Will stares at the door in total shock, then tries to open it - he pounds on the door -

WILL

Maura! Maura!

INT UPSTAIRS HALLWAY - DAY

Aubrey approaches Maura -

AUBREY

What's happening?

Maura storms away from the girl -

MAURA

Your father doesn't love us anymore!

AUBREY

What do you mean? Mommy?
You're scaring me!

EXT MANOR - DAY

Will continues to bang on the door -

WILL

Open this goddamn door! Aubrey!

INT FOYER - DAY

Aubrey goes to the front door - Maura sees this and rushes up to her, grabbing her VIOLENTLY by the arm -

MAURA

Stay away!

Maura yanks the girl away from the door -

AUBREY

Ow! You're hurting me!

EXT MANOR - DAY

Will bangs on the door -

WILL

Aubrey!

Will looks around -

He rushes toward an open WINDOW - as he attempts to climb in BLAM!! An invisible FORCE shoves him -
Will crashes to the ground -

The window SLAMS shut - Maura looks down at him -

Will looks up at her -

POV Maura has a truly frightening look on her face -

Will realizes something terrible is happening -

He gets up and takes a few steps back, thinking of what he should do -

He begins to walk backwards towards the car before turning and running toward it -

He gets into the car, and peels out -

INT MASTER BEDROOM - DAY

Maura watches the car drive away -

MAURA

Don't ever come back.

A frightened Aubrey approaches Maura -

AUBREY

Mom, what's happening to you?

Maura turns, and looks at the girl - her face is truly evil now -

MAURA

Your father is evil. I sent him away, forever.

AUBREY

What do you mean? What did
he do?

Maura walks out of the room - Aubrey follows -

AUBREY

Mommy you're scaring me. I want
to see daddy!

Maura turns and faces the girl -

MAURA

You don't believe your mother,
do you?
(loud)
Do you!

Aubrey begins to cry -

MAURA

I should have known you
wouldn't. You love him more.

Maura stares at Aubrey -

MAURA

You love him more, you believe
all his lies.

Aubrey goes to hug Maura -

AUBREY

Mommy, what's happening to you?

Maura SHOVES the little girl across the room -

MAURA

(shouting)
I'll teach you to turn on me!

Maura grabs Aubrey by the arm and drags her out of the
room - Aubrey begins to get hysterical -

INT AUBREY'S BEDROOM - DAY

Maura pushes Aubrey into the room -

MAURA

You can stay here and think about
it!

Maura slams the door shut, locking it -

Aubrey frantically goes to open the door, which doesn't budge -

AUBREY

Mommy! Mommy!

INT UPSTAIRS HALLWAY - DAY

Maura presses her back against the wall, with a psychotic, evil expression on her face -

EXT ROAD - DAY

Will's car SPEEDS down the desolate country road -

INT CAR - DAY

Will drives around, frantically looking for something -

EXT CROSSROADS - DAY

The car comes to a stop -

Will looks around, and decides to make a right - the car PEELS out -

INT UPSTAIRS HALLWAY - NIGHT

Maura listens to Aubrey through her bedroom door, crying hysterically, struggling to get out of the room - her face is away from camera - she starts to speak, her voice changing to something far-sinister sounding -

MAURA

He dares to disrespect me...
she dares to disrespect me....

Maura turns around, looks around the hallway - her face has TRANSFORMED HORRIBLY, a combination of herself and MARION - she is clearly possessed -

MAURA

It's time to teach her a lesson.

EXT ROAD - DAY

The car drives down the road -
Will sees something up ahead -

POV HOLY ROOD CHURCH and an adjacent cottage -

The car speeds toward it -

EXT CHURCH - DAY

Will pulls up, and gets out of the car - he runs toward the front of the church -

He bangs on the front doors of the old church - the doors are locked, and refuse to budge -

WILL

Father Seamus!

He runs over to the cottage -

WILL

Father Seamus!

Will bangs on the door and waits a beat, then tries the handle - the door is open -

INT COTTAGE - DAY

Will runs in, looks around -

He sees something and freezes -

He sees Father Seamus, seated in a chair, dead -

INT KITCHEN - DAY

Maura finds herself a large MEAT CLEAVER - the expression on her face has become considerably more evil - in her other hand she picks up a CARVING KNIFE - she looks at them through possessed eyes -

She approaches one of Aubrey's dolls - she raises the cleaver and begins to HACK the doll to pieces -

We see the doll's head SPLIT OPEN -

INT AUBREY'S BEDROOM - DAY

Aubrey struggles to unlock the door -

INT COTTAGE - DAY

Will grabs father Seamus by the lapels - he feels his wrist for a pulse -

WILL

Jesus...

