

LAVENDER

by

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EXT. CORN FIELD NIGHT - NIGHT - 1985

From a MYSTERY POV, we slowly creep through a dense cornfield, corn stalks crunching beneath our feet.

We reach the edge of the field and push through it to REVEAL:

EXT. VICTORIAN FARMHOUSE - CONTINUOUS

Three police cruisers parked in front of an elegant old farmhouse. Two OFFICERS step out and approach the front door.

Their backs turned, we slink out from the field and skitter across the lane towards them.

We slow down as we near the porch, hiding in the darkness.

OFFICER 1 heads inside, leaving the front door open behind him. OFFICER 2 lingers and reaches for a pack of cigarettes.

We stalk towards him, like a predator about to strike.

Officer 2 fumbles with a match, unaware of our approach. We are now right in front of him. How can he not see us?

The porch creaks beneath our feet.

He strikes the match. SUDDENLY, a MAN'S VOICE yells from inside. He turns his head and we slip past him through the door, blowing out his match as we sneak past.

PATRICK (O.C.)
Kid's got other family.

INT. VICTORIAN FARMHOUSE: HALLWAY - CONTINUOUS

A young cop, OFFICER 3, lingers in the hall. We peer past him to see PATRICK, a plain spoken farmer in his thirties, speak with OFFICER 4 in the living room.

OFFICER #4
There's an aunt we're tracking down. But
'til then...a friendly face could help.

PATRICK
I barely know the kid...we're just
neighbors.

OFFICER #4
I know, but if you could just...
(beat)
Please.

Patrick glances at the other officers then nods.

(CONTINUED)

CONTINUED:

PATRICK
(reluctantly)
Yeah, alright.

Officer 3 gestures down the hall.

PATRICK (CONT'D)
I know the way.

Patrick cautiously turns down the hall.

We follow, creeping up behind him. Too close in fact. He shudders and clasps the back of his neck, sensing us.

We pull back, giving him space. He continues down the hall and nervously disappears around the corner into the dining room. We creep around the corner to REVEAL:

INT. VICTORIAN FARMHOUSE: DINING ROOM - CONTINUOUS

An electric candle chandelier flickers above YOUNG JANE (5), huddled in the far corner, her knees pulled up tight to her chest. Her face and hair are matted with blood.

Her eyes stare hauntingly at a spot across the room.

A fifth cop, OFFICER 5, squats next to her and waves his hand in front of her blank expression.

Patrick stands hesitantly in the doorway.

PATRICK
So she in shock or what?

The officer turns, startled.

OFFICER 5
I uh...think she hit her head...

Patrick edges closer and Officer 5 steps out of the way. Patrick kneels down in front of Jane.

PATRICK
Hey...kiddo...y'alright?

Jane's stare remains fixed. Patrick studies her face.

From the FLOATING POV, we glide across the room until we stop directly in front of Jane. She is staring right at us.

PATRICK (CONT'D)
Jane.

Jane's stare remains fixed.

(CONTINUED)

CONTINUED:

PATRICK (CONT'D)

Jane...

SUDDENLY, a heavy gust of wind blows the front door open.

Patrick turns, looking directly at us. Suddenly Jane SCREAMS in horror.

ANGLE ON

Crumpled at the foot of the stairs, the wind has blown the tarp off of the dead, twisted body of a man lying face down in a pool of blood.

Patrick covers Jane's eyes from staring at the body as we hear THUMP...THUMP...THUMP.

A RED RUBBER BALL bounces down the stairs, landing deliberately on each step.

A deep RUMBLE begins to build.

The rubber ball hits the bottom stair and is just about to land on the twisted corpse when we suddenly CUT TO BLACK.

TITLE CARD: Lavender

From BLACK, a sliver of light fills the right side of frame.

The sliver grows wider, disorienting us. Until we realize we are behind a bedroom door as it creeps open, early morning light filling the frame and REVEALING:

INT. ALICE'S BEDROOM - DAWN

CLOSE ON the sleeping face of ALICE (7) as a pair of women's hands reach down to clutch her throat.

Just as the hands grasp Alice's neck, her eyes flutter open.

ALICE

What are you doin, mommy?

REVEAL Jane, now 32, standing at Alice's bedside, her hands on Alice's neck. Jane startles, looking disoriented, and pulls her hands away. She quickly feigns a smile and strokes Alice's head.

JANE

(pretending to be calm)

Nothing baby. Just time to get up.

Alice groggily looks over at the clock.

(CONTINUED)

CONTINUED:

ALICE

It's 4:30!

JANE

Silly me! My alarm must be broke. Go back to sleep baby. I'm sorry.

A TITLE CARD fades in: 25 YEARS LATER

Jane quickly shuffles out of the room and closes the door.

INT. JANE'S HOUSE: HALLWAY - CONTINUOUS

The minute Jane is out the room, she clutches her mouth in horror and bursts into tears.

INT. JANE'S HOUSE - KITCHEN - MORNING

Jane's husband ALAN (35) reads the newspaper, drinks coffee.

Alice bounces into the room, sits in the chair with a bowl of cereal in front of it.

ALICE

It's the first day of school!

ALAN

I know, very sad.

ALICE

No, it's not!

ALAN

Cause you get to see all your boyfriends?

ALICE

I don't have any boyfriends!

ANGLE ON

Jane lingers in the hallway, watching Alan and Alice.

ALAN

What about that little boy at your birthday party? Who looked like Charlie Brown with more hair?

ALICE

Da-a-ad!

Alan turns to see Jane in the doorway, watching.

ALAN

Oh. Hey. Good morning.

(CONTINUED)

CONTINUED:

Jane feigns a smile.

ALICE
Mommy was silly last night!

ALAN
Was she?

Alan looks to Jane, who brushes it off.

JANE
It was nothing. Can you take her? I'm running late.

ALAN
Sure.

JANE
Thanks. You're a rockstar.

She blows them both a kiss and hustles out the door.

EXT. WEST END HIGH SCHOOL - AFTERNOON

A WIDE SHOT of the parking and rear entrance of a suburban highschool. Two GIRLS sit on the lawn.

INT. GUIDANCE COUNCILOR'S OFFICE - DAY

CLOSE UP on MARTY (17), a highschool girl sitting across a desk and talking to someone off-camera.

MARTY
She's ridonkulous! Like crippling!

Jane sits across from Marty, distractedly writing in a notepad. This is her office.

MARTY (CONT'D)
I cheated ONCE and she's holding it against me for the entire year!

Jane's eyes narrow, seeing something.

ANGLE ON Marty. Then we PULL FOCUS to the window behind her, where we catch a quick GLIMPSE outside of a YOUNG GIRL in pig tails running between two cars in the parking lot.

MARTY (CONT'D)
If I have to show my face in that class I'm gonna be scarred for life, Ms. Rutter.
(noticing Jane's not listening)
Ms. Rutter!

(CONTINUED)

CONTINUED:

We suddenly PULL FOCUS back to Marty.

JANE
(flustered)
I'm sorry.

MARTY
You don't even care.

JANE
Of course I do.

MARTY
What was I even saying?

Jane is about to open her mouth and lie. But can't.

MARTY (CONT'D)
See!

Marty gets up and grabs her bag.

JANE
Martha...

MARTY
It's Marty! And this whole school can get effed.

JANE
Marty, I'm sorry. Would you please sit...

Marty storms out of the office and gives Jane the finger.

JANE (CONT'D)
(sighing)
Great.

Jane glances back to the window and scans the parking lot.

She sees something behind one of the cars. Is it the ruffle of a pink dress? She steps closer and peers out, squinting.

SUDDENLY, her cell phone rings, startling her. She checks the display: "Alan". Jane winces and mouths "shit".

She answers the phone.

JANE (CONT'D)
(instantly)
I'm so sorry.

We hear Alan's voice on the other end of the phone.

(CONTINUED)

CONTINUED: (2)

ALAN (V.O.)
Jaaaaaane.

JANE
I know I know I know I know. It's mid-
terms. They've all got appointments.
Every little monster.

Jane looks at the clock in her office. It reads 4:45pm.

JANE (CONT'D)
I can be there in 30 minutes.

ALAN (V.O.)
Nevermind, I'll pick her up.

Jane glances back into the parking lot. No sign of the girl.

JANE
No no no. I'll leave right now. I swear.

ALAN (V.O.)
Fine. I'll call the school.

JANE
Ok, I'm so sorry, bye.

Jane quickly pops open a PRESCRIPTION PILL bottle and
swallows two pills dry.

EXT. SCHOOL PARKING LOT - DAY

From behind a parked car, we see Jane burst through the
school doors. She beelines it to her beat up old Chevie Nova.

We creep out from behind the parked car and follow Jane.

Suddenly Jane stops, sensing our presence.

We dart to the side, ducking behind a green Honda. We spy on
Jane through the SIDEVIEW MIRROR.

Jane turns around. Her eyes dart around the parking lot. She
looks directly at the green Honda, focussing on it.

She quickly turns and hustles towards her car.

From the POV, we creep up, peeking over the hood to see Jane
getting into her car.

We step out from behind the Honda and head directly for her.

Jane's car has trouble starting. We approach faster.

(CONTINUED)

CONTINUED:

SUDDENLY, the engine roars and Jane peels out ahead of us.

We get so close that we can see Jane's face in the rearview mirror, looking directly at us. Scared.

We slow down and stop, as Jane disappears down the street.

REVERSE ANGLE

Two PUNK TEENS walk through the otherwise empty parking lot.

The wind picks up, blowing a PINK RIBBON into the air, curling and wisping as it drifts between the cars.

I/E. JANE'S CAR/CITY STREET - DAY

Moments later, Jane is driving aggressively down the street.

CLOSE UP on Jane's preoccupied face.

Her cell phone rings. The call display reads: UNKNOWN NUMBER. Jane furrows her brow and answers it.

JANE
(answering phone)
Hello?

We HEAR a male voice on the other end.

MALE VOICE (V.O.)
(on phone)
Mrs. Rutter?

JANE
(on phone)
Yes?

The telephone crackles with static.

Jane flies through a yellow light just as it turns red. An oncoming car HONKS at her.

MALE VOICE (V.O.)
(on phone)
I'm calling from...
(static crackles loudly)
...about your...

JANE
(on phone)
Sorry what?

(CONTINUED)

CONTINUED:

MALE VOICE (V.O.)
(on phone)
...the farmhouse...
(static)
...property taxes for...
(static)
Mrs. Rutter?

JANE
(on phone, frustrated)
I'm sorry, I can't hear you.

A blast of static followed by a YOUNG GIRL's VOICE.

YOUNG GIRL (V.O.)
(on phone)
Janey, is that you?

Jane's face suddenly GOES WHITE and she drops the phone. It tumbles to the passenger seat floor.

We still hear the girl's voice from the receiver.

YOUNG GIRL (V.O.)
(faintly, on phone)
Janey? I've been trying to find you!

Jane struggles to drive and reach for the phone.

SUDDENLY, Jane looks up and sees a LITTLE GIRL in pigtails standing in the middle of the road. The girl has her back to us, but she looks just like Alice.

Jane panics and swerves hard. Her tires SCREECH loudly.

She just misses the girl, but clips another car and spins violently out of control.

The car barrels and flips, flying towards a telephone pole. Just as she is about to CRASH we SNAP TO BLACK.

From BLACK, we hear the dull sound of voices yelling, as if our ears are ringing or we're underwater.

FADE IN from BLACK

From a FLOATING POV, we creep down the street towards the accident. Jane's car is wrapped around the telephone pole.

We get closer and see Jane slumped unconscious against the airbag. We creep around the front of the car as flames erupt from under the hood.

(CONTINUED)

CONTINUED: (2)

SUDDENLY, we cut to a quick FLASH...a POV under a child's bed, we see a pair of black work boots walking towards us.

Back to PRESENT. We approach the driver's side window.

Another QUICK POV FLASH...running into a dark room and clambering behind furniture.

Back to PRESENT. We come right up to Jane's face and the power window lowers all on its own.

Another POV FLASH...hiding behind a shower curtain. Small hands clutch a straight razor tightly. Looking down we see the black work boots approaching.

Back to PRESENT. Smoke is beginning to fill the car. A CHILD'S PALE HAND reaches out and touches Jane's cheek.

Jane begins to stir and her head flops towards us. Her eyes open. And she looks right at us.

A QUICK FLASH of a red rubber ball bouncing down a flight of wooden stairs.

SUDDENLY, Jane screams in horror and we SNAP TO BLACK.

INT. HOSPITAL ROOM - DAY

SOFT FOCUS. Our eyes adjusting. Finally we can make out a fluorescent light fixture.

We're in a bed, looking up. For a long time until...

ALAN (O.C.)

Jane?

A long pause and then our POV flops to the side, revealing Alan sitting in a chair beside the hospital bed.

He smiles at us.

ALAN (CONT'D)

Thank God.

INT. HOSPITAL ROOM - MOMENTS LATER

A shared hospital room. Jane is upright in bed. Alan sits beside her.

JANE

Was anyone hurt?

ALAN

Just you and the telephone pole.

(CONTINUED)

CONTINUED:

Jane breathes a sigh of relief.

JANE
There was a girl...she came out of
nowhere.

Alan leans in to Jane.

ALAN
(whispering)
Sweety...two other drivers said it was an
open road and you just swerved.

Jane looks at him, processing this.

JANE
No...no...

Jane looks up and sees a PALE LITTLE GIRL with SOLID GREY
EYES standing in the doorway.

Jane lurches back in terror.

JANE (CONT'D)
It's her! It's her!

Alan looks to the door, only to see Alice, holding a small
bouquet of flowers. Her face suddenly fills with
disappointment. She drops the flowers and storms off.

