

YOU'RE NOT REAL

Written by

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PROLOGUE -

EXT. BEACON HILL STREET - EARLY MORNING

It's a beautiful fall morning. The leaves covering the sidewalk are blazing red and orange.

There's a briskness in the air as LIZZIE FLEISCHER, modestly dressed, attractive, about 30, walks down the sidewalk carrying a Starbucks, with a bag slung over her shoulder.

Lizzie's purposeful stride slows a little as she passes a little church cemetery that is behind an iron gate. She takes in the morning sunlight flickering through the trees. It's a peaceful setting.

Suddenly, two young CHILDREN dressed in Halloween costumes rush past her, snapping Lizzie out of the moment. The kids disappear around a corner.

She follows to reveal...

EXT. ELEMENTARY SCHOOL - MOMENTS LATER

The schoolyard is full of PARENTS dropping off their CHILDREN at the main entrance of this urban elementary school.

Kisses and hugs from Moms and Dads as a diminutive witch, a pint sized Frankenstein's monster, two little twin ghosts and other Halloween-costumed kids stream into the building.

Lizzie smiles at the activity. Mornings like this remind her how much she loves being a teacher.

Lizzie moves toward the little pack of kids as they finish trading candy, but something stops her dead in her tracks.

As the other children go into the school, ONE CHILD remains, looking right at Lizzie. Although she smiles, the girl looks pale and sickly, wearing what appears to be a hospital gown. It doesn't at all look like a Halloween costume...

But before Lizzie can really register what she's seeing, she feels a tug on her sleeve.

GIRL STUDENT

Can I go with you, Miss Fleischer?

Lizzie looks down to see one of her students, a sweet little girl, MEGAN dressed as a fairy, standing right next to her.

MEGAN

I wanna go.

Lizzie looks back to see the little girl in the hospital gown, but she's gone.

LIZZIE

(attention back to Megan)

I'm only going to be gone a week,
Megan. No biggie, right?

The girl thinks about this.

MEGAN

(almost pouting)

Please?...

This warms Lizzie's heart. Her students love her as much as she loves them.

The MORNING BELL RINGS.

CUT TO:

INT. CLASSROOM -

A classroom full of fresh-faced, first-grade kids in their Halloween costumes are in their seats. They are paying close attention to Lizzie. Standing next to her at the desk is a BALDING MAN in his 40's.

The students' expressions are glum.

LIZZIE

(in mid-speech)

...Class, I want you *all* to help out while I'm gone. Mr. Dillard's going to get you started on your Thanksgiving projects. I'll be very excited to see what you've done when I get back.

There are audible sighs and groans from the kids. Lizzie and Mr. Dillard share a stifled chuckle at the reaction.

LIZZIE (CONT'D)

Hang on, hang on. I happen to know that Mr. Dillard is going to bring in a live turkey for you to meet.

MR. DILLARD

It's true. His name is Hank and he's at least this big.

Mr. Dillard spreads his arms and exaggerates the size of the turkey to some "cools" and "awesomes".

Lizzie smiles. Mission accomplished.

EXT. PLAYGROUND -- RECESS -- LATER

Lizzie is eating some veggie chips out of a bag as she walks outside during recess. She spots a LITTLE BOY (Dylan) sitting alone at a table. Kids are playing in the background. He looks really tired and yawns a big yawn.

She approaches and offers him a chip. The boy is concerned about something and Lizzie is a good listener.

LIZZIE

Are you still having trouble sleeping?

The boy nods. Lizzie sits next to him.

LIZZIE (CONT'D)

What is it, Dylan? You can tell me. I promise it will stay between us.

DYLAN

(hesitant)

Well... Actually. ...It's the monster under my bed. I'm afraid to go to sleep.

LIZZIE

Dylan, I don't think your parents would let a monster stay in your room with you.

DYLAN

Yes they would. My Dad's the one who put it there.

LIZZIE

Your father put a monster under your bed.

DYLAN

(insistent)

He did. To keep me from playing COD all night.

LIZZIE

(trying hard not to smile)
Listen, here's a trick I learned
when I was a kid and I promise it
works on monsters or nightmares or
anything scary - When you think the
monster is going to get you, just
close your eyes and say, out loud,
'You are *not* real.' ...Go ahead,
try it.

Dylan is a little skeptical.

LIZZIE (CONT'D)

Come on. Say it. 'You're not real.'

DYLAN

(shuts his eyes, repeating)
You're not real.

LIZZIE

That's right. And when you open
your eyes, everything is back to
normal. If it doesn't work, I'll
owe you a dollar.

Dylan smiles, he is convinced.

LIZZIE (CONT'D)

But that doesn't mean it's OK to
stay up all night playing video
games.

Lizzie gives Dylan a kiss on top of his head.

CUT TO:

EXT. APARTMENT BUILDING - NIGHT

Halloween revelers walk down the city sidewalk in adult
costumes.

INT. APARTMENT -- NIGHT

Lizzie is having dinner with STEPHEN JENKINS, also about 30.
He's bookish and a little nerdy, but it's clear Lizzie is
very much in love with him.

STEPHEN

I want to go with you.

LIZZIE

That's what a little girl said to me today.

STEPHEN

Why can't you wait a couple of weeks? We could drive up over Thanksgiving. I just can't get off work right now.

LIZZIE

Stephen, I've already made arrangements to go. My substitute starts tomorrow.

STEPHEN

Why do you have to hand deliver it? FedEx has been doing this for a long time. You know - When it absolutely, positively has to get there overnight.

LIZZIE

I don't think they say that anymore.

STEPHEN

Sure they do. ...Don't they?

Lizzie sees Stephen looking a little puzzled and hurt.

STEPHEN (CONT'D)

You're just being so secretive about this whole thing. I don't get it.

LIZZIE

I'm sorry honey, it's just something my father would have wanted me to do.

Stephen touches her hand. Lizzie's mention of her father was obviously of great importance.

LIZZIE (CONT'D)

(changing the subject)

Thank you for making dinner, it's delicious.

Stephen gets up from the table and pours them each a glass of wine from a box.

STEPHEN
 (toasting)
 Here's to - how many more days?

LIZZIE
 I don't know. How many?

STEPHEN
 Really? You don't know? 136.

Lizzie clinks glasses with Stephen.

LIZZIE
 (seductive)
 I can't wait till that day arrives.

SMASH CUT TO:

INT. BEDROOM - LATER THAT NIGHT

Out of breath, Stephen and Lizzie roll on to their pillows post lovemaking.

STEPHEN
 (still breathing heavy)
 You know what, I'll call my boss
 first thing in the morning. Maybe I
 can get an early vacation.

LIZZIE
 (kissing his cheek)
 Stephen. It'll just be a few days.
 We can plan our honeymoon when I
 get back...

Lizzie kisses him again and starts to get out of bed.

STEPHEN
 Where are you going?

LIZZIE
 I forgot to take my pill.

She kisses her fiancée one more time. Stephen rolls over in complete contentment.

CUT TO:

INT. HALLWAY -- MOMENTS LATER

Lizzie looks back in on Stephen, who is already on his way to sleep, and then quietly makes her way to the guest room, which they use as an office.

TIME CUT -

INT. GUEST ROOM - MOMENTS LATER

Lizzie is at their computer and opens an email.

The subject line reads: CONFIDENTIAL.

The email is password protected. She enters it and it opens.

NOTE: We can't see what the email says, but by Lizzie's expression we know it's important.

Lizzie opens a Minecraft notebook next to the computer (probably one that a kid left behind in class) and writes something down based upon what she is reading on the screen. She finishes her notations, thinks a long moment and shuts the notebook.

CUT TO:

INT. BATHROOM -- LATER

A glass of water is filled.

Lizzie is at the bathroom sink and looks at herself in the mirror....a little too long. Then she opens the medicine cabinet behind the mirror and reaches for a prescription bottle of pills, opens it and takes one, chasing it with the water.

She shuts the mirrored door and looks at herself again. And looks. And looks. And looks. Her expression dissolves into fear, as though she is seeing something.

Lizzie closes her eyes...

LIZZIE
(finally)
...You're. Not. Real.

CLOSE ON Lizzie's closed eyes.

We see her eyes SNAP OPEN for a split-second...

SMASH CUT TO:

INT. APARTMENT -- EARLY MORNING

The alarm clock BUZZES. It's 5:30 AM.

Underwear, socks, clothes are stuffed into a bag. Lizzie zips it up. She's ready to roll.

INT. KITCHEN -- MOMENTS LATER

Lizzie takes her car keys and the Minecraft notebook and puts them in her shoulder purse.

Stephen finishes putting some treats in a Smart and Final bag for Lizzie to have for her trip.

STEPHEN

Power bars, Gatorade, veggie chips,
what else?...

Lizzie appreciates Stephen's efforts to make her drive a nice one and gives him a long, slow goodbye kiss.

LIZZIE

I'll call you when I get there.
Probably around dinner time. I love
you.

STEPHEN

Facetime. I'll want to see you.

LIZZIE

(kisses Stephen again)
I'll want to see you, too.

CUT TO:

TITLE CARD - THE CLINIC

EXT. ROAD - DAY

A shot from above, looking down on a 2008 Jeep Cherokee, speeding along a winding New England country road.

The fall colors make the trees look like they are on fire.

Jump cuts as the road winds deeper and deeper into the wooded surroundings.

INT. CAR -- LATE AFTERNOON

Inside the car, behind the wheel, Lizzie is fumbling with her iPhone trying to read the map, but she cannot find the current road on which she's traveling. The little arrow icon seems to be moving over land.

She is not watching the road at all.

Lizzie looks up as she puts the phone down, only to SUDDENLY SWERVE THE CAR, as there is a FAWN in the road just in front of the car.

Narrowly missing the animal, the car comes to stop just to the side of the road.

Lizzie catches her breath.

She gets out of the car.

EXT. ROAD - CONTINUOUS

Lizzie looks around. The small deer is nowhere to be seen.

As she takes in her surroundings, in a WIDE SHOT FROM ABOVE we see that she has stopped at a bend in the road, next to a precipitous drop.

She gets back in the car and drives on.

DISSOLVE TO:

EXT. COUNTRY ROAD -- SUNDOWN

Even deeper into the dense forest lands, the Cherokee rounds a bend and comes to a slow stop.

Lizzie pulls up to imposing iron gates, which lead to a long driveway, ending at a large COUNTRY ESTATE.

The old school New England mansion is enormous, almost institutional. It's visibly aging, and no one seems to be mowing the expansive, weedy lawn.

The gate begins to open slowly.

Lizzie drives onto the estate, but she doesn't notice the SECURITY CAMERA mounted on top of the gate. It turns and seems to follow the movement of the car.

DISSOLVE TO:

As the Cherokee makes its way down the drive toward the house, a MAN in his late 40's comes out to greet Lizzie.

The car comes to a stop. Lizzie emerges and stretches. It's been a long drive.

BEN, the estate's caretaker, walks toward her, smiling.

BEN

You found us. I hope the directions weren't too confusing.

LIZZIE

You must be Ben.

Lizzie extends her hand for a handshake, but Ben doesn't reciprocate.

BEN

Yes. I'm Ben. Welcome, Miss. So happy you could come. How was your drive?

LIZZIE

Long. Very long. Long drive. But the countryside is beautiful.

BEN

Yes. Very beautiful.

While Ben is pleasant enough, there is something a little "off" about him.

BEN (CONT'D)

The Doctor is napping, but I'll wake him now that you're here. He's frail and needs a good deal of rest these days.

Lizzie nods and understands.

BEN (CONT'D)

The Doctor is very pleased you could come see him. He's not able to leave the estate and rarely sees anyone. It's good that you decided to reconnect with him, Miss. Thank you.

LIZZIE

(serious)

Yes, it's been too long.

Ben moves towards Lizzie's car.

BEN

Do you have any bags? I will take them to your room.

LIZZIE

Just one, I can get it, thank you, Ben.

BEN

Please, allow me.

Ben reaches into the car and takes her overnight bag anyway. He then reaches for her shoulder bag (with Lizzie's notebook) but Lizzie quickly grabs it from him.

LIZZIE

I'll take this one. It has my phone.

As she grabs the bag, Lizzie's hand touches Ben's. He flinches, and withdraws his hand quickly. Lizzie notices as he then removes a handkerchief from his pocket and begins to wipe his hand.

BEN

I'm not sure you'll be able get any service out here. Pretty remote. We don't even have cable television. The Doctor had no interest.

Lizzie looks around. The estate is indeed isolated and very quiet.

Ben moves toward the house, holding the bag with the handkerchief around the handle.

BEN (CONT'D)

Do you remember your time here?

LIZZIE

I don't really. It's been so many years.

BEN

(warmly)

Let me show you around then.

DISSOLVE TO:

EXT. ESTATE - DUSK

Lizzie and Ben walk around the once luxurious estate, a classic artifact of the Gilded Age, which has seen better days.

BEN

A man named Horace Trumbauer designed and built the estate in the early 1900's. The Doctor says he was famous in his day and built enormous homes to flatter the egos of their owners.

LIZZIE

(impressed)
They must have been pretty flattered, then...

BEN

(reciting facts as would a docent)
The residence has 30 rooms and is over 20,000 square feet.

LIZZIE

Must take a lot of Roomba's...

Ben clearly doesn't understand Lizzie's reference. He smiles awkwardly, then resumes his spiel.

BEN

The property covers 5000 acres and the grey stone wall surrounding the boundaries was quarried at the same source as the tombstones at Arlington Cemetery.

Lizzie looks around taking everything in, as if she's trying to remember.

LIZZIE

And you take care of all of this by yourself?

BEN

(modest but proud)
It's my job, Miss.

DISSOLVE TO:

EXT. FORMAL GARDEN - DUSK

Ben and Lizzie walk through what's left of the formal garden.

Lizzie stops to look at the large fountain with a cherub in the center looking towards heaven, rusted and dried up.

(Lizzie has a memory flash of the fountain in better days, when it was bubbling over with flowing water. In the background, children are playing. One of the children is a little girl wearing a wool hat.)

LIZZIE
(almost to herself)
I remember this fountain.

BEN
Beautiful isn't it? It was designed
by Auguste Bartholdi.

LIZZIE
You're kidding.

BEN
No, Miss.

LIZZIE
He designed the Statue of Liberty.

BEN
(looks at the fountain)
I see... The Doctor didn't tell me
that. (After a beat) I should get
it working again.

There is a lingering moment. Ben looks at Lizzie a little too long. She notices this.

BEN (CONT'D)
You don't remember me, Miss?

LIZZIE
(confused)
Oh. I'm sorry Ben, I don't. I
didn't realize...

BEN
I understand. It's been a long
time.

LIZZIE
Please don't be offended. My memory
of those days is very cloudy.

BEN
I understand, Miss. I'm not
offended at all.

They move on.

Lizzie then notices the lovely woods at the edge of the lawn.

LIZZIE
I do remember those woods.

Ben looks towards the woods. He doesn't say anything, but it
seems to strike a note with him.

