

Poltergeist

by David Lindsay-Abair

based on the original screenplay
by Steven Spielberg
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FADE IN:

EXTREME CLOSE-UP - A PIXELATED SCREEN

We start on blurry dots of color. Ominous music. As we pull back, the picture becomes clearer - what looks like a corpse climbing out of a grave. Then we pull back further to reveal a graveyard full of walking corpses.

A finger reaches down to SWIPE at the screen...and we realize we're watching a video game on an iPad, Black Ops 2: Zombies.

A hand reaches into frame to unplug the headphones, and the ominous video game music is immediately drowned out by the sounds of the **BOWEN FAMILY** mini-van.

AMY (O.C.)
Griffin, what'd I say?

GRIFFIN (O.C.)
I'm in the middle of a game!

AMY (O.C.)
You can't play that in the car
unless you take your Dramamine.

INT. MINIVAN - DRIVING THROUGH WILLOW POINT - CONTINUOUS

Amy, late 30's, tears the glove compartment apart looking for the Dramamine, while her husband **ERIC**, driving, glances over at the GPS. In the back seat are their children, **KENDRA** (14) - ear-buds in, listening to music; **MADISON** (6) - cradling a little Lil' Piggy doll; and **GRIFFIN** (8) - iPad on his lap.

ERIC
It's too late for Dramamine. We're
practically there.

AMY
You want him puking in the car
again?

MADISON
That was smelly.

ERIC
Was? Six months, and I can still
smell it in here. That stench'll
never go away.

GRIFFIN
I said I was sorry.

AMY

Nobody blames you, honey.

Amy finally finds the Dramamine. She hands one back to Griffin, along with a water bottle to wash it down.

AMY

Eric, You missed the turn.

ERIC

No I didn't. I'm following the GPS.

AMY

The realtor said, left on Argyle.

ERIC

Would you let me drive, please?

EXT. THE STREETS OF WILLOW POINT - CONTINUOUS

The minivan drives through the land of tract homes, cul-de-sacs, and two car garages. A few decades ago this would've been a suburban paradise. Now it's a bit run-down.

There's still life here - kids playing basketball in driveways, men with hoses washing cars - but we also see the occasional FORECLOSURE sign on an overgrown lawn, several houses in need of repair, and one home boarded up entirely.

BACK INSIDE THE VAN

The parents try not to look disappointed in the neighborhood. Kendra, however, notices the power lines in the distance.

KENDRA

Dad, no. No way can we live here.

ERIC

Don't start, Kendra.

AMY

You haven't even seen the house.

KENDRA

There are power lines! I can feel the tumors forming already.

GRIFFIN

What tumors?

KENDRA

It's a joke, dumb-ass.

MADISON
(parroting)
It's a joke, dumb-ass.

AMY
Don't say that, sweetie.
(to Kendra)
See what you did?

The GPS screen flickers momentarily. Eric taps on it.

VOICE OF GPS
Make U-Turn in fifty feet.

ERIC
Damn it.

AMY
You miss the turn?

MADISON
Dumb ass.

AMY
(can't help laughing)
Madison!

Eric bangs a U-Turn. Everyone holds on for dear life.

EXT. WILLOW POINT HOUSE - DAY

The family stands on the wildly unkempt lawn, staring up at the relatively large home. Kendra looks miserable.

KENDRA
Now can I say no?

MADISON
I think it's nice.

AMY
So do I, honey.

The REALTOR, a kind-faced woman, comes out the front door.

REALTOR
Mr. and Mrs. Bowen.

AMY
Sorry we're a little late, we missed that turn on Argyle.

Eric gives her a look. Griffin stares up at the huge weeping willow in the side yard. It's as high as the roof.

REALTOR

It's a nice tree isn't it? Been here longer than any of the houses. I bet it's fun to climb.

KENDRA

He's afraid of heights.

GRIFFIN

I'm not afraid of them, I just don't like them.

Griffin stares up at the mournful hanging branches.

INT. LIVING ROOM / DINING ROOM - MOMENTS LATER

Maddy runs through the empty rooms singing. Kendra is swinging Griffin around in a circle by his wrists. The realtor does her best in the midst of this chaos.

REALTOR

The house needs some work, but it's mostly cosmetic.

GRIFFIN

(being spun around)
Don't let me go!

KENDRA

I won't!

Amy is checking out a monitor by the door.

REALTOR

That security system works. The owner was a bit of a technophile, so the house is wired for whatever you might need. You'll notice he put speakers in all the walls. So you can hear music in every room. Even the johns!

KENDRA

Whoa, that must've been really cool ten years ago.

ERIC

(beat - turns to realtor)
Isn't she adorable?

The realtor's smile falters. Kendra, laughing, continues to spin Griffin, who also laughs.

A floorboard shifts almost imperceptibly, and Kendra's foot catches on it, causing her to trip, and let go of Griffin, who goes flying into a wall with a THUD.

GRIFFIN

Ow! Dad!

ERIC

Enough, you two!

KENDRA

(laughing)

I tripped! There's a bump in the floor! This place isn't safe!

GRIFFIN

You said you'd hold on!

KENDRA

Blame this shitty house!

AMY

(to realtor)

Sorry. It was a long car ride.

INT. KITCHEN - A MOMENT LATER

Amy is opening up cabinets, and checking closet space. Eric enters with Griffin and the realtor.

REALTOR

It was dead for awhile, but now that people are getting back to work, the area's coming back again.

Amy and Eric exchange a look.

REALTOR

What was it you said you did for a living, Mr. Bowen?

ERIC

I'm a computer engineer.

(corrects himself)

Was a computer engineer.

(off her look)

But I'm coming back again too.

He smiles, and Amy takes his hand in support.

INT. STAIRS / UPSTAIRS HALLWAY - MOMENTS LATER

Amy and Eric continue their tour upstairs.

 GRIFFIN
I like our house better.

 AMY
Well that's not an option, honey.

 REALTOR
So there are three bedrooms on this
floor, plus one upstairs.

Kendra comes down the attic stairs.

 KENDRA
You can call it a bedroom, but
really it's an attic. That can be
where Griffin sleeps.

Griffin, worried, looks to his parents.

INT. KIDS' BEDROOM - CONTINUOUS

Madison stands in the empty room, facing a closed closet door. She smiles as if being told a joke, then...

 MADISON
 (giggling)
No, Piggy's not my baby, he's just
a doll. You can play with him if
you want.

 GRIFFIN (O.S.)
Who are you talking to?

She turns to see Griffin standing in the doorway. Madison smiles innocently, then skips off into the hall.

 MADISON (O.S.)
Mommy! We like this house!

Griffin, left alone, turns to face the closet door. Curious, he takes a step toward it. Then another. He wants to flee, but something compels him to find out what's behind that door. He reaches for the knob, his hand practically trembling. And just as he's about to make contact...

 ERIC (O.C.)
That a closet?

Griffin nearly JUMPS out of his skin, as he whips around to see Eric, Amy and the realtor standing in the room. Eric moves past the shaken Griffin to the closet door.

ERIC
(struggling to open it)
Jesus, it's...really stuck.

REALTOR
Probably just the moisture. It's
been raining all week.

Eric continues to tug, and the doorknob suddenly gives way, coming off in his hand. He looks down at it, then up at Amy.

ERIC
I don't know. This whole house
is...like this.
(holds up the knob)

AMY
The clock is ticking, Eric. We
said we'd be out by July first. And
nothing in our price range seems to
be good enough for you.

The realtor senses she's losing the sale.

REALTOR
Look, you should know I have a very
motivated seller, so there is some
wiggle-room on the price.

ERIC
(his eyes narrow)
How much wiggle-room?

And we SMASH CUT TO:

EXT. THE SAME HOUSE - WEEKS LATER - MORNING

It's move-in day. Eric and Amy are unloading the moving van when Kendra, looking pretty sour, comes down the front walk.

AMY
Buck up, Kendra. It's temporary.

Kendra grabs another box, and marches up the walkway, passing Eric. He looks to Amy, and smiles.

ERIC
We've ruined her life.

AMY

Good.

We hear squeals of laughter from Griffin and Madison, now playing together under the weeping willow in the yard.

ERIC

At least someone's happy.

EXT. YARD - AROUND THE WEEPING WILLOW - CONTINUOUS

Griffin is in the side-yard waving a wiffle bat around as if it were a sword. Madison sits under the canopy of hanging branches, poking a little stick into the grass.

GRIFFIN

Ye dare steal me chest of rum?!
Hand it over, scalawag!

MADISON

I'm a princess!

GRIFFIN

No, you're a pirate.

We move in on Madison as she digs with the stick, then pushes it into the ground until only an inch of it is visible.

MADISON

I'm in a sea-monster's cave. You
have to save the princess!

GRIFFIN

You're not a princess!

MADISON

Mommy! Griffin, won't save me!

AMY (O.S.)

Save your sister, Griffin.

Griffin rolls his eyes, then lifts his bat and starts whacking at the branches. Madison screams with happiness, then turns back to her stick, just in time to see it SLOWLY RISE back up out of the ground. She stops and stares at it.

Intrigued, Madison reaches for the stick, and pushes it back into the earth. Then she watches and waits. Sure enough...the stick rises back up again. Madison giggles, then grabs for it, but as she does, the stick is instantly sucked into the grass, disappearing completely. Griff, unaware of any of this, continues to bat at the tree.

GRIFFIN

Back! Back, you monster!

He parts the branches and leaps inside. It's beautiful under the canopy, the light peeking through the leaves. He swings his bat against the trunk of the tree. THWACK!

GRIFFIN

Unhand her, beast!

MADISON

I knew you'd come!

THWACK! THWACK! Madison looks around, smiling, as Griffin continues to bash the tree. THWACK! THWACK! THWACK! But then, from a place deep inside the tree itself, comes a low, rumbling, GRRRRRRRROWL. Griffin's face goes pale with terror, as he drops the bat...and RUNS!

EXT. THE BOWENS' HOUSE - CONTINUOUS

Amy and Eric are pulling more boxes off of the truck. Eric finds a box a toys. On top is a large clown doll with long stretchy limbs, and a grotesque smile.

ERIC

I thought we were gonna toss this?

AMY

It's his favorite.

ERIC

It's creepy.

Amy chuckles. And Griffin comes barreling toward them.

GRIFFIN

Mom! Mom! The tree made a noise!

AMY

Calm down, honey.
(turns to Eric)
Can you get that box?

GRIFFIN

But it did! A monster noise!

Madison sidles up to them, as if nothing has happened.

MADISON

I'm a princess, Mommy.

AMY
Of course you are.

GRIFFIN
The tree growled when I hit it!

ERIC
Then don't hit it.

AMY
It's an old tree, Griff. Things
creak when they get old.

ERIC
(lifting box with a grunt)
Tell me about it.

Eric and Amy head up toward the house carrying boxes.
Griffin looks to the tree. Could he have imagined it?

INT. LIVING ROOM - NIGHT

The house is mostly unpacked, furniture in place. Eric, glasses on, instruction manual in hand, tries to program the security system by the front door. Griffin, in pajamas, stands by his elbow peppering him with questions.

GRIFFIN
But what if they crawl in a window?

ERIC
The alarm will still go off.

GRIFFIN
But what if the bad guys cut the
wires to the alarm?

ERIC
The wires are in the house.

GRIFFIN
What if they go to the power plant
and cut the wires there?

ERIC
Then they'll be electrocuted.

This seems to allay Griffin's fears. Amy crosses through the room with a full laundry basket, heading to the basement.

AMY
Five minutes to bed, kiddo.

She stops suddenly, and listens at the base of the stairs.

ERIC
You hear something?

AMY
Yes - silence. That's never good.
Griffin, go check on your sister.

GRIFFIN
But I'm helping Dad.

ERIC
I'll manage.

Eric goes back to the security system keypad while Griffin reluctantly heads upstairs. Amy heads down to the basement.

INT. UPSTAIRS HALLWAY - DOOR TO MADDY'S ROOM - CONTINUOUS

As Griffin approaches, he hears Maddy talking quietly...

MADISON (O.C.)
But when Hansel and Gretel turned
around, the bread crumbs were gone.
The birds had eaten them all up.

INT. MADISON'S ROOM - CONTINUOUS

Griffin comes in to find Madison sitting on her bed with her doll and a book. She looks up at him.

GRIFFIN
What are you doing?

MADISON
Reading to Lil' Piggy.

GRIFFIN
But you can't read.

Madison puts down her doll, and climbs off her bed.

MADISON
Wanna see a trick?

GRIFFIN
What kind of trick?

She moves to the closed closet door. She stands facing it, and Griffin watches for a couple moments.

MADISON

Look at my locket.

Griffin moves closer to Madison, and watches, amazed, as the silver locket around her neck SLOWLY FLOATS UP, and pulls toward the closet door as if by a magnet.

GRIFFIN

Whoa. How are you doing that?

Madison just smiles and shrugs. Then she moves closer to the closet, and places both hands on the door.

GRIFFIN

Now what?

MADISON

Wait for it...

Griffin watches as his sister's hair begins to RISE STRAIGHT OUT, as if charged with electricity. She looks ridiculous, and Griffin can't help getting the giggles.

GRIFFIN

No way. That is awesome.

MADISON

You try.

Griffin pauses, worried, but then places his hands on the closet door as well. Sure enough, his hair also stands on end. The kids can barely contain their laughter.

INT. BASEMENT - NIGHT

Amy comes down the creaking stairs with a basket of laundry. She places the basket on the floor, and the overhead bulb FLICKERS for a moment. Amy looks up at the bulb, then peers into the shadows of the basement - a moment of apprehension.

She turns back to the dryer, and reaches to open the door, but it sticks. She gives a tug, then another, and then the dryer door POPS OPEN SUDDENLY - and Amy lets out a little shriek. Then chuckles at herself.

AMY

Jesus.

Amy transfers the load of clean laundry from the washer to the dryer. When she's finished, she turns to the full laundry basket on the basement floor, but something stops her - a brownish spot on a shirt on top of the pile.

Amy picks up the shirt to investigate, and rubs her finger over the stain. Where did it come from? Odd. Amy tosses the shirt into the washing machine, then turns back to the laundry basket, where a larger stain has seeped into several garments. Amy confused but curious, grabs a stained sweater, and brings it to her nose. She recoils at the stench.

AMY

Uch, Jesus. What is that?

She grabs at the clothes, tossing them into the washer, trying to find the source of these stains. The deeper into the basket she goes, the larger and wetter the stains become. Finally she pulls up a sopping sock, and reaches the bottom of the basket, where a puddle of muddy ooze has pooled.

Amy moves the basket aside, and underneath it finds a small crack in the floor, where the goop seems to be seeping up from. She leans over to get a closer look. With her finger, she presses on the floor around the crack, and the cement gives just a bit, a tiny bit of brown ooze bubbling up.

INT. LIVING ROOM - MOMENTS LATER

Amy crosses from the hall to the stairs while Eric continues to fiddle with the security system.

AMY

There's some kind of leak in the basement.

ERIC

(his nose in the manual)
And so it begins.

She heads up the stairs.

INT. KENDRA'S BEDROOM - SIMULTANEOUS

Kendra sits on her bed watching the flat screen TV on her wall, while simultaneously Skyping with her best friend **LAUREN** on her laptop. They are mid-conversation.

KENDRA

No, it's a total shit-hole. You'd die. Even the mall is boarded up.

LAUREN (ON MONITOR)

(giggling)
Oh my god, that is so sad. And your dad can't find a job?

KENDRA
Obviously, Lauren.

A cheesy Ghost Hunters-like program comes on Kendra's TV.
CARRIGAN BURKE (late 30's, Irish brogue) looks more like a soccer hooligan than a TV host.

CARRIGAN (ON TV)
This 1920's bungalow was the site
of a murder that left a young
couple dead. Do the ghosts of the
newlyweds still roam the halls? If
so...we're here to clean house.

LAUREN (ON MONITOR)
I love that show! That guy is hot.

A loud and manic title sequence for "Haunted House Cleaners."
There's a knock on Kendra's door, and Amy pokes her head in.

AMY
Kendra, I'm about to put--

KENDRA
(cuts her off)
Um, come in?

AMY
(beat - bites her tongue)
The kids are going to sleep. Can
you turn the TV down?

Kendra grabs the remote and turns down the volume.

AMY
Thank you. Hi, Lauren.

LAUREN (ON MONITOR)
Hey, Mrs. Bowen.

Amy leaves, and as soon as the door is closed Kendra flips
her the bird, sending Lauren into peals of laughter.

INT. MADISON'S BEDROOM - SIMULTANEOUS

Madison and Griffin have arranged magnetic letters, coins and
Matchbox cars to the closet door, the trinkets all clinging
there until suddenly, they all DROP TO THE FLOOR as one.

MADISON AND GRIFFIN
(disappointed)
Awww.

Amy enters the room, and sees only the mess on the floor.

AMY

You guys, we just moved in, and
already this room is a mess.

She turns to Madison's dresser and sees a pile of her
clothes, all on hangers. She lets out an annoyed sigh.

AMY

And I told your father to hang that
stuff in the closet.

GRIFFIN

The closet's stuck.

Amy looks to the closet door, the knob still missing. This
annoys her even more. She calls downstairs...

AMY

You said you'd get this door open!

ERIC (O.S.)

(from downstairs)

I'll get to it tomorrow.

GRIFFIN

I think there are magnets in there.

AMY

In the closet?

MADISON

They aren't magnets, they're the
Lost People.