ALAN
Alice wait.

Jane's face fills with guilt.

JANE
Honey I'm sorry! Please come back!

Alan shakes his head in frustration.

ALAN
I'm at my wit's end, Janey.

JANE
(holding back tears)
I know, I know, I'm sorry, I...

ALAN
You gotta get your head straight before
someone gets hurt.

He exhales, trying to change his tone.

(CONTINUED)

CONTINUED: (2)

ALAN (CONT'D)
(gently)
I'll get Alice.

He walks into the hall.

Jane watches him go then looks back to the ceiling sadly.

After a moment there is a MAN'S VOICE at the door.

MAN'S VOICE
Jane?

Jane turns expectantly, thinking it is Alan. But it is LIAM, a doctor in his late 50's, standing in the doorway where Alan was. He offers a kind smile.

LIAM
How you feeling?

Jane shrugs and feigns a smile.

JANE
I've been better.

Liam offers a kind smile.

LIAM
My name is Liam. I'm the on-call psychiatrist.

Jane sighs.

LIAM (CONT'D)
Your doctor's concerned. She's asked me to speak with you.

JANE
(not wanting to talk about it)
It was just an accident.

Liam nods. Then pulls a prescription bottle from his pocket.

LIAM
These are pretty heavy anti-psychotics.

JANE
Yeah well...

LIAM
Want to talk about it?

Jane ignores him and gets out of bed, wincing.

(CONTINUED)

CONTINUED: (3)

LIAM (CONT'D)
I might be able to help.

Jane holds her IV stand for support and wheels it out of the room.

LIAM (CONT'D)
Jane...

JANE
I need to find my kid before she hates me forever.

Liam is about to say something, but doesn't.

INT. HOSPITAL CORRIDOR - MOMENTS LATER

Jane wheels her IV stand down the bustling hallway, passing patients, nurses, doctors, and visitors.

She looks around, trying to find Alan and Alice.

At the end of the hall, Jane catches a glimpse of a young girl with pig tails.

JANE
Alice!

The young girl turns but is quickly lost amongst the crowd.

Jane hustles her way through the crowd.

JANE (CONT'D)
Alice, wait up!

The little girl turns again, but it is not Alice. It is the same pale girl with solid grey eyes that Jane saw earlier.

Jane gasps.

The little girl turns and disappears around the corner.

Jane picks up the pace and goes after her. But the closer Jane gets to the corner, the denser the crowd of people seems to become, blocking her path.

JANE (CONT'D)
Excuse me.

Jane awkwardly squeezes past people, but the crowd is getting thicker. Impossibly thicker. Where are all these people coming from? Jane's face fills with claustrophobic panic as chests and shoulders bump and squish her.

(CONTINUED)

CONTINUED:

Jane makes a final push around the corner and the crowd instantly thins.

Revealing an empty hallway...except for a WOMAN, wearing an old skirt and an elegant blouse, standing thirty feet away, and staring down the hall away from us. Her left hand hangs at her side...and what appears to be BLACK SAND streams from her shirt sleeve into a pile on the floor.

No sign of the little girl.

Jane takes two steps forward and the hairs on the back of her neck suddenly stand on end. She shivers.

Something shiny falls from the woman's sleeve, landing in the sand.

CLOSE UP of a small silver jack--from the kid's game--lying in the pile of black sand.

Jane steps cautiously closer.

Black sand begins trickling from beneath the woman's skirt.

Jane looks nauseous.

The black sand streams faster.

Jane looks around. Where is everyone?

SUDDENLY, the woman's body crumples to the side like a broken rag doll. Fistfuls of black sand cascade across the floor. As does a red rubber ball. It bounces towards Jane.

Jane backs away from it.

The red ball keeps bouncing towards her.

Jane turns the corner but the hall is filled with an impossibly thick blockade of people, bent and crammed and oblivious.

Jane's tries to push her way through the thick crowd of people. But she can't. The ball keeps bouncing, turning the corner towards her.

Jane's face trembles, seeing something horrible we can't.

Jane SCREAMS IN TERROR and we SUDDENLY CUT TO:

From a NEW ANGLE, everything appears normal again. Except for Jane, screaming at a NURSE and swatting at a medication tray, sending the pills skittering and bouncing down the hall.

(CONTINUED)

CONTINUED: (2)

NURSE

You need to calm down!

Jane turns her head sharply, looking around the hallway, getting her bearings. Everyone is staring at her.

Including Liam.

Jane makes eye contact with him, her hands trembling.

INT. HOSPITAL EXAMINATION ROOM - MOMENTS LATER

A small, sterile exam room/office. Jane and Liam sit across from each other. They are in mid-conversation.

JANE

(flatly)

My dad killed my family when I was seven.
Just went nuts and snapped. I don't
remember any of it.

(beat)

But I think the same thing's happening to
me. I've been seeing things, doing things
I don't remember. Since Alice turned
seven...it's been getting worse.

(she looks to Liam)

I keep seeing my dead sister. Alice is
looking more and more like her.

LIAM

Have you said anything to your husband?

Jane shakes her head.

JANE

He thinks I'm nuts enough already.

Liam thinks on this for a moment.

LIAM

When one suffers a trauma at a young age,
it's not uncommon for those memories to
be repressed until one is at a safe
enough place in their life that they can
deal with it. It can be years before they
start trickling back. Or like a pin
pricking a water balloon they can come
flooding back all at once.

(beat)

How much do you remember of your father?

Jane thinks for a moment.

A QUICK SERIES OF INSERTS WE SAW EARLIER:

(CONTINUED)

CONTINUED:

From the POV of someone hiding under a bed, we see a pair of black work boots, walking towards us.

Another POV shot, running into a dark room and clambering behind furniture.

Another POV shot, hiding behind a curtain. Small hands clutch a straight razor tightly. Looking down we see the black work boots approaching.

BACK TO THE PRESENT. Jane shakes her head.

JANE
Nothing, I dunno...

Liam jots a note in her file.

LIAM
I'd like to recommend hypnotherapy. It's been very effective.

JANE
(skeptical)
I don't know.

LIAM
Those memories won't abate until you confront them. The pharmaceuticals you're taking are only putting off the inevitable...they're gonna take their toll.

Jane thinks on this.

JANE
How would I even...

LIAM
Get hypnotized?

JANE
Yeah.

Liam smiles.

LIAM
Easy.

Liam opens a drawer and pulls out a beautiful RED PENDANT.

INT. HOSPITAL ROOM - MOMENTS LATER

Jane is lying in her hospital bed. Liam stands beside her, holding the pendant.

(CONTINUED)

CONTINUED:

CLOSE UP on Jane's eyes, sinking sleepily.

LIAM

See the pendant in her mind. Focus on
it. Now place it somewhere you remember.

A QUICK FLASH of the pale girl with solid grey eyes standing
in the door way.

LIAM (CONT'D)

Somewhere from back then.

A QUICK FLASH of the woman spilling black sand.

LIAM (CONT'D)

Take it with you.

A QUICK FLASH of the red rubber ball bouncing down the
staircase.

LIAM (CONT'D)

And use it to unlock a door.

CLOSE ON Jane's eyes now completely still.

LIAM (V.O.)

Now.

Jane's eyes gently flutter awake. We PULL BACK doing a 180
DEGREE ROTATION to REVEAL:

Jane is lying on an OLD WOOD FLOOR.

She looks around and gets her bearings. She is lying on the
floor of the old farm house from 25 years ago.

INT. FARMHOUSE: DINING ROOM - DAY

Jane hears a THUMP and turns to see a red rubber ball bounce
down the staircase. It lands decisively on each step, then
hits the landing and dribbles into the next room.

The floor boards begin to creak upstairs.

Jane's eyes dart to the ceiling, tracking the sounds.

INT. FARMHOUSE: UPSTAIRS HALLWAY - MOMENTS LATER

A WIDE SHOT at the top of the empty staircase. A deep groan
rumbles from the belly of the house.

Then stillness.

Until we hear a sharp creak. Then another. And another.

(CONTINUED)

CONTINUED:

Jane's head pops into view as she slowly climbs the stairs, the floorboards creaking with each step.

She makes it to the top and looks around.

The hallway has four doors. One is closed. And from behind it we hear a MUFFLED WHIMPERING.

Jane edges towards the door, curious and scared.

The muffled whimpering grows louder. Jane is right at the door, straining to make out the voice.

She presses her ear to the door. And hears a little girl.

Jane reaches for the doorknob. Her fingers about to grasp it when...the whimpering suddenly stops.

Jane stiffens, holding her breath for fear of being heard.

In a REVERSE SHOT we reveal the ghostly seven-year old girl with solid grey eyes standing behind Jane in the hallway.

Jane doesn't see her, but the girl steps closer. Closer.

Closer.

LITTLE GIRL

What are you doing, Janey?

INT. JANE'S BEDROOM - MORNING

Jane and Alan are asleep in bed. We CREEP towards Jane.

A PALE CHILD'S HAND reaches out and gently strokes her cheek. SHOCK CUT TO:

Jane bolts upright, gasping and lurching in terror.

REVERSE ANGLE

The room is empty. Alan stirs, barely awake.

ALAN

(groggy)

Y'okay?

Jane thinks for a moment then nods. Not hearing a response, Alan opens his eyes.

ALAN (CONT'D)

You shit the bed or what?

(CONTINUED)

CONTINUED:

Jane smacks him playfully but is clearly shaken by whatever she was dreaming.

JANE
I'm...fine.

INT. JANE'S HOUSE - MORNING

Jane sleepily walks down the stairs of her modest home. The paint is peeling and they clearly don't have much money.

She turns and heads for the kitchen.

A pale young girl with her hair in pig tails walks past the doorway inside the kitchen.

Jane FREEZES, the hair raising on the back of her neck.

She holds her breath. And tentatively steps forward. She edges into the kitchen and sees...

Her daughter ALICE (7) sitting at the kitchen table, happily eating cereal. Jane breathes a heavy sigh of relief.

Alice wrinkles her face.

ALICE
(mouth full of cereal)
Wup?

Jane feigns a smile, shaking her head.

JANE
When'd you start wearing pigtails?

ALICE
(chewing)
I dunno.
(swallows)
You wiggling out again?

Jane smiles and turns to the coffee maker, embarrassed.

JANE
No! Don't be--

ALICE
(interrupting)
DAAAAADDD! Mom's wiggling out again!

JANE
Alice!

FOOTSTEPS are heard running down the stairs.

(CONTINUED)

CONTINUED:

Jane sighs and makes coffee. Alan rushes in, looks to Alice.

ALAN
(beat)
What's up?

JANE
I'm FINE.

Alan and Alice exchange a look. Alice rolls her eyes and does the "crazy" gesture beside her head. Alan scowls back at her.

JANE (CONT'D)
(changing the topic)
You want eggs? Was thinking of an omelette or something.

Jane turns, noticing the silent exchange between them.

JANE (CONT'D)
Guys, really. Take it down a notch.

Alice goes back to eating her cereal. Alan sits down across from her. Jane watches them...hating how crazy she feels.

JANE (CONT'D)
I think I want to sell my father's house.

Alan looks at her surprised.

JANE (CONT'D)
I think its time.

INT. JANE'S LIVING ROOM - MORNING

Jane peers through the front window, watching Alan and Alice climb into the pick-up truck in the driveway.

The pick-up pulls out and drives away.

Jane steps away from the window and looks to the phone with a contemplative gaze.

INT. BARN - DAY

An old rotary phone mounted on a concrete wall rings. In the background, COWS moo. PATRICK, now in his 50's, answers the phone.

PATRICK
'ello.

We hear Jane's voice through the phone.

(CONTINUED)

CONTINUED:

JANE (O.C.)
...Patrick?

PATRICK
Speakin.

INT. JANE'S LIVING ROOM - CONTINUOUS

Jane nervously twists the phone cord around her hand.

JANE
It's Jane Rutter--formally Jane Ryan...do
um...do you remember me?

A long pause.

PATRICK
(a heavy weight to his voice)
Course I do, Janey.

JANE
Oh, good, um...is the house still there?

Jane cringes, knowing she sounds like an idiot.

JANE (CONT'D)
My family house--my father's...is it
still there?

PATRICK
Unless someone walked away with it.

Jane feigns a small laugh.

INT. BARN - CONTINUOUS

Through the window in the barn we can see Jane's family farm
on the other side of Patrick's corn field.

PATRICK
I just rent the fields...but the house is
yers. Why? You thinkin of sellin?

Jane is about to answer, then chickens out.

JANE
(blurts out)
Lemme get back to you.

And with that she quickly hangs up.

Patrick furrows his brow and hangs up the phone.

INT. JANE'S HOUSE: DINING ROOM - DAY

Jane scans the bookshelf, looking for something, but can't find it.

INT. JANE'S HOUSE: BEDROOM - DAY

Jane pulls a large rubbermaid tub from the closet and sifts through it, pulling out old toys, books, and clothes.

INT. JANE'S HOUSE: BASEMENT - DAY

Jane heaves several old boxes from the far corners of the basement.

She opens open of the boxes, coughing form the dust.

INT. JANE'S HOUSE: KITCHEN - MOMENTS LATER

Several old photo albums are stacked on the kitchen table. Jane sifts through one of them, gently turning the pages as if it were a strange, foreign relic.

Jane stops at a photo of Young Jane next to her sister, SUSIE, who we recognize as the pale girl with solid grey eyes. But in this photo she looks healthy and her eyes are bright blue.

Jane touches the photo hesitantly.

INT. PICK-UP TRUCK - DAY

Alan drives a red pick-up with Rutter's Carpentry & Cabinets painted on the side. Alice takes a big bite out of a donut.