LIZZIE (CONT'D)
My father would take me for walks.
I remember that...

Ben looks for a long time at the woods, almost as if he's
looking at something.

LIZZIE (CONT'D)
Ben?...

Ben looks back at Lizzie.

BEN
(changing the subject,
almost curtly)
Shall we go inside now?

Lizzie tries not to react to Ben's odd directive and follows
along.

As they walk inside, another SECURITY CAMERA mounted on the
garden wall turns.

CUT TO:

INT. HOUSE - DUSK

Now inside, it is an impressive old house, which has an
intimidating quality.

BEN
Most of the residence is unused
now. The Doctor occupies only a
small portion of one wing. A lot of
the furniture is stored away, but
there are still some very nice
Samuel McIntire pieces scattered
around. They make the Doctor happy.

As they walk past the grand staircase, Lizzie stops and looks at it a long moment. It's like she remembers, but not quite. It's fuzzy.

LIZZIE
I think I used to play on this
staircase...

BEN
(smiling)
Yes, you did.

There is another odd beat. Lizzie looks to Ben as if reaching back to remember him.

BEN (CONT'D)
I'll take your bag up to your room
and fetch the Doctor. He will be
anxious to see you.

LIZZIE
Thank you, Ben. And thank you for
the tour. It's nice to be back.

As Ben walks up the stairs, Lizzie turns away from him to look around. Her expressions changes immediately. She now seems serious and with a purpose.

CUT TO:

INT. CORRIDOR -- MOMENT LATER

Lizzie wanders off on her own, down a corridor towards another wing of the house.

As she walks down the hall, Lizzie notices an old framed black and white photograph. It looks to be a formal "staff picture" of doctors and nurses lined up in lab coats.

She moves on and enters a large room with French Doors looking out towards the woods. The room is filled with items covered in sheets, stored furniture perhaps.

There is something that draws Lizzie towards these large hidden shapes. She takes a corner of one of the sheets and pulls it off to reveal...

...Various items of MEDICAL EQUIPMENT, some new, some older.

But before Lizzie can examine the equipment closer, she is startled by the sound of a VOICE.

VOICE
(off-screen)
Hello...

Lizzie turns to see a MIDDLE-AGED WOMAN with tightly pulled back hair and wearing uniform-like clothing entering the room through a set of large double doors leading to yet another wing.

LIZZIE
(amused at her own jump)
Oh, hello. I didn't hear you come in. I'm Lizzie...

CAROL
(smiles warmly)
Yes, I know. I'm Carol. We're so glad you came.

LIZZIE
(referring to the equipment)
What is all this?

CAROL
You'd have to ask the Doctor. I leave it alone.

LIZZIE
Are you his nurse?

CAROL
For so long I can't remember.

LIZZIE
You must be very good.

CAROL
I aim to please.

Lizzie is liking her immediately.

LIZZIE
He's lucky to have you then.

CAROL
(scoffs)
As far as that stubborn old coot goes, I don't even exist.

Lizzie and Carol share a chuckle.

LIZZIE
How *is* his health, anyway?

CAROL
His health?... He's alive, so that
accounts for something.

LIZZIE
Ben says...

Lizzie is interrupted by the sound of Ben's VOICE calling for
her at the other end of the corridor.

CAROL
Speak of the devil. You should go
to him. He's such a worrywart,
he'll think you're lost.

LIZZIE
(in a just-between-you-and-
me tone)
Ben seems... a little...

CAROL
Oh yes. Definitely a little....

They're both smiling, sharing a moment.

LIZZIE
Very nice to meet you. I'll be here
for a few days.

Lizzie turns to leave.

CAROL
(smiling)
I'm so glad you're here. You have
no idea what it means to us.

LIZZIE
Thank you. I'm glad I'm here, too.

Lizzie retraces her steps and finds Ben.

BEN
There you are. You shouldn't wander
off. I thought you'd gotten lost.

LIZZIE
I'm sorry.

BEN
That wing of the house is no longer
used. The Doctor is waiting for you
in his study. He'd like to have
drinks before dinner.

(MORE)

BEN (CONT'D)
 He's very much into a routine.
 Cocktails promptly at 7. Dinner at
 7:30.

Lizzie stops before going further

LIZZIE
 It's been 20 years since I've seen
 my Grandfather. (She takes a deep
 breath) A drink sounds really good
 right about now.

CUT TO:

INT. STUDY -- EVENING

Ben opens the double doors leading into an antique filled study.

A fire crackles in the fireplace and an old 78 RPM record of a Mahler symphony spins on a vintage turntable.

There are mounted animal heads on the wall and off to one side there is a beautifully carved case of antique hunting guns.

Lizzie enters and sees an OLDER GENTLEMAN from behind. He is at the bar pouring himself a vodka tonic.

Without turning around he asks:

OLDER GENTLEMAN
 What may I fix you, my dear?

He turns around. It's DR. RUPERT FLEISCHER. He is in his 80's and, while slightly bent over from age, he still looks quite distinguished in his scholarly suit.

LIZZIE
 (nervous)
 Oh...I don't know. A glass of wine,
 maybe?

RUPERT
 No fixing required then. Red or
 white? Ah, I know, some bubbly
 perhaps. It *is* a worthwhile
 occasion, isn't it. Ben would you
 run down to the cellar and grab a
 '95 Clos du Mesnil.

Ben leaves them to go get the bottle.

RUPERT (CONT'D)

Sure you don't want something stronger? My mixology skills are most impressive. As a young man, I memorized the Mr. Boston Guide from front to back. The young ladies were quite impressed with my bartending prowess.

Rupert takes his drink from the bar and approaches his granddaughter. He does seem feeble and quite vulnerable, using a walking cane to get around.

LIZZIE

A glass of wine will be fine, although I do enjoy a good cocktail now and then.

Rupert smiles at her, a twinkle in his eye.

RUPERT

Must be genetic.

Lizzie notices a faint tremor in Rupert's hand holding his drink.

RUPERT (CONT'D)

I'm very happy to see you Elizabeth, after all these years.

LIZZIE

(still nervous)
And I'm happy to see you Grandfather.

Lizzie accepts a peck on the cheek from Rupert, but there is a conspicuous emotional distance between them.

RUPERT

Please, let's sit by the nice fire and 'catch up' as they say.

Lizzie and Rupert sit by the fire in matching high back leather-bound club chairs.

There is a long silent moment, except for the Mahler and the crackle of the fire.

RUPERT (CONT'D)

You must be exhausted from the drive. How long did it take you?

LIZZIE

I stopped for lunch and gas, so about eight hours.

RUPERT

Eight hours? Oh my goodness. What sort of car do you drive?

LIZZIE

It's a Jeep Cherokee. I bought it used, but it's fine.

RUPERT

I'm not familiar with that model. There's a 1966 Mercedes in the garage. You may have it, if you like.

Lizzie is slightly taken aback by this offer.

LIZZIE

Have it?

RUPERT

It's of no use to me. I'm afraid my driving days are over. Ben took away the keys after the local law enforcement pulled me over for having an expired license.

LIZZIE

That's not such a bad...

RUPERT

...And for driving 90 miles per hour in a school zone.

Lizzie can't stifle her laugh.

RUPERT (CONT'D)

I must admit, I didn't see the sign at all. At any rate, it's yours if you'd have use for it. Although I doubt seriously it would even start up, at this point.

Rupert smiles warmly.

RUPERT (CONT'D)

What sort of car do you drive?

Lizzie seems a little confused. He just asked her that question.

LIZZIE
(hesitating, as she repeats
her answer)
A Jeep Cherokee...

RUPERT
I'm not familiar with that model.

Lizzie seems to wonder if her Grandfather is showing signs of dementia or Alzheimer's.

Ben arrives back with the bottle of champagne and shows it to Dr. Fleischer.

RUPERT (CONT'D)
Yes, that's the one. I believe
you'll like it, my dear.

LIZZIE
I'm sure I will. On a teacher's
salary, there's not much
opportunity for champagne.

Ben pops the cork and pours Lizzie a glass.

RUPERT
A teacher? How wonderful! Isn't
that something, Ben? My specialty
was children and now my
granddaughter also works with
children. I'm certain it's genetic.

LIZZIE
First grade. I teach first graders.

Rupert claps his hands together in pride and joy.

RUPERT
First grade! Charming. How is your
wine, dear?

Lizzie almost forgot she had the glass and takes a sip.
Rupert watches with anticipation of her reaction.

LIZZIE
Oh my god. This is... I've never
had anything like it.

RUPERT
Perfect. Leave the bottle, please
Ben.

BEN

Yes, Doctor. I'll prepare dinner now.

RUPERT

Thank you, Ben.

Ben leaves the room.

Rupert reaches and takes Lizzie's hand and looks at it, eyeing the engagement ring.

RUPERT (CONT'D)

How long have you been engaged?

LIZZIE

A month.

RUPERT

Congratulations.

His expression and voice reveals his regret.

RUPERT (CONT'D)

(almost to himself)

I've missed so much of your life...

Rupert sits silently, lost in thought. Then....

RUPERT (CONT'D)

So, tell me, Elizabeth - why now?
After, what is it, twenty years?
Twenty-One?... Surely it isn't to
deliver a wedding invitation.

Lizzie pulls an invitation out of her shoulder bag.

LIZZIE

Well, actually... I do have one for
you.

Rupert looks at the envelope but doesn't open it.

Lizzie takes another sip of her champagne. More of a gulp, really, to steel herself for what she is about to say...

LIZZIE (CONT'D)

I've thought about visiting many
times. I thought maybe you didn't
want to see me, because I never
heard from you. After my parents'
deaths...

Rupert nods and takes a long sip of his drink.

There is sadness in Rupert's eyes as he thinks about this.

Rupert struggles to stand. Lizzie quickly helps him up.

RUPERT

Thank you, my dear, but I am not nearly as feeble as I look. It's all just an act to get attention.

Rupert chuckles at his own joke.

RUPERT (CONT'D)

You don't mind if I fix myself another drink, do you?

LIZZIE

No, of course. May I help?

RUPERT

No, no, no. When a man can't prepare his own drink, it's time for a trip to the mortuary.

Lizzie watches her grandfather as he hobbles to the bar.

DISSOLVE TO:

INT. DINING ROOM -- LATER

Rupert and Lizzie sit at the grand dining table.

Lizzie looks around the room.

RUPERT

When you were a little girl, you used to hide under this table when playing hide and seek. We'd pretend not to know where you were, but we always knew you'd be under this table. Do you not remember any of it?

LIZZIE

Just little flashes. But basically, anything prior to the accident is a blank. It's like most of my childhood was erased. Gone.

RUPERT

Yes, unfortunately, it's not that uncommon, after such trauma.

Lizzie looks at a painting on the wall.

LIZZIE

Is that Grandmother? One of my only clear memories is her funeral.

RUPERT

Yes, my dear Eleanor. You were your Grandmother's pride and joy. And, I must say, you are the mirror image of *your* mother. My son was a very lucky man.

Ben enters the dining room carrying a server of soup for the table. He begins to ladle some into Lizzie's bowl.

At this unexpected moment, Rupert confesses -

RUPERT (CONT'D)

It was such a horrible accident. I completely fell apart. I couldn't bear seeing anyone after that, including my own granddaughter. I owe you an apology, Elizabeth. I am deeply regretful.

This sudden and unexpected admission of guilt brings about an uncomfortable silence.

Ben, feeling very awkward returns to the kitchen.

Lizzie seems to hold back emotion. She isn't quite sure what to do or say.

Rupert breaks the moment.

RUPERT (CONT'D)

Your Aunt seems to have done a wonderful job raising you, after such a tragedy. Is she still alive?

LIZZIE

No, she passed away last year.

Rupert seems to drift away in thought.

RUPERT

Did you say you were engaged to be married?

Lizzie nods, and smiles awkwardly. Definite memory issues.

A confused look flickers across Rupert's face. He looks old and feeble.

Just then Ben returns with an opened bottle of wine. He pours each of them a glass and sits next to Rupert at the table.

BEN
 (to Lizzie)
 I hope you like the soup. It's made
 with fresh vegetables from our
 garden.

Rupert attempts to regroup after an emotional moment.

RUPERT
 Ben is a marvelous chef. No wonder
 I've gained so much weight.

LIZZIE
 (after tasting the soup)
 It's delicious, Ben. Thank you.

Rupert then proceeds to taste the soup, but he has great difficulty navigating the spoon. It shakes in his hand and the soup spills on the table.

Ben stands over Rupert and tries to help, but the old man rebukes him sharply.

RUPERT
 (suddenly angry)
 I am not a child, Ben. I can feed
 myself. Please sit down.

It is suddenly silent again.

A WIDE ANGLE SHOT FROM ABOVE looks down on the group at the table.

CUT TO:

INT. GUEST ROOM - LATER THAT NIGHT

In a tastefully decorated guest room, Lizzie sits on the edge of an antique bed. She is attempting to FaceTime with Stephen, but she has no service at all. Zero bars. She gives up and puts the phone away.

TIME CUT -

Even later - Lizzie is in bed and writing in the Minecraft notebook. She writes: HOW LONG WAS I HERE?

She then reaches toward the bedside table for the same bottle of pills from her medicine cabinet at home.

Lizzie downs the capsule and lies back on her pillow, drifting off to sleep.

FADE TO BLACK:

HARD CUT FROM BLACK TO -

(The following images are very brief "thought flashes". Almost like the tail-end of a roll of motion picture film, with light leaks distorting the pictures.)

There's a funeral.

ELEANOR (Lizzie's grandmother and Rupert's wife) is in her casket. Her face is frozen in death.

A funeral procession.

Lizzie's father, PHILLIP (Rupert's son) is driving their car in the funeral procession behind the hearse.

Her mother LILY in the passenger seat, with tear stained eyes. She forces a smile (presumably towards a young Lizzie).

Phillip's distinctive KEYCHAIN dangles from the steering wheel.

Now - In Rupert's estate house.

There seems to be an argument between Rupert and Phillip, seen through a doorway (again, presumably young Lizzie's POV).

Now - A winding country road

A view of a dark, hazardous rural road at night. It's the curve where Lizzie almost hit the fawn in the road.

JUMP CUTS -

The car swerves. The keychain swings wildly. A foot hits the break. The car bumper breaking through a barrier.

In a moment of strange calm, her Mother turns toward the backseat and smiles sadly.

LILY
 (looking directly at us)
 I'm so sorry darling. Your father
 didn't know any of this would
 happen.

THEN FREEZE FRAMES -

Phillip's face is PANIC STRICKEN.

Lily's face frozen in a SCREAM.

TIGHTER ON PHILLIP'S ALARMED EXPRESSION.

TIGHTER ON LILY'S SCREAM OF TERROR.

A FROZEN IMAGE OF A CAR OVER A CLIFF'S EDGE FALLING STRAIGHT TOWARDS US.

Now the image is MOVING again and car fills the FRAME.

Inside the car - A violent, massive wreck. Broken glass flying everywhere; broken limbs; blood; the car turning over and over.