This makes Amy smile. She moves to scoop up Madison, who
giggles as she's swung into the air and plopped on her bed.

AMY

And who are the Lost People?

MADISON

They live here, but they don't like
it. They want to go home.

This stops Amy, her heart breaking a little. She looks down
at Madison, and takes her hand.

AMY

Oh honey, we are home. We're not
lost. This is our home now. At
least for a little while.

MADISON
I know, Mommy.

AMY
You sure?

Madison nods happily. Griffin looks to the closet, concerned. He's pretty sure Madison wasn't talking about their family.

INT. ATTIC - GRIFFIN'S ROOM - A LITTLE LATER

The ceiling up here is triangular and low. A lone window is set above Griffin's bed. His large clown doll sits in a nearby rocking chair. Amy pulls back the covers on his bed.

GRIFFIN
But why do I have to be up here?

AMY
Because it's the coolest room we have, and you're the coolest kid in the house.

GRIFFIN
Can't I share with Madison?

AMY
You've always had your own room.

GRIFFIN
But I don't like this ceiling.

AMY
Now you're being silly. Hop in.

GRIFFIN
(climbs under his covers)
Mom, I think there's something in Maddy's closet.

AMY
I hope it's a big bag of money.

She kisses him good night. She clicks off the overhead light, and the room goes dark. Griffin has a mini freak-out.

GRIFFIN
Night light! Night light!

AMY
Okay, sorry! I know. Sorry.
(clicks on night light)
Better?

(MORE)

AMY (cont'd)
(Griffin nods)
There's nothing to be afraid of.
I'm right downstairs. Okay?
(he nods)
Good. I love you.

GRIFFIN
Love you too.

Amy heads down the stairs. Griffin listens to her go.

Left alone, his eyes scan the room - dresser, shelves filled with toys, baseball posters. It's actually a nice room. Griffin seems to breathe a bit easier.

Then he notices something. At the other end of the attic, set into the wall, is a sliding panel, as if for storage. Curious, Griffin gets out of bed, and moves to the panel.

He slides it open, revealing a crawl space. And yes, there's some old stuff in there left by the previous owners - a box of Christmas decorations, a stack of old Star Wars sheets, and an old portable black and white television.

INT. MASTER BEDROOM - MOMENTS LATER

Amy is unpacking boxes when Eric enters.

ERIC
Alarm's on. The castle is secure.

AMY
Did you hear Griffin with the night light just now? Total freak out.

ERIC
You know change makes him anxious.

AMY
Everything makes him anxious.

ERIC
Well putting him in the attic doesn't help. Kendra should've taken that room. But she wants to punish us all for moving here.

They unpack together over the following...

AMY
Do you think he should see someone?
Like a shrink maybe?

ERIC

A shrink? No, Amy. Jesus.

AMY

It's because I lost him in that supermarket. He's been scared of his own shadow since.

ERIC

That was three years ago. And you were more freaked out than he was. Some kids are just nervous. My brother was the same way.

AMY

Well, don't tell me that. Your brother's on twelve different meds.

ERIC

For his thyroid!

AMY

(more to herself)

We should've sent him to someone when we had good insurance.

(off his hurt look)

I'm sorry. I can't help worrying, you know that. I'm sure he's fine.

He nods and goes back to unpacking.

INT. ATTIC - GRIFFIN'S ROOM - NIGHT

Griffin has set up the little black and white TV on his desk, and plugged it in. He SWITCHES on the power, and the TV HUMS to life. But on the screen is nothing but STATIC AND SNOW. Griffin turns the channel dial - CLICK-CLICK-CLICK-CLICK but of course nothing comes in. He regards the TV, and then...

GRIFFIN

Piece of junk.

He clicks it off, then climbs back into bed.

Over his bed, set into the pitched ceiling, is a window. Out that window, and backlit by the moon, Griffin can see the willow tree. The wind blows, and its tentacle-like branches seem to LEAN TOWARD THE WINDOW.

He looks over to the clown in the rocking chair. It's almost the size of Griffin. The doll just smiles at him.

Griffin looks up again, the tree's branches rustle ominously outside. Suddenly a small SHADOW DARTS across the window. Griffin GASPS, and sits up, clutching his blankets.

He stares up at the window, waiting, terrified. Then...more SKITTERING across the ceiling. Griffin LEAPS from his bed and looks up. Again, more SKITTERING, his eyes follow the sound across the length of his ceiling. Then it's silent.

Griffin's breath quickens. He grabs his wiffle bat for protection. But then a new sound - the strange creak of sheet metal bending, and then some kind of CLAWING. Something seems to be trying to DIG its way into the room.

INT. MASTER BEDROOM - NIGHT

Unpacking, Eric pulls an old trophy out of a box and looks down at it. The inscription reads, "Excellence in Computer Engineering Award - Santa Clara County - 2004."

AMY

You'll win another one.

Caught, he chuckles, and places the trophy on his dresser.

ERIC

Marty Grayson had to move his family in with his parents. Eight of 'em in a two bedroom apartment.

AMY

You're gonna find something. This dinner party tomorrow?

ERIC

Are we still going to that? We barely know those people.

AMY

But Gary knows them, and he said the husband might be hiring.

ERIC

At Sirk Systems?

AMY

You never know, Eric. Maybe your luck's about to change.

(smiles)

Aren't you feelin' lucky?

She giggles, and moves in to nibble his neck.

ERIC
You know what? Now that ya mention
it, things are looking up.

She pushes him onto the bed, where they giggle and fool
around for just a couple moments before...

GRIFFIN (O.S.)
Dad? There's something upstairs.

Griffin stands in their doorway, clutching his wiffle bat.
Eric drops his head in mock defeat.

ERIC
So much for my luck.

INT. ATTIC - GRIFFIN'S ROOM - A MOMENT LATER

Eric comes up into the attic, Griffin nervously at his back.

ERIC
Houses make noises at night. That's
normal. Now where'd you hear it?

Griffin points. Eric goes to the corner of the room, and
moves stuff around. He bangs on the walls a couple times.

GRIFFIN
I told you I don't like it up here.

ERIC
You gotta get over that. If you're
scared all the time, then Maddy's
gonna get scared. You're the big
brother. You gotta set a good
example. You gotta be brave.
(turns and screams)
HOLY SHIT!

Eric dives out of the way as something comes FLYING AT HIM,
teeth bared and claws outstretch.

GRIFFIN
WHAT IS IT?! WHAT IS IT?!

The animal darts toward Griffin, who runs to his dad! Eric
watches the thing dash around the room, knocking over books
and toys in search of an exit. Eric chuckles.

ERIC
It's just a squirrel.

Griffin turns back, and sure enough the frantic animal racing around the attic has a big fluffy tail. It comes at them again, and Griffin and Eric both scramble away, screaming.

INT. KENDRA'S BEDROOM - SIMULTANEOUS

Kendra watches TV, oblivious to the chaos up in the attic.

CARRIGAN (ON TV)
Next week we visit an abandoned
asylum in Oregon. Until then...
(his catch-phrase)
This house...is clean.

CRASH! SLAM! Noises from the attic.

INT. UPSTAIRS HALL - A MOMENT LATER

Amy and Madison are standing at the bottom of the attic stairs when Kendra comes out of her room to investigate.

AMY
Eric, what is going on up there?

Eric and Griffin fly down the stairs, and slam the door SHUT, laughing. The girls stare, waiting for an explanation.

ERIC
We have a squirrel.

AMY
Oh, for godsakes. All that fuss.

KENDRA
Rodents. Perfect.

ERIC
I'll set a trap tomorrow.

MADISON
Then you'll bring it to the woods?

ERIC
What? Oh, right, of course I will.

GRIFFIN
Well, I'm not sleeping up there
until it's gone.

Eric and Amy exchange a look, and we smash-cut to:

INT. VARIOUS ROOMS OF THE HOUSE - LATE AT NIGHT

This sequence starts in Amy and Eric's room. The bedside clock reads 3:27 AM. Griffin is wedged between his sleeping parents. We linger on them. And then...

The Kindle on Amy's side of the bed, blinks on - a PULSING EERIE GLOW. Then blinks off. The LIGHT SEEMS TO BOUNCE from the Kindle to Eric's phone, to a bulb in their bathroom.

Then we rise up and push from room to room, as various screens and lights turn on and off - the same EERIE PULSE, like a pebble skipping on a pond.

THE ATTIC

The light above Griffin's empty bed THROBS ON and then OFF. The old black and white portable TV CLICKS ON - SNOW AND STATIC - then clicks OFF again.

MADISON'S ROOM

The light skips from Maddy's Mobigo to her bedside lamp, to her Fisher Price phone, which emits a few MUSICAL notes.

ERIC AND AMY'S ROOM

We move back into the master bedroom to discover Griffin, sitting up in bed now, awake, and staring toward the bedroom door. The STRANGE PULSING LIGHT coming from the hall spills into the room. Curious, Griffin climbs out of bed.

INT. UPSTAIRS HALL - CONTINUOUS

Griffin, sleepy, makes his way toward the stairs that lead down to the living room, where the light is coming from.

INT. STAIRCASE / LIVING ROOM - CONTINUOUS

As Griffin descends, he looks to the light cast against the wall - a flickering and strange pattern - with a FIGURE SILHOUETTED AT THE CENTER OF THE PROJECTION.

He looks down into the living room, and discovers Maddy standing in front the glowing television. AN UNSETTLING MAGNETIC HISS seeps out of its speakers, rising and falling like a wave of static, punctuated by the odd POP and BURST of electronic noise.

He watches as Maddy peers into the screen and whispers...

MADISON

But I do...No...No, I'm not afraid
...Yes...But how will you get here?

Maddy presses her hand against the screen of the TV. She pulls her hand away, leaving a ghostly handprint which fades immediately. On another part of the TV screen, a LARGER HANDPRINT APPEARS, as if pressed from the other side. That too fades. Griffin's eyes go wide.

GRIFFIN

Maddy? What's going on?

But she doesn't respond. Instead, she places both hands on the screen, then pulls them away, leaving two ghostly prints that fade away. Then, as if in response, TWO LARGE HANDS appear from behind the screen.

GRIFFIN

Maddy! Stop that!

Griffin scrambles for the remote control, to turn the TV off, but fumbles it. The remote control CLUNKS to the floor, its batteries popping out.

Griffin looks to his sister, whose face is now pressed against the screen of the television, with her eyes closed. He watches in disbelief as THIRTY PAIRS OF HANDS, GRASPING AND CLAWING, CROWD THE SCREEN!

He runs for the back of the TV, to unplug it, but as he does so, the sound coming from the TV becomes SHARPER, LOUDER, ANGRY. The screen sends off DEFIANT BURSTS OF LIGHT - POP! POP! SNAP! Maddy's eyes flicker open again, confused.

Griffin reaches for the cord, but there is AN EXPLOSION from the TV and a BRIGHT FLASH that pushes him backwards! A BALL OF LIGHT IS EXPELLED from the set, and SHOOTS up the stairs.

Then the entire room begins to SHAKE. Books FALL FROM SHELVES, a chair TOPPLES, a curtain rod slips. Griffin presses against a wall calling to his sister...

GRIFFIN

Maddy! Get away from the TV!

Then the alarm is BLARING. Panicked voices from upstairs.

KENDRA (O.S.)

Dad?!

AMY (O.S.)

It's an earthquake!

ERIC (O.S.)
Where are the kids?!

The house is still shaking when the scared family members rush down the stairs to find Madison in front of the TV. The room lights flare then die. The security alarm goes silent.

And just as quickly as it began, the episode ceases. The house stops shaking. A HUSH descends. Madison turns back to them...then intones, almost matter-of-factly.

MADISON
Theeey're heeeere.

INT. KITCHEN - DAY

The kitchen is abuzz with family activity. Amy gets the kids breakfast while Madison pretends to feed her baby doll. Eric is at the table, searching for something on his laptop. Griffin hasn't stopped talking about last night.

GRIFFIN
But this flash came out of the TV,
and it was like...
(explosion noise)

AMY
That's just what happens during an
earthquake.
(to Madison)
What kind of cereal, honey?

MADISON
I don't want cereal. I want pizza.

Amy gets her a bowl of cereal. Eric searches the internet.

ERIC
So weird. There's nothing on here.
No earthquakes reported anywhere in
the state.

GRIFFIN
(re: the laptop)
No screens at the table, Dad.

ERIC
Unless you're a grown-up.
(to Amy)
I found where the squirrel got in
by the way. There's a hole at the
roof-line. I'm gonna block it up.

AMY
Yourself?

ERIC
Either that or pay a guy, which...
(...isn't an option)

MADISON
Daddy, I want pizza.

ERIC
For breakfast?

MADISON
For all the time.

Amy sees that Eric is looking at sports scores online now. She reaches over, gently closes the screen, then hands him a yogurt, and a spoon.

Eric looks down at his spoon. It's bent in a funny way. He looks to Amy. Did she not notice this? He tosses the spoon and goes to the drawer for another one.

GRIFFIN
Are we on a fault line, Dad?

ERIC
I don't think so, buddy.

Eric pulls several more bent spoons from the drawer. Odd.

ERIC
What'd those movers do here?

He finally finds a good spoon, and eats his yogurt. Kendra comes into the kitchen, pissed.

KENDRA
Something fell on my phone last
night. Look. I need a new phone.

She holds up her iPhone. The screen is smashed.

ERIC
(a little chuckle)
Oh you do, huh?

KENDRA
It's not a luxury item, Daddy, it's
a necessity. You might need to
reach me in an emergency.

ERIC
We can't afford it.

KENDRA
That is bull shit!

AMY
Kendra!

MADISON
(her mouth full of cereal)
That is bull shit.

AMY
Madison!

ERIC
Stop being so selfish, Kendra.
This is hard on all of us.

AMY
If you want a phone, honey, you can
get a summer job.

KENDRA
I'll get a job when you get a job.

Kendra storms out. Eric looks to Amy, shocked, then heads
off after Kendra.

ERIC (O.S.)
Hey! She has a job! You kids are
her job!

AMY
Which I apparently suck at.

GRIFFIN
I don't think you suck at it.

AMY
Thank you, honey.

Amy clears the breakfast dishes.

EXT. THE BOWENS' FRONT YARD - A LITTLE LATER

Amy is on her knees planting a row of potted flowers with
Griffin and Madison.

AMY
This'll be nice, right?

GRIFFIN
Is this hole deep enough?

AMY
Not quite. Keep digging.

Griffin continues to dig the hole. Amy looks over to Madison and, as off-handedly as she can, asks...

AMY
Honey, do you remember last night when you said, "They're here?"

MADISON
Uh huh.

AMY
Who did you mean? Who's here?

MADISON
Just my friends.

AMY
Your pretend friends?

MADISON
The Lost People. But they're not pretend, Mommy.

Griffin looks to his mom. Amy seems troubled by Madison's response. Eric comes out of the house, peeved.

ERIC
Kendra's grounded. Do not let her leave that house.

AMY
Maybe she's right. Maybe I should get a job. 'Til you find something?
(off his look)
I've got a good resume. My time at Stanford?

ERIC
In reception.

AMY
Exactly.

ERIC
No. I didn't put in all those years so you could go back to answering phones, Amy.

MADISON
Do you like the flowers, Daddy?

ERIC
I love them.

GRIFFIN
What is this?

Griffin has pulled an old deteriorated shoe box out of the hole he's been digging.

AMY
Oh, no-no-no, don't open that--
But it's too late. Griffin has lifted the lid. Inside is the skeletal remains of a pet.

AMY
Oh god, put-it-back-put-it-back!
(gag reflex kicks in)

MADISON
What is it?

ERIC
(chuckling)
Someone buried their cat there.

MADISON
Can I pet it, Mommy?

AMY
(another gag)
No you can't pet it! Griffin, put it in the hole, right now!

Griffin puts it back in the hole, and refills it with dirt.

ERIC
It's the circle of life, Amy.

AMY
(catches her breath)
Not my circle. Keep the dead stuff out of it.

Eric is still chuckling as he heads off to the driveway.

ERIC
I'm gonna go get those squirrel traps. Remind Kendra she's baby-sitting tonight.

GRIFFIN

I hate when Kendra baby-sits.

ERIC

I know, buddy. So does she.

And with that he's gone.

INT. HOME DEPOT - DAY

Eric is at the register with a couple animal traps, some steel wool and industrial spray foam. His credit card has just been rejected. The **CASHIER**, a bored heavysset woman, waits while he fumbles for another credit card.

ERIC

Sorry about that. My wife said she might cancel one of the cards, because we don't need them all. I didn't know she did it.

CASHIER

(looks to her screen)
It's not canceled. It's maxed out.

ERIC

(beat, caught)
Oh. Does it say that there?
(hands her another card)
Let's try this one then.

She takes his card and swipes it. While they wait for the card to be approved, Eric eyes her orange Home Depot apron, and awkwardly tries to make conversation...

ERIC

You guys sell those aprons?

The cashier's eyes narrow. The credit card machine beeps. Eric's smile falters. The cashier hands him the card.

CASHIER

Sorry, this one's "canceled" too.

ERIC

Maybe third time's the charm?

CASHIER

Fingers crossed.

Eric hands her yet another credit card, which she swipes. Another awkward wait. The cashier looks to Eric's traps.

ERIC
Squirrels in the attic.

CASHIER
That sucks.

The credit card machine finally whirs mercifully.

ERIC
There ya go. I'm good?

CASHIER
You're good.

His shoulders drop in relief as she bags up his items.