ALICE

Dad...do you think there's a heaven?

ALAN

I'd like to think so.

ALICE

Do you think there's a hell?

Looks at her. Takes a beat.

ALAN

I think we dream...of all the things we did in our life. If your life was a good life then your dreams will be. And if it wasn't...maybe they won't be so good.

Alice turns and looks contemplatively out the window.

(CONTINUED)

CONTINUED:

ALAN (CONT'D)

But I'm sure Grandma Loretta has lots of wonderful dreams, especially of her favorite granddaughter.

Alice smiles.

ALICE

Is that why she still visits me?

Alan looks at Alice quizzically.

ALAN

What do you mean?

ALICE

Loretta. She tells me things.

Alan is now getting creeped out.

ALAN

Like what?

ALICE

That they're angry. And he can't be trusted.

ALAN

Who?

Alice doesn't respond. Alan stares at her.

ALAN (CONT'D)

Alice, who?

SUDDENLY, Alice SCREAMS!

Alan SNAPS his head back to the road, SLAMS on the breaks.

The pick-up screeches to a halt, stopping just before rear-ending a car at a red light.

Alan gasps in a sweaty panic, then catches his breath.

INT. JANE'S HOUSE: FRONT ENTRANCE - DAY

Alan and Alice walk through the front door to find several boxes and old books strewn about the hall.

ALAN

What the...

ALICE

Mommy made a mess!

(CONTINUED)

CONTINUED:

JANE (O.C.)

Hey.

Alan peers around the corner into the living room to see Jane sitting on the floor, surrounded by dozens of old photographs.

ALAN

What're you doing?

JANE

Trying to find a photo of my father.

Alan looks surprised.

JANE (CONT'D)

Barely remember what he even looked like.
Liam said it might help.

Alan looks at her quizzically.

JANE (CONT'D)

My therapist.

ALAN

Ah.

Alan watches as she looks through the photos. She lingers on another photo of Young Jane and Susie.

ALAN (CONT'D)

Are you serious about selling?

Jane sighs.

JANE

I dunno.

ALAN

I think we should go up there.

CLOSE UP on the photo, Susie gazes at us with an eerie smile.

Jane looks at Alan.

ALAN (CONT'D)

This weekend. I can fix it up, get it
ready to put on the market.

JANE

(not wanting to go)
Alan...

(CONTINUED)

CONTINUED: (2)

ALAN

Like your shrink said, maybe it'll
help...put some things to rest.

Jane thinks about this for a moment. Alan leans in.

ALAN (CONT'D)

(whispers)

You've put this family through the
wringer, babe. I think its a good idea to
move on.

Jane looks up at Alan, and smiles.

JANE

Okay.

EXT. JANE'S HOUSE - DAY

Alan loads two large coolers into the back of the Jeep.

Jane comes out of the house carrying another cooler.

ALAN

(sarcastic)

You think we've got enough food?

JANE

It's twenty miles to town. Just want to
be sure we...you know.

ALAN

Uh huh.

Jane rubs his chubby paunch.

JANE

Wouldn't want you to starve.

(yelling to the house)

Alice!

Alan gives his stomach a little poke test. Alice comes out of
the house playing a Nintendo DSi.

JANE (CONT'D)

You got everything?

ALICE

Yup!

Jane goes to lock the front door.

Alan is still looking at his stomach. He looks to Alice.

(CONTINUED)

CONTINUED:

ALAN
Do I look fat?

ALICE
(maturely)
You eat your feelings.

Before Alan can respond, Alice climbs into the jeep.

EXT. COUNTRY ROAD - AFTERNOON

The Jeep drives down a picturesque country road lined with ominous, gnarled trees.

INT. JEEP - AFTERNOON

Jane drives. She looks in the rearview mirror and sees Alice, asleep in the back. Jane sighs contemplatively.

JANE
You think she'll remember this trip when
she's our age?

Alan looks at Alice, sleeping with several toys in her lap.

ALAN
Not if she sleeps through it.

They pass a HITCHHIKER on the side of the road. He stares penetratingly at Jane. She avoids his gaze.

JANE
I remember so little.

ALAN
My nanny that died when I was about six.
I remembered her so clearly. But last
year I saw a picture of her at dad's. He
told me the picture was of my grandmother
who died before I was born. He didn't
have any pictures of my nanny. I doubt
I'd recognize a real picture of her if I
saw one. She's my grandmother as far as
my memory is concerned.

Jane gives him a look.

JANE
Great. We're both fucked in the head.

Suddenly we hear Alice in the back seat.

ALICE
Mommy said the F-word!

(CONTINUED)

CONTINUED:

JANE
(without missing a beat)
Mommy said the birds flocked to the shed.

ALICE
(screwing up her face)
Huh?

Alan gives Jane a look. Jane shrugs. They chuckle.

I/E. FARMHOUSE: WINDOW - EVENING

From inside a 2nd floor window we watch Jane's jeep drive up a winding country lane and stop in front of the farmhouse.

EXT. FARMHOUSE - CONTINUOUS

Jane looks up at the beautiful, but crumbling old farmhouse. She turns off the engine and stares at the house.

ALAN
You all right?

JANE
Yeah.

ALAN
You remember it?

Jane takes a long look at the outside of the house.

JANE
(sadly)
No.

Alan shakes Alice in the back seat.

ALAN
Time to get up.

Alice groggily wakes up and looks out the window.

I/E. FARMHOUSE: WINDOW - CONTINUOUS

From the upstairs window, we watch Jane and Alan get out of the Jeep and walk towards the house

As Alan steps onto the porch, we pull back from the window and disappear behind a corner.

EXT. FARMHOUSE - CONTINUOUS

The porch creaks under Alan's feet. He reaches above the door frame and feels around. He finds the key.

(CONTINUED)

CONTINUED:

Jane hasn't set foot on the porch yet. She gazes at the house, as if sizing up an opponent.

Alan places the key in the lock. Jane holds her breath.

Alan opens the door.

A dank wind exhales out of the house, scattering silt and dried leaves into the air. Like a breath held for 25 years.

Alice clambers out of the jeep and walks up behind Jane.

ALICE
It's dirty.

Alan smiles at both of them.

ALAN
You coming in?

Alice grabs Jane's hand and leads her towards the house.

Jane feigns a brave smile.

INT. FARMHOUSE - LIVING ROOM - EVENING

Jane and Alice enter. The house is pristine and perfectly organized, except for a thin layer of dust. The furniture is covered with white sheets.

ALAN
Doesn't look too bad.

Jane looks around, still uneasy.

ALAN (CONT'D)
(to Alice)
What do you think?

ALICE
It's hot and it smells.

ALAN
But tell us what you really think.

ALICE
(not getting it)
I just did.

Alan laughs and wanders further into the house.

ALAN
It does smell, doesn't it?

(CONTINUED)

CONTINUED:

ALICE
Like old socks.

Jane looks at Alice. They share a smile. They reach the end of the hallway and Jane abruptly stops.

ALICE (CONT'D)
What's wrong Mom? Mom?

Alan stops and turns around.

ALAN
Jane?

A blank stare has come over Jane's face as she stands frozen. Alan follows Jane's gaze: she's staring at the staircase.

A red rubber ball bounces down the stairs.

ALAN (O.C.) (CONT'D)
Jane!

Jane snaps to attention. The red ball's not really there. She smiles at Alan.

JANE
(feigning composure)
You two check out the house... I'll bring things in from the car.

ALICE
Come with us!

A deep CREAKING sound emanates from the belly of the house.

JANE
It's getting dark and I want to get everything inside. Show me later.

Alan looks at Jane with concern.

JANE (CONT'D)
Go on, it's all right.

Alan hesitates.

JANE (CONT'D)
I'm *fine*.

ALAN
(to Alice)
Come on, monkey, let's explore.

INT. FARM HOUSE - UPSTAIRS - EVENING

Alice runs up the stairs ahead of Alan. She reaches the landing and bursts through the first door on her left.

The room is pink and white, with posters and toys from the eighties. Above the window, a painted sign: JANE'S ROOM.

Alan appears at the door as Alice dives into the old toys.

ALAN

This was your mom's room when she was
your age.

Alice is too transfixed by the toys to even hear him.

INT. CORN FIELD - EVENING

A dark thicket of corn. Only stray beams of light pass through the thick stalks. Crickets sing around us.

We creep forward, dry corn crunching beneath our feet, until we reach the edge of the field. And peer out at the house.

The front door creaks open and Jane steps out onto the porch.

EXT. FARMHOUSE - PORCH - EVENING

Jane looks back over her shoulder. The coast is clear. She pulls a pack of cigarettes from her pocket and disappears around the side of house.

INT. UPSTAIRS - EVENING

Alan enters the master bedroom. Alice yells from the hall.

ALICE (O.C.)

This one's locked.

Alan finds Alice tugging on a door across the hall. It is the one from Jane's dream where she heard the whimpering.

Alan tries the doorknob but it won't open.

ALICE (CONT'D)

See.

He thinks for a moment then reaches above the door frame.

From a POV in the bathroom down the hall, we peek around a crack in a door as Alan pulls down a key.

ALAN

Here we go.

(CONTINUED)

CONTINUED:

CLOSE UP

Alan slides the key into the lock...and slowly turns it.

INT. FARM HOUSE - LITTLE GIRL'S BEDROOM/HOUSE - EVENING

From a POV inside the locked room, we hear the lock CLICK. We float quickly into the corner, as if cowering in the shadows.

The door swings open and we see Alan standing in the doorway.

ALICE (O.C.)
It's a girl's room.

We look down to see Alice poking her head around the corner.

Alice wanders into the room. As she does, we slink out of the darkness towards her.

Alan steps into the room and we quickly dart for the door. He shivers as we slip past him unnoticed

We float down the hall and down the stairs, through the dining room, and kitchen, and out onto the porch.

EXT. FARMHOUSE - PORCH - EVENING

We slink round the corner to find Jane smoking a cigarette.

We float from one side of her to the other, studying her face. Jane shivers, feeling our presence. We stop moving and settle on her face.

From upstairs, a MUSIC BOX plays the song, LAVENDER BLUE.

We quickly look up towards the master bedroom window.

In one swift movement we go over the roof, through the window, gliding through the master bedroom and into...

INT. FARM HOUSE - LITTLE GIRL'S BEDROOM - EVENING

From the window we watch Alice, holding a very elaborate jewelry box that plays the song.

ALAN
Be careful with that.

ALICE
I will.

ALAN
This is vintage, honey. It's not a toy.

(CONTINUED)

CONTINUED:

The music stops.

ALICE
But it's in a little girl's room.

ALAN
Yes, but when the little girl played with
it, it wasn't vintage.

Alice looks at Alan with big sad eyes.

ALAN (CONT'D)
I'll buy you one when we get back home, I
promise. Let's go and get some dinner.

ALICE
Can I stay in here?

Alan's rubs his arm as if he's cold.

ALAN
You can stay in your mom's old room.

Alan leads Alice out the door. From the POV, we race towards him as he pulls the door shut behind him. We SMASH into the door as it closes.

INT. FARM HOUSE: UPSTAIRS HALLWAY - CONTINUOUS

Alice hears a decisive "thump" on door from inside the room. She jumps with a startle.

Alan looks at her and smiles.

ALAN
It's nothing.

Alice shakes her head, scared.

ALAN (CONT'D)
Aww, monkey. Look...

He turns the handle to open the door but it is now locked.

He feels for the key in his pocket but it's not there.

ALAN (CONT'D)
Shoot. Hope mom has a spare or we're in
trouble.

ALICE
We? YOU lost it!

EXT. FARMHOUSE - NIGHT

Jane stubs out the cigarette and turns to go inside when she hears a man's voice behind her.

MAN'S VOICE

Janey.

Jane jumps. She turns around to see Patrick, standing at the edge of the cornfield, with a shotgun strapped to his back.

PATRICK

Sorry. Didn't mean to startle ya.

Jane nods, uncertain.

PATRICK (CONT'D)

Pat Williams.

Jane looks at him quizzically.

PATRICK (CONT'D)

You called.

Jane is suddenly flustered and embarrassed.

JANE

Of course, sorry. It's been a long time since I...

PATRICK

(wryly)

I know, I know...I didn't age too well.

Jane offers a polite smile.

PATRICK (CONT'D)

Won't keep you. Just wanted to see you got in all right.

(beat)

Good seein ya.

Patrick tips his hat then turns.

JANE

Wait.

(beat)

You wanna come in for a coffee?

PATRICK

No, ma'am.

(beat)

I mean, no thank you.

(CONTINUED)

CONTINUED:

JANE

Oh um...sorry...I've never met anyone
who... knew me when I lived here.

Patrick nods, lowering his head.

PATRICK

Damnedest shame what happened. Knew your
dad well.

Suddenly, a deep, eerie CREAKING sound emanates from the
belly of the house. The hairs raise on the back of Jane's
neck. The porch light flickers.

Patrick notices this and takes a step back.

Jane holds her arms, suddenly cold.

JANE

Sorry, I...it's hard talking about him.

PATRICK

Hell of a thing. Well...good day to yuhs.

Patrick nods and walks back towards the field. Jane notices
the shotgun on his back.

JANE

That thing loaded?

PATRICK

Won't come near this house without it.

Jane's eyes widen, scared and perplexed.

PATRICK (CONT'D)

Ain't never alone when you's in that
house. Foxes won't even come near it.

Before Jane can respond, Patrick walks off into the field.

Alan steps out onto the porch.

ALAN

Who was that?

JANE

(pre-occupied)
An old family friend.