Then another strange moment of calm as again, seen from Young Lizzie's POV, Phillip (**IN SLO-MOTION**) looks at us and smiles.

Suddenly, (**45 DEGREE SHUTTER RAPID MOTION**) an IMMENSE SMASH of a large tree branch through the windshield: a brief glimpse of a decapitation.

HARD CUT TO BLACK.

UP FROM BLACK -

The sound of an old grandfather clock is CHIMING MIDNIGHT and wakes Lizzie up.

Lizzie tries to go back to sleep, but then, she hears something else. It's like little feet are running around. Could be rats. SCURRYING.

It's silent again, so she shuts her eyes.

But there it is again.

Lizzie pulls herself out of bed. She stands in the room, listening.

INT. HALLWAY - MOMENT LATER -

Lizzie walks down the upstairs corridor. She stops and listens. Nothing. She walks all the way down to the end of the hall, to the top of the staircase. Nothing.

Then, just as she about to turn back towards her room, she hears more scurrying, coming from downstairs.

From a HIGH ANGLE looking down (almost as though something or *someone* is watching), Lizzie makes her way down the creaking staircase, to the dark corridor from earlier.

Once at the bottom of the staircase, Lizzie hears faint scampering coming from the far end of the corridor.

Lizzie slowly walks further down the dark hall. The old floor creaks under Lizzie's bare feet.

As she moves forward, she doesn't notice a figure standing still in the shadows behind her.

As Lizzie walks away, the figure steps into a shaft of moonlight, coming through the French Doors. It is Ben.

As Lizzie enters the room with the medical equipment, she hears what could be FAINT SNICKERING coming from behind double doors at the far end of the room.

She approaches the large double doors, and finds that they are locked.

She puts her ear up to the door to listen, but now it's quiet.

LIZZIE

Hello?... Is someone there?

No answer, but then something catches Lizzie's attention.

It's another BLACK AND WHITE FRAMED PICTURE hanging on the wall. It is of a group of CHILDREN posed almost like a class photo, except they are all wearing hospital gowns. It is an eerie image, obviously taken decades ago.

Lizzie looks intently at the photograph.

CUT TO:

INT. GUEST ROOM - MORNING

Lizzie's eyes are closed. She is in bed.

VOICE

Good morning.

Lizzie's eyes snap open to see Ben standing over her bed holding a tray.

BEN

I made you some coffee.

Lizzie is clearly surprised that Ben has come into her room.

LIZZIE

Thank you, Ben. That's very thoughtful.

BEN

I hope I didn't startle you. I bring coffee to the Doctor every morning.

Ben stands awkwardly for a moment as Lizzie remains with the covers up at her chin.

After a beat, Ben takes the coffee off the tray and places it on the bedside table next to the bottle of pills.

He then removes his handkerchief and, as before, begins methodically wiping his hands.

BEN (CONT'D)

It's sterile.

LIZZIE

What?

BEN

The coffee is sterile. The Doctor's coffee must always be sterile. Did you sleep well?

Lizzie gives him a puzzled look.

LIZZIE

I heard something last night. It sounded like kids running around.

BEN

Children? Not here.

LIZZIE

I heard *something*. Downstairs.

BEN

There are a lot of animals in the woods. It's possible a critter got into the house. I found a raccoon in the kitchen one morning.

LIZZIE

Maybe, but....

BEN

I'll be making breakfast for the Doctor. Is there anything in particular that you like, Miss?

LIZZIE
(still confused about the
sounds)
I'm fine with anything. Thank you,
Ben.

Ben just stands there wiping his hands while Lizzie sits in bed. She's not quite sure what to say.

Finally, Ben puts his handkerchief back in his pocket and turns to leave, but adds one more thing.

BEN
I told you yesterday. No one goes
into that wing of the house.

This registers with Lizzie. Ben must have seen her (and we know that he did).

LIZZIE
Thank you for the coffee, Ben.

Lizzie picks up the coffee and takes a sip.

BEN
You're most welcome, Miss.

CUT TO:

INT. HOUSE - LATER

Dressed now, Lizzie makes her way down the corridor towards the staircase.

INT. HOUSE - STAIRCASE - A LITTLE LATER

As Lizzie heads down the stairs she hears music playing.

She follows the sound of the music down the hall and into the study.

She sees that a record is spinning on a turntable, and a fire is burning in the fireplace.

She approaches the tall-backed leather club chair and finds Rupert asleep in it, snoring.

Lizzie studies her sleeping Grandfather, her expression serious.

CAROL
He snores like a hippopotamus,
doesn't he?

Lizzie turns to see Carol standing in the room, leaning against the large chest full of hunting guns. She's been there the whole time.

LIZZIE
(whispering)
I didn't want to wake him.

CAROL
Don't worry. He sleeps like the
dead.

Lizzie notices the hunting guns. And next to them, a display case of strange implements.

LIZZIE
What are those?

CAROL
Antique surgical instruments.
Tastefully displayed next to the
hunting rifles.

Lizzie looks at the strange surgical tools.

LIZZIE
I heard something in the house last
night. I could swear it sounded
like kids running around. Ben says
it was an animal that came in from
the woods. I guess that makes
sense.

CAROL
Ben has let this place go to pot.
There's no telling what's running
around in here.

Carol goes to the window and opens the curtains to let some daylight in.

CAROL (CONT'D)
The trees are lovely, aren't they?
The leaves look like they're
painted this time of year.

LIZZIE
Yes, they're beautiful. I remember
going for walks with my father.

Lizzie joins Carol at the window.

CAROL

It's a lovely day for a walk in the woods.

This makes Lizzie smile.

Carol smiles at Lizzie's wistful quality.

There is something very calming and peaceful about Carol. Lizzie likes her.

CUT TO:

EXT. HOUSE - AT THE FOUNTAIN - MORNING

The expression of the cherub's face is almost one of desperation as he looks up to heaven.

We see that Lizzie is looking up at the fountain as she heads towards a path into the woods.

CUT TO:

EXT. WOODS - A LITTLE LATER

Lizzie walks through the woods. The wind through the trees and the sounds of nature draw her in.

TIME CUT:

Lizzie has followed a path deep into the woods; the house can no longer be seen.

The path comes to an end. The woods ahead are dense.

In A WIDE SHOT FROM ABOVE, we see Lizzie press on deeper into the woods.

After a moment, Lizzie glimpses something covered in vines and underbrush. As she pulls away some vines, she sees a crumbling stone pillar, like something one might find at an entrance to a property. It's a strange thing to find in the middle of these dark woods.

There's an old BRASS PLAQUE on the pillar, now dirty and tarnished, with part of it cracked away.

When she brushes away the dirt, she can read the plaque, only part of which is legible: "_____DGE CL____"

As she looks down, under more brush and ground cover, she can see the remnants of what appears to be an old stone driveway. She follows it a ways, but then it stops. It seems to lead back towards the house.

Lizzie pulls out her phone and takes a picture of the dilapidated drive and pillar.

Suddenly, Lizzie thinks she hears feet running through leaves. She hears a GIGGLE of a YOUNG GIRL.

Through thick brush and branches, she's almost positive she sees a BOY running, obscured by the dense brush. It appears he could still be in his pajamas.

Lizzie smiles, but wonders who these kids are and what they're doing out in the woods. Are these the kids she heard in the house?

LIZZIE

Hello?

More giggles. More scampering. It's as if the kids are teasing her, as if she's somehow found the Lost Boys (plus Lost Girls) in Peter Pan.

Lizzie moves forward and calls out again.

And is that a girl in a little wool hat peering around a tree trunk?

Lizzie sees her and smiles.

The little face disappears behind the tree.

And suddenly, all is quiet.

LIZZIE (CONT'D)

Hello? Who's there?....

But they're gone.

Lizzie's smile fades from her face.

She's deep in these dark woods...

She starts to walk in one direction, then another.

She's starting to panic. She's completely lost.

She stops dead, trying to calm herself.

Suddenly, there's a noise behind her. She turns around swiftly expecting to see one of the children.

But it's a little FAWN, who looks at Lizzie briefly then bounds away.

Lizzie walks tentatively in the direction that the fawn disappeared.

After a few steps, she catches a glimpse of the estate through the trees. She breaths a sigh of relief.

CUT TO:

EXT. ESTATE - LATER

Lizzie walks back to the house, rosy cheeked from her chilly nature walk.

She follows the sounds and smells of cooking drifting out from the kitchen.

INT. KITCHEN -- MOMENTS LATER

Lizzie enters the kitchen to find Ben making breakfast at the stove.

He glares silently at Lizzie as she stands in the doorway. The moment hangs in the air like a bad smell.

LIZZIE

Ben... I thought you said...

BEN

(interrupting sternly)
Where were you?

Lizzie is taken aback by Ben's tone.

LIZZIE

I went for a walk in the woods. I'm sorry, but...

BEN

We were worried. You could have gotten lost. It's not safe.

LIZZIE

I'm sorry. But Ben, you told me this morning there were no children here. I just...

RUPERT

Children?

Rupert has appeared at the doorway, and hobbles into the kitchen on his cane.

LIZZIE

Yes. I just saw some kids. Playing in the woods. And I heard them last night. They must have gotten into the house...

RUPERT

Is that so? Must be some of the locals. Kids are always up to mischief, aren't they? Of course, you'd know that, with your first graders...

LIZZIE

It was strange. A little boy looked like he was still wearing his...

BEN

(to Rupert, interrupting)
She went into the woods. Without permission.

RUPERT

It's fine, Ben. Elizabeth is family.

Ben clenches his jaw.

BEN

(to Lizzie)
I'm sorry Miss.

Ben is visibly upset.

He takes his handkerchief out of his pocket and seems to instinctively put it up to his head. Lizzie notices a SMALL SCAR there on the side of his head.

LIZZIE

It's all right, Ben.

RUPERT

(to Lizzie)
Come, my dear. Let's have breakfast in the library.

CUT TO:

INT. LIBRARY - MORNING

Lizzie holds a cup and saucer as Rupert pours coffee into it. His arm shakes from the weight of the pot.

LIZZIE
May I help you with that?

RUPERT
(a little too abruptly)
I'm fine. Thank you.

Rupert finishes pouring and puts the pot down. He picks up his cup, and takes a sip.

RUPERT (CONT'D)
Not strong enough. I'm afraid Ben will never learn how to make a good cup of coffee.

LIZZIE
Ben asked me yesterday if I remembered him. How long has he been here?

RUPERT
He was once a patient of mine, many years ago.

Lizzie waits for Rupert to say more, but he doesn't.

RUPERT (CONT'D)
He can be abrupt at times. I apologize for his rudeness.

LIZZIE
(eases)
It's OK. He was just worried. I thought the nurse might have told him I'd gone for a walk.

RUPERT
The nurse?

LIZZIE
Yes, Carol.

There is a long awkward pause as Lizzie pours some cream into her coffee. Rupert seems to be confused.

RUPERT
Carol, did you say?

Lizzie nods, looking concerned. Memory issues again.

RUPERT (CONT'D)
(after a moment of thought)
Yes. Carol.

After another awkward moment, Lizzie changes the subject.

LIZZIE
Was there ever another building on
this property?

RUPERT
I don't believe so. Why do you ask?

LIZZIE
I saw a pillar. A stone pillar. Out
in the woods.

RUPERT
Where the children were playing?

LIZZIE
Yes.

Rupert says nothing.

LIZZIE (CONT'D)
I took a picture.

Lizzie takes out her phone and tries to show him the photo.

CLOSE ON THE SMART PHONE SCREEN

We see a picture of the woods. But no pillar.

LIZZIE (CONT'D)
I thought I got it. Maybe I didn't
save it. I don't know...

RUPERT
Modern technology is so fickle.

LIZZIE
And there was a plaque. I couldn't
read what it said.

RUPERT
Would you show me this pillar?

LIZZIE
You mean now?

RUPERT
Yes, why not. It's a beautiful day,
as you said.

LIZZIE

It's a ways into the woods.

RUPERT

I've told you, my dear. I'm not as feeble as I appear.

EXT. WOODS - MOMENTS LATER

Lizzie and Rupert walk in the woods. Rupert is managing amazingly well for an octogenarian with a cane. Lizzie is practically rushing to keep up with him.

LIZZIE

I saw a fawn this morning. I remember seeing one here before. With my father. I remember that I wanted it as a pet. And of course he said no. That must be why he gave me this.

Lizzie shows Rupert the charm bracelet she is wearing. It has a single charm: a fawn.

Rupert stops, takes her wrist and eyes the charm for a lingering moment.

RUPERT

I gave you that bracelet, my dear. Don't you remember?

Lizzie struggles to remember, but can't.

Rupert seems hurt that she can't remember.

RUPERT (CONT'D)

You were so happy. Telling your grandfather how much you loved him. Your old "Poppy." That was your name for me back then. But I guess you don't remember that either.

There's an awkward silence. Lizzie doesn't know what to say.

RUPERT (CONT'D)

So, where is this pillar?

Lizzie looks around. This is the spot where she saw it.

LIZZIE

It should be right here. I'm almost positive.

Lizzie walks around Rupert in a circle, scanning the area.

LIZZIE (CONT'D)
And there was an old stone
driveway...

Rupert seems to be studying Lizzie intently.

LIZZIE (CONT'D)
I don't understand. I'm sure it was
here.

RUPERT
I think we should head back.

CUT TO:

INT. KITCHEN -- A LITTLE LATER

Rupert hobbles into the kitchen supported by Lizzie. He's clearly winded from their walk. Ben rushes over to him.

RUPERT
(angry)
Please stop! I'm fine.

Rupert stands alone in the middle of the kitchen, huffing and puffing.

Ben glares at Lizzie. The two of them stand motionless, waiting.

Lizzie notices that Carol has come into the kitchen and is standing in the doorway, watching quietly.

RUPERT (CONT'D)
Perhaps a glass of water.

Ben rushes to pour Rupert a glass of water. Rupert downs the water in big gulps.

He hands the glass back to Ben.

RUPERT (CONT'D)
Now I'd like to listen to some
music please.

Ben takes Rupert's arm and walks him out of the kitchen, now glaring at Carol.

Lizzie looks at Carol, who shrugs.

CAROL

I don't know why the Doctor keeps him around. I suppose a pet dog would be too much trouble.

Lizzie gets a look of resolve.

LIZZIE

I need to go into town to pick up a couple of things I forgot to bring. Could you please tell them?

CAROL

Of course. Be careful driving on these narrow roads. They're treacherous.

CUT TO:

INT. CAR - MORNING

Lizzie is driving off in the Cherokee.

She sees Carol standing in the doorway, as the estate recedes in her rearview mirror.

DISSOLVE TO:

EXT. TOWN OF CHAMBERLAIN - DAY

Lizzie drives the Cherokee down the quaint Main Street of Chamberlain.

Vibrant fall colors and small mom and pop shops make it a picture postcard.

INT. CAR - CONTINUOUS

Inside the Jeep, Lizzie's phone starts DINGING like crazy.