EXT. HOME DEPOT PARKING LOT - MOMENTS LATER

Eric pushes his cart out of the store, angry and embarrassed. He pops open the back door to the van, and loads in the bags.

Then he stops. Something has distracted him. Across the way he sees a mall. Eric stares, defiant, an idea taking hold.

INT. MADISON'S BEDROOM - DAY

Madison and her dolls are having a tea party. Griffin is on the floor rolling coins. He watches, excited and amazed, as a quarter spins across the floor, SLOWS, then STOPS, TURNS ABRUPTLY, and continues on toward the closet, where it falls, and SLIPS UNDER THE CRACK OF THE DOOR.

GRIFFIN
Did you see? Always toward the closet! When I told Mom, she said the floor must be slanted. But I don't think it's the floor.

MADISON
(pouring tea)
No, I don't think it's the floor.

Griffin lines up several more coins, gives them all a push, and watches as they veer off in wildly different directions, then all LINE UP IN A ROW, roll toward the closet, and one by one SLIP UNDER THE DOOR. He laughs, amazed.

Meanwhile, he doesn't notice as Maddy's copy of "Hansel and Gretel" rises off her bed, and FLUTTERS over to her. Maddy, amused, lets out a little giggle.

Griffin continues to roll coins, while behind him, all the books in the bookcase FLOAT off the shelves and into the air.

 GRIFFIN
 (re: his rolling coins)
Whoa...
 (turns and sees the books)
WHOA!

Maddy laughs as the books CIRCLE her like a FLOCK OF BIRDS. Griffin's smile turns to concern as the books come together and form what appears to be a HUMAN FIGURE that falls away almost as soon as it's come together.

Spooked, Griffin backs away, completely unaware of the closet door that has SILENTLY OPENED UP BEHIND HIM.

At the very moment that Griffin realizes he has backed into the dreaded closet - his mouth opens in silent terror, and the closet door SLAMS SHUT with him inside!

INT. KITCHEN - SIMULTANEOUS

Amy is washing her hands in the sink when she hears Griffin's muffled and panicked SCREAMS. She drops everything and goes running to him.

INT. MADISON'S BEDROOM - A MOMENT LATER

Madison watches as the floating books fall to the floor just as Amy throws open the door, panicked. Griffin continues to SCREAM and POUND from inside the closet.

 AMY
What is it?! What's the matter!

Madison points to the closet door.

 AMY
Griffin?! I'm here! Relax, baby!
 (to Madison)
How did he get in there?

Madison looks to the heap of books on the floor as Amy pulls at the closet door, trying to get it open. Griffin continues to scream and pound as Amy pulls at the door.

 AMY
Goddamit! I told your father to
fix this door! Griffin, calm down!
I'm gonna get a crow bar!

She turns to go, and is nearly knocked over by Griffin who has somehow gotten out of the closet and thrown his arms around her waist, sobbing. Confused, Amy looks to the closet, its door inexplicably wide open.

GRIFFIN

I couldn't get out! And it was dark! It wouldn't let me out!

AMY

It's okay. You're out now. Now stop crying. I don't know why you were playing in there anyway.

GRIFFIN

(unintelligible)

We weren't! The books were floating, and I backed up, and it locked me in!

AMY

You have to calm down.
(to Madison)
What happened, baby?

MADISON

We were just playing.

Amy looks to the closet. It's just a plain empty closet, except for the small pile of coins inside. She takes in the room. It's silent. Nothing out of the ordinary, or out of sorts. Except for Griffin. Amy cradles him, more concerned about him than ever.

EXT. BOWENS' DRIVEWAY - DUSK

Ominous storm clouds roll in. Eric gets out of the minivan carrying a couple shopping bags, his Home Depot supplies, and a pizza. He's in an uncharacteristically jolly mood.

He stops at the front lawn, and looks down, confused. The rows of flowers Amy planted earlier are all wilted and dead. Eric shrugs it off, and heads inside.

INT. LIVING ROOM / KITCHEN - CONTINUOUS

Eric crosses the living room, calling into the kitchen...

ERIC

Amy? What's going on with the flowers out there?

AMY (O.S.)
I think it's the soil. They were
real pretty for a couple hours.

ERIC
Sorry I missed that.

He enters the kitchen to find Amy setting the table for dinner. She looks a bit frazzled. Griffin and Madison are here. Griffin's eyes are red, his arms crossed in defiance.

MADISON
Yay, pizza!

AMY
I made chicken, Eric.

ERIC
We'll have it tomorrow. My baby
wanted pizza.
(calls upstairs)
Kendra! Can you come down here?
(re: Griffin)
What's that about?

AMY
Tell you later. Where were you? I
thought you'd be home hours ago.

ERIC
(slides a box to Griffin)
Cheer up, kiddo. I got you that AR
Drone you wanted.

Kendra enters, still pissed about this morning.

KENDRA
What.

ERIC
(mimicking her)
What. What. Here's what.

He hands her a new iPhone. Kendra looks at it in disbelief.

KENDRA
No way.

ERIC
Now get off my back.

KENDRA
Thank you, Daddy!

A huge hug for her dad. Amy look to Eric, confused.

ERIC

Don't worry, I didn't forget you.

He opens a little box, and inside is a beautiful bracelet.

ERIC

I waited while they did it. See the kids' birthstones? And the diamonds are us.

AMY

Um, how did you pay for all this?

ERIC

How do you think? With the one credit card that wasn't maxed out. I think we deserve a treat. After everything we've been through.

KENDRA

I agree.

(into phone)

Hey! Guess who has a phone again?

Kendra practically dances out of the kitchen she's so happy. Amy just stands, stone-faced, looking at the bracelet.

AMY

You have to bring this back. We can't afford this stuff.

Eric turns away from her, all smiles to Griffin.

ERIC

You know this drone is much cooler than that RC helicopter you got. This one has a camera on it--

AMY

Are you ignoring me?

ERIC

Don't ruin this, Amy.

GRIFFIN

Books were floating, Dad. In Maddy's room. A bunch of books were flying around her.

ERIC

What's he talking about?

GRIFFIN
Mom doesn't believe me.
 (getting upset again)
But the books turned into this
thing! AND I GOT SCARED! AND IT
LOCKED ME IN THE CLOSET!

 ERIC
What did?

 MADISON
The Lost People, Daddy.

 AMY
 (throws up her hands)
It's been all afternoon with this.

 GRIFFIN
We have to move!

 AMY
We can't move! Now quit it!

 ERIC
Easy, Amy.

 AMY
Well Jesus, I expect this from
Maddy, but I'm starting to think
he's the baby of the family!

Silence. Eric looks to her. Griffin's eyes well with
emotion. Then he rushes out of the room.

 AMY
Perfect.
 (calls after him)
Griff! I'm sorry, honey!

Amy goes after him. Silence. Then Eric looks to Madison.

 ERIC
Well that didn't go as I hoped.
 (plops into a chair)
How's the pizza.

 MADISON
Not good.

Of course not. She chews on a piece anyway.

INT. ATTIC - GRIFFIN'S ROOM - A LITTLE LATER

Amy comes upstairs to find Eric setting the squirrel traps.

AMY

I'm an awful person. I called my own son a baby.

ERIC

If it's any consolation, my mother called me a lot worse.

He moves across the room to set up the other trap.

AMY

Something's wrong with him, Eric. It's not just anxiety. He was saying the craziest things. And he believed them. I'm really worried.

ERIC

Okay. We'll bring him to someone.

AMY

How? With you on these shopping sprees. You're so scared of things getting worse, then you go out and spend money we don't have. Why?

ERIC

(losing it a bit)

Because I wanted to feel normal! I wanted to feel like I could give you guys what you wanted, and take care of you! Like I used to.

He looks to her, ashamed. And Amy can't help softening.

AMY

You do take care of us.

ERIC

No, I don't. Not without a job. Not like this.

AMY

Today was a bad day. That's all. It's gonna get better.

Then SNAP! The sounds of PANICKED CHATTERING! They both turn, confused, to see one of the traps has been sprung, and inside, is a very angry squirrel.

INT. LIVING ROOM - NIGHT

Eric and Amy, dressed up for a dinner party, are saying goodbye to the kids before heading out for the night. Griffin is very anxious about being left alone.

ERIC

The squirrel's gone, Griff. I took him out, and the hole's sealed. It's tighter than Fort Knox up there. It can't get in. It can't.

AMY

(to Kendra)

Make sure you set the alarm. And if you need us--

KENDRA

(gloats)

I'll call you on my phone.

Eric can't help smiling. Amy shoots him a look. They kiss the kids goodbye, and head out the front door.

INT. MADISON'S ROOM - NIGHT

Kendra is tucking Maddy and her Lil' Piggy doll into bed.

KENDRA

Alright, all snug?

MADISON

Lil' Piggy wants goodnight kisses.

KENDRA

He does, huh? How many?

MADISON

Um...three.

Kendra picks up Lil' Piggy and kisses him as she counts...

KENDRA

One...two...three...

(lots of kisses now)

Four-five-six-twenty-nine-hundred-

Madison lets out a peal of giggles. A very sweet moment. But then Kendra sees Griffin, in his pajamas, watching from the doorway, and she feels caught.

KENDRA

You. Upstairs.

Griffin scowls and heads for the attic.

INT. ATTIC - GRIFFIN'S ROOM - A MOMENT LATER

Griffin crawls into bed, and Kendra pulls up his covers.

GRIFFIN
Dad says there's a storm coming.

KENDRA
You'll be asleep before it's here.

GRIFFIN
How do you know?

KENDRA
I don't. Now go to sleep.

Kendra clicks on his night-light, turns off the overhead, and goes back downstairs. As soon as she's gone, Griffin looks up. The tree hangs over the house, casting creepy shadows.

INT. LIVING ROOM - A LITTLE LATER

Kendra curled up on the couch with her laptop, changes her status update on Facebook, typing in, "Stuck baby sitting. Somebody kill me now." She hits RETURN, and the status is posted. She closes her laptop, and picks up her iPhone. She puts in her ear-buds, and cranks up the music - LOUD.

INT. ATTIC - GRIFFIN'S ROOM - SIMULTANEOUS

Griffin lies in bed, still awake, staring up at the window over his bed. A FLASH OF LIGHTNING outlines the tree outside. A few beats pass, and then THUNDER. Griffin takes deep breaths, trying to stay calm.

INT. THE STOLLERS' DINING ROOM - NIGHT

A beautiful, moneyed home. Dinner is in full swing. Amy and Eric chat with the hosts (MR. and MRS. STOLLER.) There are several other guests at the table as well.

AMY
You have a lovely house.

MRS. STOLLER
We're so glad you could make it.
(to other guest)
They just moved to Willow Point.

OLDER WOMAN
(hiding her judgment)
Oh, Willow Point.

OLDER GENTLEMAN
My brother had a house in that
development back in the 90's.

ERIC
It still has its charms.

MR. STOLLER
You know it was built on a
cemetery, right?

Amy and Eric both stop mid-bite, confused.

MR. STOLLER
Yeah, the developers relocated the
whole thing to Broxton Park. Two
hundred acres. This was years ago.

ERIC
They moved a cemetery?

OLDER WOMAN
The realtor didn't mention it?

AMY
No, actually.

ERIC
Isn't that sacrilegious? To move
all those remains?

MR. STOLLER
Well, it's not like it was some
ancient tribal burial ground.

MRS. STOLLER
It's just ten minutes away. People
can still visit loved ones. But
now it's in a nicer neighborhood.
(beat - then realizes)
I'm sorry.

Awkward silence. Everyone goes back to eating, except for
Eric and Amy, who both look a little queasy.

INT. LIVING ROOM - NIGHT

Kendra listens to music while flipping through a magazine. Suddenly the indie-rock music starts to CRACKLE and WARP, and is replaced by the eerie sound of a mournful FIDDLE.

Kendra, confused, looks to her iPhone. She taps her touch-screen, trying to scroll through the music, but to no avail.

She gets off the couch, and when she does, the fiddle is replaced by the sound of indecipherable WHISPERING voices. Kendra, lifts her iPhone to see if it improves her reception.

She moves through the living room, and sure enough the whispering gets louder or softer depending on where she's standing. Kendra is more intrigued than freaked out by this.

As she passes the security monitor by the front door, she doesn't hear the little BEEP-BEEP it emits. Nor does she see the LCD display lights flash and form odd patterns.

INT. ATTIC - GRIFFIN'S ROOM - INTERCUT

Griffin stares up at the tree. Another FLASH OF LIGHTNING. He turns away, and makes eye-contact with the creepy clown doll sitting on the chair. It stares, glassy eyed, smiling.

Griffin turns back to the window. SOUND of rolling thunder. Another FLASH OF LIGHTNING illuminates a shape, something is out there, and it's clinging to a branch. Griffin gasps.

INT. KITCHEN - INTERCUT

Kendra walks around picking up sounds through her ear-buds. She hears a child LAUGHING. She takes a step, and she hears MOANING. Amused, she steps back and forth between the two spots - moaning then laughing then moaning then laughing...

INT. ATTIC - GRIFFIN'S ROOM - INTERCUT

Griffin is still in bed, his eyes locked on the overhead window, and the unmoving shape clinging to the branch outside. Suddenly it LEAPS from the branch and lands with a small THUD on the roof. The squirrel is back.

Griffin's breath quickens. Several more THUDS from different parts of the ceiling. What could that be? Rain starts to fall and BEAT against the window overhead, big raindrops. It sounds like A MILLION FINGERS TAPPING on the roof.

INT. DOWNSTAIRS HALL - BASEMENT DOOR - SIMULTANEOUS

Kendra hears the sound of FIRE CRACKLING now. We see her pass at the end of the hall. And when she's off-screen, the knob of the basement door turns, and the door opens just an inch.

Kendra comes back into frame and makes her way toward the basement door. The sounds seem to get louder.

INT. BASEMENT - A MOMENT LATER

Kendra descends, the stairs creaking under her. When she reaches the bottom, she takes a step, and feels a SQUISH. She looks down - an inch of the muddy ooze has spread across the entire basement. She covers her mouth so as not to gag.

INT. ATTIC - GRIFFIN'S ROOM - INTERCUT

Raindrops BEAT DOWN loudly on the roof. From somewhere, Griffin hears SCRATCHING and GNAWING in the walls. He sits in his bed, frozen with fright, whispering...

GRIFFIN

It-can't-get-in-it-can't-get in...

And then everything goes silent. Griffin hears nothing but the sound of his own labored breathing.

Then suddenly SLAM! Griffin leaps from his bed, looking over his shoulder in time to see that the branches of the willow tree - blown by the wind - have SLAPPED against his window.

Spooked, he makes a run for the light switch on the wall. He flips the switch, and there's a FLASH! and POP! The light bulb has blown out, and the room returns to darkness.

Griffin anxiously flips the light switch up and down, but to no avail. He has no choice but to run back to his bed.

INT. BASEMENT - INTERCUT

Kendra has made her way to the washer, where a little spurt of muck bubbles up from the crack in the floor. She notices something shiny just below the surface. Kendra is grossed out, but still she leans over, reaches her fingers into the goop, and carefully pulls out an old button...

KENDRA

Ew. Ew-ew-ew-ew-ew...

She examines it. Also in the muck she can see an antique pocket watch, a couple coins, and a tiny doll - very old - with an eye that SLOWLY SHUTTERS OPEN. Odd.

INT. ATTIC - GRIFFIN'S ROOM - INTERCUT

Griffin, rummaging through his night-stand, finally finds his flashlight. He clicks it on, the beam glaring into his eyes.

He spins the flashlight around, and scans the attic floor. Nothing...nothing...a SNEAKER!...nothing...action figure.... nothing...nothing...his hand freezes. In the beam, we catch a glimpse of a squirrel tail dashing behind his dresser.

Griffin, his hands shaking now, slowly moves the flashlight up the wall. His eyes widen as the light finally lands on the unthinkable - DOZENS OF EYES - reflecting the beam of the flashlight - all GLARING back at him.

And as the light adjusts, we see the TEEMING MASS OF SQUIRRELS, crammed on bookshelves, up to the ceiling - all climbing over each other, CORNERED and AGITATED. Griffin's mouth opens in horror, but no sound comes out.

But then - an EXPLOSION OF THUNDER - and the squirrels LEAP as one. Off Griffin's expression, we SMASH CUT TO:

INT. BASEMENT - INTERCUT

A deafening SCREAM of a woman in agony blasts into Kendra's ears. She rips off her ear-buds, and runs up the basement stairs. But the basement door SLAMS SHUT in her face.

She frantically tries the doorknob, but it just spins in her hands - around and around. She wipes the ooze on her pants, and tries again, but still can't get a grip.

INT. ATTIC - GRIFFIN'S ROOM - INTERCUT

Griffin stands on his bed, frantically swinging his wiffle bat as squirrels leap at him. He makes contact and sends a couple sailing across the room with a SHRIEEEEEEEEK!

Other squirrels swarm about his feet.

GRIFFIN

Get off me! Get away!

Another EXPLOSION OF THUNDER! A hurricane BLAST of wind hits the weeping willow.

The entire tree bends like a catapult, then comes slamming toward the window. Griffin leaps from his bed just as the tree comes CRASHING in, glass SHATTERING!

The tree reaches into the room, filling the attic with vine-like branches, SMASHING pictures, TOPPLING toys from shelves.

Griffin, sprawled on the floor, watches in horror as the squirrels leap past him and over him, scrambling out through the broken window over his bed, and into the storm outside.

He looks down to see several sinewy branches shooting toward him. He scrambles out of the way and runs for the stairs.