INT. FARMHOUSE: LITTLE GIRL'S ROOM - CONTINUOUS

From a window POV inside the locked room on the 2nd floor, we
watch Jane as Patrick disappears into the distance.

(CONTINUED)

CONTINUED:

A SUDDEN unseen force SMACKS the window, cracking the glass.

EXT. FARM - NIGHT

The final rays of sun dip behind the horizon. In the distance a man walks across a darkened field.

INT. FARMHOUSE - MASTER BEDROOM - NIGHT

Jane and Alan are asleep in bed. SUDDENLY, there is a loud BANG from downstairs.

Jane startles awake. She listens...was she dreaming? Suddenly, another BANG from downstairs.

Jane startles and reaches for Alan.

JANE
(urgent whisper)
Alan!

She shakes him but he is sound asleep.

Jane gets up, grabs her housecoat. Then slips into the darkened hallway.

INT. FARM HOUSE - UPSTAIRS HALLWAY - NIGHT

The hallway is dark. Light spills from under the bathroom door illuminating the top of the stairs.

Jane approaches the locked door of the little girl's room, just like she did in her dream. She reaches for the doorknob. SUDDENLY, another loud BANG from downstairs! Jane jumps.

Jane approaches the banister and peers over it. Downstairs is quiet and dark.

INT. FARM HOUSE - DINING ROOM - NIGHT

The dining room is lit only by moonlight. Lace curtains hang like ghosts at the gallows.

BANG.

The door creaks open.

BANG.

A trembling hand slides in and fumbles against the wall. It finds the light switch and the chandelier sparks to life.

Jane cautiously steps into the dining room. Silence.

(CONTINUED)

CONTINUED:

Then BANG, from another room.

Jane grabs a large brass candle holder and clenches it tightly. She steps into the dark hall towards the kitchen.

Once she turns her back, we begin creeping after her.

INT. FARM HOUSE - KITCHEN - NIGHT

The dark kitchen flickers to life as the lights come on. Jane edges into the room, her eyes darting to each corner.

She can see movement outside on the back porch.

She slowly unlocks the deadbolt.

She raises the candle holder, preparing to strike.

Jane swings the door open and...the screen door slams shut.

BANG.

The screen door blows open and slams again, being tossed around by a strong wind.

Jane sighs with relief. She lowers her weapon, feeling silly. She pulls the screen door shut and locks it. Then walks to the sink and pours herself a glass of water.

ANGLE ON

In the window above the sink, the REFLECTION of a WOMAN: standing behind Jane...slowly moving closer.

Jane is focussed on the water filling her glass. The figure is inches away. It reaches out to touch Jane's shoulder.

SMASH! Jane drops the glass in the sink and spins around.

The kitchen is empty.

From the living room, the teasing LAUGH of a young girl.

JANE
(shaken)
Alice?

More laughter, finding Jane even funnier. Jane gets annoyed.

JANE (CONT'D)
Alice.

Jane edges down the hall.

INT. FARM HOUSE - LIVING ROOM - NIGHT

Jane steps into the darkened living room. A giggle from behind the couch. Jane is getting scared.

JANE
Alice...

In the large mirror, Jane sees movement in the corner.

Jane freezes for a moment, then turns on the light.

JANE (CONT'D)
Alice is that you?

Silence.

Behind Jane, we see the drawer to the coffee table slide open on it's own. It CREAKS loudly.

Jane's eyes widen. She turns and sees the open drawer.

Jane swallows hard then looks inside: an old game of jacks. A wave of nostalgia fills her face. Jane picks up the jacks.

THUMP!

Jane spins around to see a red rubber ball bouncing behind her. The ball dribbles and rolls across the room disappearing under the couch.

Jane gets down on her knees and peers underneath the couch.

She reaches under it, sticking her hand into the darkness.

Tense silence...

But she can't find anything.

Jane gets up and pulls the couch away.

Jane startles and covers her mouth at the sight of a DEAD RAT crawling with ants.

ANGLE ON

Standing directly behind Jane is the ghostly figure of a girl, SUSIE with SOLID GREY EYES. She looks like Alice but with darker hair.

SUSIE
You're home.

Jane jolts and twists around.

(CONTINUED)

CONTINUED:

SHOCK CUT TO

Alan is behind Jane. He jumps back, startled by her reaction.

ALAN
Jesus, I was calling you!

Jane is still trying to get her bearings.

JANE
What?!

ALAN
(suddenly aware)
Were you sleepwalking?

Jane opens her mouth, not sure what to say.

JANE
(awkward laugh)
No! I was...

ALAN
Tell me you're not sleepwalking now too.
Babe...babe...

Alan sighs.

ALAN (CONT'D)
(softer)
I'm sorry. You okay?

Jane catches her breath and looks around.

JANE
No, no I...came down for a drink. Must
have just...spaced out.

Jane glances to where we saw the dead rat. In it's place is a young girl's shoe. Jane shrugs it off.

JANE (CONT'D)
Let's go back to bed. Sorry.

He kisses her on the head.

EXT. FARMHOUSE - MORNING

Sun rises and the farm seems peaceful and beautiful once again. A cow moos happily in the distance.

MONTAGE

(CONTINUED)

CONTINUED:

Alan, dressed in painter's clothes, scrapes and preps the exterior of the house for a paint job.

Jane helps scrape and sand the front porch while Alice paints a sunflower onto the railing with a small brush.

Alan climbs a ladder.

On top of the ladder, Alan reaches out with a paint scraper on a broom handle and scrapes away thick swathes of the old cracked paint. It rains down to the ground like snow flakes.

Jane scrapes away paint on the side of the house, making a small dent in a huge wall.

By noon, Jane and Alan admire the fruits of their labour: the outside of the house looks almost the same.

JANE

Still looks like a dump.

ALAN

Yeah well...it's a start.

Alice pipes in from the porch.

ALICE

Can we go now?

EXT. FARMER'S MARKET/FLEA MARKET - DAY

A busy Saturday market. Farmer's sell fresh produce, pies, and meat. Local merchants sell antiques and bric-a-brac at the open air flea market.

We find Alice feeding hay to a baby goat. It chews the hay and licks her hand. Alice SQUEALS.

ALICE

Ahhh! It licked me!!!

Alan and Jane laugh.

MOMENTS LATER

Jane wanders through antiques, touching old books, gazing at cases of foreign coins and WWI medals.

Alice drags Alan down an aisle towards a candy apple stand.

ALICE (CONT'D)

Pleaseleaseleaselease.

(CONTINUED)

CONTINUED:

ALAN
(laughing)
Okay okay!
(calling out)
Jane!

Jane turns.

ALAN (CONT'D)
Monkey needs her sugar fix.

Jane heads over when her cell phone rings. It's LIAM calling.

JANE
(to Alan)
I'll catch up in a sec.

Alice keeps pulling Alan. Jane answers the phone.

JANE (CONT'D)
Hello.

LIAM (V.O.)
Jane, hello.
(beat)
I thought we had an appointment.

Jane paces the aisles as she speaks, flustered.

JANE
Oh, hi Liam I'm...did we? I'm sorry,
I've...it's been crazy. I'm at the family
farm, believe it or not. It's a long
story but I'm SO sorry.
(she rubs between her eyes)
I must have just...

Jane opens her eyes and sees something that makes her stop.

LIAM (V.O.)
Hopefully that'll help. I'm glad you're
alright. I was worried about you.

ACROSS THE MARKET

Jane sees a man in a beige trenchcoat. Talking on a cell
phone. He looks just like...Liam. Jane walks towards him.

JANE
Hey...where are you?

LIAM
This moment?

(CONTINUED)

CONTINUED: (2)

JANE

Yeah.

Jane is closer. He's not facing us but looks just like Liam.

LIAM

In my office. Why?

The man turns. And we see his face.

It IS Liam.

Jane claps her mouth in shock.

He glances over. Jane ducks behind a stall of wool sweaters. She peers out to see Liam hustling towards the far exit.

LIAM (CONT'D)

(on phone)

I've gotta go, Jane. I have another client. But let's talk soon.

Jane races down the aisle after him.

JANE

Liam. Liam!

LIAM

Goodbye, Jane.

JANE

Liam!

Jane runs out the door to see Liam's black sedan peeling out of the parking lot.

Jane catches her breath. Then her eyes WIDEN.

She is standing in front of a jewelry stand. With dozens of RED SAPPHIRE necklaces, identical to the one Liam had.

Jane stares at them in shock.

INT. FARMHOUSE: DINING ROOM - NIGHT

A CLOSE UP of a finger flicking off a light switch. Darkness.

Footsteps are heard climbing stairs.

We float out of the room and into the hallway, catching the last glimpse of Alan's feet as they disappear up the stairs.

A cold mist exhales in front of us. And the sound of breath.

INT. FARMHOUSE: UPSTAIRS BATHROOM - NIGHT.

A stark bathroom with white tiles and a claw-foot tub. Jane soaks in a hot bath, lost in thought as she shaves her legs. Steam fills the room.

QUICK INSERT

A reprise of the POV shot, hiding behind a curtain. Small hands clutch a straight razor tightly. Looking down we see the black work boots approaching. They stop in front of us.

BACK TO PRESENT

Jane shakes off the memory and starts to shampoo her hair.

In the mirror we see Jane's reflection, blurred and distorted by the steam.

And then...creepily...an invisible force begins WRITING a word in the condensation on the glass: "remember".

But Jane is oblivious. She slides underwater to rinse the shampoo from her hair.

From underwater, we see a dark figure appear above the tub.

Jane rises back up but SUDDENLY she is trapped! As if the surface of the water has become ice or solid glass.

Jane panics, screaming underwater and pounding on the "glass" as she begins to drown.

Above the water the figure becomes clearer: a woman holding an iron fireplace poker. She raises the poker above her head and swings it down, striking the "glass", causing it to crack.

The woman strikes the glass again.

Jane's eyes bulge as she pounds her fists desperately.

The woman strikes again with the poker and the glass SHATTERS, pouring Jane upwards into:

A WIDE SHOT of the bathroom. Jane bolts upright from the water, GASPING for breath. The woman is nowhere to be seen.

Jane trembles in panic as she looks around.

ANGLE ON

Along the bathroom floor, wet footprints lead out the door.

(CONTINUED)

CONTINUED:

Jane looks from the foot prints to the mirror, where a small torn PHOTOGRAPH has been stuck to the glass.

INT. FARM HOUSE: MASTER BEDROOM - LATER

Alan gets ready for bed.

Jane lies above the covers, looking at the photograph: Young Jane, her sister (Susie), and mother (Jennifer, the woman from the hospital hallway). But one third of the photo has been torn off.

ALAN
What you looking at?

JANE
A photo I found. Me, my sister and mom.

She holds up the torn picture.

JANE (CONT'D)
Guess dad wasn't popular, even back then.

ALAN
Does any of this feel familiar?

She thinks.

JANE
Not really, no.
(beat)
Thank you, hon...for everything.

ALAN
Yeah, I'm pretty rad.

She laughs.

JANE
Yeah. Yeah, you are pretty rad.

Jane kisses Alan. And rolls on top of him.

Alan reaches over and turns the lights out.

INT. FARM HOUSE: UPSTAIRS HALLWAY - NIGHT

Hours later. Cicadas hum outside. The hallway is very dark.

A deep aching CREAK erupts from the belly of the house.

Then silence.

(CONTINUED)

CONTINUED:

Until a MUSIC BOX begins playing the song Lavender Blue from inside the locked bedroom.

INT. FARM HOUSE: MASTER BEDROOM - NIGHT

Jane stirs from her sleep and groans.

JANE
...Alan....

The music keeps playing. Jane groans louder, annoyed.

JANE (CONT'D)
Turn it off.

Half asleep she rolls over to wake Alan.

JANE (CONT'D)
Alan?

But Alan isn't there. Jane touches her face, feeling something wet. It's blood. She looks over, Alan's side of the bed is soaked in blood.

Jane retreats off the bed in a panic.

JANE (CONT'D)
Alan!
(beat)
ALAN!

From behind, Jane here's a sharp whisper.

VOICE
Ssh!

Jane spins around to find Alice standing in the doorway, her finger to her lips.

ALICE
(whisper)
They'll hear you.

Alice turns and walks out of the room. Jane calls after her.

JANE
(sharp whisper)
Alice.
(no response, sterner)
Alice!

Jane creeps towards the doorway and peers into the hall.

(CONTINUED)

CONTINUED:

She sees Alice standing outside the locked bedroom. Alice waves her over. Jane creeps towards her.

INT. FARM HOUSE: UPSTAIRS HALLWAY - CONTINUOUS

Alice puts a finger to her lips as Jane tip-toes towards her. From the locked bedroom, we hear voices and the music box.

YOUNG GIRL (O.C.)

Where's the music come from?

WOMAN (O.C.)

Tiny little fairies, they're too small to see. They're playing music just for us.

YOUNG GIRL (O.C.)

If they're too small to see, how can we hear them?

WOMAN (O.C.)

See how it's filled with fairy dust? It's magical and they use it to make people hear or see anything they want them to.

Alice reaches for the door knob.

JANE

Alice. No!

Alice ignores her and opens the door slightly.

Inside we can see Jane's mom (Jennifer) and Young Jane sitting in bed. Jennifer holds the music box and sprinkles black "fairy dust" from inside it.

YOUNG JANE

Are they bad?

JENNIFER

They're good but they're also tricksters. They tell us riddles, and to understand them you have to listen very carefully. Because your eyes can be easily tricked.

YOUNG JANE

How can they trick your eyes, Mommy?

JANE

(whispering)

Alice. Alice let's go!

ALICE

Alice isn't here right now.

(CONTINUED)

CONTINUED:

Jane's blood runs cold. She steps back.