CLOSE ON her phone as we see the many text and voice messages from Stephen are popping up now that she has cell service.

The TEXTS: "I'm worried about you. You didn't call." "I don't have any way of reaching you. Please call me when you get this." "Liz, are you OK?" Etc.

CUT TO:

INT. EMPTY URBAN APARTMENT - DAY

Stephen is showing an empty apartment to a young, affluent couple. The apartment is a glass-walled, high-ceilinged beauty.

STEPHEN

You won't find a view like that at this price. An-ny-where.

MAN

The maintenance fee is how much?...

Stephen's cell phone rings. He looks at it and sees that it's Lizzie.

STEPHEN

(to the couple)

I'm sorry, one sec, I need to take this.

The man looks irritated. He's clearly not the sort who is used to being interrupted.

INT. EMPTY URBAN APARTMENT HALLWAY - CONTINUOUS

Stephen whispers into the phone.

STEPHEN

Hey, Baby, are you OK? I was worried sick.

LIZZIE

(heard over the phone)

I'm fine honey, I'm fine.

EXT. MAIN STREET - INTERCUT

Lizzie walks down the sidewalk, phone to her ear. We intercut between Lizzie and Stephen as they talk.

LIZZIE

I'm sorry I wasn't able to call last night. Castle Dracula has no cell service at all, not even one bar.

STEPHEN

(heard over the phone)

I didn't sleep a wink. I imagined all sorts of horrible things...

INT. EMPTY URBAN APARTMENT HALLWAY - INTERCUT

Stephen still in the hallway.

STEPHEN
(into the phone)
I left you a ton of messages.

The man calls to Stephen from the living room.

MAN (O.S.)
What about the air rights to the
facing lot? I don't want to pay for
a view and then have someone build
a tower in front of it.

STEPHEN
(calling back to the Man)
Nothing taller than six stories
will EVER be built on that lot.
Guaranteed.

The man pokes his head around the corner from the living-room
to talk to Stephen.

MAN
(irritated)
I don't have all day. We're seeing
three other apartments this
afternoon.

STEPHEN
Hey baby, this isn't a great time
actually.

EXT. MAIN STREET - INTERCUT

Lizzie sighs as she hears Stephen hang up, looking
thoughtful.

She looks at the notebook. We see that she has arrived at the
address written on the page.

A sign on the door reveals that it's the office of the
CHAMBERLAIN GAZETTE.

INT. NEWSPAPER OFFICE - DAY

A bell rings as Lizzie opens the door. The place feels more
like a general store than a newspaper office.

A stack of this week's Gazette sits on a wooden counter. Behind the counter, Lizzie sees an old hand-operated printing press.

A 70-SOMETHING YEAR OLD MAN with a long gray ponytail sits at a desk against the wall, absorbed in a paperback, ignoring Lizzie.

LIZZIE

Hello?

MAN

(without looking up)
Rummage sale ads are closed.

LIZZIE

I'm not placing an ad. I'm...

MAN

How may I help you, then.

LIZZIE

Just some information. I...

MAN

Ever heard of Google?

LIZZIE

Are you Mr. Freitag? Joseph Freitag?

MAN

Yes. That's me. People call me Joe.

Lizzie just stands there.

LIZZIE

I'm Lizzie Fleischer. I sent you emails. You wrote me back.

The man looks at Lizzie for a second, then closes his paperback.

He moves swiftly around the counter, turns the "Open" sign on the door to "Closed", and lowers the venetian blinds.

Then he walks to a door at the back of the room, turns and motions for Lizzie to follow.

CUT TO:

INT. NEWSPAPER BACK ROOM - MOMENTS LATER

Lizzie follows the man into the musty back room that's the newspaper's archives. Behind a metal gate, we see many shelves filled with old issues of the Gazette.

The man closes the door behind them.

LIZZIE

I...

JOE

Driver's license. Show me some ID.

Lizzie fumbles for her license, and shows it to Joe. Joe scrutinizes it.

JOE (CONT'D)

Sorry, but I didn't think you'd just show up without letting me know. You don't just show up. You have to be careful. You can't just show up.

LIZZIE

I'm sorry. I wasn't sure exactly sure when I would be able to come into town. In your last email you said you had more information about the accident.

JOE

Accident? That's what you think?

Joe walks over to a large framed Grateful Dead poster on the wall. He swings it around to reveal some small hidden shelves.

JOE (CONT'D)

My little stash. Smoke?

Joe opens up a little tin and offers Lizzie a joint.

Lizzie shakes her head no. Joe shrugs.

He takes a key from amidst the joints in the tin, then replaces the tin and closes the poster.

Joe uses the key to unlock the metal gate into the archives.

Joe grabs a large volume, plunks it down on a table, and opens it to reveal old issues of the Gazette.

JOE (CONT'D)

Take a look.

LIZZIE

Yes, I read all the articles online that you wrote about the accident.

JOE

These aren't about the wreck. Just look.

Lizzie leafs through the old back issues of the paper with articles about an outbreak at a Clinic.

JOE (CONT'D)

See? They all died.

Lizzie looks at an article with pictures of stretchers and an ambulance. She is confused.

LIZZIE

Who? Who died?

JOE

The kids. Something was happening out there, man.

LIZZIE

What are you talking about?

JOE

The Clinic.

LIZZIE

(confused)
The Clinic....

JOE

You know it's funny. I cut my teeth writing about Vietnam. Civil rights. The assassinations. It was too much. It got to me. So I came out here to the sticks to write for a local rag and grow some weed. I never expected to find an even bigger story here in Hooterville. They said it was some sort of outbreak. Outbreak my ass. The place was shut down, like overnight. I've still not found out what was really going on out there.

LIZZIE

What does this have to do with my father and the accident?

JOE

He worked there.

LIZZIE

Where?

JOE

The Clinic, man.

Joe turns the page to reveal an article with a picture of Rupert's estate.

LIZZIE

That's my grandfather's house.

In the photo, Lizzie sees the entrance pillar with the plaque reading DODGE CLINIC. Lizzie is stunned to see the same pillar and plaque that she saw on her walk in the woods.

JOE

That house wasn't just a house. Your grandfather was in charge.

LIZZIE

You think my father was killed because of this.

JOE

Kids die. Your dad dies. And the place is shut down. You do the math.

Joe opens a lock-box and pulls out an envelope. He hands it to Lizzie.

JOE (CONT'D)

And then there's this. What I mentioned in the email.

Lizzie looks at the paperwork inside.

CLOSE ON: A mechanic's report.

JOE (CONT'D)

(now very matter-of-fact)

The mechanic who inspected the car after the accident just died two weeks ago. Sat on this report all these years. He was probably paid off. Or threatened.

(MORE)

JOE (CONT'D)

Spent the rest of his life drowning his conscience on a bar stool. Told his wife to give it to me when he kicked. He even kept the keys.

As Lizzie tries to take all this in, Joe pulls a keychain out of the lock-box and dangles it in front of her.

It's the same distinctive keychain of her father's we saw in Lizzie's vision of the funeral.

(Lizzie has a memory flash of the keychain swinging wildly as the car swerves.)

Lizzie just stares blankly at the keychain. Joe clocks her reaction, and suddenly feels bad for her.

JOE (CONT'D)

(realizing)

I don't see how anyone could have survived that wreck. You were lucky.

Lizzie says nothing.

JOE (CONT'D)

After this all went down, the old man's been holed up out there ever since. A regular Howard Hughes.

LIZZIE

(almost to herself)

I'm staying there now. At the estate.

Lizzie nods, but she's lost in thought.

JOE

Have you seen anything? You must have seen something.

LIZZIE

(trying to put something together)

I don't know. My grandfather is old and sleeps most of the time. There's a caretaker. He has a nurse. There's medical equipment...

JOE

Anything else?

LIZZIE

I saw some local kids in the woods this morning. I think they got into the house last night.

This catches Joe's attention.

JOE

Local kids? There's a wall around that land. Goes for miles. There's security cameras everywhere. Believe me, I've tried to sneak onto the property and got busted every time.

There's a long silence.

JOE (CONT'D)

(breathes deep and exhales)

If there are more kids out there...
Let me see your phone.

Lizzie takes her phone out of her bag, and Joe grabs it from her.

JOE (CONT'D)

I'm not always here and I'm not easy to find...

Joe opens Lizzie's Map app and drops a pin. He puts a pass-code in her Notes app.

JOE (CONT'D)

I'm off the grid, but the map will get you there and the pass-code will get you in.

Joe hands her back her phone.

LIZZIE

(confused)

Pass-code? What's--

They're interrupted by a loud knock at the door.

VOICE (O.S.)

Hello! Anyone here?

JOE

Shit.

CUT TO:

INT. NEWSPAPER OFFICE - MOMENTS LATER

Joe opens the door to let in the local sheriff.

SHERIFF

I saw the blinds down. Just
wondered if everything was OK.

JOE

It's all copacetic.

The officer gives Lizzie the once over.

SHERIFF

Hello, ma'am. You from out of town?

LIZZIE

Yes. I'm visiting my grandfather.

JOE

She's Doc Fleischer's
granddaughter.

The officer takes a beat.

SHERIFF

Is that so?

(to Lizzie)

How's he doing? We don't see him
around anymore.

LIZZIE

He's old and doesn't go out, but
he's fine. Thank you.

SHERIFF

Well tell him Sheriff Watkins sends
his best.

CUT TO:

EXT. MAIN STREET - MOMENTS LATER

Lizzie walks down the street, watched by the Sheriff who
remains outside the Gazette office.

CUT TO:

EXT. MAIN STREET - MOMENTS LATER

Lizzie is about to get into her car when she notices a bakery
across the street.

INT. BAKERY - MOMENTS LATER

Lizzie stands talking to an old woman behind the counter.

WOMAN

What kind? We've got apple, cherry,
blueberry, boysenberry,
blackberry...

LIZZIE

I don't care. Round.

INT. CAR - MOMENTS LATER

Lizzie throws a pie box in the passenger seat, starts the engine and drives off.

EXT. MAIN STREET - MOMENTS LATER

As the Cherokee pulls away, Lizzie hasn't noticed that BEN IS THERE and has been watching her from across the street.

DISSOLVE TO:

INT. MANSION - DAY

Lizzie enters carrying the pie box, and goes looking for Rupert.

LIZZIE

Hello? Grandfather?

The house is deathly quiet.

She wanders into the study, but there's no one around.

CUT TO:

INT. MANSION - MOMENTS LATER

Still carrying the pie, Lizzie walks with purpose down the corridor to the unused wing.

As before, she sees the medical equipment.

But she stops as she notices that there is now a blank spot on the wall where she had seen the photo hanging. And she notices other spots on the wall where photos had also clearly been hanging.

Now Lizzie begins to look at the room more closely, so absorbed that she continues to carry the pie box by its little string.

Lizzie notices some strange markings on the floor, and holes in the floor, as if previous furniture or fixtures had been bolted down.

Then she tries to enter the adjoining room, through the large double doors through which she had seen Carol emerge before, and behind which she heard the sounds of the children.

The doors are still locked.

LIZZIE
(calling through the door)
Hello? Is there anyone in there?

She puts her ear to the door, but hears nothing.

She stands frustrated for a moment, then notices another single door on the other wall.

CUT TO:

INT. MANSION OFFICE - CONTINUOUS

Lizzie enters an old office. There are old filing cabinets, and more antique medical equipment. Even an old push-button phone.

The furnishings clearly haven't been updated in years.

But in the middle of the room she sees a state-of-the-art heart monitor.

Lizzie puts the pie on the filing cabinet so she can open a drawer and begin to look at the files.

Each file has a name, and she removes one to examine it's contents.

CAROL
Are you looking for something?

Carol has appeared in the doorway. Lizzie is startled, and she lets the contents of the file slip out all over the floor.

Lizzie scrambles nervously to gather the papers from the floor. There is a MEDICAL PICTURE of a child's head with a recent suture. There is an X-ray of a skull. It's small, the skull of a child...

Lizzie nervously replaces the file in the cabinet.

She's sees the pie there, and after a moment's hesitation, picks it up again.

LIZZIE

(nervous)

I was looking for my grandfather.
Do you know where he is?

CAROL

I don't know.

Carol just stands there, smiling strangely.

Sensing something, Lizzie approaches Carol.

Carol seems suddenly pale and almost sickly.

LIZZIE

What is happening here?

CAROL

You don't remember?

Carol turns and walks back into the main room.

CUT TO:

INT. MANSION - CONTINUOUS

Lizzie follows Carol into the main room.

LIZZIE

No, I don't remember anything.

CAROL

You will. In time. I should go now.

Carol opens the French doors.

LIZZIE

Where do you live? I didn't see
your car.

CAROL

I walk home. There's a path through
the woods.

Lizzie watches as Carol walk out the French doors and across the lawn.

Lizzie stands mesmerized for a moment....

And when she snaps out of it, Carol is gone, it's getting dark.

Lizzie turns to go back to the main part of the house and is startled to see Rupert standing there with a blank expression.

LIZZIE
Oh my God. You scared me.

There is a long, awkward silence.

LIZZIE (CONT'D)
I was looking for you. I went into town. I bought a pie.

Lizzie looks awkward, holding up the pie box by its little string.

LIZZIE (CONT'D)
Where's Ben?

Rupert still doesn't answer. He just stares at Lizzie.

Then, finally...

RUPERT
Who were you talking to? Just now...

LIZZIE
(nervously)
The nurse.

RUPERT
The nurse.

LIZZIE
Carol.

RUPERT
Carol.

LIZZIE
Yes. Carol.

Rupert continues to stare with a blank expression.

RUPERT
I see. And she's gone now.

LIZZIE
Yes, she just left.

RUPERT
Where did she go?

LIZZIE
Home.

RUPERT
Home.

Lizzie doesn't know what to say. This further convinces her that something is seriously wrong with her Grandfather.

The awkward silence is broken by the sound of Ben's truck door slamming. It seems to snap Rupert out of his spell.

RUPERT (CONT'D)
It seems Ben has returned with our dinner. I hope you like lobster, my dear.

CUT TO:

INT. DINING ROOM - LATER

Lizzie struggles mightily to crack a lobster claw. Rupert watches her, almost as if he's studying her.

LIZZIE
I don't have lobster very often.

Lizzie can't seem to crack it.

Suddenly Rupert reaches over, grabs the claw, and wrenches it apart with a kind of violent snap.

He hands the claw back to Lizzie.

RUPERT
Sometimes there's no substitute for a certain amount of ruthlessness.

Lizzie begins to pick out some lobster meat. She smiles awkwardly, clearly feeling a bit self-conscious.

Rupert seems to watch her closely.

Ben enters with a silver tray containing two glasses of wine.

Rupert and Lizzie each take a glass.

RUPERT (CONT'D)
A toast. To the miracle of your survival in the devastating wreck.

They take a sip.

LIZZIE
(abruptly)
It was a clear night.

RUPERT
I beg your pardon...

LIZZIE
The accident. There was no rain, or
ice, or snow... No reason for the
car to go off the road.