 GRIFFIN
KENDRA! KENDRA WHERE ARE YOU?!

INT. BASEMENT - INTERCUT

But Kendra can't hear him over her own SCREAMS as she slams her body against the locked basement door.

 KENDRA
GRIFFIN! MADDY! OPEN THE DOOR!

The stairs CREAK under her with every hit. Finally we hear the CRACKING OF WOOD as the door starts to give way.

INT. UPSTAIRS HALL / MADISON'S ROOM - INTERCUT

Griffin staggers into the hall, slams the attic door tight.

He dashes into Madison's room and finds her, out of bed, curled up in a corner, surrounded by her stuffed animals, a blanket pulled up to her chin. She stares up at him, scared.

 MADISON
I don't wanna go with them. They
want me to, but I don't wanna go.

Maddy's windows begin to rattle. The kids look to see the rain outside running UP the glass panes. And from the closet, comes a kind of high-frequency VIBRATION.

Griffin, standing in the doorway, can see the door to the attic vibrating, and JOLTING as if something were slamming against it from the other side. He looks to Maddy, then back to the attic door. SLAM! SLAM! He wants to run.

 MADISON
GRIFFIN, NO! DON'T GO!

The attic door is suddenly SMASHED to pieces. Griffin is frozen with fear as the willow branches descend from the attic, CRACKING and crawling down the hall.

KENDRA (O.C.)
GRIFFIN! MADDY!

Griffin is torn - Maddy in her room, Kendra calling from downstairs, and the branches creeping along the walls and ceiling towards him. Finally, his flee-instinct kicks in.

MADISON
NO! DON'T LEAVE ME, GRIFFIN!

But he runs for the stairs.

INT. STAIRS / UPSTAIRS HALLWAY - CONTINUOUS

He is halfway down the flight when he stops suddenly, pitched forward. AN UNSEEN FORCE IS HOLDING HIM BACK!

Kendra arrives at the bottom of the stairs and sees Griffin hanging in the air unnaturally. She looks to him, gobsmacked.

GRIFFIN
Kendra, help me.

But before she can respond, Kendra hears a RATTLING just behind her. She whips around to see the umbrella stand by the front door shaking. Suddenly several umbrellas SHOOT out at her and unfurl - FWIP! FWIP! FWIP!

Griffin watches as the barrage of flapping nylon umbrellas surround Kendra and smother her against the front door.

He hears something behind him and looks back just in time to see the tree branches rounding the hall corner and grasping for him. The mass of vines and limbs brace against the walls, filling the corridor, pulsing like a living entity.

Griffin is suddenly LIFTED OFF HIS FEET by the sinewy branches, FLIPPED UPSIDE DOWN, and DRAGGED along the hallway ceiling SCREAMING the whole way.

GRIFFIN
KENDRAAAAAAAAAAAAAAAAAA!

A panicked Kendra rushes up the stairs just in time to see Griffin being pulled away.

KENDRA
Griffin!

She tries to run up after him, but the open umbrellas SWOOP LIKE BATS, sending her falling backwards down the stairs, and into the living room.

INT. ATTIC - GRIFFIN'S ROOM - CONTINUOUS

The branches drag Griffin across the floor, out the smashed-in window over his bed, and into the stormy night.

EXT. YARD - CONTINUOUS

Griffin is whipped out of the house through the attic window. He is snapped about, upside down, SCREAMING for dear life.

From his P.O.V., we see his parents' minivan approaching from the far end of the street. He yells over the storm...

GRIFFIN
MOM! DAAAAAAAAAAD!

INT. MINIVAN - DRIVING HOME - SIMULTANEOUS

Easy listening music plays on the radio. Eric drives, oblivious to what's going on at their house.

AMY
It's a lead at least. He said if a job opens up, he'll call.

ERIC
He's not gonna call.

The music plays. Amy looks to him.

AMY
What about the cemetery?

ERIC
It's not like it's there anymore.

AMY
Still. Creepy, right?

ERIC
Just don't tell the kids.

AMY
Oh god, that's all we need.
(laughs)
Griff'd head for the hills.

ERIC
(also laughing)
We'd never see him again. It'd be
like a Warner Brothers cartoon.
(his best Road Runner)
"Beep-beep!" Zzzzoom!

But Amy has stopped laughing. Something is wrong up ahead.

AMY
Eric, what is that?

Eric squints. They see their tree thrashing about. And as they get closer - they hear the faint sound of Griffin SCREAMING. Their eyes go wide with terror.

EXT. DRIVEWAY / YARD - A MOMENT LATER

The minivan SCREECHES into the driveway. The car doors fly open, and Eric and Amy practically dive out, running to Griffin and the tree, screaming the whole way.

They rush into the yard, and stop, shocked by what they see - Griffin is in mid-air, wrapped in a tangle of willow vines, screaming as he's whipped about in the wind.

ERIC
Jesus Christ.

AMY
Eric! Help him!

Eric charges, jumping up at the tree, trying to grab at the branches wrapped around Griffin. But other vines swing into frame, and THWAP Eric aside, sending him reeling back.

Kendra comes staggering out the back door. Already traumatized, she looks up at the tree in utter disbelief.

Eric grabs a scythe from the garden, and charges at the tree again, the WALL OF WIND pushing him back at every step.

INT. MADISON'S BEDROOM - INTERCUT

Madison sits in the corner, hugging her Lil' Piggy doll with all her might. The windows continues to RATTLE, the shelves SHAKE, and the bed THUMPS. Then Maddy watches as her closet door opens, silently and slowly, revealing a faint glow of light from somewhere very far away.

EXT. BACK YARD - THE TREE - INTERCUT

Eric, hacking his way through the curtain of writhing branches, starts climbing up toward Griffin.

 GRIFFIN
Daaad! Help me!

 ERIC
I'm coming, buddy!

INT. MADISON'S BEDROOM - INTERCUT

The light inside the closet grows to a supernatural intensity as an unreal SOUND blasts through the storm. It is the sound of the closet sucking the bedroom into its light. Lil' Piggy slowly rolls across the floor toward the closet.

Maddy scrambles out of the corner, and under her bed. Furniture begins to slide across the floor. The bed hops a bit, and Maddy feels herself being pulled to the closet. She grips onto the baseboard heater and holds on for dear life.

EXT. BACK YARD - THE TREE - INTERCUT

Eric pries at the branches. But every time he comes close to freeing Griffin, the vines twist back around him tighter.

 GRIFFIN
It's hurting me!

 ERIC
Hold on!

 AMY
Eric, hurry!

Down on the ground, a new sound - an unsettling cracking of wood, and rumbling of earth. Stunned, Amy and Kendra look down to see the ground under them starting to pull away.

 KENDRA
Mom, what is that?!

Amy looks up to see the tree shifting - downward. The ground around the tree HEAVES and slowly begins to implode, as the tree is being PULLED DOWN INTO THE EARTH...

 AMY
Oh no...

INT. MADISON'S BEDROOM - INTERCUT

Madison, still under her bed, screams as the closet continues to pull the room into itself. In one violent JOLT, her bed, and nearly everything else in the room is lifted off the ground and SLAMMED into the closet.

Only's Maddy's death-grip on the baseboard heater prevents her from being pulled into the closet.

EXT. BACK YARD - THE TREE - INTERCUT

The enormous tree continues to be pulled underground, with Eric and Griffin still in its grip. Amy and Kendra scramble for Griffin, trying not to get caught themselves.

Somehow Eric manages to cut himself free, and as he does, he sees Griffin is chest-deep in mud, and about to slide into the maw of the earth. Eric grabs hold of Griffin's arm.

 GRIFFIN

Daddy! Help me!

 ERIC

I've got you!

 GRIFFIN

Don't let go!

 ERIC

I won't!

But then horror comes into Griffin's eyes, as if something has grabbed him from below. And in an instant, he is pulled out of Eric's grip, and into the earth, his face disappearing below the surface of mud and dirt. Griffin is gone.

 ERIC

GRIFFIN, NO!

Eric digs madly at the earth as the last vines and branches slip underground.

INT. MADISON'S BEDROOM - INTERCUT

Maddy holds onto the baseboard heater for dear life. But the force of the closet is too strong. Unable to hold on any longer, she lets go, and goes FLYING across the room and into the closet. The door SLAMS SHUT! And everything goes quiet.

EXT. BACK YARD - THE TREE - INTERCUT

Eric, Amy and Kendra, panicked and sobbing, claw at the dirt where Griffin disappeared. This goes on for an excruciating few beats. Until Amy, her arms entirely underground, grabs hold of something. She shouts to Kendra.

AMY
Kendra! Here!

Kendra reaches in, and together they summon every ounce of strength they have left to HEAVE Griffin's mud-caked body out of the earth. Eric runs to help, wiping the sludge out of Griffin's eyes. The boy is coughing and crying.

AMY
Are you okay, honey?

Griffin, throws his arms around his mother. Eric and Kendra join in the embrace, all sobbing with relief. As suddenly as it began, the storm has passed, and all is quiet again.

Griffin looks up at his mother, tears running down his face.

GRIFFIN
I told you. I told you.

Amy looks confused, and then...the realization.

AMY
The Lost People?

Griffin nods. And Amy looks to Eric.

ERIC
Where's Maddy?

INT. MADISON'S BEDROOM - NIGHT

Eric, Amy and Kendra rush in. The room is utterly destroyed. The bed blocks the closet. Amy lets out a muffled shriek and throws herself against the barricade, pulling back the mattress and blankets. Eric and Kendra join her, clearing debris and calling for Madison.

Griffin, still in a state of shock, stands in the doorway. In the closet, Eric finds Madison's Lil' Piggy doll, but not Madison. If she's not here then where is she?

ERIC
I'll go check the kitchen!

KENDRA
I'll check my room!

Griffin's expression never changes as everyone pushes past him on the run.

INT. VARIOUS ROOM OF THE HOUSE - NIGHT

Eric swings into the kitchen.

ERIC
Madison?

Kendra checks her bedroom.

KENDRA
Maddy?

Amy looks in the bathroom.

AMY
Baby?

Eric opens the kitchen pantry.

ERIC
Madison!

Kendra checks the attic, stepping over the broken glass.

Amy pulls back a bathroom shower curtain.

Eric slogs through the goopy basement.

Amy checks the master bedroom, becoming more frantic.

AMY
(opens a closet)
Maddy? Sweetheart?

INT. LIVING ROOM - SIMULTANEOUS

The TV is on, glowing the same ghostly white we saw the night before. Griffin comes down the stairs, drawn by the light.

He approaches the TV, trembling. As he gets closer, the TV HISS grows steadily, and Griffin starts to hear something...

VOICE OF MADISON
(from somewhere far away)
Mommy...Mommy...

INT. MASTER BEDROOM - NIGHT

Amy looks under the bed, nothing. Eric rushes in.

AMY
Did you find her?

ERIC
No, I've looked everywhere. This
is crazy.

INT. LIVING ROOM - NIGHT

VOICE OF MADISON
Mommy...

Griffin opens his little mouth, and at first no sound comes out, but then...the primal scream of terror.

GRIFFIN
MOM...MOM...MOMMY! MOMMY!!!

Griffin is stationed not six inches from the TV screen, hysterical, when the others come running down the stairs.

ERIC
Jesus, Griffin! What! What is it?!

The STATIC HISS from the TV is almost unbearable. Through it all, we can still make out the voice from far away.

VOICE OF MADISON
Daddy...Mommy...

AMY
Maddy! Thank God!
(scans the room)
Baby, where are you?

GRIFFIN
Mommy, come over here! Mom! Mom!

AMY
Griffin, what? What, honey?

GRIFFIN
Maddy. It's Maddy!

VOICE OF MADISON
I can't see you, Mommy.

Amy freezes, then slowly turns to the TV screen. Kendra and Eric watch, confused, stunned, as Amy moves in close to Griffin, and together they stare into the snow.

VOICE OF MADISON
Where are you? Mommy?

Utter disbelief. Amy stares, uncomprehending. She lifts a hand, and slowly reaches out to touch the TV screen.

INT. LIVING ROOM - A COUPLE HOURS LATER

Griffin sits on the carpet, shaken and confused, as his parents pace the room, trying to make sense of all this.

AMY
It's been two hours, Eric. We have to call the police.

ERIC
And tell them what? Something pulled our daughter into a TV?

AMY
I don't know! But we can't sit here doing nothing!

ERIC
All the cops will hear is, a little girl's missing and her parents are telling an insane story. No one'll believe us, Amy. Then they'll drag us in for questioning, and there'll be news vans on our lawn, and Griff and Kendra will be sent away, and we still won't have Maddy!

Amy rubs her temples. She knows he's right. Griffin looks to Kendra, who sits on the couch, crying quietly.

AMY
What about Stanford?
(off his confused look)
When I worked there, they had a department.

ERIC
(beat)
What do you mean? What kind of department?

INT. HALL - DEPT. OF PARAPSYCHOLOGY - STANFORD - DAY

Amy and Griffin sit, waiting and nervous. Finally a door opens, and SOPHIE, a friendly grad student comes out.

SOPHIE

Dr. Powell will see you now.

Amy gives Griffin a reassuring smile, and they both head in.

INT. DR. POWELL'S OFFICE - STANFORD UNIVERSITY - DAY

A bright room cluttered with books and files. Amy and Griffin sit across from DR. BROOKE POWELL, an attractive parapsychologist in her mid-40's. Sophie and BOYD, another grad student, take notes during the interview.

AMY

When I worked reception, this office got the craziest calls.

DR. POWELL

(smiles politely)

We still do.

Amy looks down at her hands, tries to hold it together.

AMY

We didn't know where else to go.

DR. POWELL

You were right to come.

AMY

Griffin was the first to notice things. Noises and...things. We thought he was making it up.

Amy, feeling guilty, reaches over and squeezes Griffin's hand. But Griffin doesn't seem to notice. He's looking out the window at the beautiful campus beyond this room.

DR. POWELL

May I ask where your husband is?

AMY

He and Kendra are back at the house. We didn't want to leave Maddy home alone.

(beat)

That sounds ridiculous, doesn't it.

DR. POWELL
Not at all.

Amy looks to her, grateful for the compassion.

GRIFFIN
(barely a whisper)
It's my fault.

A moment. Everyone turns to Griffin, surprised that he's spoken. The grad students exchange side-long glances.

AMY
Honey, don't say th--

DR. POWELL
(holds her off)
Why do you think it's your fault?

GRIFFIN
Maddy begged me not to leave her.
But I was scared.

DR. POWELL
Of course you were.

GRIFFIN
I left her there, and then they
took her.

Griffin's eyes well. He's been harboring this guilt. Amy moves to comfort him, but before she can, he's on his feet and standing in front of Dr. Powell.

GRIFFIN
You have to get my sister back.
You have to. Can you do that?

Powell holds his desperate gaze, unsure of how to respond.

INT. BOWEN LIVING ROOM - DAY

Eric and Amy walk Dr. Powell and her associates through the house, while Griffin tags close behind. Boyd totes a camera, while Sophie mans the EMF Meter.

ERIC
Out that window is where the tree
used to be. The whole thing got
pulled underground. Almost took
Griff with it. So you'll probably
wanna check that out too.

BOYD
(turns on his camera)
Do you mind if I film?

ERIC
Knock yourself out.

Griffin taps the EMF Meter Sophie is using to scan the room.

GRIFFIN
What's that do?

SOPHIE
It measures the electromagnetic
field. If it fluctuates, we know
there's something weird going on.

She smiles, and pushes up her glasses. Griffin is
immediately smitten by the pretty grad student.

INT. KITCHEN - A MOMENT LATER

Kendra is at the open fridge, getting out a carton of juice,
while video-chatting on her iPhone with her friend Lauren.

KENDRA
It's so messed up, Lauren. My
mother's crying like all the time.
And we can hear Maddy sometimes,
but we can't get to her.

LAUREN
Are you lying to me right now?

KENDRA
No, I swear. They brought in these
paranormal experts or whatever. I
think they might've come in the
Mystery Machine. One's a Velma, and
the other one's totally a Shaggy.

She closes the fridge, revealing Sophie (glasses) and Boyd
(goatee) standing there, slightly offended. Kendra looks from
them to her parents and Dr. Powell. Awkward silence.

KENDRA
Lauren, I'm gonna go.

LAUREN (ON IPHONE)
Oh shit, are they there right n--?

Kendra hangs up on her. Eric tries to not lose his temper.

ERIC
What'd I say about telling people?

KENDRA
She didn't believe me anyway.
Jesus. And what are you mad at me
for? You're the one who wanted to
move here.

Kendra takes her juice and vacates the kitchen. Eric takes a
breath. Amy smiles apologetically at Powell.

AMY
She's just upset about Madison.
She's not usually that unpleasant.

ERIC
No, usually she's worse.

Off Powell's look, we cut to:

INT. MADISON'S BEDROOM - MOMENTS LATER

The room is as we last saw it - mostly bare, except for a few
scattered toys and pieces of furniture. In the center of the
room is a small overturned chair. Eric, Amy and Griffin
stand back as Powell and her team investigate the room. Boyd
films it all. Powell moves into the closet, and presses on
the back wall.

ERIC
It's solid wall. I've poked and
prodded about a hundred times.

BOYD
But you think she got pulled
through it somehow.

AMY
We don't know.

BOYD
Think it's a magic portal maybe?

Amy can hear the hint of skepticism in Boyd's voice.

AMY
(glares at him)
I said we don't know.

Powell sorts through the heap in the closet, uncovering
Madison's Lil' Piggy doll. Curious, she picks the doll up.