Alice turns to Jane. Her eyes turn SOLID GREY. And she smiles.

Jane backs up and scurries down the hall to her bedroom.

INT. FARM HOUSE: MASTER BEDROOM - CONTINUOUS

Jane runs inside and slams the door, bracing herself against it. She holds her breath, listening.

Suddenly, someone SLAMS against the door.

Jane YELPS and braces the door with all her strength.

Another SLAM.

ANGLE ON

From beneath the bed, a small hand SUDDENLY lunges out from the darkness. It grips the floor. Jane sees it and screams.

A second arm reaches out, crawling towards us.

Another SLAM against the door. Jane screams again.

From under the bed, Susie claws her way out from the darkness with jittering, eerie staccato like movements.

Another SLAM against the door.

She lifts her head in a sharp movement and stares at us with solid grey eyes.

SUSIE

Remember us!

Finally the door bursts open. The doorknob strikes Jane in the head, knocking her to the ground.

Light spills into the room from the hallway, revealing Alan standing in the doorway.

He sees Jane with blood on her face and rushes to her aid.

ALAN

Oh my God, Jane!

He checks her wound where she was hit by the door.

ALAN (CONT'D)

I'm so sorry--what's wrong? You were screaming.

(CONTINUED)

CONTINUED:

JANE
(hysterical)
It's not my blood, it's not my blood!

ALAN
What?

JANE
(pointing to the bed)
There!

Alan looks to the bed. Nothing but messy sheets.

ALAN
(very worried)
...babe...

Jane looks to the bed sees everything normal.

JANE
I was so sure that...

ALAN
(gently)
Should I call your therapist?

JANE
NO!

A voice from the doorway.

ALICE (O.C.)
(groggy)
What's goin on?

Jane jolts, hearing Alice's voice.

ALAN
Go back to bed honey, mummy just had a
bad dream.

Alice turns back down the hall, dropping something as she goes. CLOSE UP: it is a small silver toy jack.

Jane stares at it as Alan gets up.

ALAN (CONT'D)
Stay here, I'm gonna get a cloth.

Alan starts for the bathroom but Jane grabs his arm. She leans in and whispers to him.

(CONTINUED)

CONTINUED: (2)

JANE
I'm dreaming things...and they're coming
true.

A shiver runs down Alan's spine. He looks at her, worried.

JANE (CONT'D)
(quiet, creepy whisper)
I dreamt about the blood. And last
night...last night...

Her expression drops.

ALAN
What?

JANE
I forgot to check...

Alan is lost. Jane leaps to her feet and speeds out the door.

ALAN
Jane!

INT. FARM HOUSE - LIVING ROOM - MOMENTS LATER

Jane heads straight to the coffee table, then hesitates.

Alan follows her skeptically. She reaches down and opens the
drawer. Jane peers inside, frozen. Alan approaches.

Jane turns, holding a red rubber ball from a game of jacks.

JANE
I dreamt that was there.

She lets it fall to the ground. The ball bounces between
them, eerily staying in one place. Bounce. Bounce. Bounce.

It quickly loses momentum and dribbles away. Alan swallows.

ALAN
You're just remembering things from when
you were a kid. That's a good thing.

Jane looks at him.

JANE
I don't know. Is it?

INT. FARM HOUSE - DOWNSTAIRS - MORNING

The house is filled with morning light once again. Alice
comes bounding down the hall stairs and into the kitchen.

(CONTINUED)

CONTINUED:

Jane is at the table, drinking coffee. She looks terrible.

ALICE
Morning Mommy!

Jane jolts as Alice enters, but then feigns a smile.

ALICE (CONT'D)
You look really tired.

JANE
Thanks.

ALICE
Pretty, but tired.

JANE
That's better.

Jane watches Alice like a hawk, studying her.

ALICE
Can we go to the lake to skip stones?

JANE
Oh monkey, I don't know.

ALICE
Pleasepleaseprettyplease.

JANE
Mommy needs her coffee, then we'll go.

ALICE
(begrudgingly)
Fiiiiinnnnne.

Jane starts to relax and gives Alice a kiss on the cheek.
Alice grabs a banana and starts to peel it.

ALICE (CONT'D)
I'm sorry if the fairies kept you awake.

Jane spins round.

JANE
What?

Alan walks into the room, interrupting their conversation.

ALAN
Morning, ladies.

Jane turns to Alan and offers a weak smile.

(CONTINUED)

CONTINUED: (2)

JANE
Morning.

ALAN
How are we feeling?

Alice stuffs the banana into her mouth happily.

ALICE
(mouth full)
Gratempf!

JANE
Like a hangover without the booze.

Alan kisses Jane on the forehead.

JANE (CONT'D)
(quietly)
Can you take her to the lake? I need a
nap.

ALAN
Of course.
(to Alice)
Who wants to skip some stones!!

Alice loses her mind with joy.

I/E. BEDROOM WINDOW - DAY

Jane stands at the window and watches Alice and Alan bounce
happily along the trail down to the lake.

Movement on the left side of frame catches our eye.

ANGLE ON

SUSIE, walking in the tall grass. She stops, turns, and
stares right at us.

Jane blinks hard, testing her eyes. She looks back to see
Susie turn and run into a red MACHINE SHED.

Jane watches intently. Then disappears from the window.

EXT. WOODS - DAY

Beautiful quiet woods. Birds and insects hiss and hum. Alice
runs into frame, looking around with awe. Alan follows.

ALICE
Are there any bears in these woods?

(CONTINUED)

CONTINUED:

ALAN

Nope. They live further north.

ALICE

What about wolves?

ALAN

Nope. They're further north also.

ALICE

You sure?

ALAN

Yup. Only gentle animals live here. Like deer and rabbits.

ALICE

Like Bambi and Thumper?

ALAN

Yeah. But I think they're two farms over.

ALICE

Now you're being silly.

INT. MACHINE SHED - DAY

Sunlight trickles in between the broken wood slats, revealing old machines and broken furniture.

A beam of light cuts through the thick dust and cobwebs.

Jane walks with a flashlight, passing an old hay baler. The light catches a canvas tarp hanging in the corner.

Jane ducks under a low wooden beam and heads for the tarp. It appears to be part of a makeshift fort.

The floorboards creak eerily.

Jane pulls the tarp down. She shines the flashlight revealing comic books, a teddy bear and a picnic blanket.

And a cigar box in the corner.

She picks it up and flips it open. A tiny key falls out.

ALICE (V.O.)

What about fairies? Would any fairies live back in here?

EXT. WOODS - DAY.

Alice wanders idly down the path, ahead of Alan.

(CONTINUED)

CONTINUED:

ALAN
Don't think so. But you never can tell.

ALICE
Fairies are tricksters.

ALAN
Tinkerbell wasn't a trickster.

Alice stops in her tracks.

ALICE
Yeah, that's different. She wasn't *real*.

INT. MACHINE SHED - DAY

Jane studies the tiny key in her hand.

ALAN (V.O.)
Oh, I see. So real fairies are
tricksters?

ALICE (V.O.)
Yeah. They're good, but they tell us
riddles and like to play. They have the
power to make us see things that aren't
really there.

A shadow moves across the wall near the entrance of the shed.

The door SLAMS slams shut.

Jane swings round with the flashlight.

ALICE
You have to listen carefully, cause your
eyes are easily tricked.

A child's laughter rises from the darkness.

ALAN (V.O.)
Really. And how do you know all this?

The laughter comes up again.

JANE
(nervously)
Susie?

EXT. WOODS - DAY

Alice stops, turns around and looks at Alan.

A wind whistles through the trees.

(CONTINUED)

CONTINUED:

ALICE
Loretta told me.

ALAN
Monkey...

ALICE
She did. She taught me a song and said
Mommy's gonna hurt me.

ALAN
Why would you say such a thing?

Alice cocks her head to the side, hearing something.

ALICE
Shhhhh.

INT. MACHINE SHED - DAY

The flashlight darts about the machine shed trying to find
the source of the singing.

GIRL SINGING (O.C.)
Lavender blue, dilly, dilly
Lavender green,
If I were king, dilly, dilly
I'd need a queen.

The flashlight flickers out. Jane starts to bang it.

JANE
Susie!

The singing starts to sound sad, and forced.

GIRL SINGING (O.C.)
Who told me so? Dilly, dilly
Who told me so?
I told myself, dilly, dilly
I told me so.

The flashlight comes back on to REVEAL:

Susie, pale and ghostly, standing right in front of Jane!
Jane startles. Susie has tears in her solid grey eyes.

SUSIE
He's coming again.

Jane is frozen, staring at Susie.

Susie suddenly turns her head to the door, terrified.

(CONTINUED)

CONTINUED:

SUSIE (CONT'D)
He's coming! Hide!

Susie races past Jane and hides under the tarp fort.

SUDDENLY, a deep heavy CREAK bellows from across the shed, followed by a chilling metal SCRAPING sound.

Jane swallows. She backs away then scrambles under the tarp.

UNDER THE TARP

Jane clambers inside and is met by Susie's ghostly face. Jane gasps.

SUSIE (CONT'D)
Ssh!! He's coming.

We hear slow, deliberate footsteps.

They are getting closer.

SUDDENLY, Jane's cell phone begins RINGING. She pulls it out in a panic. It is LIAM calling. Jane turns it off.

Susie panics.

SUSIE (CONT'D)
You're gonna have to run!

Jane stares at her in frozen horror.

JANE
(sharp whisper)
What?

Susie's face twists in terrifying, ghostly disfigurement.

SUSIE
(scary, almost demonic)
RUN!!

Jane tumbles backward in a startled panic, toppling the fort.

She turns and runs blindly. And BANG, she smacks her head squarely on a wooden beam. Jane collapses with a thick, wet thud. Unconscious.

Off-camera, heavy footsteps approach.

They are getting closer.

Closer still.

(CONTINUED)

CONTINUED: (2)

Susie's faint voice calls out, as if carried by the wind.

SUSIE (O.C.) (CONT'D)
...run...

Two heavy boots stomp into frame next to Jane's head.

CUT TO BLACK.

SUSIE (O.C.) (CONT'D)
(very faintly)
...run....

INT. FARM HOUSE: LITTLE GIRL'S ROOM - DAY

FROM BLACK, we WIPE from behind a curtain and peer out the window. Patrick runs towards the house with Jane in his arms.

PATRICK
(yelling)
Mr. Rutter! Mr. Rutter!

Alan runs out of the house towards them. Patrick looks up, straight at us, and he stops in his tracks.

We pull back from the window and slink into the shadows.

INT. FARM HOUSE - LATER

Jane lies on the couch with Alan at her side. She slowly opens her eyes, sore and disoriented.

Jane looks up at Alan relieved, then confused.

JANE
How'd I get here?

ALAN
Patrick found you.

Jane slowly pulls herself into an upright position.

ALAN (CONT'D)
Jane, you shouldn't...

JANE
Where's Alice?

ALAN
Hit it off with Patrick. He's showing her
a real live cow. She's losing her mind.

Jane smiles weakly. She feels something in her hand. She opens it and discovers the TINY KEY. She stares at it.

(CONTINUED)

CONTINUED:

After a moment.

ALAN (CONT'D)

Jane...

She closes her palm back around the key.

JANE

Not yet. I know the lecture's coming...

ALAN

This trip was my idea, but it's a mistake. I want to head back tomorrow morning.

JANE

Alan.

ALAN

No. It's not good for you. Or Alice. We'll hire someone to fix up the house before the sale.

Jane looks away and nods. Then looks back to Alan.

ALAN (CONT'D)

It's not up for discussion.

EXT. PATRICK'S FARM - DAY

In a picturesque WIDE SHOT, Alan drives up Patrick's laneway.

MOMENTS LATER

Jane sits in the passenger seat while Alice bounds into the back seat. Alan is outside, chatting with Patrick.

ALICE

I saw a moo cow!!

ALAN

Did ya now?

Alan shakes Patrick's hand.

ALAN (CONT'D)

I appreciate the help, on both counts.

PATRICK

Any time. Was my pleasure.

EXT. COUNTRY ROAD - DAY

The car drives down a quiet country road, passing a small tree-lined cemetery. Jane gazes out the window, sadly.

Then suddenly a flash of memory crosses her face.

JANE
Waitwaitwait stop.

ALAN
What? What's up?

JANE
Please just stop.

Alan pulls the car over to the side of the road.

He looks to Jane, who is still staring out the window. Alice is curious and looks out the window too.

Jane looks back to Alan.

JANE (CONT'D)
I remember this.

EXT. COUNTRY CHURCH AND CEMETERY - AFTERNOON

Jane stands with Alan at a pair of grave stones while Alice plays in the background.

The gravestone has two names on it: Jennifer Anne and Susie Alice. The surname on the stone is Ryan.

JANE
I should be buried with them.

ALAN
Jane...

JANE
I don't even remember what they were like.

Alan sighs. Jane nods then gets choked up.

ALAN
You want a minute alone?

Jane wipes her nose and nods.

ALAN (CONT'D)
I'll be in the truck.

(CONTINUED)

CONTINUED:

Jane blows her nose. In the distance, she catches a glimpse of a man in a BEIGE COAT disappearing behind a tree.

She does a double take. Nothing there.

Jane scans the horizon with her eyes. But sees nothing.

She turns and follows Alan.

INT. FARM HOUSE - LIVING ROOM - EVENING

Jane tenderly pulls a photo of Jennifer and Susie from an album in the dining room cabinet.

Alan walks over and kisses Jane on the neck.

ALAN
I'm gonna pack up.

Jane offers a distant nod, her thoughts a mile away.

Alan heads upstairs.

ANGLE ON

Jane traces the photo of Susie's face with her fingertip.