RUPERT
True. All the more tragic. Perhaps
your father was distracted for a
moment. All it takes is a brief
look away on these roads.

Elizabeth takes another sip of wine.

LIZZIE
(after a tense moment)
What was the Clinic?

RUPERT
(without skipping a beat)
The Dodge Clinic was a center for
the treatment of childhood
afflictions.

LIZZIE
It was here. In this house.

RUPERT
Yes, of course. Your father and I,
along with a team of other doctors
and staff did some important work
here. But there was a terrible
bacterial outbreak. We theorized
that the water had become
contaminated. A number of children
died. I decided to close the
facility. To protect from further
infection and deaths.

Lizzie has grown pale and is beginning to sweat.

LIZZIE
But you didn't close it, did you?

RUPERT
I didn't?

LIZZIE

There are still children here,
aren't there? You're keeping them
here.

A reprise of the "thought flash" from before, of the argument between Rupert and Phillip, through a doorway (again, presumably young Lizzie's POV).

Rupert seems to study Lizzie closely.

RUPERT

What do you remember about your
time here, Elizabeth?

Lizzie is becoming a little dazed.

LIZZIE

Just bits and pieces.

RUPERT

What is it like when you remember
things, Elizabeth?

LIZZIE

I'm not sure what you--

RUPERT

Do you ever see things? Things that
aren't really there, as though they
are real?

Lizzie is confused. How does he know?...

LIZZIE

I...I...

Lizzie's forehead is now covered in sweat. She looks as though she might pass out.

RUPERT

Elizabeth, are you not well?

Ben rushes to help Lizzie as the room begins to spin...

CUT TO BLACK.

INT. GUEST ROOM - NIGHT

As before, we hear the warped sound of an old grandfather clock CHIMING MIDNIGHT. Once again, it awakens Lizzie who has been sound asleep.

Lizzie gets out of bed and goes to the window. The lawn is lit by moonlight.

She sees a figure at the edge of the woods. It appears to be a young girl.

The figure disappears into the woods.

Lizzie can't help herself... She has to go see.

CUT TO:

EXT. LAWN - MOMENTS LATER

As Lizzie crosses the moonlit lawn in her robe and pajamas.

EXT. WOODS - MOMENTS LATER

From a HIGH ANGLE looking down, we see Lizzie making her way deeper into the woods. The woods are dense, yet still somehow bathed in a moonlit glow.

Lizzie stops dead. Ahead of her is the pillar from before.

But now the old gas lamp on top of the pillar is LIT AND GLOWING.

The brass plaque (now in perfect, polished condition) reads:
DODGE CLINIC

Suddenly it becomes dead quiet. The crickets stop chirping. No wind. No birds. Not even air. It's dead silent.

Lizzie stands for a long moment, hearing only the sound of her own breathing.

Then a branch cracks. A shuffle of leaves behind her.

She turns and her eyes widen, as she sees the YOUNG GIRL, who is in a hospital gown standing just a few feet away. The gown is covered in blood.

(The same young girl who was in the opening scene outside the school, the same girl playing by the fountain.)

LIZZIE

Oh my God...

Lizzie reaches out towards the girl.

LIZZIE (CONT'D)

What's happened to you?...

The girl doesn't seem to be in pain and smiles at Lizzie for a moment, then dashes away, back towards the house.

LIZZIE (CONT'D)

Wait!

Lizzie runs after the little girl, stumbling through the underbrush.

Lizzie emerges from the woods to see the little girl entering the estate. Lizzie sprints across the lawn and follows her in.

INT. ESTATE - CONTINUOUS

The moment Lizzie enters, she can tell something is wrong. Very wrong.

The house is dark and dirty, covered in cobwebs.

Lizzie hears scurrying feet from down the hall, like the previous night.

It's like the little girl is playing hide-and-seek.

The sounds are coming from the abandoned wing of the house.

Lizzie follows her down the corridor towards the big room.

She enters the main room, the medical equipment is covered in cobwebs.

Suddenly, the little girl emerges from the shadows and dashes toward the double doors, now no longer locked.

Lizzie walks down a corridor which seems longer, impossibly longer, than it should be. It's dark, menacing.

And she arrives at a room full of beds, as if she were in an abandoned hospital ward.

The little girl stands at the far end of the room, motionless. She raises her arm and opens her palm towards Lizzie.

Lizzie approaches.

LIZZIE

Who are you? Let me help you...

As Lizzie gets close, blood begins to run from the girl's forehead down her face.

Lizzie is too terrified to scream.

Suddenly another little GIRL with hippy braids appears from under a bed. A little BOY with an afro emerges from the shadows. Then another, and another, as if they've all been hiding in every corner of the room.

As they approach Lizzie, she sees that their skin is gray and their eyes are dark and sunken. They look dead. And they are.

Lizzie is surrounded by the corpses of children.

Lizzie can't breath. Can't move.

She shuts her eyes tight.

LIZZIE (CONT'D)

You are not real... You're. Not.
Real...

But when she opens her eyes, the children are surrounding her, right on top of her!

And then, right next to her head, there is an old cobweb covered intercom that suddenly comes to life. AND IT IS LOUD AND SHOCKING. A woman's VOICE shouts, "Attention! Security breach. Intruder on the premises"

Lizzie gasps a lungful of air and dashes down the corridor, tripping and stumbling her way out.

The children are following, slowly at first, but then faster.

EXT. ESTATE - CONTINUOUS

Out in the garden, Lizzie sees that more children are walking across the lawn toward the house from the woods.

Lizzie scrambles away toward the driveway and her Cherokee.

INT. CAR - CONTINUOUS

Lizzie enters and grabs the keys she's left on the front seat.

A little boy with hollow eye sockets tries to open the door, but Lizzie quickly hits the auto-lock.

As the children are surrounding the car. Lizzie fumbles with the keys, and manages to get the ignition key in.

Now the children can be heard, but the sound of their voices are warped and muddled as though they are underwater.

As they put their hands and faces up to the windows, they are trying to say things like: "Don't leave," "Stay with us," "Help us," etc...

As the motor starts, Lizzie slams the Jeep into gear and floors the pedal, spinning the Jeep around and down the driveway.

In the rearview mirror, Lizzie sees the dead children left behind.

Lizzie turns back to look forward at the road and -- a DEAD LITTLE BOY is right on the hood of the car, his face on the windshield.

As Lizzie swerves, trying to dislodge the boy, she sees that there are children in the fields on either side of the road.

And as she looks in the rearview mirror, she sees a GHOULISH LITTLE BOY in the backseat, giggling impishly.

Lizzie screams and swerves the Jeep in a panic -- and she sees Carol standing in the middle of the road!

But it's too late -- the Jeep slams into Carol and careens into the gate at the end of the driveway, crushing Carol.

Lizzie's head hits the windshield, and she's knocked cold.

HARD CUT TO BLACK.

SLOWLY UP FROM BLACK --

INT. HOSPITAL ROOM - MORNING

Lizzie wakes to see Stephen's face hovering over her, smiling.

STEPHEN
Hey baby, how are you doing?

Lizzie struggles to wake up.

LIZZIE
(groggy)
Stephen.

Lizzie grabs Stephen and pulls him into a hug.

LIZZIE (CONT'D)

Oh my God. I'm so glad you're here.

STEPHEN

How's your head? I hear you've got
a concussion.

LIZZIE

It hurts.

SMASH CUT TO:

INT. AMBULANCE - NIGHT (FLASHBACK)

Lizzie wakes with a bleeding head and a PARAMEDIC hovering
over her as the ambulance races toward the hospital.

She seems frantic and babbling incoherently.

PARAMEDIC

(to Lizzie)

Miss, miss. It's OK. Please stay
still.

Another PARAMEDIC shakes her head in confusion.

SMASH CUT TO:

INT. HOSPITAL ROOM - MORNING

Back with Lizzie and Stephen in the calm of the morning.

STEPHEN

What happened, Liz? Where were you
going in the middle of the night?
They said you were driving in your
pajamas?

Lizzie doesn't know what to say.

LIZZIE

I don't know.

STEPHEN

You don't know?

SMASH CUT TO:

INT. HOSPITAL ROOM - NIGHT (FLASHBACK)

Thrashing in a hospital bed, Lizzie sees the face of a doctor hovering over her through the glare of an ophthalmoscope in her eyes.

Still hysterical, Lizzie grabs DR. ROBERT HALLET, a seventy-something, grey haired, good ole country doctor.

LIZZIE
(hysterical)
Carol! What happened to Carol? Is
she all right?

Hallet looks at her strangely as an orderly rushes in to restrain her.

SMASH CUT TO:

INT. HOSPITAL ROOM - MORNING

Back in the calm light of the morning...

STEPHEN
Thank God it wasn't worse.

Lizzie nods, lost in thought...

SMASH CUT TO:

INT. HOSPITAL ROOM - NIGHT (FLASHBACK)

Hallet stands over Lizzie as the orderly holds her down.

HALLET
Ms. Fleischer. Ms. Fleischer!
Please!

Lizzie calms. Her breathing slows as the panic subsides.

HALLET (CONT'D)
That's good. Slow deep breaths.
That's right. (After a beat) Ms.
Fleischer - there is no Carol. Your
grandfather doesn't have a nurse.
And I should know. I am his
personal physician.

LIZZIE
But... I saw her. I talked with
her. She was at the house...

As Lizzie's head starts to spin, she sees Dr. Hallet pull his little round glasses down to the end of his nose.

SMASH CUT TO:

BRIEF "THOUGHT FLASHES"...

We see different flashes of Lizzie talking to Carol... They are always alone or when Rupert was asleep.

We see Lizzie talking to Rupert.

RUPERT
(in flashback)
Who were you talking to? Just now?

LIZZIE
(in flashback)
The nurse.

RUPERT
(in flashback)
The nurse?

LIZZIE
(in flashback)
Carol.

RUPERT
(in flashback)
And she's gone now?

(We realize from these quick flashbacks, what we thought was a sign of Rupert's dementia, was actually Rupert concerned about Lizzie hallucinating.)

SMASH CUT TO:

INT. HOSPITAL ROOM - NIGHT (FLASHBACK)

We see that Hallet is holding a syringe. He flicks the end of the it with his finger.

LIZZIE
Wait...

Hallet injects the syringe into Lizzie's IV.

SMASH CUT TO:

INT. HOSPITAL ROOM - MORNING

Stephen looks at Lizzie who's still lost in thought.

LIZZIE
(snapping out of it)
What did you say?

STEPHEN
I said, thank God you're OK and
that the accident wasn't worse.

Lizzie nods.

Hallet appears in the doorway.

HALLET
Mr. Jenkins? May I have a word with
you?

CUT TO:

INT. HOSPITAL HALLWAY - MOMENTS LATER

Stephen and Dr. Hallet are talking.

(This is the first time a scene feels objective, not in Lizzie's world. It should have a slightly different feeling and sound to it.)

STEPHEN
How bad are her injuries?

HALLET
She has a minor concussion. Some
cuts and bruises from the crash.
She'll be fine.

STEPHEN
Thank God. Thank you, doctor. When
will I be able to take her home?

HALLET
As I said, the concussion is a
minor one. But...

STEPHEN
But?

HALLET
(not sure how to approach
the subject)
(MORE)

HALLET (CONT'D)

Mr. Jenkins.... I understand you two are engaged.

STEPHEN

Yes. We are.

HALLET

Congratulations.

STEPHEN

Thank you.

HALLET

(after a beat)

I have to ask... Are you aware of the medications your fiancee takes?

STEPHEN

I know she has trouble sleeping at times. I know she takes something for that.

HALLET

Actually, she takes a neuroleptic.

STEPHEN

That might be it, yes.

HALLET

Mr. Jenkins. A neuroleptic is an anti-psychotic medication, such as Thorazine or Quetiapine.

STEPHEN

Anti-psychotic...

HALLET

Generally prescribed for cases of delusional psychosis. Symptoms of schizophrenia. Hallucinations for example.

STEPHEN

That's ridiculous. She's not schizophrenic. She's perfectly sane.

HALLET

How long did you say you have been engaged, Mr. Jenkins?

STEPHEN

A month.

Hallet says nothing.

STEPHEN (CONT'D)

But I mean we dated for four months before that. I know Lizzie. She's never done anything like this.

Hallet nods in a slightly patronizing way.

STEPHEN (CONT'D)

(sternly)

Look, she is not crazy and I want to take her home.

HALLET

I'm afraid that won't be possible. I know you are engaged, but of course, technically and legally, you are not next of kin. And your fiancée may be a danger to herself or to others.

CUT TO:

INT. HOSPITAL ROOM - LATER

Hallet stands over Lizzie's bed. Stephen sits next to the other side of the bed, holding Lizzie's hand.

HALLET

Miss Fleischer. ...Elizabeth. It's important that you remain under close observation, at least for a while until we know that this episode will not recur. Normally I would consider assigning you to a therapeutic facility. But your grandfather is a renowned physician, an expert in these matters. And he happens to be one of the finest people I've had the pleasure to know. As you are his granddaughter, who he loves dearly, he has graciously offered to monitor your progress himself. You could not possibly have better care.

Stephen looks uncertain. Lizzie has a blank stare.

LIZZIE

For how long?

HALLET

A few weeks perhaps.

STEPHEN

No, this isn't going to work. There are plenty of doctors in Boston, I want her close to home.

HALLET

Mr. Jenkins, I have provided you the options. If you'd rather see your fiancée committed to a mental facility, I can make that call...

LIZZIE

(interrupts Stephen before he lashes out)

It's OK Stephen. He's right. This is better.

DISSOLVE TO:

EXT. RURAL ROAD - DAY

Stephen's Toyota Prius winds down the road towards Rupert's mansion.

INT. PRIUS - DAY

Stephen is driving Lizzie from the hospital.

LIZZIE

What about work? Can you afford the time away?

STEPHEN

It's OK Liz. Let me worry about that. I've got someone to cover for me for at least two weeks.

Lizzie smiles.

STEPHEN (CONT'D)

And besides, I'm looking forward to visiting Castle Dracula.

Lizzie leans her head on Stephen's shoulder. She is happy he is with her.

CUT TO:

EXT. IRON GATES TO THE ESTATE - AFTERNOON

The iron gates slowly swing open. Stephen's car pulls through and proceeds down the long driveway.

The security camera turns as the car moves past.

EXT. MANSION/INT. PRIUS -

From Lizzie and Stephen's POV through the windshield, as the car pulls up, Ben and Rupert can be seen standing in front of the entryway to the house. Ben is standing behind a wheelchair.

AT THE CAR -

Ben opens Lizzie's door and offers his arm to help her to the wheelchair.

BEN

Miss, it is so good to see you. I was very worried. When I heard the crash and ran out of the house and saw your car, I was afraid you might have been seriously injured.

LIZZIE

Thank you, Ben. And I can walk, I don't need the wheelchair.

Rupert arrives at the car.

RUPERT

No, my dear, I insist. You must take it easy. Baby steps. I promised Dr. Hallet - who is a fine physician, by the way. The best in this entire area.