ERIC (O.S.)
Do you mind if I hold on to that?

Powell looks up to find Eric standing over her.

ERIC
For when she gets back. I don't
want it to get lost in the shuffle.

DR. POWELL
Oh. No, of course.

She hands the doll over. Meanwhile, Sophie is examining
Maddy's copy of "Hansel and Gretel".

GRIFFIN
That's one of the books that flew.

SOPHIE
(smiles and whispers)
Then I'll be extra careful.

Griffin smiles back, but then gets self-conscious when he
realizes that Boyd is filming all this.

SOPHIE
You know, Boyd shot an amazing
episode at an old house in
Cupertino. A piano bench rolled
ten feet across the parlor floor.

DR. POWELL
It took seven hours.

GRIFFIN
To roll ten feet?

BOYD
You'd never pick it up with the
naked eye. But I have it recorded
on a time-lapse camera.

DR. POWELL
It was pretty crazy.

Griffin and his parents exchange unimpressed looks. Suddenly,
the chair SHOOTs across the floor, and SLAMS into Sophie.

SOPHIE
Jesus.

Sophie looks down, and is surprised to see she's now sitting
in the chair. The others look stunned.

But before anyone can do anything, the chair and Sophie shoot across the floor, and SLAM into a wall with a painful THUD. Everyone winces at impact.

SOPHIE
Ow...ow...

The incident over, they run to help Sophie to her feet.

INT. DINING ROOM - DAY

Powell is applying a cold compress to Sophie's bruised head.

DR. POWELL
I've never seen anything like that.
It goes way beyond creaking doors
and cold spots.

BOYD
It could've been a trick.

SOPHIE
If it was, these people deserve a
show in Vegas.

GRIFFIN (O.S.)
It wasn't a trick.

They turn to see Kendra and Griffin at the end of the table.

INT. KITCHEN - SIMULTANEOUS

Amy is filling a towel with ice cubes.

AMY
I don't know, they don't seem all
that confident. I mean, you think
Stanford, they must be experts,
right? But they looked more
freaked out than we did.

Amy turns to see Eric looking down at Madison's Lil' Piggy doll, which he still has in his hands. He hasn't heard a word she just said. He looks completely lost.

AMY
Oh hey, don't do that. Stay with
me here. We can't lose it at the
same time, Eric.
(moves to him)
(MORE)

AMY (cont'd)

If I say I don't think this is gonna work, you need to say, "Of course it's gonna work." Then later, by all means, if you wanna cradle her dolls and get a little weepy, I promise I'll reassure you. But we have to take turns.

ERIC

(beat)

I know.

AMY

Otherwise we're not gonna get through this.

He nods. Then takes her hands, and looks up into her eyes.

ERIC

Of course it's gonna work.

She melts a little, and buries her face into his neck.

INT. DINING ROOM - A MOMENT LATER

The kids try to make conversation with Powell and her team.

KENDRA

So how long have you guys been doing the haunted house thing?

BOYD

Well, we're still not sure your house is haunted.

SOPHIE

Actually some of us are sure.

DR. POWELL

(explains to the kids)

What Boyd means is, this doesn't seem to be a classic haunting. What you have is probably closer to a poltergeist intrusion.

ERIC (O.S.)

What's the difference?

Amy and Eric have returned with the ice-pack.

DR. POWELL

Ghosts usually appear as harmless apparitions.

(MORE)

DR. POWELL (cont'd)
Whereas poltergeists lash out.
They're noisy, violent, they move
objects. Also ghosts can linger
for decades but poltergeist
activity tends to be more finite.
It can suddenly just...go away.

KENDRA
Go away?

GRIFFIN
And take Maddy with it?

DR. POWELL
(beat)
I don't know.

The family exchanges looks of concern.

AMY
Then we don't have much time,
Doctor. Because whatever it is
that has Maddy is still in this
house, and we're not leaving until
it gives her back.

INT. LIVING ROOM - LATER THAT NIGHT

Dr. Powell's team has set up base-camp - a bay of state-of-the-art computers, imagers, recorders and monitors. Amy sips a coffee while Dr. Powell talks to her and takes notes...

DR. POWELL
And when was the last time you
heard from her?

AMY
A couple times yesterday afternoon.
But they were very faint.

DR. POWELL
And nothing since?

AMY
(a difficult beat)
No.
(beat)
You have a strange job, ya know it?

DR. POWELL
Yeah, I'm starting to realize that.
For what it's worth, I'm usually
grading papers.

AMY
It'd freak me out. Ghosts,
spirits. Dead people.

DR. POWELL
(chuckles)
It's what I'm good at. It's the
living people I have trouble with.
Ask my ex-husband.

She gives Amy a wry smile, and Amy sips her coffee.

INT. MADISON'S BEDROOM - SIMULTANEOUS

A couple cameras and lights have been set up in here. Boyd runs wires into the wall, while explaining the plan to Eric.

BOYD
We've hooked into everything -
sound system, TVs, computers - so
if Madison does try to make contact
again, we'll be able to get a
better sense of what's going on.

ERIC
Then what?

BOYD
Well...if that closet really is the
way in, there must be a way out. We
just need to help Maddy find it.

INT. LIVING ROOM - SIMULTANEOUS

At the bank of monitors, Sophie scrolls through the various cameras set up throughout the house. Griffin and Kendra watch, intrigued.

GRIFFIN
If I died, do you think I'd come
back as a ghost and get stuck in
the house like Maddy?

KENDRA
Maddy's not dead, Griffin. She's
just...on the wrong plane.

GRIFFIN
I don't know what that means.

Kendra looks to Sophie - how to explain this?

SOPHIE

Well, some people believe that there are different levels of reality. And we live on the physical plane, but when we die, our spirits go to a different level. An astral plane, or a spiritual plane. Which is sort of here and not here at the same time.
(he still doesn't get it)
Okay, look...

Sophie draws some circles on a piece of paper.

SOPHIE

This is us here. And somehow Maddy got pulled...here.

She draws a circle on a separate piece of paper. Griffin looks at the two pieces of paper. Kendra puts one piece of paper on top of the other, and pushes them toward Griffin. He holds them up to the light, and can see the Maddy circle through the other paper.

GRIFFIN

Here and not here at the same time.

SOPHIE

Exactly.

GRIFFIN

(re: papers)

Then someone should go in there and show her the way back here.

A moment. Sophie looks to Griffin, a little amazed.

SOPHIE

That's not a bad idea actually.

Griffin smiles proudly. Then...

GRIFFIN

I'm hungry. Anyone want a sandwich?

Sophie shakes her head no, still turning his idea over. Griffin shrugs, and heads off to the kitchen.

INT. KITCHEN - A MOMENT LATER

Griffin is at the counter, cold-cuts and bread laid out, making a sandwich for Sophie. He looks up and - BOO!

BOYD

Sorry, didn't mean to startle you.

Boyd takes the bread, and starts making himself a sandwich. He tries to sound as off-hand as he can over the following.

BOYD

So let me ask you something. Your dad's like a computer whiz or something, right?

GRIFFIN

I guess.

BOYD

He must be. And he's been outta work awhile. That's rough.

(making sandwich)

You know, if he really wanted to make some money, a poltergeist abduction isn't a bad idea. Even if it turned about to be fake.

GRIFFIN

It's not fake.

BOYD

You could go public, do some TV appearances, maybe a reality show--

Boyd puts down the sandwich knife, and turns to Griffin.

BOYD

(gently)

Is that what's going on here, champ? Be honest now. No one would blame you for standing by your dad. People do desperate things sometimes.

(leans in to him now)

Your sister wasn't really taken, was she. There is no ghost, or spirit, or polterg--

A cabinet door on the opposite wall opens slowly, silently. Boyd looks to it. Then he turns back to Griffin, and smiles.

BOYD

You guys are good. I'll give ya that.

BAM! The kitchen door suddenly SLAMS shut. Boyd looks to the door, spooked, and a little less sure of himself.

INT. LIVING ROOM - INTERCUT

The others turn to the kitchen, startled by the door slam. Then run to it, but the door is stuck. They try several times, but the door won't budge.

ERIC
Griffin?

AMY
Griffin, honey? Are you okay?

INT. KITCHEN - INTERCUT

GRIFFIN
(calls to mom)
I think so.

BOYD
(through gritted teeth)
I don't know how you people are
doing this but enough already.

Then there's a sound. Boyd turns around to see the stack of plates in the open cabinet vibrating. The vibrating gets stronger, the plates almost clattering in place.

Scared, Boyd reaches for the sandwich knife on the counter. As he does, it slides just out of reach. Griffin takes a step away from Boyd as the knife rises OFF the counter, turns in mid-air, and suddenly PLUNGES into Boyd's hand, pinning it to the counter-top. Boyd lets out a SCREAM of agony.

INT. LIVING ROOM - INTERCUT

Not the sound they wanted to hear. Eric is slamming his body against the door now.

AMY
Griffin!

DR. POWELL
Boyd! What's going on?!

ERIC
I'm going around the back!

Eric runs for the front door while Amy and the others push on the kitchen door.

INT. KITCHEN - INTERCUT

Griffin watches as Boyd desperately tries to pull the knife from his hand to free himself, but to no avail.

Meanwhile the plates in the cabinet clatter madly in place. And just when we think they might shatter, they come HURLING out of the cabinet and at Boyd, who has nowhere to run. SMASH! A platter SHATTERS against his head. THWACK! One SLAMS into his gut. Another SMASHES against his elbow.

BOYD

Ow! Damnit!

Pinned in place by the knife, Boyd can barely dodge the onslaught. Griffin cowers in a corner of the kitchen, terrified, shielding himself from the shards of broken plate that come flying in his direction after they hit Boyd.

Eric suddenly appears at the back door, pulling to slide it open, but it too is locked. Panicked screams seem to be coming from every direction.

Finally, after every plate and platter in the kitchen has been hurled and smashed against Boyd, he's able to yank out the knife and free his hand. Bruised and battered, Boyd grabs a dish-towel and wraps it around his bleeding hand.

GRIFFIN

Are you okay?

BOYD

Am I okay?

It seems as if he's going to advance on Griffin when Boyd is suddenly KNOCKED to the ground by an unseen force, and dragged across the kitchen floor, SCREAMING.

BOYD

Noooooooooooooooooooo!

Boyd is pulled into the pantry, the door of it slapping shut just as the other doors are thrown open. Everyone is suddenly in the kitchen. Amy and Eric run to Griffin.

Meanwhile, Boyd's SCREAMS can be heard coming from inside the pantry, its door jolting off its hinges as Boyd is tossed around inside the cramped space.

Suddenly Boyd is sent CRASHING through the pantry door, across the kitchen, and back out into the living room. He lands with a sickening THUD.

INT. LIVING ROOM - CONTINUOUS

Dr. Powell and Sophie rush to Boyd, who lies on the floor, blood from his mid-section seeping through his shirt.

BOYD
(struggling to his feet)
Something clawed me!

SOPHIE
WHAT?

The Bowens gather around Dr. Powell to see Boyd pull up his shirt. Sure enough, there are claw marks, as if from a dozen hands, all over his stomach and back.

GRIFFIN
Oh crap, it's got claws!

KENDRA
Ewww!

BEEEEEEP! A HIGH-PITCHED sine-wave signal pierces the air. Sophie and Dr. Powell race to the bank of monitors. The gauges are all RED-LINING.

SOPHIE
Look at these readings!

ERIC
What does that mean?

DR. POWELL
It means we've angered it.

BOYD
(lowers his shirt, winces)
Ya think?

DR. POWELL
Amy. We need to move this along.

AMY
Should I call her?

DR. POWELL
Whenever you're ready.

Amy looks to Eric, who tries to smile reassuringly. Boyd wraps his arm in a kitchen towel and takes his place at the equipment with a GROAN. Sophie hands him a mic'd headset.

Amy walks to the center of the living room. She takes a deep breath and...

AMY
Madison, it's mommy. Can you hear
me? Maddy?

Griffin and Kendra exchange anxious looks.

AMY
We want to talk to you, sweetheart.
Are you with us? Just let us know
you're safe, baby.

The TV gives off POPS of light. Boyd and Sophie exchange a
look. Amy continues to pace the floor, calling out.

AMY
It's been awhile, honey, and we
really need to hear your voice.
Can you say hello to Mommy?

A faint whisper comes out of a speaker. Sophie presses her
headset to her ears. Everyone leans forward, trying to hear.
Then, from very far away, comes a voice...

VOICE OF MADISON
Hello, Mommy.

AMY
(a gasp of relief)
Hello, baby.

Dr. Powell's eyes go wide. She can hardly believe it.
Kendra takes Griffin's hand, squeezing it hard.

ERIC
Daddy's here too, sweetpea. We're
all here for you.

VOICE OF MADISON
Daddy...where are you?

ERIC
We're home, honey. We're waiting
for you at home. Can you find your
way back?

VOICE OF MADISON
No! I tried, but I can't find you!
I'm afraid of the light, Mommy!

They all exchange looks. What is this light? Dr. Powell
looks horror-struck. She strides toward Amy, emphatic...

DR. POWELL
Tell her to stay away from the
light!

AMY
Maybe it's a way out!

DR. POWELL
It is a way out, but not for her.

AMY
What do you mean?

DR. POWELL
It's the Beyond! The afterlife!
It's death for godsake! Tell her
to stay away from the light!

ERIC
Tell her, Amy!

But Amy is frozen with worry. Griffin, unable to take it
anymore, leaps to his feet and screams into the air.

GRIFFIN
Stay away from the light, Maddy!
Stay away!

Kendra and Eric join Griffin in warning Madison.

ERIC, KENDRA AND GRIFFIN
(warning walla)
Run away, Maddy! Turn away from
the light! Stay away from it!

Finally Amy comes to, and joins them...

AMY
Get away, baby! The light is
dangerous! Don't go near it.
Don't even look at the light!

VOICE OF MADISON
Mommy, there's somebody coming!
Mommy, is that you?

ERIC
(terror)
No, it's not Mommy.

AMY
There's somebody with her!
(calls to her)
Who's with you, baby?

VOICE OF MADISON
I don't know!

AMY
Oh my god, Eric!

VOICE OF MADISON
They're all around me!

ERIC
Run, Maddy! Whatever it is, run
away from it!

Madison's voice moves from a nearby speaker in the wall to one across the room, then to one in the hall, giving the impression she's running through the house. Griffin watches as his parents follow the voice, running from room to room.

VOICE OF MADISON
Daddy, where are you?

ERIC
I'm right here, sweetie!

AMY
This way, Eric!

They hear footsteps running upstairs, Eric and Amy run up the stairs to the second floor, followed by Boyd and his camera.

VOICE OF MADISON
What do they want!

ERIC (O.S.)
You have to find your way back!

VOICE OF MADISON
I can't see you, Mommy!

AMY (O.S.)
Just follow our voices!

Griffin stands near the bottom of the stairs, listening to the adults run from room to room overhead. Then something catches his ear. It's a new sound coming from a speaker in the living room. It's a quiet VIBRATING WARBLE.

Griffin reaches his hand as high as he can, and follows the vibration as it moves out of the speaker, and slowly down the wall - until it hits the floor, and disappears.

Griffin takes a step back, confused by what he sees - a lump rises up in the carpet at his feet. He looks to Dr. Powell and her team, but their noses are buried in their equipment.

He looks back to the lump, which has grown and taken the form of a figure trapped under the rug. About Maddy's size, the curled up body seems to writhe a bit as if trying to squirm out from under the carpet. Griffin turns to the stairs...

GRIFFIN

MOM!

All eyes turn to Griffin as Eric, Amy and Boyd barrel down the stairs. Everyone stops short at the sight of carpet.

AMY

Oh my god, is that her?

She runs for the carpet, and tries to get a grip at the edge of it, but she can't pull it up.

AMY

Eric, do something!

Eric looks around at a loss, he grabs a pen from a nearby clipboard and tries to dig into the carpet with the point of it, but the attempt is futile.

ERIC

Does anyone have a goddamn knife?!

Boyd, as if suddenly woken up, digs in his pocket and pulls out a Swiss Army knife, which he tosses to Eric. While Eric opens the knife (not easy), Amy rubs her hand over the figure in the carpet, trying to comfort it.

AMY

It's okay, Maddy. We're right here, and we're gonna get you out. I promise.

(to Powell)

For godsake, help her! She's just a baby! Help her!

Just as Eric gets the knife open, a HEAVING SOUND comes from up in the ceiling, that freezes everyone in place - it's like something huge is being dragged away by a tremendous rope. And as it happens, the figure under the carpet slides out of Amy's hands, and shoots across the floor.

AMY

Where is she going!

ERIC

Maddy, no!

The shape knocks over furniture and camera equipment in its wake, as it darts straight at Kendra, whose face goes white with fear and confusion.

KENDRA
WHAT IS HAPPENING!

And just as the form under the carpet is about to slam into Kendra, it makes a grotesquely sharp right turn and heads straight for a wall.

AMY
Maddy!

ERIC
Maddy, stop!

Eric and Amy run for her, but not before the shape simply slips under the baseboard, disappearing entirely, the carpet flattening out again.

There is a moment of silence and disbelief, as Eric and Amy stare down at the floor. Their daughter is gone.

AMY
Oh my god, Eric.

She throws her arms around him, and cries.

Griffin looks to Kendra, who's against a wall, knees pulled up to her chest. He looks to Powell and her team, who stand by their equipment, silent and gob-smacked by what they've just witnessed.