SUDDENLY, a girl screams outdoors.

Jane drops the album on the cabinet and rushes outside.

EXT. FARM HOUSE - TWILIGHT

Jane barges out the side door and is suddenly struck by the cold night air. Alice is nowhere to be seen.

JANE
Alice!

She steps off the porch.

JANE (CONT'D)
Alice, honey. You okay?

Alice is heard crying in the distance.

Jane quickly follows the sound down a row of trees.

JANE (CONT'D)
Where are you, baby?

Jane continues down the path until she reaches a thorn bush.

The sobbing is close by, more pronounced.

(CONTINUED)

CONTINUED:

Jane kneels down and peers into the dark, thorny bush. Alice is cradled in the bush, with her head between her knees.

JANE (CONT'D)

Oh God, honey, what's wrong?

Alice looks up. But's it not Alice. It's Susie. The thorns have cut her face, and blood is trickling down.

SUSIE

Why won't you keep him away from me? Why?

Suddenly from behind Jane....

LITTLE GIRL (O.C.)

Lavender blue, dilly, dilly

Lavender green.

Jane quickly swings around to see...Alice singing.

ALICE

If I were king, dilly, dilly

I'd need a queen.

Alice stands eerily still, staring at Jane.

ALICE (CONT'D)

What are you doing?

Jane swallows, scared and confused. She looks back to Susie, but only catches a glimpse of her white dress disappearing into the thicket.

Jane turns back to Alice.

JANE

Looking for you.

ALICE

I'm right here.

JANE

What are you singing?

ALICE

The fairy song.

JANE

(almost angrily)

Where did you hear it?

ALICE

The fairies.

(CONTINUED)

CONTINUED: (2)

Jane looks Alice firmly in the eyes

JANE
This is very important honey. Where did
you hear that song?

ALICE
(nervous)
I don't know.

Jane grabs her by the shoulders.

JANE
Of course you know. Now where did you
hear it?

ALICE
(yelling)
I don't know!

Jane shakes her.

JANE
Alice!

ALAN (O.C.)
Jane!

Alan rushes over, observing the scene of Jane shaking Alice.

ALAN (CONT'D)
What are you doing?!

Jane looks up at Alan. Then back to Alice.

Then looks at her hands on Alice's shoulders--almost on her
neck--as if unaware of their presence there.

Jane releases her grip.

JANE
Oh, Alice, I'm sorry.

Alice begins to cry.

JANE (CONT'D)
Don't cry.

Alan takes Alice in his arms.

ALAN
Hey, it'll be okay.

Jane paces, clutching her head in her hands.

(CONTINUED)

CONTINUED: (3)

ALAN (CONT'D)
(To Alice)
You all right?

Alice wipes tears from her eyes and nods her head.

ALAN (CONT'D)
Can you go inside and get some ice cream,
and I'll be in right behind you.

ALICE
(sniffling)
Okay.

Alice walks away and Alan turns to Jane.

ALAN
What the hell?

JANE
They're not just dreams.

Alan clenches his jaw, his patience wearing thin.

ALAN
Jane...

JANE
In the shed, the singing, and now...

ALAN
(pleading)
Don't lose it. Not now.

JANE
Somehow my father is trying to hurt
Alice.

ALAN
(angrily)
Your father's dead!

Jane takes a breath, trying to sound more rational.

JANE
Don't tell me you haven't felt it.
There's a dark presence in that house.
Even Patrick won't set foot in there.

Alan turns to the house. He's had enough.

ALAN
I'm calling your therapist.

(CONTINUED)

CONTINUED: (4)

JANE
(calling after him)
I've seen my sister. She's warning me.
Warning us.

Alan stops, hangs his head.

ALAN
Fine. You're right. We're leaving. Now.

JANE
I can't.

Alan suddenly snaps.

ALAN
For Christ's sake, will you wake up! I've
had ENOUGH.

JANE
Alan, please--

ALAN
No! No "Alan, please"...okay? I have been--
I have done beyond any...I'm done okay.
Okay? We're leaving. And you're going
start acting like a mother to your
daughter again!

Those words penetrate.

Jane nods.

JANE
Alright.

EXT. FARMHOUSE - LATER

Alan heads to the jeep with the cooler and a suitcase.

He opens the back and heaves the luggage inside. He turns
back to the house when something catches his eye.

ALAN
NO.

Alan's face twists in anger.

ANGLE ON

The front tire is completely flat.

ALAN (CONT'D)
No No nonono.

(CONTINUED)

CONTINUED:

He bends down, trying to find the source of the flat.

ALAN (CONT'D)
(yelling)
SHIT!

Jane hurries out onto the porch.

JANE
What's the matter?

ALAN
Tell me you didn't.

JANE
What?

Alice shuffles into the doorway, hearing the commotion.

ALAN
Jane, tell me you didn't do it.

JANE
What!?

Alan points to the tire. Jane clasps her mouth.

INT. FARMHOUSE: LITTLE GIRL'S ROOM - CONTINUOUS

From a POV inside the cracked 2nd floor bedroom window, we spy on the argument below.

ALAN
Cause there is a line, a goddamn line
that...

EXT. FARMHOUSE - CONTINUOUS

Alan throttles the air in a rage.

JANE
You think I...? I said yes, let's GO!

ALAN
Oh *please*.

JANE
Alan I swear...on the life of our
daughter...

Alan clocks Alice's presence.

Jane sees his gaze and quickly turns.

(CONTINUED)

CONTINUED:

Alice looks scared. She runs back inside.

JANE (CONT'D)
Baby I didn't mean...

Too late. Alice is gone.

JANE (CONT'D)
Crap.

Alan's face becomes empathetic.

ALAN
I'm sorry.

JANE
No. I'm sorry for...everything...

Alan sighs. He nuzzles up against Jane, apologetically.

ALAN
Tomorrow morning. I'll call a mechanic.
And we'll go.
(beat)
Until then it's all we can do.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Jane sits in an armchair, staring at the mirror, lost in thought. Alan comes down the stairs and enters.

ALAN
Come to bed.

JANE
I'd like to sit down here for a bit. If
that's okay.

It's not. But Alan nods anyway. He turns towards the stairs, then stops.

ALAN
Did this help? At all?

JANE
A little, I think, I dunno.
(smiles sadly)
We'll see I guess.

Alan nods then heads up the stairs.

Jane stares at the mirror.

ANGLE ON

(CONTINUED)

CONTINUED:

Jane's reflection stares back at Jane. And smiles.

A sudden LIGHTNING FLASH reveals Susie in the mirror, right beside Jane. But Jane isn't frightened anymore. She and Susie look at each other in the mirror.

SUSIE
You're leaving, aren't you?

Jane slowly nods.

SUSIE (CONT'D)
We can't let you. Not yet.

A deep angry CREAKING from the belly of the house.

SUDDENLY, Alan yells from upstairs.

ALAN (O.C.)
Jane!

INT. FARMHOUSE: UPSTAIRS HALLWAY - CONTINUOUS

Jane races up the stairs and finds Alan kneeling down in front of Alice, who's crying. There's blood on her face.

JANE
What happened?

ALICE
The man was chasing me.

JANE
What man?

ALAN
She had a nightmare.

JANE
Where did she get the scratches?

ALICE
We had to hide.

ALAN
I don't know.

ALICE
The bushes.

JANE
What?

ALAN
I DON'T KNOW!

(CONTINUED)

CONTINUED:

JANE
Not you, her!
(to Alice)
Where'd you get the scratches?

ALICE
In the garden. I had to hide from the bad
man. I put the fairies back.

ALAN
(losing patience)
She had a nightmare!

A deep creaking from the belly of the house.

Suddenly, Alice gasps and her eyes go wide, as if she sees
something terrifying behind them. Jane turns but there's
nothing there. Alice gasps.

ALAN (CONT'D)
It's okay, honey.

But it's not. Alice gasps again. And then again. She looks
terrified. She can't breathe.

ALAN (CONT'D)
Oh my God. Honey.

Alan starts feeling her throat. She gasps again.

ALAN (CONT'D)
Just relax!

Jane covers her mouth.

JANE
She's having an asthma attack.

ALAN
She doesn't have asthma!

JANE
My sister did.

Alan looks at Jane sharply. He swallows nervously.

Alice's breathing becomes panicked. She grabs Alan's arm.

JANE (CONT'D)
Get her out of here.

ALAN
How?

(CONTINUED)

CONTINUED: (2)

JANE

RUN!

Alice looks scared by the severity of the argument.

JANE (CONT'D)

To the neighbours, anywhere, just go!

Jane and Alan exchange a look.

ALAN

Fine. Let's go.

Alan scoops Alice into his arms. He and Jane race down the stairs. They head for the front door, but Jane slows down. And stops. Alan looks back.

ALAN (CONT'D)

Jane...

Jane takes a step backwards. Alan can see it in her eyes:

ALAN (CONT'D)

Don't. Jane!

Jane turns and runs back up the stairs.

Alan yells after her.

ALAN (CONT'D)

Goddamnit Jane!

JANE

She'll be fine once you're gone. Just get her out of here!

Alan doesn't know what to do. Alice clings to him and gasps.

A door SLAMS upstairs.

ALAN

(under his breath)

Goddamnit.

INT. FARMHOUSE: UPSTAIRS BATHROOM - CONTINUOUS

Jane has barricaded herself in the bathroom. The front door SLAMS downstairs. She listens.

Silence.

The lights flicker.

Jane sighs.

EXT. FARMHOUSE LANEWAY - NIGHT

Alan, carrying Alice in his arms, hustles down the laneway towards the road as a passing car approaches.

Alan waves his arms and flags down the car.

ALAN

Help!

After a muffled exchange with the driver, he and Alice get in the car and it speeds away, leaving us alone in the darkness.

We linger. Then turn and creep back towards the house.

EXT. FARMHOUSE: UPSTAIRS HALLWAY - MOMENTS LATER

The door to the bathroom creaks open and Jane emerges. She listens. The house is quiet.

INT. FARMHOUSE - LIVING ROOM - MOMENTS LATER

The light in the house is an eerie gray. The sound of footsteps are heard in the hall.

Moments later, Jane steps into the middle of the livingroom, slowly turning around as if in a trance.

JANE

(muffled, under her breath)
Lavender Blue, dilly dilly,
Lavender green, If I were king dilly
dilly, If I were king you'd be the first
against the wall.

The lights flicker.

JANE (CONT'D)

Where're you hiding, Daddy?

A deep wrenching CREAK from the belly of the house. Followed by a loud BOOM upstairs. Jane looks up.

A small piece of PAPER falls from the ceiling. It drifts down slowly, in a languid, spiral.

And lands in Jane's hand.

She flip sit over. There's a message: "You're it".

Suddenly, the sound of running FOOTSTEPS in the hall and a little girl's LAUGH. Jane catches a glimpse of Susie's white dress disappearing around the corner.

(CONTINUED)

CONTINUED:

Jane looks at the paper again. "You're it".

JANE (CONT'D)
Okay. Let's play.

INT. FARMHOUSE: HALLWAY/STAIRCASE - CONTINUOUS

Jane nears the staircase. Susie reaches the top and turns to make sure Jane is following her. She then runs down the hall.

More laughter. Jane climbs the stairs and follows.

INT. FARM HOUSE - UPSTAIRS HALLWAY - CONTINUOUS

Jane approaches the locked door to her sister's bedroom.

Whimpering is heard from inside.

Jane reaches for the door knob as a deep splintering sound rumbles within the house. Jane hesitates.

CLOSE UP: Jane's hand grasps the door knob.

And freely turns it.

The door opens.

INT. FARM HOUSE - SUSIE'S BEDROOM - CONTINUOUS

From a POV inside the room, the door opens and reveals Jane standing at the doorway. She looks around and takes a cautious step inside.

The room is quiet, dark and still. No sign of Susie.

JANE
Olly Olly oxen free or whatever the hell
you're supposed to say.

Silence.

SUDDENLY, the sound of a music box begins to play, startling Jane. The song is LAVENDER BLUE.

Jane turns to see the antique jewelry box on the dresser, innocently playing the nursery rhyme.

In the centre of the music box, two fairies turning, as if dancing together.

CLOSE UP: written on the lid "The Legend of the Fairies".

Jane cautiously approaches.

(CONTINUED)

CONTINUED:

JANE (CONT'D)
(under her breath)
I know you.

She picks it up and the music instantly stops playing. Jane turns it over in her hands, remembering something.

Her fingers run over a small heart on the front of the box. It moves slightly. She pokes at it with curiosity.

The heart spins up to reveal a small key hole.

Jane's face fills with RECOGNITION.

From her pocket, she pulls the tiny key she found in the machine shed. She places it in the keyhole.

CLOSE UP: the key turns, each click of the small tumblers amplified until...the lock makes a final, gentle CLICK.

Jane breathes heavily, her heart racing.

A hidden compartment opens. A stale vacuum of air fills the room. As if the whole house just exhaled a tight breath.

Jane peers into the compartment and finds....

...a small torn piece of paper in a pile of black sand.

JANE (CONT'D)
Gimme a frickin break...

Jane's face fills with confusion and disappointment. Until...she turns over the piece of paper.

Jane's face suddenly goes WHITE.

CLOSE UP: the piece of paper is a torn third of a photograph.

The man in the photo is LIAM, her therapist.

From her pocket, Jane pulls the torn photo of her sister and mother. She holds it up to the photo of Liam. The two pieces are a perfect fit.

Jane trembles with confusion. SUDDENLY from behind her:

SUSIE (O.C.)
Psst!!!

Jane jumps with a startle and turns around. She sees nothing.