Stephen approaches.

RUPERT (CONT'D)

And you must be the prospective husband. So nice to meet you young man.

STEPHEN

Stephen Jenkins, Dr. Fleischer. Thank you for your help, and thank you so much for taking care of the hospital bill. Lizzie's insurance wouldn't have covered half of it.

RUPERT

Yes, I'm afraid we are a few light years behind the rest of the civilized world on the topic of health care, but let's not ruin the afternoon with politics.

Rupert slaps him on the back. In just moments Stephen can tell he likes the old man. And Rupert does seem much warmer and inviting now.

Lizzie watches as Rupert leads Stephen into the house and she is pushed in the wheelchair by Ben as though she is an invalid.

CUT TO:

INT. MANSION - MOMENT LATER

As Rupert leads him in, Stephen looks in awe at the grand staircase and the house itself.

RUPERT

Lay people throw around the term concussion, like it's a bump on the arm and they don't fully realize that it is a brain injury and can have lasting effects if there is not proper care and rest.

Rupert stops Stephen and takes his by the arm. There is deep sincerity in his eyes.

RUPERT (CONT'D)

Don't worry yourself, son. She will be fine. I assure you of that. She'll be back with those first-graders by Christmas-time and making plans for your Spring wedding.

STEPHEN

(his voice almost shaking
with emotion)
I hope so, Doctor. I love her so much.

RUPERT

I can tell you care deeply for my granddaughter.

At that moment, Ben wheels Lizzie into the entry way of the house.

CUT TO:

INT. GUESTROOM -- NIGHT

Stephen is buttoning up his pajamas. Lizzie is already in bed.

LIZZIE

Would you stop looking at me that way? It's really making me uncomfortable, Stephen. I'm a little banged up, but I'm fine.

STEPHEN

I'm sorry. I just...

LIZZIE

You just what.

Stephen sits on the edge of the bed.

STEPHEN

I just don't understand why you didn't tell me about your accident as a kid and the medications you take, and all of that.

LIZZIE

The way you're acting right now? That's why I didn't tell you. It happened a long time ago. And my meds... It's the same as if you had to take something for high blood pressure. It's no big deal and you would have never noticed if this hadn't happened. I'm *me* Stephen and you're looking at me like you don't know me.

STEPHEN

(takes her hand)

I'm sorry, honey. I don't mean to make you feel bad. It's just... It just feels dishonest, like you've been hiding things from me.

There is a beat, then Lizzie leans over and kisses her husband-to-be.

LIZZIE

You're right. I should have told you. I just didn't want you thinking I was strange. Or anything that might make you not want to be with me....

Stephen looks into Lizzie's eyes.

STEPHEN

Not want to be with you? Are you nuts? (Catches himself) No, sorry. I didn't mean to say it that way...

Lizzie kisses Stephen again to stop him from babbling.

STEPHEN (CONT'D)

What I meant to say is - nothing could possibly make me not want to be with you.

Tears well up in Lizzie's eyes. She embraces her husband tightly.

DISSOLVE TO:

INT. BEDROOM - LATER THAT NIGHT

From a high angle looking down onto the bed. Lizzie and Stephen are asleep.

The grandfather clock strikes midnight.

TIGHTER ON LIZZIE -

Her groggy eyes open. Her eyes seem to focus on something.

LIZZIE

(whispering to herself)
You're not real. You are not real.

Lizzie shuts her eyes again and goes back to sleep.

FADE TO BLACK.

TITLE CARD - TWO WEEKS LATER

HARD UP FROM BLACK -

INT. MANSION - MORNING

Lizzie wanders down to the kitchen to get some coffee.

Sitting around a breakfast table, they're all there: Ben, Rupert and Stephen.

RUPERT

Ah, good morning, my dear. You're looking rested. You slept well?

LIZZIE

Like the dead. What time is it?

STEPHEN

It's almost ten. You never sleep past seven. (Chuckling) What's gotten into you?

Lizzie kisses Stephen on the cheek.

LIZZIE

It does feel good to sleep in, I have to admit.

RUPERT

No nocturnal wanderings?

Lizzie smiles at Rupert and shakes her head No.

Behind her so that only Rupert can see, Stephen does the same.

RUPERT (CONT'D)

(nodding)

Progress, my dear.

BEN

How about I make you a nice omelette, Miss? With vegetables from the garden.

LIZZIE

You don't have to go to the trouble...

BEN

No trouble at all, Miss. I love to cook.

STEPHEN

It's a beautiful day outside, would you like to have coffee in the garden?

Lizzie thinks a moment.

LIZZIE
You know what I'd like to do?

STEPHEN
Anything you want, baby.

LIZZIE
I'd like to go into town.

This stops the room dead. Everyone sort of looks at each other.

LIZZIE (CONT'D)
What? I feel great. I've been
cooped up here for two weeks and
I'd love to just have a change of
scenery. Get some fresh air... See
some other people. Is that bad?

Ben's expression tenses and Stephen is getting nervous. They all look to Rupert to see what he thinks.

Rupert's expression is grim, but it suddenly eases. He claps his hands together and says -

RUPERT
I think it's an excellent idea.
It's been ages since I have gone
into town. I shall join you.

Lizzie looks at Stephen. She forces a smile, but this is not at all what she wanted.

CUT TO:

INT. STEPHEN'S PRIUS -- DAY

Rupert sits in the back seat of Stephen's cramped Prius.

Lizzie is trying to appear relaxed, but having her grandfather literally looking over her shoulder is not an enjoyable outing.

STEPHEN
(looking around as he
drives)
So this is all still part of your
property?

RUPERT
Yes, I was quite fortunate to be
able to acquire such a large amount
of acreage all those years ago.
(MORE)

RUPERT (CONT'D)

It would be impossible these days,
I'm afraid.

STEPHEN

Impossible is right. You know I was
looking up the ownership history. I
can't help myself. Occupational
hazard. I see the land was bought
by an entity called Valenex Trust.

Stephen looks into his rearview mirror at Rupert.

RUPERT

It's a real estate holding firm,
for tax and insurance reasons.

STEPHEN

Of course. I just was wondering if
you ever thought of selling any of
the land off? A developer would get
such a boner... I mean, would be
very excited to get his hands on
land like this.

RUPERT

I'm sure he would. Get a 'boner' I
mean.

Stephen and Rupert share a laugh.

But Lizzie is absorbed by the view out the window.

STEPHEN

I'm in real estate, by the way.

RUPERT

You don't say...

LIZZIE

Stop the car.

STEPHEN

What?

LIZZIE

Just stop the car, Stephen.

Stephen brakes the car to a stop.

Lizzie gets out of the car, and Stephen quickly follows.

EXT. ROAD - CONTINUOUS

Lizzie walks to the guardrail. We recognize that this is where she almost hit the fawn and the site of the accident that killed her parents.

LIZZIE
It was here.

STEPHEN
What?

LIZZIE
It was here, wasn't it?

Rupert has gotten out of the car to join them,

RUPERT
Yes my dear. You are quite correct.

Rupert and Stephen look at Lizzie with concern.

Lizzie takes a deep breath.

LIZZIE
I just wanted to know I wasn't
dreaming it.

We see the relief in Stephen's and Rupert's faces.

DISSOLVE TO:

EXT. MAIN STREET - CHAMBERLAINE

Rupert, Stephen and Lizzie walk along the sidewalk of the quaint village.

RUPERT
I wonder if the 'Beehive Inn' is
still around. They always made the
best French Toast.

STEPHEN
Is that it there?

Rupert becomes animated.

RUPERT
Yes! That's it. Shall we?

Stephen puts his arm around Lizzie's shoulder and kisses her head.

STEPHEN
 French toast. Sounds good, doesn't
 it, honey?

Lizzie again forces a smile.

CUT TO:

INT. BEEHIVE INN -- A LITTLE LATER

Stephen and Lizzie sit on one side of the booth and Rupert sits across from them. Their menus are open.

A WAITRESS, who seems a little too old for the tattoos adorning both of her arms is waiting for a decision.

LIZZIE
 ...Um, French Toast, I guess.

STEPHEN
 Definitely. French Toast.

RUPERT
 Let's make it three French Toasts.
 My treat.

STEPHEN
 Thank you, Rupert. This was an
 excellent idea. It's really great
 spending time with you. Liz has
 been so tight-lipped about her
 family. It's great to meet her
 'Poppy.'

Lizzie notices that Stephen is now calling her grandfather "Rupert" and knows her childhood name for him.

Rupert just smiles as the tatted waitress walks away.

STEPHEN (CONT'D)
 Maybe you could give the bride away
 at our wedding.

Before Rupert can answer, the group's attention turns to an OLDER GENTLEMAN walking briskly towards them.

OLDER GENTLEMAN
 Rupert? Rupert Fleischer? I don't
 believe my eyes.

Rupert lights up, as well.

RUPERT
My goodness, is that Jimmy
Marcioni?

Jimmy sits down beside Rupert in the booth.

JIMMY
How many years has it been... I
thought they had locked you away
out there at the clinic. It's not
still in operation is it? My God,
it's been too long...

Rupert quickly changes the subject.

RUPERT
Jimmy, this is my granddaughter,
Elizabeth and her charming fiancé,
Sam.

STEPHEN
Stephen.

RUPERT
Stephen, of course. Please forgive
an old man, my memory is slipping.

JIMMY
It happens to all of us, my friend.

RUPERT
Speaking of old, this character is
Jimmy Marcioni, the owner of this
fine dining establishment.

JIMMY
For 40 years. Is anyone going to
try the French Toast?

Before the conversation can go further, Lizzie sees an
opportunity and grabs Stephen by the arm and pulls him out of
the booth.

LIZZIE
We'll be right back. I want to show
Stephen this wonderful little pie
shop down the street.

Rupert is about to object and get up but Jimmy is blocking
his way in the booth and pats Rupert on the back.

JIMMY
Don't worry, hon, I'll keep an eye
on him.

(MORE)

JIMMY (CONT'D)
 And I won't let him in pinching
 distance of the waitresses.

As Jimmy laughs at his own lame joke, Rupert's expression sours as he watches Lizzie pull Stephen out the door of the diner.

CUT TO:

EXT. SIDEWALK - MOMENTS LATER -

Lizzie practically drags Stephen down the sidewalk at a very brisk pace. She reaches in her shoulder purse and fishes around inside, but can't seem to find what she's looking for.

LIZZIE
 Stephen, did you see my notebook in
 our room? It's not here... I need
 my notebook.

STEPHEN
 No, I haven't. It's probably under
 the bed or mixed up in dirty
 clothes or something. Why?

They walk right passed the pie shop. Stephen is confused.

STEPHEN (CONT'D)
 Wait, isn't that the pie shop?

LIZZIE
 (determined)
 Just walk. I couldn't say anything
 at the house. Someone is always
 watching and listening there. I
 wouldn't doubt that our room is
 bugged.

STEPHEN
 Honey, what are you talking about?

Lizzie seems frantic and completely paranoid. She stops him and grabs Stephen by the shoulders.

LIZZIE
 Listen to me. I did not imagine
 what I saw at that house or clinic
 or whatever it is. It was all real.
 I can't explain it, but you have to
 believe me, it was real. And
 there's evidence that my
 Grandfather had my parents killed.

(MORE)

LIZZIE (CONT'D)

No one was supposed to have lived through that accident, but it was no accident. And he's been doing something to children out there. They were killed, Stephen.

Stephen is completely confused. He doesn't understand any of it.

STEPHEN

Liz, maybe we should go back...

LIZZIE

I'm *not* crazy. There's proof.

She grabs him by the arm and walks him through a door, which is revealed to be the entrance to the CHAMBERLAIN GAZETTE.

CUT TO:

INT. GAZETTE OFFICE -- SAME TIME

Lizzie pulls Stephen to the front desk. There is a YOUNG MAN working the main office.

Beyond the main office, there is an office which has windowed walls.

The young man walks over to the front desk.

YOUNG MAN

May I help you?

Lizzie is impatient. Stephen is very uncomfortable.

LIZZIE

Yes, could you please tell Joe, Lizzie is here?

YOUNG MAN

I'm sorry. Joe?...

LIZZIE

Yes, Joe. The reporter. Over there.

Lizzie points towards the windowed office. The gray-haired pony-tailed man can be seen from behind talking on the phone.

The young office worker seems confused.

YOUNG MAN

I... I don't know...

LIZZIE
 (almost shouting)
 Can you just get him please. It's
 urgent.

STEPHEN
 Liz...

LIZZIE
 Just get him!

The young man turns and walks briskly towards the office.

Stephen tries to calm Lizzie who is beside herself.

LIZZIE'S POV --

The young office worker is talking to the pony-tailed man and pointing back towards the front desk.

He reopens the office door and they both walk out towards the desk.

Lizzie is practically in tears as she holds her husband close.

LIZZIE (CONT'D)
 Here he comes. He'll tell you. This
 is why I came here Stephen. I
 always knew in my heart that
 something happened that night.

Stephen straightens up as the men arrive at the desk.

The MAN - who does indeed have a gray ponytail - is NOT Joe.

EDITOR
 Hello, you wanted to see me? I'm
 the editor.

Lizzie is confused and looks around the office.

LIZZIE
 No... I'm looking for Joe.

EDITOR
 Joe? I don't... Who is Joe?

LIZZIE
 Joe. Joseph. Joseph Freitag. One of
 your reporters. I met him here two
 weeks ago.

EDITOR

I'm Martin Asher. I've been the editor here for about 20 years now. We don't have a reporter named Joe. In fact we don't have *any* reporters. Just a small-town paper, miss. I'm sorry...

Lizzie is beginning to break down.

LIZZIE

No... No. It's not true. You're lying! I've seen his articles! You're lying!

Stephen takes Lizzie by the arm and tries to lead her out.

STEPHEN

Liz, let's go. Come on. (To the Editor and the young assistant) I'm sorry. She was in a car accident last week she...

LIZZIE

Let me go! They're liars. Fucking LIARS!

STEPHEN

Lizzie!

Just then, the door to the newspaper office opens behind them. Moving swiftly to enter is Rupert, the Sheriff seen at the time Lizzie was here earlier and Ben, who apparently followed them to town.

Lizzie is hysterical and begins flailing as they try to restrain her. Ben opens a small leather case for Rupert who removes a syringe and jabs Lizzie in the arm.

Lizzie SCREAMS.

SMASH CUT TO:

INT. MANSION - NIGHT

Lizzie is in bed asleep. She has been sedated.

Stephen sits on the edge of the bed holding her hand. Rupert is there, as well.

RUPERT

She will sleep through the night.

Rupert pats Stephen on the shoulder.

RUPERT (CONT'D)
Elizabeth will be fine. She just needs time. It was my mistake for allowing her out so soon. I should have known better.

Stephen rubs Lizzie's hand. He feels helpless.

STEPHEN
I just don't understand any of this.

RUPERT
Will you join me in my study? What you need is a good strong drink, my friend. This is a lot to take in.

CUT TO:

INT. STUDY - LATER

The needle touches down on another 78. It's the "Moonlight Sonata."