DR. POWELL
That wasn't your daughter. You need to know that. It was just a manifestation. Maddy's safe.

KENDRA
You don't know that.

GRIFFIN
She said that someone was coming. Who's with her?

DR. POWELL
(beat)
I don't know.

KENDRA
Jesus, what do you know? Some experts.

Powell looks to her team, stung.

ERIC

Amy, I want you to take Kendra and Griffin to a hotel tonight.

GRIFFIN

I don't want to go to a hotel.

ERIC

You are not staying in this house.
None of you are.

GRIFFIN

Yes I am! I am staying!
(holding back the emotion)
I'm not leaving her again!

Eric and Amy are moved by his determination to stay.

KENDRA

If he gets to stay, so do I.

ERIC

No! Amy--!

But before a decision can be made, the entire house starts to SHAKE. Knick-knacks tumble and smash, pictures fall off the wall. Kendra looks to the staircase, and sees explosions of blue light coming down the hall, as if from Madison's room.

KENDRA

Dad...Mom...

They all look from the flashing lights, to the monitors. Something is happening up in that room.

Everyone gathers around the monitor - flickering light - the signal breaks and stutters. Boyd PANS the camera with a remote...from left to right... towards the closet. They all lean in...then MADDY'S SCREAM BLASTS OUT OF EVERY SPEAKER IN THE HOUSE!

They all reel back. Griffin buries his face in his mom's side. Eric whips around to Powell.

ERIC

You said she was safe! That
doesn't sound safe to me!

But before she can respond, Eric is charging up the stairs.

AMY

Eric, wait!

INT. MADISON'S BEDROOM - CONTINUOUS

Eric lurches into the room to find a BLINDING LIGHT pouring out of the closet. The portal is open. Eric rushes toward the closet and screams into the light.

ERIC
GIVE HER BACK! GIVE HER BACK NOW!

VOICE OF MADISON
DADDY! WHERE ARE YOU!

Madison screams again, as if being pulled away. Amy, Dr. Powell and Boyd with his camera all rush in, dumbstruck by what they're seeing.

ERIC
WE ARE NOT LEAVING UNTIL YOU DO!

VOICE OF MADISON
DADDY, HELP!

AMY
ERIC, BE CAREFUL!

A PARANORMAL BLAST flies out of the closet and into Maddy's play table which EXPLODES in a BLAST OF WOOD. Enraged, Eric rushes to the destroyed table top, lifts it over his head...

ERIC
AAAAAGGGGGHHHHHHHHHHHHHHHHHH!

AMY
ERIC, NO!

...and HURLS it into the BLARING LIGHT of the closet.

INT. LIVING ROOM - SIMULTANEOUS

Griffin is standing in the middle of the room, anxiously watching the scene on one of the monitors, when the ceiling right above him begins to SPARK and FLASH blue light. Griffin looks up just as the table top, coated in ectoplasmic goo, falls, as if from mid-air, and plummets at him.

BAM! - Griffin gets slammed. Not by the table, but by his sister Kendra, who has knocked him out of harm's way a split second before the tabletop has SMASHED into the floor.

Griffin and Kendra look up from the rug, and see just how close that was. Their parents come running downstairs.

AMY
What happened?

GRIFFIN
The table fell through the ceiling.

Everything is quiet again. Eric, uncomprehending, looks up. There's what appears to be a large hole in the ceiling, and beyond it is nothing but a shifting opaque blue light.

ERIC
What the hell is that?

DR. POWELL
That, Mr. Bowen, is the way out.

Amy grabs Eric's hand, Griffin looks to Kendra, hope returning to all their faces.

SOPHIE
Does this mean maybe someone could
go in to get her and lead her out?
(beat)
That was Griffin's idea.

Dr. Powell looks to him, impressed.

DR. POWELL
Maybe we could. But we'd need to
know what's in there first.

AMY
And how do we that?

DR. POWELL
There is one person I know who
might be able to help.
(with some reluctance)
Have you heard of Carrigan Burke?

KENDRA
No. Effing. Way.

Kendra is star-struck. Eric looks to Amy, confused.

EXT. SKIES OF WILLOW POINT - DAY

We soar past the rooftops of the neighborhood, swerving around telephone poles, and dipping into back yards. It takes a moment to realize, but we're seeing all this through the camera of the AR Drone that Eric bought for Griffin.

The drone rises up over a house, and the Bowens' street comes into view, along with a taxi that turns onto the block. The drone zips past the car, then whips around to catch up with it. We follow the taxi as it pulls into the Bowens' driveway, passing Griffin, who stands on the lawn, manning the remote for the drone.

EXT. THE BOWENS' FRONT LAWN - CONTINUOUS

Griffin brings the drone in for a landing, and calls inside.

GRIFFIN

He's here!

Griffin looks to the cab as Carrigan Burke steps out. He wears little sunglasses, and a ratty porkpie hat. He chews gum and has a fidgety energy about him.

CARRIGAN

(Irish accent)

How ya doin'? You the son?

GRIFFIN

Yup.

CARRIGAN

Right on.

Dr. Powell, Amy, Eric and Kendra all come outside.

CARRIGAN

Sorry I'm late, I missed that turn on Argyle.

DR. POWELL

Thanks for coming. These are the Bowens. Amy and Eric. Griffin you met. This is Kendra.

KENDRA

(smitten)

Hello.

CARRIGAN

Nice to meet you all. I wish it were under better circumstances. Brooke here filled me in. Mind if I go and have a dekko?

AMY

(note sure what dekko is)

Um, sure. Go on in.

CARRIGAN
Brilliant.

He heads inside. As soon as he's gone, Eric turns to Powell.

ERIC
Are the Pogues in town? Who is
this guy?

DR. POWELL
I promise. One of the most well-
respected mediums working.

ERIC
On a reality show.

KENDRA
(his catch phrase)
"This house...is clean."

AMY
Kendra, stop it.

KENDRA
What, I think it's awesome.

Powell was really hoping no one would mention the TV show.

INT. BOWEN LIVING ROOM - A MOMENT LATER

Carrigan takes in the living room. Boyd and Sophie watch as his smug grin falls, and the color drains from his face.

SOPHIE
You alright?

CARRIGAN
I dunno yet.

He stands under the spot where the table fell, and looks up to the ceiling. Dr. Powell and the Bowens come back inside.

DR. POWELL
We think it's an area of
bilocation. A table went in
upstairs, and came out there.

GRIFFIN
(happy to jump in)
I was almost crushed!

CARRIGAN
Well that's the dog's bollocks.

Eric looks to Amy for a translation. She just shrugs.

INT. BASEMENT - MOMENTS LATER

Carrigan is slogging through the knee-deep watery ooze. The smell is awful.

CARRIGAN

Christ on a crumb-cake. The pong!

Boyd and Sophie cover their noses as best they can while filming. Griffin watches from the safety of the stairs.

GRIFFIN

Dad said we have a leak.

CARRIGAN

You've got more than a leak, boyo.
Look at this.

He lifts something out of the muck. He shakes off the goo, and holds it up for the camera. It looks to be a small bone.

INT. LIVING ROOM - SIMULTANEOUS

Dr. Powell continues to try and allay the Bowens' concerns...

DR. POWELL

I knew Carrigan before he did any of that TV nonsense. When he was at Duke he was considered the most legitimate clairvoyant in the field.

CARRIGAN (O.S.)

I'm still legitimate, Brooke.

They all turn to see Carrigan smiling at them.

CARRIGAN

The difference is, now I get paid.
TV's not all bad.

AMY

We meant no disrespect, it's just we haven't heard from Maddy since--
(notices the bone)
What is that?

CARRIGAN

(holds up the bone)
This? Part of a finger, I think.

Amy looks away, trying not to gag.

GRIFFIN
He found it in the goop.

ERIC
(to Carrigan)
Put it away, wouldja? Amy's not so
good with dead stuff.

Carrigan's face suddenly goes serious again. He's sensing something very concerning. He looks to Eric.

CARRIGAN
You need to be more careful, Mr.
Bowen. You've already given it too
much information.

He cocks his head as if he's heard something, then goes sprinting upstairs, taking the steps two at a time. Eric turns to Powell, not pleased with this crackpot.

ERIC
None of this can be on his show.

DR. POWELL
He knows. I've made that clear.
He's just doing me a favor.

ERIC
Why?

DR. POWELL
Because...he owes me one.

There's a story here. One that Powell probably won't share.

CARRIGAN (O.S.)
Hey, Da!

ERIC
(getting annoyed now)
Yes?

CARRIGAN (O.S.)
What's behind this door?

Eric is about to answer, but closes his eyes instead.

AMY
What are you doing?

Eric holds up his hand, and continues to concentrate. Carrigan appears at the top of the stairs.

CARRIGAN
You not hear me?

ERIC
(giving up)
Sorry. That's Maddy's room.

DR. POWELL
We think it's the heart of the
house.

CARRIGAN
No doubt. The air up here's bloody
diabolical.

Carrigan turns away and continues his search. Eric turns to Amy and the kids, his whisper barely audible.

ERIC
I was trying to answer with my
mind, but he couldn't hear me.
(to Powell)
I thought you said he was a gifted
clairvoyant?

From far away and well out of earshot Carrigan answers.

CARRIGAN (O.S.)
I am. I just don't respond when
someone's being a douche.

Griffin looks to Kendra - this guy is awesome. Off Eric's look we cut to:

INT. LIVING ROOM - DAY

Carrigan has gathered everyone together. He takes off his sunglasses and rubs his eyes.

DR. POWELL
So, what do you think of the house?

CARRIGAN
Put a Santa hat on it and call it
Randal, that's what I think.

Everyone else looks confused by this response.

ERIC
Does he come with a translator?

CARRIGAN
There's a lot going on here -
clairvoyantly speaking - and none
of it good.

AMY
But...Maddy?

CARRIGAN
She's here. She's alive.

Eric and Amy take each other's hands, relieved.

CARRIGAN
But she's not alone.
(to Powell)
There are gobs of 'em.

POWELL
What do you mean?

CARRIGAN
Spirits. Souls.

GRIFFIN
Lost people?
(off Carrigan's look)
That's what Maddy called them.

CARRIGAN
Smart girl. That's exactly what
they are. I've heard their voices
before. But only in cemeteries.
And never this angry.

AMY
Oh my god, this used to be a
cemetery! This whole area was.
Does that mean something?

Everyone but Eric looks to her with stunned disbelief.

CARRIGAN
Um, yeah, that probably means
something.

GRIFFIN
We live on a cemetery?

ERIC
A former cemetery. Former. They
moved it a long time ago.

KENDRA
Wait, you knew?

AMY
No, honey, we just found out.

POWELL
Why didn't you mention this?

AMY
Because it's gone, they moved the
bodies across town and--

CARRIGAN
I don't think they did.
(off their blank looks)
I think they told people they moved
the cemetery, but really they just
moved the headstones.

GRIFFIN
(confused beat)
And left the bodies behind?

Carrigan nods. Griffin looks to his parents, the enormity of
this news apparent on their faces.

CARRIGAN
I've dealt with poltergeists
before, but...this is a first.

AMY
(afraid to ask)
In what way?

CARRIGAN
It's not just a pissed off spirit,
this feels more like...a mob. All
working together somehow.

GRIFFIN
But why are they here?

CARRIGAN
When we die, most everyone gets to
move on to the next phase.

KENDRA
Heaven?

CARRIGAN
Depends on what you believe. But
not everyone is allowed to move on.
Some are left behind.

GRIFFIN

Because they weren't nice enough?

CARRIGAN

Again, depends on what you believe. All I know is, there's a no-man's-land in between this world and the next, and that's where Maddy is right now. And she's with a lot of confused souls, who didn't move on, destined to spend eternity in search of a light they're not meant to find. This has made them angry. So angry that they were able to punch a hole into this world and snatch Madison away from you.

Eric, scared and angry, looks to Carrigan.

ERIC

And that's what's with her? The ones left behind? The dregs?

AMY

What do they want with her?

CARRIGAN

I suspect they want someone to lead them to the light. And only someone pure of heart can do that - someone loving, kind, someone who's everything they're not. Maddy is their lantern in the darkness.

GRIFFIN

But if Maddy goes into the light...

He trails off. A pall falls over the group.

CARRIGAN

There's no getting her back after that. Which is why we need to get her now. It's gonna be a feckin' ordeal, but we need to do it now.

And everyone suddenly leaps into action. Amy and Eric move to get Griffin and Kendra out of the house. Powell practically rolls up her sleeves.

ERIC

Griffin and Kendra are gonna go to my brother's house.

CARRIGAN

They need to stay actually.

ERIC

Absolutely not. Griffin could've been killed last night.

CARRIGAN

It's your collective presence that's allowing Madison to resist whatever is with her. If she senses her family weakening, then so will she.

ERIC

Jesus! We already lost one child--

AMY

We haven't lost her, Eric!

CARRIGAN

(to Powell)

If they can't trust me, this isn't gonna work.

AMY

(desperate, upset)

No, we do! We do trust you!

(turns on her husband)

Eric, please.

Eric looks from Amy to his children. He is terrified of anything happening to them.

MONTAGE: PREPPING FOR MADISON'S RETRIEVAL - DUSK

The house is a den of activity, and Carrigan is overseeing it all. In the living room Boyd and Dr. Powell prep their state of the art equipment.

Sophie moves from room to room with the thermal imager, trying to pick up any trace of paranormal activity.

In the downstairs bathroom, Amy fills the tub with warm water. She gets down a stack of clean towels in preparation.

In the upstairs hallway, Kendra and Griffin struggle with a mattress they've dragged out of their parents' room....

Out in the garage, Eric grabs a huge coil of rope, and carries it into the house.

INT. LIVING ROOM - A MOMENT LATER

Griffin and Kendra drop the mattress on the floor under the point of bilocation. Carrigan approaches with the AR Drone.

CARRIGAN

You think you could show me how to fly this thing?

GRIFFIN

I guess.

Griffin and Kendra watch as Carrigan clicks the power on. He turns the drone around so the camera is pointed at him. He mugs. Boyd picks up the picture over at the monitors.

CARRIGAN

How do I look?

BOYD

Very pretty

CARRIGAN

Flatterer.

Kendra leans in with her iPhone and snaps a picture.

KENDRA

My friend Lauren will need proof when I mention all this.

Carrigan smiles. Then he notices that Griffin looks worried. He leans over and whispers conspiratorially.

CARRIGAN

You scared for what we're gonna do?

(Griffin nods)

Yeah, I'm about to shit a brick myself.

GRIFFIN

But...what about your show?

CARRIGAN

That's all fake, mostly. Don't tell anyone though.

(leans in)

Are you gonna be brave then?

GRIFFIN

I'm not very good at that.

CARRIGAN

Me either. So we gotta try a little harder. Both of us. For your sister. Kay?

(Griffin smiles, and nods)

Good man.

He offers his hand, and Griffin shakes it.

OVER AT THE MONITORS

Amy and Dr. Powell have been watching this scene unfold. Carrigan approaches.

AMY

That was nice. You must have kids.

CARRIGAN

Sadly, no. My wife didn't think I was up to the job.

(turns to Powell)

Didja, baby?

Powell rolls her eyes, and pretends to adjust the spirit box. Amy, confused at first, slowly realizes...

AMY

Ohhh, you were... You're the...
You two were--

DR. POWELL

Briefly.

CARRIGAN

We were young and stupid.

DR. POWELL

Only one of us was stupid.

CARRIGAN

Oh don't be so hard on yourself. I might've divorced me too.

DR. POWELL

Boyd, I'm gonna check on the readings upstairs.

She heads up. Carrigan smiles and turns to Amy.

CARRIGAN

She still misses me.

DR. POWELL
(as she goes)
No, I don't.

CARRIGAN
(calls after her)
A little, you do.

DR. POWELL
Not even a tiny bit.

CARRIGAN
You forget I can sense these
things! I have special powers!

DR. POWELL (O.S.)
(from the upstairs hall)
They're not that special.

Carrigan chuckles. Amy can see they still have chemistry.

INT. UPSTAIRS HALLWAY - LATER - NIGHT

Everyone has gathered up here. Sophie scans the hall with the Thermal Imager, while Boyd films.

CARRIGAN
Now I want everyone to clear your
minds. Don't give it anymore help.
It already knows what scares you.
(to Amy)
Whenever you're ready.

Amy moves to the center of the hallway. Griffin gives her an encouraging smile. Amy takes a breath, and calls out...

AMY
Maddy?...Maddy, it's Mommy. Can
you hear me, honey? We need to do
this one more time, baby. Can you
tell Mommy hello?

Nothing. Griffin and Kendra exchange a nervous glance.

Amy looks to Carrigan, whose eyes are closed as he strains to focus. He motions to Amy to go again.

AMY
We miss you so much, baby. All of
us do. Me and Daddy. And Kendra,
and Griffin.

CARRIGAN

They won't let her go! She's being restrained!

ERIC AND AMY

(panicked overlapping)

She's what?! Restrained how? What do you mean?!

CARRIGAN

They're telling her she needs to stay there! To help them!

Eric suddenly pushes past Amy and rages at the air.

ERIC

I am tired of this nonsense, Maddy!
Now get your ass away from those people and answer your mother!

They all look, worried about Eric's angry outburst. But their concern turns to excitement when they hear...

MADISON'S VOICE

(from far away)

Daddy? Daddy, I'm here!

CARRIGAN

Well done, Da! She broke away!

MADISON'S VOICE

Help me, Mommy!

AMY

What's happening?!