SUSIE (O.C.) (CONT'D)
Quickly!!

(CONTINUED)

CONTINUED: (2)

Jane looks down to see Susie is under the bed, her head sticking out.

SUSIE (CONT'D)
You've got to hide!!

Jane looks confused.

SUSIE (CONT'D)
He's coming!!

From down the hall, we hear ominous foot steps approaching. Susie darts back under the bed in fear.

Jane suddenly looks scared.

SUSIE (O.C.) (CONT'D)
(from under the bed)
Hide Janie!!!

Jane looks about, panicked. The footsteps getting closer.

JANE
(under her breath)
Shit shit shit...

Jane scrambles onto her knees and crawls under the bed.

INT. UNDER SUSIE'S BED - CONTINUOUS

It seems oddly spacious under here. As if the proportions are relative to Jane's memory as a child.

Jane pulls herself into the darkness and looks around passed old stuffed animals, shoe boxes, and a game of jacks.

SUDDENLY, a pair of ghostly white hands grasp Jane's neck.

Jane lets loose a muffled yelp but the hands grab her mouth. Jane turns. The hands belong to Susie.

Susie raises one finger to her lips in a "ssh".

The door to the bedroom creaks open.

Jane and Susie tense with fear.

They peer beneath the bed skirt, but can't see anything. Except for the door's shadow, creeping across the floor.

Susie holds her breath.

(CONTINUED)

CONTINUED:

SUSIE
(tight whisper)
It's him.

Jane swallows hard.

A stern, deliberate foot step enters the room. Followed by another. And another.

Then silence.

Silence.

...

Jane turns to Susie.

JANE
(tight whisper)
Is he here?

SUDDENLY, Susie screams and is dragged backwards.

Pulled into the darkness, her hands claw wildly at the carpet, dragged backwards by her feet.

Jane reaches for Susie but she is too late. Susie disappears from under the bed. Jane clasps her mouth in horror.

A man's voice speaks in hushed whispers. Susie whimpers.

MAN (O.C.)
Ssh...ssh...it's OK sweetheart. I'm not
going to hurt you. Just listen to the
fairy song and everything'll be alright.

The MUSIC BOX begins to play.

Jane's eyes fill with tears. She clasps her mouth tightly, desperately trying to not make a sound.

MAN (O.C.) (CONT'D)
Oh, you're such a pretty girl.

Susie sobs.

MAN (O.C.) (CONT'D)
Ssh, it's okay, you're such a good girl.

Jane's face fills with rage.

The sound of a zipper slowly being undone.

(CONTINUED)

CONTINUED: (2)

Jane can't take it. She clambers out from under the bed like a wild, cornered animal.

INT. FARMHOUSE: SUSIE'S BEDROOM - CONTINUOUS

Jane scrambles across the floor and races out into the hall.

INT. FARM HOUSE - UPSTAIRS HALLWAY - NIGHT

Jane burst through the door but then skitters to a dead, terrified halt...finding herself face to face...with Liam.

Jane's eyes go wide in terror. She turns back to the bedroom but the door SLAMS shut, under Liam's ghostly control.

Liam speaks with a stern menace in his voice.

LIAM

Jane.

Jane runs to the master bedroom. But the door slams shut.

Jane is trapped. Liam blocks the only path.

LIAM (CONT'D)

Jane...

He steps towards Jane. She backs up against the wall in fear.

LIAM (CONT'D)

I'm not that monster, Jane.

He steps closer. She screams at him.

JANE

Stay away from me!

LIAM

Jane.

He reaches for her face. Jane yelps and swats away his hand.

Liam glares at Jane sternly.

Suddenly, her body is flung against the wall by a ghostly force. It lifts her two feet off the ground. Trapped.

Jane winces.

Liam turns his hand and Jane's head is suddenly forced to turn to the right. Jane looks terrified.

LIAM (CONT'D)

I'm not that man.

(CONTINUED)

CONTINUED:

Tears stream down Jane's face.

Suddenly Liam's voice grows softer, gentler.

LIAM (CONT'D)
I am *not* that monster.

Jane looks confused by this sudden tenderness.

LIAM (CONT'D)
I love you. I could never.

Jane opens her eyes. Liam has turned her head, forcing her to look inside Susie's room.

Through the dim light, we see a man standing over Susie's bed. He glances to the door, hearing something in the hall.

ANGLE ON

The man's face does not belong to Liam.

The man assaulting Susie...is Patrick, aged 34.

Jane's face fills with horror.

A FLASH OF WHITE SENDS US TO:

INT. FARM HOUSE - SUSIE'S BEDROOM, 1985 - NIGHT

Young Jane (7) is under Susie's bed, trembling with fear, tears streaming down her face.

From Jane's POV we see Patrick's black work boots, identical to the flashes we've seen before.

Susie whimpers off-camera. Patrick speaks in a hushed voice.

YOUNG PATRICK (O.C.)
It's OK sweetheart. I'm not going to hurt you. You just do what I say and everything's going to be all right.

The MUSIC BOX begins to play.

Young Jane's eyes fill with tears. She clasps her mouth tightly, trying to not make a sound.

YOUNG PATRICK (O.C.) (CONT'D)
Oh, you're such a pretty girl.

EXT. FARMHOUSE HOUSE - NIGHT - 1985

Jane's mother, Jennifer, gets out of the car. She wears the same RED SAPPHIRE PENDANT Liam had earlier. The passenger door opens and Liam falls out drunkenly. He laughs and picks himself up.

JENNIFER
For God's sake, Liam.

LIAM
(angrily)
I'm OK. I'mmm OOKAAAYY.

Jennifer walks up the back step. Liam follows, weaving.

INT. FARM HOUSE - KITCHEN - NIGHT - 1985

The porch door opens and Liam stumbles in, Jennifer propping him up with one arm.

Liam laughs quietly.

LIAM
I'm fiiiine, Jenny.

INT. FARMHOUSE: LIVING ROOM - MOMENTS LATER

Jennifer leads Liam to the couch. He plops down in a pile, laughing loudly.

ANGLE ON

Liam wears the same black work boots as Patrick.

INT. FARMHOUSE: SUSIE'S BEDROOM - CONTINUOUS

Young Patrick stands over Susie (whose eyes are now bright blue) in her bed. He cocks his head, hearing Liam's laughter.

Susie sees panic in Patrick's face. She seizes the moment.

SUSIE
(yelling)
Mommy!!!

Patrick spins around and grabs Susie by the throat and mouth.

INT. FARMHOUSE: LIVING ROOM - CONTINUOUS

Liam is passed out on the couch. But Jennifer cocks her head, hearing the scream. She listens.

Jennifer steps into the hallway. And peers up the staircase.

(CONTINUED)

CONTINUED:

She hears a faint whimper from upstairs.

INT. FARMHOUSE: SUSIE'S BEDROOM - CONTINUOUS

Susie is flailing in the bed as Patrick grips her tightly.

ANGLE ON

Under the bed, Young Jane covers her ears, trying desperately to block out Susie's muffled cries.

Finally Young Jane snaps. She scrambles from under the bed.

Young Jane leaps out and wildly smacks and yanks at Patrick.

YOUNG JANE

Let her go! Let her go!

Patrick releases Susie's mouth and grabs Young Jane by the hair. His other hand still clenched on Susie's throat.

Young Jane flails her arms towards Susie, trying to free her.

Susie reaches out towards Young Jane. For a brief moment, IN SLOW MOTION, the two girls connect, their fingers touching.

ANGLE ON

Susie's terrified face.

ANGLE ON

Tears streaming down Young Jane's face.

ANGLE ON

Susie's fingers begin to go limp, losing their grasp.

ANGLE ON

Susie is looking weak.

SUSIE

(muffled)

...run...

Susie's beautiful blue eyes fade from blue to solid grey, as if the colour leaked out with her life.

Her cold, dead, grey eyes stare back at Young Jane.

ANGLE ON

(CONTINUED)

CONTINUED:

Young Jane's face fills with horror as she watches her sister die. Young Jane screams.

YOUNG JANE

Nooo!!

YOUNG PATRICK

Shut up!!

SUDDENLY, a primal scream from behind.

Young Patrick spins around to see Jennifer swing an iron fireplace poker. It strikes him hard in the temple.

He loses his grasp on Young Jane.

Young Patrick flails his arms and catches Jennifer's hands.

They wrestle for control of the poker.

Young Patrick quickly overpowers her.

Jennifer screams at Young Jane.

JENNIFER

RUN!!!!

In that moment, Young Patrick wrenches the poker from her grasp. He swings wildly, cracking Jennifer across the skull.

A streak of blood splatters across Young Jane's face.

Jennifer's body drops to the floor like a broken marionette.

For a brief moment, Young Patrick and Young Jane stare at each other in horror.

Then Young Jane races out into the hall.

And he runs after her.

INT. FARMHOUSE: LIVING ROOM - MOMENTS LATER

Liam sleeps on the couch. We linger on him for a long time.

Suddenly, a CRASH from upstairs. Liam's eyes snap open attentively.

INT. FARMHOUSE: UPSTAIRS BATHROOM - MOMENTS LATER

Young Patrick menaces in the doorway of the bathroom. The door hangs off its hinges. He pants heavily.

(CONTINUED)

CONTINUED:

Young Jane stands in the bathtub, her back pressed tightly against the wall.

Patrick slowly approaches.

YOUNG PATRICK

I don't have to hurt you. We can do this quick. Just give me your hand and it won't hurt a bit. I promise.

Young Jane retreats against the wall as he gets closer..

He opens his palm, nearing the tub.

YOUNG PATRICK (CONT'D)

I don't want to hurt you.

Young Jane SCREAMS and wildly swings an old STRAIGHT RAZOR from behind her back.

It slashes Patrick's open palms and wrist. A stream of blood squirts into his face.

YOUNG PATRICK (CONT'D)

(in agony)

Christ!

Young Jane leaps from the tub, escaping Patrick's flailing grasp. She slips past him and out the door.

INT. FARMHOUSE: UPSTAIRS HALLWAY - CONTINUOUS

Young Jane races towards the staircase.

SUDDENLY, her face fills with fear. We switch to SLOW MOTION.

Jane bounds forward in slo-mo.

ANGLE ON

Liam races up the final two stairs in slow motion.

ANGLE ON

Young Jane tries to stop herself, but momentum wins.

ANGLE ON

Liam reaches the top step. Young Jane CRASHES into him.

A frozen moment: Liam's eyes fill with startled surprise and stare back at Young Jane.

Liam loses his balance, tumbling backwards, arms flailing.

(CONTINUED)

CONTINUED:

Young Jane reaches out, grabs Liam's hand.

Liam tumbles back but she won't let go. Young Jane is pulled down the stairs with him.

SLOW MOTION ends and they CRASH down the stairs violently.

Liam hits the landing with a sickly SMACK, his neck twisting beneath his weight, SNAPPING into a broken mess.

Young Jane smacks her head on the banister and tumbles onto his chest. Knocked out cold.

The two bodies lay splayed next to each other at the bottom of the stairs.

Blood pools out of Liam's head. Creating a puddle around Young Jane's face.

ANGLE ON

Young Patrick at the top of the stairs, clenching his wounded hands, surveying the bodies on the landing below.

He gasps heavily, horrified by what has unfolded.

His eyes suddenly come to life with an idea.

INT. FARMHOUSE: BATHROOM - MOMENTS LATER

CLOSE UP as Young Patrick's wounded hand picks up the straight razor. He folds it and puts it in his pocket.

INT. FARMHOUSE: SUSIE'S BEDROOM - MOMENTS LATER

Patrick picks up the fireplace poker from the floor.

INT. FARMHOUSE: HALLWAY/STAIRCASE - MOMENTS LATER

Young Patrick stands over the bodies. He wipes the poker handle with a rag and places it in Liam's dead hand.

He carefully tiptoes around the pooling blood.

He surveys the crime scene then hustles into the kitchen and out onto the back porch.

The kitchen door SLAMS behind him.

Silence.

More silence.

ANGLE ON

(CONTINUED)

CONTINUED:

Young Jane's eyes flutter.

She opens her eyes, disoriented.

ANGLE ON

The horror. Young Jane's POV: Liam's twisted, broken, bloody face stares at her with bulging, horrified eyes.

ANGLE ON

Young Jane's face. It takes a moment to register...then her face twists in horror.

She scrambles across the floor, into the corner of the dining room. Her knees pulled up tight against her chest.

A catatonic gaze focussed on her father's corpse, as it stares back at her.

Just how we found her at the beginning of the film.

MATCH CUT TO:

INT. FARMHOUSE: DINING ROOM - PRESENT

Jane is huddled in the same corner of the dining room.

She stares at Liam's twisted body at the bottom of the stairs. His broken twisted neck craned behind him.

SUDDENLY Liam's body lurches. And he begins to stand up in sharp, creepy, staccato movements. His broken necks twists around to look at Jane as he walks towards her.

But Jane is not scared. She watches sadly as this broken, dead mess of a father approaches her.

He stands at her feet and twists his neck back to normal.

SUDDENLY a quick series of FLASHES:

Jane's crashed car. Liam stands outside the driver's side door and the window magically lowers on its own.

The hospital hallway, but Jane is talking to no one.

JANE

He thinks I'm nuts enough already.

Jane lying in her hospital bed, staring at an empty doorway.

At the farmer's market, Jane peers around a corner, staring at an old woman talking on a cell phone.

(CONTINUED)

CONTINUED:

The torn piece of photo with Liam's face.

THEN CUT BACK TO:

Jane and Liam are sitting next to each other on the floor.

A tear streams down Jane's cheek.

A weight seems lifted from Liam's chest.

LIAM

And now you know.