He then notices the opened journal - the pages blow in the wind -

Will looks down, reads the entry -

SEAMUS (V.O.)

It is real and I have seen it in many forms and many disguises... the human evil is self-evident in this world, but there are other purer forms belonging to the vapor and the darkness...

Will picks up the book -

SEAMUS (V.O.)

This evil swallows up innocence
and light, feeds on violence
and human fear...the girl is in
danger...I have seen this again
and again...nothing in this world
can overcome that evil -

Will seems to concentrate on the next part -

SEAMUS (O.S.)
...save for the power of holy
unconditional love, for that
is the one force it can never
defeat...this I have discovered.
Should the force return, I fear
more drastic measures may be
necessary - I don't know if they,
or I, will have the strength...

The entry ends - Will looks around the room, thinking of what to do -

Then something catches his eye - Will freezes and stares at it for a beat,
then slowly approaches -

POV - something is mounted to the wall - it is an ancient DAGGER, shaped like
a billowing snake
tail, coming to a razor sharp point -

Will heads over to it, looks at it closely -

CLOSE At the base of the handle, THE SAME symbol as the amulet -

Will takes the dagger off the wall -

INT AUBREY'S BEDROOM - DAY

Aubrey still tries to fight with the door - she suddenly
turns around and screams -

COLLEEN stands before her in a VICTORIAN DRESS torn and bloody from stab
marks -

COLLEEN
Mother's awful when she's like
this.

Soon things begin to get FLUNG around the room - the muffled sound of twisted
moaning and
screaming is heard -

INT UPSTAIRS HALLWAY - DAY

Maura begins to head towards Aubrey's room, carrying the cleaver and the
knife - she now looks
more like Marion than ever, as if the bodies have merged -

EXT STREET - DAY

The car speeds down the street -

INT CAR - DAY

Will drives with a determined look on his face -

INT UPSTAIRS HALLWAY - DAY

Maura slowly turns the key to Aubrey's bedroom -

INT AUBREY'S BEDROOM - NIGHT

The objects stop flying around as Maura opens the door -

Crouched on the floor, Aubrey looks up in terror -
Maura looks down at her daughter - and then in a grotesque combination of
MULTIPLE VOICES merged
together:

MAURA

You're coming with me. We'll
suffer together.

Maura approaches Aubrey who is frozen with fear -

Maura then sneers, and LIFTS the cleaver -

Aubrey SHOVES her out of the way as WHAM!!! the cleaver smashes into the wall
-

Aubrey runs toward the door -

The knife HURLS its way across the room, stabbing deeply into the wall inches
from Aubrey's
passing head -

INT UPSTAIRS HALLWAY - DAY

Aubrey screams as she flees down the hall, lighting fixtures going on,
horrible noises echoing
through the house -

Maura approaches with the cleaver and the knife -

EXT MANOR - DAY

Will car zooms toward the manor -

INT CAR - DAY

Will looks at the house up ahead -

POV lights going crazy in the house -

EXT MANOR - DAY

The car pulls up - Will gets out with the dagger and runs toward the door, hearing Aubrey screaming -

WILL

Aubrey!

Will approaches the door and begins to SMASH AWAY at it with all his might -

INT LIVING ROOM - DAY

Aubrey runs toward a chair -
A pair of SCISSORS suddenly spins off a shelf -

The scissors STAB VIOLENTLY into the chair, narrowly missing Aubrey -

EXT MANOR - DAY

Will manages to BASH open the front door -

INT FOYER - DAY

Will gets the door open as Maura approaches - between them is a COUCH -

Maura seems to will the couch to ROAR across the floor as Will pushes halfway inside - NOT QUICK ENOUGH -

WHAM!!! The couch SMASHES Will back outside, SLAMMING his hand in the door jam - Will yells in pain, fighting to free his hand -

INT LIVING ROOM - DAY

Maura approaches Aubrey with the knives - Aubrey manages to barely avoid her -

AUBREY

Leave me alone! Leave me alone!

INT FOYER - DAY

Will furiously struggles with the door, eventually fighting his way in -

INT LIVING ROOM - DAY

Will bursts in -

Maura whips around to see this -

Will gets his bearing -

Maura CHARGES at him -

WHAMM!!! She sinks the carving knife into the wall - Maura grabs the wrist with the dagger -

Maura appears psychotically strong - Will fights her with all his might -

WILL
(to Aubrey)
Aubrey run! Now!