SOPHIE

(re: thermal imager)

I think they're chasing her!

CARRIGAN

Okay, it's time.

(to Griffin)

You stay with me.

Powell, Kendra and Boyd head down. Carrigan looks to Amy.

CARRIGAN

Ask her about the light!

AMY

Maddy, do you see the light?

CARRIGAN
Tell her to run to it.

AMY
No! What are you talking about?!

CARRIGAN
They'll follow her! It's all
they've wanted!

GRIFFIN
But what if she goes in?!

CARRIGAN
Tell her, Amy!

AMY
Run for the light, Maddy. Run as
fast as you can!

MADISON'S VOICE
Mommy! Are you in the light?

AMY
No, honey, I'm...

CARRIGAN
Tell her you are!

AMY
I'm not going to lie to her!

CARRIGAN
Do you want her back or not?! Tell
her before it's too late!

AMY
Run to the light, baby, Mommy is in
the light waiting for you!

Amy, crying out of angry frustration, turns on Carrigan.

AMY
You better know what you're doing,
you son of a bitch!

Carrigan holds her glare, and swallows nervously. He hopes
so too. He turns to Eric.

CARRIGAN
Okay, open the door.

Eric doesn't hesitate. He swings the door open.

INT. MADISON'S BEDROOM - NIGHT

It is like a storm at sea inside - A DEAFENING ROAR OF NOISE. Carrigan steps in, shielding his eyes from the BLINDING LIGHT pouring out of the closet. Sophie follows, wheeling in the monitors and equipment. Eric, Amy and Griffin stand in the doorway. Everyone yells over the WALL OF SOUND.

CARRIGAN

ERIC! THE ROPE! THROW IT INTO THE
LIGHT!

Eric approaches the open closet, and throws the rope, holding onto one end. A BLAST OF LIGHT AND WIND knocks them back. Griffin, in the doorway, shields his face.

INT. LIVING ROOM - NIGHT

Kendra looks up. There is a flash and immediately the other end of the rope falls from mid-space. Kendra catches the end of it, which is coated in an ectoplasmic goo.

KENDRA

(re: goo)

Ewww!

BOYD

Kiss my ass, it worked.

DR. POWELL

(calls upstairs)

It worked!

INT. MADISON'S BEDROOM - CONTINUOUS

Amy, in the doorway, relays the message to Carrigan.

AMY

THE ROPE IS THROUGH!

Carrigan and Eric are holding the other end of the rope that feeds into the closet.

CARRIGAN

TELL THEM TO TAKE UP THE SLACK!

AMY

(calls downstairs)

TAKE UP THE SLACK!

INT. LIVING ROOM - NIGHT

DR. POWELL

OKAY!

Dr. Powell starts to gently take up the slack. When it is taut she is fed the rope one inch at a time.

INT. CHILDREN'S BEDROOM - NIGHT

BLASTS OF FIERY LIGHT shoot up the length of the rope as it's fed into the closet. Carrigan turns to Griffin.

CARRIGAN

OKAY TIGER, YOU'RE UP!

Carrigan holds out the remote control to the AR Drone. Griffin stares at it, anxious and worried.

INT. LIVING ROOM - NIGHT

Dr. Powell and Kendra stand by the mattress on the floor. Boyd has the camera pointed up to the ceiling.

INT. MADISON'S BEDROOM - NIGHT

Griffin stands behind the monitors with Sophie, manning the remote control drone. He looks pained, he's so scared. The camera on the drone picks up the faces of Griffin's parents as it whizzes by them in the doorway.

CARRIGAN

YOU READY?

GRIFFIN

NO!

CARRIGAN

YES, YOU ARE! JUST GO FOR IT!

Griffin banks the plane, and steers it into the blinding light of the closet, sending off another explosive FLASH.

Once the drone is through the portal, the screen CRACKLES - it looks like a transmission from the moon. The frame FREEZES and BLEEDS...

Through the DISTORTION an image begins to materialize - SMOKE, HAZE, then the shelving of the closet...stretching out ahead of us. THEN...the CLOSET DOORS...

The drone squeezes through the gap in the doors and emerges on the other side...BACK IN MADDY'S ROOM...a mirror image - the rope stretches through the space and out the door.

Griffin, Carrigan, and the rest huddle behind the bank of monitors - and all around them, occupying every empty space -- SPIRITS stand in place, shaking, stuttering...lost...

SOPHIE
HOLY CRAP.

GRIFFIN
IS THAT REAL?!

Griffin's hands SHAKE as he struggles to hold the controls. The drone navigates the room and out into the corridor...

CARRIGAN
KEEP IT STEADY, GRIFFIN! JUST
FOLLOW THE ROPE LIKE WE SAID!

And in that hallway, a wisp of smoky substance twists and melts and forms what appears to be the shape of a woman.

ERIC
THERE'S SOMETHING! LOOK!

Several more figures appear around her. The plane glides past them. No one notices Griffin's hands trembling now. He tries to hold the plane steady as dozens of figures slip in and out of frame - men in burlap coats, boots and floppy hats, and women in cotton dresses. They wander aimlessly.

AMY
THERE ARE SO MANY!

CARRIGAN
I TOLD YOU!

An OLD WOMAN glances at the CAMERA disinterestedly - and a YOUNG BOY moves toward the CAMERA and evaporates.

The drone flies into a warped version of the living room, and on the monitor we see Kendra and the others downstairs, as well as dozens of spirits alongside them.

GRIFFIN
Whoa. Sophie, look! There and not
there at the same time!

Sophie smiles at this. The plane flies through a wall, and into the attic, but it's as tall as a cathedral. And at the end of the room, is a blindingly bright light.

CARRIGAN
THERE'S THE LIGHT! STAY AWAY FROM
IT! JUST FOLLOW THE ROPE!

But the toy drone flies past a figure of a little girl. We catch just a glimpse of her, but Griffin knows instantly.

GRIFFIN
IT'S MADDY! I SAW HER!

Amy and Eric are relieved/terrified.

AMY
IT WAS! IT WAS HER!

CARRIGAN
STAY WITH THE ROPE, GRIFFIN! WE'RE
GONNA GO BACK FOR MADDY! BUT WE
HAVE TO FIND THE WAY OUT FIRST.

Griffin does as he's told, staying on course. It's several beats of smooth flying...then BOOM! A SPIRIT'S horrifying face FILLS THE SCREEN! And Griffin let's a out SCREAM! He drops the controls and runs to his Dad as the image on the screen - FREEZES - STUTTERS - HOLDS - CRACKLES.

CARRIGAN
GRIFFIN, NO!

Sophie runs for the controls, as the face ZAPS off the screen and JUMPS back into focus. With the drone in an apparent tailspin, Sophie tries to get it back on course.

CARRIGAN
PULL IT UP! PULL IT UP!

SOPHIE
I'M TRYING!

Griffin, shaken and on the verge of tears, watches with shame as Sophie tries to gain control of the drone again. On the monitor, we catch a glimpse of the rope.

CARRIGAN
THERE IT IS! RIGHT THERE!

Sophie gets the drone back on track. Everyone breathes easy again. On the monitor we see red sparks up ahead. Sophie flies the drone toward the red sparks.

INT. LIVING ROOM - NIGHT

There is a FLASH, and immediately the toy drone falls from the ceiling, and lands with a clatter on the mattress. Kendra picks it up. It too is coated in the ectoplasmic goo.

KENDRA
The plane's through!

INT. MADISON'S BEDROOM - NIGHT

ERIC
IT'S THROUGH!

Sophie lowers the remote control, relieved. She looks over to Griffin, and notices how crestfallen he is.

SOPHIE
It's okay. You did really good.

She leans over and kisses the top of his head. A moment, and then Griffin smiles. We see a spark reignite in him.

CARRIGAN
AMY! SHE'S AT THE LIGHT NOW! TELL
HER TO STOP! TELL HER TO NOT GO
INTO IT!

AMY
(nods, then...)
MADDY, LISTEN. DO NOT GO INTO THE
LIGHT. STOP WHERE YOU ARE. TURN
AWAY FROM IT. DON'T LOOK AT IT!

Carrigan, meanwhile, moves to the harness that's going to be clipped to the rope. A look of horror crosses Amy's face.

AMY
WHAT ARE YOU DOING?

CARRIGAN
I'M GOING TO GET YOUR DAUGHTER!

AMY
YOU'RE A STRANGER! SHE WON'T COME
TO YOU! I HAVE TO GO!

CARRIGAN
YOU'VE NEVER DONE THIS BEFORE!

AMY
NEITHER HAVE YOU!

CARRIGAN

(beat)

YOU'RE RIGHT! YOU SHOULD GO!

Eric turns and notices Amy about to attach herself to the rope. He rushes to her, panicked.

ERIC

AMY, NO!

AMY

I CAN DO THIS, ERIC!

ERIC

SO CAN I!

AMY

YOU NEED TO HOLD THE ROPE!

ERIC

I'M NOT LETTING YOU GO IN THERE!
NOT WHEN IT WAS ME WHO BROUGHT US
HERE!

AMY

DON'T BE AN ASS!

CARRIGAN

YOU CAN SORT THIS ALL OUT IN FAMILY
THERAPY! WE NEED TO GET MADDY!

ERIC

(pulls Amy in close)

YOU HAVE TO LET ME FIX THIS!

GRIFFIN (O.S.)

IT'S NOT YOUR FAULT!

They all turn to see Griffin standing by the mouth of the closet, attached to the rope. Sophie's eyes go wide.

GRIFFIN

I SHOULD NEVER HAVE LEFT HER ALONE!

Eric and Amy's faces turn to horror as they realize what's about to happen.

ERIC AND AMY

GRIFFIN, NO!

But it's too late. Griffin leaps into the light. Another BLAST OF LIGHT AND SOUND knocks them all back on their asses. Amy gets back to her feet, and is about to hurl herself after Griffin, when Carrigan grabs her from behind.

CARRIGAN
NO! HE KNOWS WHAT TO DO! GO DOWN
AND WAIT FOR THEM ON THE OTHER
SIDE! ERIC, YOU HOLD ONTO THAT
ROPE! AND DON'T LET GO!
(off their blank looks)
BOTH OF YOU! GO!

Amy runs downstairs, and Eric gets a grip on the rope.

INT. LIVING ROOM - CONTINUOUS

Amy comes running down the stairs.

KENDRA
What's going on?

AMY
Griffin went in after her.

Dr. Powell's jaw drops a little. Amy takes the rope from her, and pulls it taut. They all wait without breathing.

INT. MADISON'S BEDROOM - NIGHT

Eric slowly feeds the rope into the void of light, doing everything in his power to hold it together.

Carrigan, meanwhile, stands behind Eric with his back against the wall. He's in some kind of trance, his eyes closed and beads of sweat forming on his brow.

ERIC
HOW WILL WE KNOW IF HE'S FOUND HER?
HOW MUCH TIME DO WE GIVE HIM?

Carrigan doesn't answer. He's tranced out, eyes closed.

ERIC
CARRIGAN?
(he looks back at him)
CARRIGAN!

SOPHIE
HE CAN'T HEAR YOU! HE'S IN A
TRANCE STATE!

CARRIGAN
(in his trance)
IT'S TIME TO CROSS OVER. YOU'VE
WAITED LONG ENOUGH!
(MORE)

CARRIGAN (cont'd)
CROSS INTO THE LIGHT. YOUR FAMILY
AND LOVED-ONES AWAIT YOU IN THE
LIGHT.

The rope suddenly springs to life in Eric's hands, wrapping itself around his wrists, and PULLING him toward the closet.

ERIC
OH, GOD. CARRIGAN! CARRIGAN!

SOPHIE
WHAT'S THE MATTER!

ERIC
IT'S PULLING ME IN!

Carrigan snaps out of his trance to find Eric being dragged toward the closet. He runs for Eric, wrapping his arms around his chest, and trying to pull him away from the closet, but Eric gets yanked closer and closer. The rope rises up again, and wraps itself around Carrigan's throat. Now BOTH men are being dragged toward the closet.

A flash of electrical energy EXPLODES from the light. A LOW GROWL is heard, and the entire room SHAKES from its very foundations. Sophie, Eric and Carrigan all reel back as a dozen corporeal corpse-like figures lunge out of the closet light, smashing the door frame, and sending Eric and Carrigan falling backwards, SCREAMING.

Eric drops the rope in his terror, and it loosens its grip on the men, then goes snaking back toward the closet.

CARRIGAN
THE ROPE! GRAB THE ROPE!

INT. LIVING ROOM - NIGHT

CARRIGAN (O.S.)
THE ROPE! THE ROPE!

The others assume this is their cue. Amy and Powell pull on the rope as fast as they can. It comes much too quickly in their hands. Electrical discharges pop in the air.

And then we hear what can only be described as a PRIMAL SCREAM of the POLTERGEIST losing its grip.

KENDRA
Mom, look out!

Amy and Powell leap out of the way just as Griffin AND Madison, CLINGING TO EACH OTHER, EXPLODE FROM THE AIR AND FALL INTO THE CENTER OF THE MATTRESS.

Eric, Sophie and Carrigan come bounding down the stairs. The children look dead.

AMY

Eric!

ERIC

God, no! Please, no!

CARRIGAN

Get them into the water!

The kids are covered in the ectoplasmic goo. Eric and Amy scoop them up, and carry them toward the bathroom.

INT. DOWNSTAIRS BATHROOM - CONTINUOUS

Eric and Amy lower the kids into the filled tub. They wash them down, and rub their skin, trying to revive them. The others crowd in the doorway.

KENDRA

Are they gonna be all right? Are they breathing, Daddy?

Eric, in tears, washes Griffin with a face cloth, while Amy washes Madison.

AMY

Come on, honey. You're back now. Mommy's here, baby.

ERIC

Breathe, Griffin. Come on, kiddo. That's it.

Griffin suddenly lets out GASP of life! He's back. And he opens his eyes. Eric can barely contain his joy.

ERIC

Griffin!

GRIFFIN

Is Maddy, okay?

And now Eric helps Amy wake up Madison.

ERIC
Sweetpea, it's Daddy. Come on,
Sweetheart.

AMY
Come on, pumpkin. We're all here
waiting for you.

And finally the little girl's eyes blink open, as if from a long slumber. She looks around, and sees them.

MADISON
Hi, Daddy. Hi, Mommy.

Amy lets out a sob of joy and relief.

MADISON
It's okay, Mommy, Griffin found me.

Eric and Amy squeeze their kids, and kiss them all over.

Carrigan, in the doorway, wraps his arm around the exhausted Powell. She looks to him as if to say, what the hell are you doing? And he wisely withdraws his arm.

EXT. DRIVEWAY - NIGHT

It's moments later, and the Bowens are fleeing the house. Amy and Eric are loading suitcases into the minivan, while their kids climb in, and buckle up.

AMY
(checks Maddy's booster)
All set, honey?

MADISON
Are we ever coming back, Mommy?

AMY
No sweetie, I don't think we are.

Sophie and Boyd carry equipment out of the house and to their truck. Carrigan and Dr. Powell approach the minivan.

DR. POWELL
How's Maddy doing?

ERIC
Most of it, she doesn't remember.

AMY
Wish I could say the same.

CARRIGAN

The house is perfectly safe, you know. The spirits have all moved on. You don't have to leave.

KENDRA

(leans out of the van)

No, we do actually. Dad, let's go.

ERIC

She's right. We should get going.

AMY

Thank you both for everything.

(to Powell)

I'll call you in the next couple days.

They all embrace, and say goodbyes, then Amy and Eric climb into the minivan.

EXT. BOWEN HOUSE - A MOMENT LATER

On the front lawn, Boyd has the camera turned on Dr. Powell and Carrigan, while Sophie interviews them.

SOPHIE

Now that the episode is over, any last words?

Carrigan smiles, and turns to the camera...

CARRIGAN

This house...is cl--

CRAAAAACK - the lens of the camera splinters inexplicably. Powell and Carrigan look to each other, worried.

INT. MINIVAN - SIMULTANEOUS

The family is buckled in, and Eric starts the car.

ERIC

Everyone say, goodbye house.

THE FAMILY

Goodbye, house!

Eric shifts the car into drive, and steps on the gas. But the car doesn't move forward. Confused, Eric steps on the gas again, several times, but the engine only revs.

AMY
What's the matter?

ERIC
I don't know.

He guns the accelerator, but nothing's happening. The tires spin and SCREECH. Powell and her team stand on the lawn, watching, panic setting in.

GRIFFIN
Dad...?

The doors of the minivan begin to rattle uncontrollably. Amy and Eric look down to see their seatbelts - ZIIIIIP! - PULL TIGHT, restraining them in place. The tires continue to screech as the family begins to scream in terror.

THE FAMILY
(panicked walla)
Dad! What is this! Eric! Are you
kidding me?! Amy! I thought it was
over! He said it was over!

The kids' seatbelts unclick, and are WHIPPED off of them. The rattling minivan doors both SLIDE open violently. Amy and Eric turn back just in time to see their children all YANKED from the van by an unseen force.

EXT. BOWEN HOUSE - CONTINUOUS

Powell and her team watch, horrified as the kids are DRAGGED backwards across the lawn, clawing at the grass, trying to get a grip. Madison is dragged into the front door, SCREAMING. Kendra is pulled up and over the garage, and into her open bedroom window. Griffin is dragged up the front of the house, and yanked into the attic sky light.

Carrigan runs to the front door, only to have it SLAM in his face. Every open window in the house also SLAMS tight, an eerie BLUE LIGHT emanating from them.