Jane turns to Liam. He gazes at her sadly, lovingly.

She reaches for his cheek.

JANE

Who are you?

LIAM

I'm your father, Janey.

Jane holds back the tears, smiling sadly as she nods.

Warm sunshine begins to fill the cold room.

JANE

Why didn't you tell me?

LIAM

There's rules. I could only show you the door.

Jane is flustered with a thousand questions.

LIAM (CONT'D)

Ssshh, baby. Sssh. I love you. I always did.

OFF CAMERA, we hear a door opening.

As the light fills the room, black sand begins streaming from Liam's clothes. He smiles softly at Jane.

Then suddenly his body folds in upon itself and collapses into a pile of dust on the floor.

Jane watches somberly as the black sand seeps into the cracks between the floorboards and disappears.

Jane is too preoccupied to notice a dark figure silently approaching from behind. Getting closer. Almost upon her.

(CONTINUED)

CONTINUED: (2)

And then...

ALAN (O.C.)

Jane?

Jane turns, startled, and finds Alan standing in the front doorway. She wipes the tears from her eyes.

ALAN (CONT'D)

You alright?

Jane tries to feign a smile, but can't stop crying.

JANE

I'll be fine.

Alan keeps his distance, still angry.

JANE (CONT'D)

Where's Alice?

ALAN

She's fine. Calmed down once we hit the road. I hailed a ride.

Jane nods then looks at Alan apologetically.

JANE

Alan I'm...

ALAN

(not accepting her apology)
Mechanic's working on the car. We're leaving in twenty.

Jane nods. She steps closer, touches his arm.

JANE

Alan...things will be better. I promise.

Alan looks at her and shakes his head.

ALAN

Let's just go.

EXT. FARMHOUSE - MORNING

Jane and Alan step out the front door. A MECHANIC (35) jacks up the jeep to remove the tire.

ANGLE ON

The Mechanic's pick-up truck. No one is inside.

(CONTINUED)

CONTINUED:

Alan looks around. No sign of Alice.

JANE
(noticing Alan's worry)
What?

ALAN
She was just here.

Jane calls out for her.

JANE
Alice?

The Mechanic turns to Jane and points into the field.

MECHANIC
They went that way.

ALAN
They?

INT. COUNTRY HOUSE - KITCHEN - MORNING

Alice sits at a table, fidgeting with something we can't see.
A man's arm sets a plate of cookies in front of her.

And then we REVEAL: the man is Patrick.

PATRICK
It's all right, Sweetheart. Uncle
Patrick'll look after ya.

Alice doesn't look up.

PATRICK (CONT'D)
What you got there?

He reaches down and picks up a...

PATRICK (CONT'D)
Jacks? I didn't know that kids played
with jacks no more.

EXT. FARMHOUSE -DAY

Jane and Alan run towards the pick-up truck.

ALAN
What's going on? Jane!?

JANE
I'll explain on the way.

(CONTINUED)

CONTINUED:

Jane hops in the truck, the keys still in the ignition.

Jane turns revs the engine. The mechanic turns, noticing.

MECHANIC

Hey!

Alan is dumbfounded.

ALAN

Jane!

JANE

Get in.

Alan hops in and they peel off down the dirt road.

INT. PATRICK'S HOUSE - KITCHEN - MORNING

Alice wolfs down a cookie. Patrick strokes her hair. He takes a deep breath, savouring each strand.

PATRICK

You sure was excited to see them cows.
Wanna do that again?

Alice's eyes light up, her mouth full of cookie.

ALICE

Moof cowfs!

Patrick smiles.

PATRICK

We can do that. But...

Alice looks at him.

PATRICK (CONT'D)

I might need a favour first.

Alice looks intrigued.

ALICE

(still chewing)
Likf what?

Patrick leans in, whispering.

PATRICK

It'd have to be our secret. Can you keep
a secret?

Alice gives him a skeptical look.

(CONTINUED)

CONTINUED:

PATRICK (CONT'D)

Ha! Nothin much. Just a game. You like
hide n' seek?

Patrick offers his hand, revealing 25 year-old SCARS.

Alice wrinkles her face and swallows a mouthful.

ALICE

It's okay.

Patrick smiles.

PATRICK

Winner gets a bag of magic fairy dust.

Alice's eyes light up.

PATRICK (CONT'D)

But first you gotta tell me...
(he leans, deadly sober)
Have you seen them?

ALICE

(not understanding)
Who?

PATRICK

Them. In the house. They speak to you
too, don't they?

ALICE

(lying)
I don't know.

Patrick smiles.

PATRICK

Yes you do. I just need to know what
they've said.

Patrick glances towards the window.

Outside, the Mechanic's truck barrels down the country road.

Patrick's expression drops.

PATRICK (CONT'D)

Looks like they've said to much.

Patrick gets up and grabs Alice by the wrist.

PATRICK (CONT'D)

Let's go.

(CONTINUED)

CONTINUED: (2)

Alice grabs one more cookie and is tugged out the back door.

INT. PATRICK'S BACK PORCH - CONTINUOUS

Patrick and Alice step onto the porch.

He grabs his shotgun, leaning against the wall.

I/E. PICK-UP/PATRICK'S FARM - MOMENTS LATER

Jane parks the truck in front of Patrick's house.

She fiercely opens the door. Alan hesitates.

JANE

Hey! Let's go.

Alan looks at her.

ALAN

Wait! Please...

Jane shoots him an urgent look.

ALAN (CONT'D)

...are you being crazy?

JANE

No.

Jane slams the door and tears off towards the house.

Alan nods his head, taking this in.

ALAN

...crap...

INT. PATRICK'S BARN - MORNING

Alice and Patrick walk hand in hand, between the cows.
Shotgun clenched tightly in his free hand.

But Alice is a kid in a candy store, reaching out and petting
cows as if they were kittens. Gawking as they "moo".

Patrick glances about nervously.

One cow moos loudly. Alice giggles.

ALICE

They're so silly!

(CONTINUED)

CONTINUED:

PATRICK
(preoccupied)
Indeed.

Patrick peers over a row of cows, towards the doorway on the far side. The coast is clear.

Alice glances at the shotgun.

ALICE
You really need that?

PATRICK
Lotta foxes...Susie...foxes everywhere.

Alice frowns at his response.

ALICE
Alice.
(hrumpf)
Not Susie.

PATRICK
Yeah yeah.

Patrick pulls Alice towards the exit on the far side. Just as they step out we hear a voice SHOUT from behind.

ALAN (O.C.)
Patrick!!

Without turning, Patrick BLINDLY FIRES the shotgun at Alan.
The blast cracks into the door frame as Alan dives for cover.
Alice screams. Cows moo wildly.
Alice digs her feet into the ground and flails.

ALICE
Daddy!?

PATRICK
Shut up!

Patrick struggles to hold her. Alan yells from outside.

ALAN (O.C.)
Patrick!

Patrick forcefully grabs Alice around the waist. She screams.

ALICE
Daddy!

(CONTINUED)

CONTINUED: (2)

Patrick faces Alan, holding Alice in front, the shotgun at her temple.

ALICE (CONT'D)
I wanna go home.

Alan peaks around the corner and yells to Alice.

ALAN
It's alright baby.
(to Patrick)
Please, please let her go.

PATRICK
We were fine 'til you got here.

Alan pokes his head around the corner.

ALAN
Please...

Patrick tenses with the gun.

Alan sticks his hands out in the open, proving he's unarmed.

Alan slowly rises and hesitantly steps into the doorway. He forces a smile for Alice.

ALAN (CONT'D)
It's alright baby...everything's gonna be fine.
(to Patrick)
What do you want from us?

Alice struggles. Patrick holds her tighter.

ALAN (CONT'D)
Just tell me.

Patrick's expression softens.

PATRICK
Her.

Alan's expression drops. Before he can reply, Patrick points the shotgun at Alan and FIRES.

Alan dives for cover but stray buckshot strikes him in the thigh and hand. He SCREAMS in pain.

Alice flails frantically.

ALICE
DADDY!!!

(CONTINUED)

CONTINUED: (3)

SUDDENLY, a primal ROAR from behind Patrick.

He spins around to see Jane, full of animal rage, swing a shovel at his head (just like Jennifer with the iron poker).

The shovel cracks against Patrick's skull.

The shotgun flies from his hand.

And Patrick topples to the ground.

Alice stumbles to the side, dazed and terrified.

ANGLE ON

From Patrick's POV, Jane stands over him, huffing, puffing, seething with rage. She glares down with ferocious eyes.

Suddenly, she roars, raising the shovel again. And brings it down straight at us.

SNAP TO BLACK.

FROM BLACK

We hear the SOUND of something being dragged.

FADE IN to blurry abstract colours and soft-focus movement.

Pull focus to REVEAL Patrick's POV: Jane and Alan are dragging him by the arms.

INT. FARMHOUSE: SUSIE'S BEDROOM - MORNING

Jane and Alan struggle to heave Patrick into Susie's bedroom. They drop him in the centre of the room.

Jane stands over him.

Patrick's bleeding head weaves, his eyes trying to focus.

PATRICK
(squinting)
What are...what you doing?

Jane ignores him.

ALAN
(to Jane)
You alright?

She nods.

(CONTINUED)

CONTINUED:

PATRICK
What are you...

Alan turns and walks out into the hall.

Patrick looks around the room, realizing where he is. He suddenly starts to panic.

PATRICK (CONT'D)
Hey!

Jane walks over to the dresser and winds the music box.

PATRICK (CONT'D)
Hey!!

Jane finally looks Patrick in the eye. He meets her gaze.

PATRICK (CONT'D)
You can't leave me here.

JANE
We'll call the cops from the car.

PATRICK
You can't!

JANE
Hope you can hold out till then.

She glares at Patrick. He swallows hard, getting choked up.

Jane turns to the door. Patrick yells after her, pleading.

PATRICK
Wait!

Jane stops.

PATRICK (CONT'D)
I never...I loved your sister...I was *in*
love with her. I never meant...I never...

JANE
Tell that to *them*.

And with that Jane steps into the hall.

A moment later. The door closes itself behind her.

Patrick's eyes fill with terror.

INT. FARMHOUSE: UPSTAIRS HALLWAY - CONTINUOUS

Jane walks down the hall as Patrick screams.

PATRICK (O.C.)
Don't leave me!!! Dooon't!!!

INT. FARMHOUSE: SUSIE'S BEDROOM - CONTINUOUS

Patrick drags himself towards the door, flailing and grasping.

SUDDENLY, the music box begins to play. Patrick freezes.

ANGLE ON

The hair rises on the back of Patrick's neck.

ANGLE ON

Patrick slowly turns his head towards the dresser.

The fairies on the music box dance and spin.

From a POV from within the closet, we slowly float out past the dresser towards Patrick. Slowly. Deliberately.

Patrick looks directly at us and screams in terror.

PATRICK
Nooo!!

He struggles with his restraints and scrambles away from us, across the floor, backing himself towards the bed.

ANGLE ON

From a POV from UNDER THE BED we see Patrick slide towards us. We slowly creep along the floor towards him.

INT. FARMHOUSE: UPSTAIRS HALLWAY - CONTINUOUS

Jane pulls the key from the lock. She turns down the hall towards the staircase.

Patrick screams from within.

PATRICK (O.C.)
Jaaane!!!

INT. FARMHOUSE: SUSIE'S BEDROOM - CONTINUOUS

From a POV by the window, Patrick backs up against the bed.

(CONTINUED)

CONTINUED:

A deep CREAKING rumbles from the belly of the house.

We float out from behind the curtains. Towards Patrick.

His head snaps towards us. His face white in terror.

PATRICK
NOOOOO!!!!

INT. FARMHOUSE: STAIRCASE - CONTINUOUS

Jane descends the stairs. Wild screams erupt inside the room.

PATRICK (O.C.)
AHHHH! AHHHHHHH!

Jane takes two steps down the stairs, the screaming reaches a blood-curdling climax...and then SUDDEN SILENCE.

Jane startles and freezes.

The music box keeps playing.

The music stops.

Beat.

Jane continues down the stairs.

EXT. FARMHOUSE - - DAY

The sun shines brightly as Jane steps outside.

Alan leans against the jeep as Alice helps bandage his minor wounds. Alan yelps.

ALAN
Ow!

ALICE
(unimpressed)
I barely touched you, you baby.

Alan smiles. He looks up, seeing Jane. Alice turns and runs towards her.

ALICE (CONT'D)
Mommy!

Jane scoops up Alice in her arms. She presses her face firmly against her, giving her a big kiss.

Jane smiles lovingly at Alan.

(CONTINUED)

CONTINUED:

ALAN

You good?

Jane nods.

JANE

Yeah.

(she thinks)

Yeah.

EXT. COUNTRY CEMETERY - DAY

Jane, Alice, and Alan are all dressed in their Sunday best.

They stand at a tombstone with the last name RYAN on top. We pan down to reveal the other names: Jennifer Anne, Susie Alice...and the newly added, "William Peter, loving father".

Alice places a small bouquet of lavender on the grave.

From a distance POV we peer out from behind a tree watching them stand at the grave. We float out towards them, weaving between the tombstones.

We pick up speed, creeping up until we are right beside Jane.

ANGLE ON

Jane turns to her right feeling something.

Jane sees nothing, but smiles gently as a cool breeze brushes over her. She offers a small sad smile.

JANE

Let's go home.

ANGLE ON

From the floating POV, we take one more step towards Jane, then begin to rise.

We float backwards, away from them, up into the air. Far up.

Twenty feet up, we turn, peering across the beautiful horizon. Higher into the clouds, until we are blinded by the bright beaming sun and we:

CUT TO BLACK.

T H E E N D