Aubrey heads toward the doorway -

The scissors FLY across the room stabbing Will in the leg - He howls in pain as he pulls them out -

MAURA
You can't have her! She's going
to rot with us!

Aubrey watches as the two fight -

A burst of energy sends everything crashing around the room, as if the demon is fighting back desperately -

Maura HURLS Will across the room - the dagger rattles across the room -

Aubrey watches on in horror, unable to leave -

Maura FLINGS the cleaver at Will -

Maura SMASHES Will across the face, sending him against the wall -

Will has no choice but to SMASH her back before tackling her and throwing her to the ground -

Maura fights back howling and screaming - Will clings onto her for dear life -

AUBREY
Mommy!

Will fights off the blows -

WILL
Come back to us - Maura!

Maura begins to choke Will to death - he fights as hard as he can -

MAURA
You're going to die!

Aubrey rushes over to them -

AUBREY
Stop!

Maura violently BACKHANDS Aubrey and she flies back -

Taking this opportunity Will SMASHES Maura and breaks free, rolling across the floor -

Maura LUNGES at Will as he reaches for the dagger - Aubrey screams -

Maura grabs the dagger - Will and Maura wrestle for control of it -

The blade gets closer to Will's throat -

MAURA

We'll destroy you...destroy all
of you!

WILL

(struggling)

No...

(Beat)

NO!

In a furious burst of energy Will SHOVES Maura backward violently - he grabs the dagger with both hands -

She falls to the ground and Will POUNCES with the dagger -

Maura SNARLS as Will raises the dagger -

Aubrey screams as -

WHAM!! The dagger stabs through Maura's heart as she SCREAMS at the top of her lungs -

Then BLAM!!! - In a flash of light as Will is blown back -

The house begins to shake violently - pieces of the wall begin to crumble -

Aubrey rushes over to Maura -

AUBREY

Mommy!

WILL

(to Aubrey)

Aubrey run!

Aubrey stares in horror at Maura - just then the knife FADES AWAY as Maura rolls over, returned to normal -

The house begins to shake violently - stone begins to chip and fragment, falling all about - the noise is becoming deafening -

Aubrey holds on for dear life -

Soon HUGE chunks of stone begin to fall around them - Will sees it is no longer possible to remain there -

Maura comes to, and becomes aware of her surrounding - she embraces Aubrey -

Will gets up -

WILL

Maura!

MAURA

What's happening!

Will grabs up a heavy CHAIR, runs toward the living room window and HURLS the chair -

EXT MANOR - DAY

The chair EXPLODES through the window in a shower of glass -

INT LIVING ROOM - DAY

The house seems to be crumbling in upon itself - Will grabs Maura and Aubrey

WILL

(to Aubrey)

Run!

Aubrey refuses to let go of her mother's hand - the three of them dodge falling debris as they flee out the window -

EXT MANOR - DAY

Will carries Maura out of the building with Aubrey in tow -

The flee across the front lawn -

A final gust of energy from the house BLASTS the three of them off their feet -

INT LIVING ROOM - DAY

Everything is smashed apart in a final burst of fury -

EXT MANOR - DAY

Aubrey cowers on the muddy ground - -

Will follows, mustering the last of his strength to drag himself and Maura to safety -

Will and Aubrey embrace Maura -

Will looks at Maura - she begins to cry, sees blood on Aubrey's face -

MAURA

Oh my God, what happened to you?
My baby -

AUBREY

I'm ok mommy.

WILL

Are you all right?

MAURA

I'm ok.

Will then kisses the both of them -

WILL

I love you both...I love you
both so much...

Will looks at her with love and concern in his eyes, wipes the dirt off her
face -

Maura sees Will leg -

MAURA

You're bleeding.

WILL

I'm all right...

Gently he lifts her off the ground along with Aubrey -

The look in silence at the house -

INT LIVING ROOM - DAY

The destruction, howling, crashing and groaning continue for a beat but then
stop abruptly, as if
sucked down some invisible, paranormal drain -

The wind blows through the destruction, dust rising through stabs of light -

EXT MANOR - DAY

Will, Aubrey, and Maura look back at the now darkened house - the sound of
the wind blows -

WILL

We're all going to be all right.

We pull back to see the three lonely figures standing on the hill -

THE END