Amy and Eric, trapped inside the van, held in place by the seatbelts, pound on the windows, screaming for help.

DR. POWELL
(to Boyd and Sophie)
You get them out of there! I'm
gonna try the back!

Carrigan kicks at the front door as Powell runs for the back, and Sophie and Boyd hurry to the van.

Suddenly there is a SICKENING SOUND as the entire house seems to HEAVE and lean into itself just a bit. Through the glass of the passenger side window we see Amy's anguished face scream out.

AMY
NOOOOOOOOO!

INT. LIVING ROOM - SIMULTANEOUS

Maddy, SCREAMING, is holding on to a door frame as the force of the Poltergeist tries to drag her deeper into the house. Meanwhile the rooms are transforming around her. The walls bend impossibly. The staircase warps and buckles.

The hallway to the basement heaves like a giant esophagus, and what feels like a huge INTAKE OF BREATH pulls Maddy out of the living room, down the hall and into...

INT. BASEMENT - CONTINUOUS

The basement doorway gapes like a giant hell-mouth as Maddy is pulled into it, down the rotting steps, and landing with a SPLASH in the soupy quagmire that has formed down here.

INT. ATTIC - GRIFFIN'S ROOM - INTERCUT

Griffin has landed in a heap on the floor. There's glass everywhere, and a hole where his window once was. He lifts himself up, and is about to run for the stairs, when the floorboards SPLINTER and RISE UP to block his way.

Panicked, Griffin tries to climb around the barricade, but more floorboards SHOOT UP and BAR HIS EXIT. It's as if the attic itself has turned against him.

INT. KENDRA'S BEDROOM - INTERCUT

Kendra is desperately trying to open the window she was pulled through, but it won't budge. She's suddenly pushed back as the wall around the window casing BUCKLES in a VIOLENT WRETCH OF WOOD AND PLASTER, closing over the window.

EXT. DRIVEWAY - INTERCUT

Sophie and Boyd are at the minivan, unsuccessfully trying to free Amy and Eric from their seat belts.

AMY
Get them off! Please!

ERIC
For godsakes, use your knife!

BOYD
I left it inside!

INT. ATTIC - GRIFFIN'S ROOM - NIGHT

The attic continues to lash out at Griffin. The walls open up, and strips of wooden lath SHOOT out at him like a shower of arrows.

He dives for cover, only to see a beam pull away from the ceiling and LUNGE at him. Griffin scrambles away just in time. But this attic is collapsing around him.

INT. KENDRA'S BEDROOM - NIGHT

Kendra wrestles with her doorknob, but of course the door is sealed closed. She hears a BING! And turns to see her laptop turn on, the familiar EERIE PULSING GLOW.

Only something is happening. The screen begins to DRIP DRIP DRIP a photoluminescent ooze that congeals on the floor.

KENDRA
What the hell?

The photoluminescent ooze pools in places, then begins to CLIMB UP THE WALLS.

INT. BASEMENT- NIGHT

Madison is up to her neck in the pool of muck, helplessly trying to claw her way back to the stairs. She wraps herself around a pole, and yells for help...

MADISON
MOMMY! DADDY!

Suddenly the still surface of the slop is broken by an air bubble, which burbles up from somewhere deep and far below.

EXT. DRIVEWAY - INTERCUT

Amy and Eric, still struggling with their seat belts look up to see Carrigan and Powell at the van doors.

DR. POWELL
There's no way in! We tried!

AMY
(turns on Carrigan)
You said it was over!

CARRIGAN
I thought they went into the light!

AMY
They didn't!

ERIC
That's it! Get away from the van!
Get away!

Carrigan, Powell and her team step away.

AMY
Eric, what are you doing?

ERIC
Getting our kids. Now hold on.

Eric, fed up, jams the minivan into reverse, and slams on the gas. The tires SCREECH, and the minivan TEARS backwards, down the driveway, across the front lawn, and then right into the front of the house with a horrific CRASH!

INT. LIVING ROOM - CONTINUOUS

Amy and Eric, their seat belts finally off, climb out of the back of their van, which now sits half in their living room, and half outside the hole in their wall.

They hear Kendra scream. And though bloodied and bruised, Eric staggers up the collapsing stairs to the second floor. Amy is about to hurry after him when she hears...

MADISON (O.S.)
Mommy!

AMY
(stopped cold)
NO! MADDY!
(runs for the basement)

INT. KENDRA'S BEDROOM - NIGHT

Every screen in Kendra's room - her laptop, her flat screen TV, her iPhone - is now dripping the same LUMINESCENT OOZE.

The ooze climbs the walls. Kendra back into a corner of the room, crying.

INT. UPSTAIRS HALL - CONTINUOUS

Eric runs up and down the hall SCREAMING, trying to get to his family members.

ERIC
Kendra! Griffin!

KENDRA (O.S.)
Daddy! Daddy, help!

He rushes to her door, but of course, it won't open.

ERIC
Goddamit!

INT. TOP OF BASEMENT STAIRS - NIGHT

AMY (O.S.)
MADDY!

MADISON (O.S.)
MOMMY, I'M HERE!

Amy whips around the corner, and looks down the basement stairs, horrified to see Madison's face looking up at her, just as it slips under the murky water.

AMY
Maddy, no!

Amy leaps to her, and as she does, the creaky wooden staircase, SPLINTERS and CRACKS, finally giving way, detaching from the landing above. Both Amy and the falling staircase CRASH into the murky water-filled basement.

Amy goes under, then comes back up, gagging and gasping for air as she breaks the surface. She frantically looks around for Madison, then dives down under the muck again.

INT. ATTIC - GRIFFIN'S ROOM - NIGHT

Griffin watches as the length of the attic collapses in on itself, a few feet at a time - SLAM! SLAM! SLAM! - getting closer and closer to him.

Suddenly a section of the walls SHOOTs OUT around him, creating a crude wooden cage. Griffin is trapped, and the attic is falling away.

INT. UPSTAIRS HALL - NIGHT

Eric slams his body against Kendra's door over and over again. He has finally hit his breaking point, and his rage is unrestrained.

EXT. THE BOWENS' HOUSE - NIGHT

The house is a storm of sounds and screams. Dr. Powell, still unable to get inside, is on a cell phone calling the police. Boyd and Sophie have their cameras out, recording.

Meanwhile Carrigan stands on the lawn, his eyes closed, and in a trance-like state, yelling over the chaos.

CARRIGAN

This family has done nothing to
you! They are not the cause of
your anguish! Now let them go!

The garage COLLAPSES, but Carrigan holds his ground.

INT. BASEMENT - NIGHT

Amy finally surfaces with Madison, both of them covered in mud and gasping for breath. She turns to see the section of wall suddenly give way - a rush of sludge and debris rushing in with it.

Then, A GUSHING BUBBLE EXPLODES right next to them. Amy and Madison both turn to discover the leathery face of a corpse, in its burial clothes, rising straight out of the gushing mud. They both SCREAM! This is Amy's worst nightmare.

Amy tries to hold onto Madison, while backing away from the corpse. She turns away, only to find ANOTHER FACE its mouth stretched open grotesquely. Amy scrambles away, but the door out of the basement is ten feet above them, and impossible to reach without a staircase.

Amy is able to push a workbench into position under the doorway. She tries to lift Madison up onto it.

AMY

Go, baby! Scoot up there!

The girl climbs over a bridge of corpses, pulls herself up out of the water and onto the workbench.

Meanwhile, the top of a coffin rises up out of the muck, its lid swings open, and another rotted and bony corpse, falls toward Amy. She SCREAMS again.

INT. KENDRA'S BEDROOM - NIGHT

Eric pounds on the door, while, Kendra watches in horror as the LUMINESCENT OOZE on her walls takes on a series of shifting shapes - HANDS and ARMS and GROTESQUE FACES.

She grabs her old field hockey stick to defend herself. Tears streaming, she leaps over her bed, the field hockey stick raised over her head. She SMASHES the TV screen with all her might! There's an EXPLOSION of what looks like LUMINESCENT BLOOD! A HELLISH SHRIEK as the ooze recoils and disappear back into the blackness of the now shattered TV.

But Kendra's not done. She swings again and BLASTS her laptop. She brings the stick down on her Ipad, and her Nook, and her phone. Every screen that was once so precious and important to her, is SMASHED to pieces.

INT. ATTIC - GRIFFIN'S ROOM - NIGHT

Most of the room is gone, collapsed and twisted. Griffin kicks at his wooden cell with all his might! The lath and floorboards SPLINTER and BREAK just enough for Griffin to crawl out, and run for the stairs before the last of the room COLLAPSES IN ON ITSELF, nearly crushing him.

EXT. THE BOWENS' HOUSE - DAWN

The sun has just started to rise on the neighborhood. Carrigan, still in his trance-state, is sweating and yelling.

CARRIGAN

Release your hold on this family as
you yourselves wish to be released!
And leave this house!

Something begins form on his face - it's bits of ectoplasm. Carrigan wipes them away, but it comes back thicker and slimier. It spreads down his neck.

INT. BASEMENT - DAWN

Amy tries to pull herself up onto the workbench, but she falls back in the soup of corpses. Madison tries to help pull her mom up, but the little girl tries in vain.

Amy is fighting her way through the corpses that continue to surface around her. She finally pulls herself up onto the workbench with Madison.

AMY

Good! Now I'm gonna lift you up there! You're gonna have to reach!

Amy standing on the workbench, bodies floating around it, lifts Madison up to the doorway. Madison is able to grab on, and lift herself up to the first floor.

AMY

Good job, baby! You did it!

Just as she says this, a coffin SLAMS into the workbench, pushing it out of position, and knocking Amy into the muck.

MADISON

Mommy!

INT. MASTER BEDROOM - DAWN

Eric grabs something from his dresser - it's his TROPHY from work, and rushes back into the hall.

INT. UPSTAIRS HALL - DAWN

Eric lifts the trophy, and brings the marble base down, BASHING Kendra's doorknob off in one blow. He KICKS the door open and Kendra comes staggering out, falling into his arms, sobbing.

KENDRA

I'm sorry, Daddy! I'm so sorry!

ERIC

For what, honey?

KENDRA

(sobbing)

For being such a bitch.

ERIC
 (a moment of confusion)
 That's sweet, thank you, but let's
 talk about that later, okay?

GRIFFIN (O.S.)
 DAD!

They turn, relieved to see Griffin running from the attic.

ERIC
 Griffin! Let's go!

Suddenly an all too familiar BLAST of wind hits the hall. No time for joyous reunions. They all run down the hall. As they pass Madison's room, Griffin looks to see the closet aglow, its maw starting to pull things back into it.

GRIFFIN
 GO! GO-GO-GO!

INT. BASEMENT - DAWN

Amy pushes past the skulls and skeletons, and makes her way back under the doorway. She looks up, and sees Madison looking down at her.

AMY
 Get out of the house, Maddy! I'm
 gonna be okay.

MADISON
 I'm not leaving you, Mommy.

AMY
 Go, Maddy! PLEASE!

Amy breaks down sobbing. And just when all hope seems lost, a rope falls from above. Amy shrieks, and looks up into the face of Eric, their children crowded around him.

ERIC
 You coming?

EXT. THE BOWENS' HOUSE - DAWN

Carrigan, still in his trance-state, is dripping with patches of ectoplasm...

CARRIGAN
 RELEASE YOUR GRASP ON THIS HOUSE,
 AND THIS FAMILY!
 (MORE)

CARRIGAN (cont'd)
THEY HAVE NO PLACE IN YOUR WORLD!
AND YOU HAVE NONE IN THEIRS!

BOOM! An EXPLOSION of sound and wind BLASTS out the plate glass window, hurling Carrigan off his feet.

INT. LIVING ROOM - CONTINUOUS

The walls of the house begin to soften like wet clay, and CORPSES fall out of the joists. The Bowens dash through the collapsing room, in search of an exit.

INT. KITCHEN - DAWN

As the family runs for the back door, the kitchen tile bulges horrifically, splits open with a MOAN and two caskets BURST through the floor. The lids blow off and the rotting corpses lurch toward Kendra, who SCREAMS herself silly.

EXT. FRONT YARD - DAWN

The family comes running from the back yard. Two coffins pop up in their path. They dodge the cascading bodies and scramble toward Amy.

ERIC
Amy! The car! Get to the car!

Everyone runs toward the driveway, only to stop in their tracks. Their minivan is wrecked, and lodged into the side of the house.

ERIC
Shit!

SOPHIE
Take mine! Go! Go!

Sophie tosses her car keys to Eric.

EXT. BOWEN DRIVEWAY - CONTINUOUS

It's a tight squeeze, but Amy and the kids manage to scramble into Sophie's Mini Cooper. Eric frantically tries to put the keys into the ignition. This seems to go on forever.

AMY
(muttering, terrified)
Eric--

GRIFFIN

Come on! Hurry, Dad, hurry!

KENDRA

Oh my god, Daddy!

GRIFFIN

Quick! Come on, hurry!

AMY

Damnit Eric, switch with me!

She grabs the keys from him, and climbs into the driver's seat, while he shifts over to the passenger seat.

GRIFFIN

Hurry, hurry!

A coffin BLASTS out of the earth, ejecting a corpse onto their windshield. They all throw themselves back and SCREAM!

Amy throws the car in reverse, and goes tearing backwards, SMASHING into their mailbox. She guns the car forward.

INT. CAR - THE FAMILY - CONTINUOUS

Amy tries to maneuver around the neighbors who have gathered in the street.

KENDRA

Faster, Mom!

GRIFFIN

Do you think it'll come after us?!

ERIC

Don't look back! Nobody look back!

EXT. THE BOWENS' STREET - DAWN

The street is in chaos. Neighbors are streaming from their houses, cars careening out of driveways. A gas main is broken. Police cars and fire engines tear onto the block. Water shoots high in the air from the broken hydrant. Coffins and corpses lie everywhere. Amy drives around all the obstacles. The car turns a distant corner and disappears.

EXT. THE BOWENS' SIDEWALK - DAWN

The windows are glowing with an almost radioactive intensity. Carrigan and Dr. Powell, now standing, cannot look away from the power of the house. Boyd films it all, Sophie at his side in disbelief. A BLAST OF FIRE AND WIND EXPLODES FROM EVERY WINDOW, knocking them and several neighbors back.

They get back up, clinging to each other, and they watch with total disbelief as...the entire house starts to suck inward, imploding at an angle that suggest that the closet is consuming everything in its lust and anger. Sound of bending metal, and splintering wood.

The house crumples, and bends. The attic and upper floor caves in on itself. The entire structure heaves and writhes, and finally settles - a flattened heap of rubble.

Silence. Powell looks over to Carrigan in utter disbelief, then takes his hand.

CARRIGAN

I knew you missed me.

He smiles. She leans into him, exhausted and spent.

EXT. ROAD SIGN - DAWN

"You are Now Leaving Willow Point. We'll Miss You!" The family in the Mini Cooper shoots past this point.

INT. CAR - THE FAMILY - DAWN

Kendra and Griffin both look out the back window. When they feel that they're finally a safe distance, they both face front again, and catch their breaths, relieved.

In the passenger seat, Eric clutches Madison tight, and kisses her head. Amy checks the rearview mirror one last time. She has to be sure that the evil is truly and finally behind them now.

A moment. And then Maddy begins to cry quietly.

ERIC

It's okay. They're gone now. It's all over.

MADISON

That's not why I'm crying, Daddy.

AMY
What is it, baby?

MADISON
We left Lil' Piggy behind.

Kendra and Griffin exchange a look. Poor Maddy.

ERIC
No we didn't, sweetie. Look.

Eric smiles, reaches into his pocket, and pulls out the Lil' Piggy doll he's been carrying since Maddy disappeared. Her tears stop. Maddy smiles, and hugs her Lil' Piggy.

MADISON
You saved him! Thank you, Daddy!

She squeezes her doll, and rests her head against the chest of her hero. Amy looks to Eric, who beams. They drive on.

DISSOLVE TO:

EXT. SUBURBAN HOUSE ON A PICTURESQUE STREET - DAY

A few months later, a bright and crisp fall afternoon, and the Bowens' pull into the driveway in their shiny new minivan. As the family climbs out of the car, a pretty **YOUNG REALTOR** comes down the front steps to meet them.

YOUNG REALTOR
Hello, hello. You obviously found it okay.
(re: house)
Isn't it beautiful?

AMY
It's lovely.

Amy reaches over and takes Eric's hand. Griffin, Kendra and Maddy take in the house.

YOUNG REALTOR
I think this one is it. Great school district, shopping close by, and a lot of kids on this blocks.

MADISON
I like it, Daddy.

ERIC
Me too, sweetheart.

YOUNG REALTOR

And did you see that tree? It was
here before any of these houses
were built!

Griffin's smile disappears. He looks to the enormous tree
beside the house. Amy and Eric exchange a look.

YOUNG REALTOR

And wait'll you see the inside.
Four proper bedrooms, and a home
office. The former owners were real
tech heads, so the place is
completely wired for whatever you
wanna plug in.

We move in on the realtor as she continues her chirpy pitch.

YOUNG REALTOR

There's even a media room in the
basement, with Surround Sound and a
screen the size a wall. I think
you'll really be happy h--

She turns, and realizes that she's talking to herself. The
Bowens seem to have suddenly disappeared.

YOUNG REALTOR

Hello?

And just as suddenly, their minivan tears out of the
driveway. The realtor stands on the front lawn, confused,
watching as the car takes off, racing down the quiet street,
and speed away.

And we...

FADE OUT.

THE END