Stephen is admiring the antique hunting guns in the case. Rupert is at the bar pouring them drinks.

RUPERT
Do you hunt, Stephen?

STEPHEN
No, I never had the stomach for it. I don't think I could hurt a fly. But I have to say, these old guns are really something.

RUPERT
Yes, they were handcrafted by Lyman C. Smith himself.

Rupert hands Stephen a glass of beautifully brown-toned single malt.

RUPERT (CONT'D)
Isn't it beautiful?

STEPHEN
Yes, I love this music.

RUPERT

I meant the scotch, but yes, it's a masterpiece. It's supposed to be about the moonlight, but I think it's about death. The eternal night of death.

Stephen nods, but is a little creeped out by Rupert's morbid interpretation.

RUPERT (CONT'D)

Where are you from Stephen? I mean, originally. Not from the East.

STEPHEN

No. I grew up in Northern California. Sonoma County.

RUPERT

Very nice. And your family? Are your parents alive?

STEPHEN

My father passed away a few years ago and my mother is in assisted living now. Alzheimer's. It's sad.

RUPERT

Tragic affliction. It will be cured someday soon, which of course doesn't help those suffering now. And I'm referring to the families. They are the ones who suffer most.

Stephen takes a nice long swallow of the scotch. This hits home for him.

RUPERT (CONT'D)

Any other immediate relatives?

STEPHEN

Just my sister who lives near my mom. I feel guilty that she is the one having to deal with it. I sometimes wonder if I moved East to be as far away from it as I could be.

RUPERT

Close friends? A lot of friends?

Stephen thinks about it. Is Rupert interrogating him?

STEPHEN

Not really. Just people at work.
Lizzie is my best friend.

RUPERT

(smiles)
As it should be.

MEANWHILE -

INT. GUESTROOM -- AT THE SAME TIME --

Lizzie is asleep in the bed.

Suddenly, her eyes SNAP OPEN. She is awake.

Lizzie looks to the foot of her bed. The Little Girl in the hospital gown with the bandaged head is standing there.

Lizzie gasps, but just as suddenly the girl is gone.

Lizzie turns on her side and -

The Little Girl is right next to her, standing at the side of the bed. She is pale and ghoulish looking, but there is more of a sense of sadness than danger.

The Little Girl starts walking towards the bedroom door.

Lizzie gets out of bed and follows her.

From a high angle above, Lizzie is seen walking down the hall and to the stairs.

When Lizzie reaches the staircase landing, the Little Girl turns and extends her hand. Ever so hesitantly, Lizzie reaches out her hand toward the little girl.

CLOSE ON --

Their fingers TOUCH.

Suddenly, the estate is transformed. It's now the functioning medical facility of the past, The Clinic, and Lizzie is an observer.

She follows the Little Girl into the medical ward.

A DOCTOR and a NURSE pass by; they don't seem to see her.

Hand-in-hand Lizzie and the Little Girl follow the doctor and nurse to the otherwise shut down wing of the house.

In the main ward, the beds are all full of CHILDREN. They are all asleep.

Lizzie and the Little Girl walk from bed to bed, looking at the innocent, sleeping faces.

Across the room, Lizzie hears muffled voices of the DOCTOR AND NURSE talking to another MAN in a suit. We can't see their faces, or hear what they're saying.

The man in the suit says something and the doctor nods. The doctor and the nurse begin to walk among the beds. The nurse is carrying a tray.

The doctor and nurse stop at a bed occupied by a cherubic child. The little boy's shaved head has a SCAR across his temple, similar to Ben's.

Lizzie sees that the nurse's tray is full of HYPODERMIC NEEDLES, lined up in neat rows.

Lizzie turns to the little girl holding her hand. With her free hand, the Little Girl pulls back her bandage and shows that she has a scar, as well.

The doctor takes one of the hypos. Lizzie looks closely at his face. The doctor flicks the needle, and then pulls his little round glasses down to the end of his nose.

Lizzie eyes grow wide as she realizes that she's seen that gesture before, and suddenly there's no doubt: it's DR. HALLET AS A YOUNG MAN.

Hallet injects the child, whose eyes widen, as though he is seeing something in front of him, something terrifying. The boy in the bed begins to SCREAM. Lizzie can't take it anymore and lets go of the little girl's hand.

INT. EMPTY WING OF THE HOUSE -- SAME TIME

Suddenly, Lizzie is standing in the abandoned, empty room. Her eyes are filled with tears.

She turns to find Stephen standing in the room with her, as is Rupert and Ben.

Stephen tries to speak --

STEPHEN

Liz...

Lizzie thinks a beat then BOLTS past them.

UPSTAIRS --

Stephen and Ben chase after her up the stairs. Lizzie runs down the hall and into the bathroom.

She SLAMS the door shut and locks it behind her.

Moments later Stephen and Ben arrive at the door and start POUNDING. Stephen is afraid his wife is about to do something horrible.

STEPHEN (CONT'D)
Liz! Open the door! Please!...

Stephen twists the knob. She's not going to unlock it.

STEPHEN (CONT'D)
Lizzie! Open the goddamn door!

IN THE BATHROOM - SAME TIME -

Inside the bathroom, Lizzie has taken a small pair of nail scissors and is hacking away at her hair at the same spot as where the scar is on Ben, the Little Girl and the Little Boy she just saw in the hospital bed.

She quickly cuts all the hair away from that area on her head. There is NO SCAR.

Just then, Ben pulls out some keys and opens the old skeleton key lock on the bathroom door as he and Stephen BURST IN.

SMASH CUT TO:

INT. RUPERT'S OFFICE -- LATER

Stephen's eyes are red. He's clearly been crying.

Rupert sits behind his desk in his office. The office looks different now than when Lizzie was here before. The furnishings are more modern.

Rupert has a laptop computer on the desk in front of him. He has turned the computer around so that Stephen can see it.

On the laptop screen we see Lizzie being admitted to the hospital.

LIZZIE
(on screen)
No, you don't understand! They were
dead. These children were dead.
(MORE)

LIZZIE (CONT'D)
They were corpses, but they were
alive!

NURSE
(on screen)
Please calm down, Miss Fleischer.
We're here to help you.

LIZZIE
(on screen)
They were chasing me! Don't you
see? They must have been buried
there!

Stephen is in shock as he watches this.

Rupert eyes Stephen with compassion.

RUPERT
(to Stephen)
It's standard procedure in cases
like this to record the patient's
behavior. For diagnostic purposes.

LIZZIE
(on screen)
What happened to Carol?...

The nurse shakes his head, confused.

LIZZIE (CONT'D)
(on screen)
Carol! I hit her!

Rupert pauses on a still image of Lizzie, looking completely
deranged.

Stephen stares at the image of Lizzie for a long moment, then
has to look away.

Rupert closes the laptop.

RUPERT
I'm sorry, my boy. I know how
difficult this must be for you. To
see the woman you love so... Well
it's clear that I underestimated
the seriousness of her condition.

STEPHEN
I want to take her back to the
City. To a top hospital.

RUPERT

Your heart is in the right place, son. But in an institutional setting, she would likely deteriorate rapidly. She must stay here for the foreseeable future. Her recovery will be a long process.

STEPHEN

How long? I don't know how much more time off I can take.

RUPERT

I'm afraid you don't understand. It's best that you leave now. You cannot help her, and your presence here only distracts her from working through her past traumas.

STEPHEN

You want me to just leave her here?

RUPERT

Hard medicine, I know. You must trust me, Stephen. I am an expert on these matters. And more importantly, I am her grandfather. I only want what's best for her.

CUT TO:

INT. GUEST ROOM - DAY

Lizzie sits in a chair, watching Stephen pack. She looks deranged with the chunk of hair missing from her head.

She watches Stephen packing his suitcase.

LIZZIE

You had a good talk with 'Rupert'?

STEPHEN

He really cares about you, Liz.

LIZZIE

So you're just going to leave me alone here with him?!

STEPHEN

(trying to remain calm)
It's for the best.

Lizzie gets up, and walks over to Stephen, who gives her a hug. Lizzie grabs him hard.

LIZZIE
 Don't you get it? They're all in on
 it! Even that Dr. Hallet. I saw
 him! With the children!

Stephen pulls away. He doesn't even know who this person is...

STEPHEN
 I'm sorry, Liz. I really am.

Then we see the light bulb go off. Lizzie realizes something.

LIZZIE
 (suddenly getting an idea)
 Wait! I can show you!

Lizzie plows to the back of her underwear drawer to find her phone.

LIZZIE (CONT'D)
 I hid it. I was worried Ben might
 steal it.

Lizzie stands in the middle of the room, looking on her phone.

Stephen shakes his head. She's acting even crazier now.

STEPHEN
 Liz, please. This is very difficult
 for me...

LIZZIE
 Yes! It's here!

Lizzie shoves her phone in Stephen's face.

LIZZIE (CONT'D)
 You can see this, right? Tell me
 you can see this!

Stephen looks at the phone, clearly not sure what he's looking at.

LIZZIE (CONT'D)
 (yelling)
 Tell me!!

STEPHEN

OK, OK! I can see it. It's a pin on the map...

LIZZIE

Joe put that there! That's where he lives. He said he lives off the grid. Don't you get it, Stephen? He kept it all hidden behind a Grateful Dead poster! Everything hidden. Who knows how many are involved...

Lizzie puts the phone in Stephen's hands.

LIZZIE (CONT'D)

Take it. He said he put a pass code in the notes app. It'll unlock something.

Stephen reluctantly takes the phone.

LIZZIE (CONT'D)

(suddenly calm)

Stephen. I believe you love me. And if you do, you go to this place. And if nothing is there, you just keep driving. Stephen... This is real, Stephen.

CUT TO:

INT. ESTATE - DAY

Lizzie stands at an upstairs window, watching Stephen shake Rupert's hand as Ben puts his bag in the back of the Prius.

EXT. DRIVEWAY - CONTINUOUS

Stephen walks over to his Prius.

Stephen glances up to see Lizzie watching from an upstairs window. Stephen gets in his car.

CUT TO:

INT. CAR - MOMENTS LATER

As Stephen drives off the estate, he looks down at Lizzie's phone sitting on the passengers seat.

CUT TO:

INT. ESTATE - CONTINUOUS

Still looking out the window, Lizzie watches Stephen's car disappear down the road.

CUT TO:

INT. GUEST ROOM - LATER

CLOSE ON Lizzie's hand trying the doorknob.

The door won't open. Lizzie realizes she is now confined to her room.

CUT TO:

INT. GUEST ROOM - A LITTLE LATER

Lizzie sits cross-legged on the bed, absentmindedly feeling her head where she cut off her hair.

She hears the sound of the door being unlocked.

Ben enters with a small tray and some soup.

BEN

Hello, miss. I've brought you some--

LIZZIE

(interrupting, sarcastic)

No, let me guess. More soup, right? That you cooked yourself? With fresh vegetables? Grown in your very own garden with your very own hands.

BEN

Yes, Miss. Don't you like it?

Ben's feelings are clearly hurt. He puts the soup down. He begins to wipe his hands with the handkerchief.

LIZZIE

Where's my grandfather?

BEN

He will see you in his office
later.

Ben turns to leave.

LIZZIE

(softens)

Ben. You were a patient here. At
the Clinic. Do you remember
anything? What they did to you?

BEN

Doctor Fleischer has always taken
good care of me.

LIZZIE

I'm know he has, Ben.

BEN

Yes.

LIZZIE

Do you remember how he helped you?
And the other children?

BEN

(fearful)

No miss. I don't like to think of
them.

Lizzie is struck by this remark.

Lizzie reaches out her hand to touch Ben's, but he jerks it
away as if afraid of her touch.

LIZZIE

Have you seen them? The other
children?

Ben doesn't say anything.

LIZZIE (CONT'D)

Why are you afraid of the woods,
Ben?

This has clearly hit a nerve.

BEN

Please eat your soup, Miss.

Ben leaves.

INT. MANSION OFFICE - DAY -- LATER

CLOSE ON a photo of Rupert standing next to Lizzie's father.

RUPERT

Your father was a brilliant man,
Elizabeth. I was proud to call him
a protege. And more proud to call
him my son.

Rupert is standing over Elizabeth who sits in a chair across
from Rupert's desk looking at the photo.

Rupert takes back the photo.

RUPERT (CONT'D)

Now, let us get to work. In your
case, we are dealing with the
aftermath of trauma, both real
neurological trauma and emotional
trauma. All of this related to the
accident of course.

LIZZIE

Are you talking about some sort of
post-traumatic stress?

RUPERT

That term is not quite sufficient,
I'm afraid. You see, the interplay
between the structure of the brain
and the structure of the thoughts
and feelings within the brain has
never been properly understood. So
of course your doctors, confronted
with a set of symptoms, simply
prescribed Thorazine for you and
called it a day. They didn't
understand. I could have helped, of
course, if I had only known. But
it's not too late, my dear. Thank
goodness Dr. Hallet had the insight
to handle the situation with the
proper discretion.

Lizzie looks away.

Rupert opens a drawer and pulls out Lizzie's Minecraft
notebook.

Lizzie is about to say something, but why bother.

RUPERT (CONT'D)
 (reading the notebook)
 I assume you've had these visions
 for many years.

Lizzie nods.

RUPERT (CONT'D)
 What are the first that you
 remember?

LIZZIE
 My parents. I saw my father when I
 was on the playground. One time I
 saw my mother in the kitchen.

MORE BRIEF MEMORY FLASHES... We see Lizzie's father standing
 motionless amidst a swarm of children on a playground... Then
 Lizzie's mother standing motionless in the kitchen as
 Lizzie's aunt and uncle are eating dinner.

LIZZIE (CONT'D)
 But it didn't happen that often. At
 first, anyway.

RUPERT
 Would they speak to you?

LIZZIE
 No. Sometimes I would dream about
 the accident and I'd wake up and
 they'd be standing there, in my
 bedroom.

**A MEMORY FLASH of Lizzie's parents standing side by side at
 the foot of her bed.**

RUPERT
 And you were awake?

LIZZIE
 Yes.

RUPERT
 Did you try to talk to them?

LIZZIE
 No.

RUPERT
 And then the visions gradually
 became more violent, didn't they?

SMASH CUT TO A MEMORY FLASH of the blood-soaked mangled bodies of Lizzie's parents sprawled across the living room floor.

LIZZIE

Yes. I would wake up in the middle of the night and their bodies would be on the living room floor.

RUPERT

Like a bad dream. But you knew you were awake, didn't you?

LIZZIE

Yes. I knew I was awake.

RUPERT

And the medications they gave you, they've never really helped, have they?

LIZZIE

No.

Lizzie sees Rupert nodding at her. Surprisingly, she is feeling relieved to be able to unburden herself.

Rupert is winning her over.

RUPERT

Amazing what the brain can conjure up. A waking dream that's as real as life. No possibility of discerning the difference.

LIZZIE

I'd close my eyes and tell myself that whatever I was seeing, it wasn't real.

RUPERT

What a smart girl you were, to know that they were just images. Like pictures in a book. And that made you braver, didn't it?

Lizzie nods.

RUPERT (CONT'D)

You began to look for your parents. To search for your father. You wanted to ask him something, didn't you?

Rupert stands and walks over to a cabinet on the wall. He unlocks it with a small key.

Rupert opens the cabinet and withdraws a small vial.

LIZZIE
(noticing the vial)
What's that?

RUPERT
The end of your search.

CUT TO:

INT. MANSION OFFICE - MOMENTS LATER

Lizzie is lying on a couch.

Rupert removes the dropper from the vial.

RUPERT
Think of this as a kind of truth serum. You'll be completely sedated, yet you will remain fully conscious. Then together we will explore your visions until we get to their underlying cause.

Lizzie looks uncertain.

RUPERT (CONT'D)
You must trust me, my dear. I am your grandfather.

Lizzie sticks out her tongue, and Rupert places a drop on it.

RUPERT (CONT'D)
Your hallucinations are produced by the wanderings of your unconscious mind. And the only cure for your wanderings is to find what it is you are looking for.

Lizzie lies back and closes her eyes.

CUT TO:

INT. CAR - DAY

Stephen is driving on a rural highway. He's trying to keep his eyes on the road while using the Map App.

He taps find a route.

MAP APP VOICE
(from phone)
Head south.

STEPHEN
Where? How?

Stephen is looking at the app, and then looking around.

MAP APP VOICE
(from phone)
Head south.

STEPHEN
Shit.

Stephen stops the car.

Close on the smart phone screen. The pin seems to be in the middle of nowhere.

Stephen looks in the rearview mirror, then looks back over his shoulder.

He puts the car in reverse.

EXT. ROAD - CONTINUOUS

The Prius backs up a few hundred feet and comes to a stop.

INT. CAR - CONTINUOUS

Stephen looks off to the side the road. He sees an almost undetectable dirt road heading into the deep woods.

MAP APP VOICE
(from phone)
Head south.

STEPHEN
(uncertain)
OK...

CUT TO:

INT. CAR - MOMENTS LATER

Stephen drives the car slowly down a bouncy dirt path.

Heavy brush closes in on either side.

Then the path just ends. Large shrubs and bushes block the way.

Stephen gets out of the car.

EXT. DIRT PATH - CONTINUOUS

Stephen walks ahead, shaking his head as he looks at the bushes in front of the car. There's no way to continue.

Suddenly, Lizzie's phone DINGS.

He looks at the SCREEN. CLOSE ON a notice on the screen, asking for a pass-code (like when a phone picks up a blue tooth or wifi signal).

Stephen thinks for a second, then swipes to the Notes app and opens it.

He opens a note that says simply SUGAR MAGNOLIA.

Stephen returns to the screen asking for the pass-code. He types in SUGAR MAGNOLIA and pushes "send."

Suddenly we hear the sound of chains and metallic creaking from up ahead. And the shrubbery and bushes open up as a gate across the road pulls open, revealing a dirt road that vanishes further into the woods.

Stephen jumps in his car and drives through the gate.

CUT TO BLACK --

INT. ESTATE - DAY

UP FROM BLACK as Lizzie's eyes open.

She's back in the children's ward. As before, there are doctors and nurses attending to the children. But it doesn't seem as scary now. It seems to be a traditional clinical institution.

Lizzie notices the Little Girl standing in the middle of room, unnoticed by the doctors and nurses.

RUPERT (O.S.)

Where are you, Elizabeth? What do you see?

Lizzie is startled to hear Rupert's voice.

LIZZIE
Can't you see?

RUPERT (O.S.)
No my dear. Only you can see. Tell me.

LIZZIE
There's a little boy. I remember him. A doctor injected him with something. Something horrible.

RUPERT (O.S.)
Who?

LIZZIE
Dr. Hallet.

RUPERT (O.S.)
Hallet?... Are you certain?... Incredible...

Suddenly the little boy sits up in bed, his eyes wide with fear. He points at something in front of him, something clearly terrifying.

But we can't see anything.

The Little Girl holds the little boy's hand, as if comforting him. She looks at Lizzie.

The boy shrieks in terror.

LIZZIE
(to the Little Boy)
Close your eyes! Close your eyes!

But we can tell that the boy can't see or hear Lizzie.

RUPERT
What do you see, Elizabeth?!

Lizzie closes her eyes.

HARD CUT TO:

INT. CAR - DAY

Stephen is driving along the dirt path, surrounded by trees and brush. Suddenly, a clearing appears ahead.

Stephen sees a strange cabin ahead of him, with solar panels, a satellite dish and sod mounded on the roof to camouflage the structure from above.

EXT. CABIN - CONTINUOUS

Stephen gets out of the Prius and looks around. This place is definitely "off the grid."

As Stephen approaches the cabin slowly, a Grateful Dead song drifts toward him from inside the cabin.

Stephen walks up to the front door.

He hesitates for a second, then knocks.

STEPHEN
Hello? Anybody home?

There is no answer. Stephen cautiously opens the door, which is unlocked, and enters.

INT. CABIN - CONTINUOUS

The music is heard louder as Stephen enters. The song comes to an end, and then after a moment, starts playing again from the beginning.

We see it's an old turntable playing the same 45 rpm record over and over.

STEPHEN
Joe?...

As Stephen walks into the main room, he stops dead in his tracks.

The room is classic conspiracy-theory-nut decor -- maps, notes, diagrams, and pictures pinned to the wall. Books piled and scattered everywhere.

Stephen walks over to the turntable and stares down at the record, trying to read the spinning label. He picks up the record sleeve next to the turntable, sees that it's the Grateful Dead, and chuckles to himself.

STEPHEN (CONT'D)
Figures.

Stephen shakes his head as he takes in this amazing conspiracy-nut headquarters.

Then Stephen notices a Grateful Dead poster on the wall. A thought seems to pop into his head. (He's remembering that Lizzie mentioned a stash kept behind a poster.)

Stephen walks up to the poster -- and just like the one Lizzie saw at the Gazette office, it swings open to reveal hidden shelves with more weed and folders full of files.

Now Stephen is curious...

INT. CABIN - MOMENTS LATER

Stephen sweeps piles of clutter onto the floor to clear space on a tabletop. Then he plunks down the files and begins to go through them.

The files are marked "The Clinic". Stephen starts leafing through photographs of children and articles about missing children.

Then he comes to a picture of "The Dodge Clinic." It's Rupert's estate. And there are photocopies of classified documents pertaining to top secret government research.

Now Stephen is really getting interested. As he continues looking through the files, he comes to a photo that is clearly of Rupert, much-younger, standing with a group of doctors. Then another photo where he's standing next to Lizzie's father.

And then he comes to an old photo where the young Rupert is standing next to a nurse. We immediately recognize the nurse: IT'S CAROL. (Stephen doesn't recognize Carol, but we do.)

And though the photo is clearly 50 years old, Carol looks exactly the same age as when she has in Lizzie's encounters with her.

Suddenly, the music stops in the middle of the song. Someone has stopped the record.

Stephen turns...

STEPHEN

Joe?...

CUT TO:

INT. MANSION OFFICE - DAY

CLOSE ON Lizzie's closed eyes.

She opens her eyes, to find herself still lying on the couch.
She sees Rupert sitting in his chair.

LIZZIE
Grandfather?

Rupert doesn't answer. He's sitting still, as if in a trance.
Lizzie hears men talking outside the room, and sits up.
Rupert doesn't move.

Lizzie walks out of Rupert's office to see a group of doctors walking toward the last locked door (the one room we haven't yet seen).

Lizzie follows them in.

INT. OPERATING ROOM - CONTINUOUS

Lizzie enters what appears to be an operating room. In the center of the room is a large chair, similar to a dentist's chair, surrounded by doctors who seem to be observing the procedure.

As Lizzie approaches, she glimpses a LITTLE GIRL sitting in the chair.

We think it's the Little Girl from before. Then Lizzie looks to see that the child from before is standing next to her and has taken her hand.

Lizzie looks back at the chair. A nurse stands nearby, preparing to apply a local anesthetic to the girl's temple.

But then, the nurse hesitates. She shakes her head. She won't do it. (Even though we can't hear them speak, it's obvious and strong argument ensues.)

A man steps in to grab the syringe from her as another man grabs the reluctant nurse. Then the first man administers the anesthetic as the second man pulls the reluctant nurse away.

And for the first time, we see that it is Carol, who has refused to participate in the procedure.

As Lizzie recognizes Carol, suddenly another man emerges from the group of doctors.

It is Rupert, the young Rupert that we have already seen in photographs. He positions a skull drill on the little girl's head.

The little girl is still awake. Though she is restrained, she begins to squirm in terror.

Lizzie sees the little girl's arm move, and notices the girl's wrist. She's wearing the fawn charm bracelet.

Lizzie realizes that the little girl in the chair is Lizzie herself.

Frozen in terror, Lizzie lets go of the hand of the little girl next to her.

LIZZIE
It's not real.

She closes her eyes.

CUT TO:

INT. OPERATING ROOM - NIGHT

Lizzie opens her eyes and the vision is gone.

The little girl, the doctors, Carol, all gone...

Lizzie is in the present day again...

And she's sitting in the same operating chair.

Hours have passed. It's dusk now.

The room is dark except for the harsh operating lights lighting the operating chair like a spotlight.

Lizzie hears the shuffling of equipment, and looks over to see a man from behind.

It's Rupert, preparing a tray of medical tools.

LIZZIE
(trying to stay calm)
What are you doing?

RUPERT
Just finishing what we started, my dear.

LIZZIE
I don't understand.

RUPERT

It was a long time ago of course. You did suspect it, but the scar is on the other side of your head. We had changed the procedure by then. I'm sure you know that the different hemispheres have very different functions.

We see that Lizzie's head is now completely shaved. And there is a scar, like the one Lizzie had noticed on Ben's head, on the side of her head that she had not examined before.

Rupert walk up to Lizzie to apply a local anesthetic to her head.

RUPERT (CONT'D)

I assure you, Elizabeth, this is as much a surprise to me as it is to you. I had thought you were a failed effort, you see. Otherwise I certainly would have stayed in touch. Thank goodness you took it upon yourself to initiate our reunion.

It's all starting to snap into sharp focus for Lizzie. As her head clears, she tries to move. But her arms are strapped down.

LIZZIE

I told Stephen. I told him everything. He'll come back for me. He'll bring the police.

Rupert puts in the needle into his granddaughter's forehead and injects the solution.

RUPERT

The used car salesman? I think not. Although I must say, given how incredible and delusional your story sounded, only someone truly love-struck would have given it a moment's consideration. It seems he believed you enough to investigate, however preposterous. He must have truly cared for you, my dear.

LIZZIE

(now starting to panic)
What do you mean 'cared'...

SMASH CUT TO:

INT. CABIN - FLASHBACK

Stephen turns around to see Ben holding one of Rupert's old hunting shotguns, pointed right at him.

A GUN BLAST as Ben pulls the trigger...

SMASH CUT TO:

INT. OPERATING ROOM - CONTINUOUS

Lizzie's expression reveals that the horrible truth is sinking in.

RUPERT

Ben is, indeed, a simpleton. But I don't know what I'd do without him.

Lizzie begins to weep quietly for Stephen, as she realizes there's no way for her to escape.

Rupert responds to her weeping.

RUPERT (CONT'D)

Now, now. No tears, Elizabeth. You must trust me. You're my granddaughter. My only living relative. I'm going to help you, not hurt you. I promise.

Rupert continues his medical preparations, by examining a scalpel.

RUPERT (CONT'D)

They didn't believe it was possible, you see. There had been experiments on adults. They had failed.

LIZZIE

(realizing)

So you experimented on children.

RUPERT

Of course. It was essential that the subjects were children. The brain of a child is different. It's adaptable. It continues to rewire itself to adjust to new conditions.

LIZZIE
(with disgust)
"A center for the treatment of
childhood afflictions."

RUPERT
(nodding)
Clinics like this one were the
perfect solution. For children with
mental disorders who were
incurable, and for the parents,
intolerable. You'd be surprised how
many abnormal, unwanted children
were available, with parents all
too delighted to sweep their
problem offspring under the rug, so
to speak. And not just here, but
all over the country. Google it, as
the kids say.

SMASH CUT TO:

INT. OPERATING ROOM - FLASHBACK

Young Lizzie is in the operating chair.

The skin has been rolled back over her forehead.

Rupert is drilling into the skull.

SMASH CUT TO:

INT. OPERATING ROOM - CONTINUOUS

RUPERT
But then there were rumors. And
then more and more parents wanted
their precious babies back. Well
those children could never be
returned to their parents. For
obvious reasons. Rumors of a
bacterial outbreak seemed the best
answer.

LIZZIE
It was a clear night...

RUPERT

I had no choice, Elizabeth. Your father was quite involved in this research himself, mind you, but he suddenly caught a terrible case of the scruples. Because of you. I thought it was only right that we would be willing to experiment on our own flesh and blood.

LIZZIE

You killed your own son.

RUPERT

Wasn't that God's suggestion to Abraham? To test his faith?

SMASH CUT TO:

INT. GARAGE - FLASHBACK

Ben is under the hood of Phillip's car.

SMASH CUT TO:

INT. OPERATING ROOM - CONTINUOUS

RUPERT

(suddenly loud and angry)
A son who had tried to destroy the career of his own father! He tried to expose everything. Something had to be done.

LIZZIE

You killed my mother.

RUPERT

Simply collateral damage. I quite liked her, actually. And you were the sturdy one, who could survive an almost one hundred foot drop. Miraculous.

Rupert touches Lizzie's head.

RUPERT (CONT'D)

Can you feel that?... No... Good, then let's get started.

LIZZIE

I'm still awake!

RUPERT
Of course, that's the idea. Don't
you remember?

SMASH CUT TO:

INT. OPERATING ROOM - FLASHBACK

Rupert is inserting electrodes into Young Lizzie's brain.
Carol, restrained by other doctors, is watching.

RUPERT
Tell me, my dear. What do you see?

A look of terror comes over young Lizzie's face. She starts
to squirm frantically.

RUPERT (CONT'D)
(to another doctor)
Tighten her wrists!

A doctor tightens the straps. Carol is horrified at young
Lizzie's terror.

SMASH CUT TO:

INT. OPERATING ROOM - CONTINUOUS

Rupert begins to cut Lizzie's forehead and peels the skin
away revealing her skull.

RUPERT
The brain, you see, is the final
frontier. And the fascinating
discovery we made was that by
stimulating a certain part of the
brain, the children seemed to have
visions beyond this life.

LIZZIE
Are you saying, all these years
I've been seeing ghosts?

RUPERT
Indeed, that was precisely the
question. Were the children merely
seeing traces of the past, like
footprints left in the sand? But
they perceived these impressions as
though they were real and even
interacted with them. And so I
believed we could go further.

(MORE)

RUPERT (CONT'D)

I was convinced this heightened perception could truly extend to another realm. To the other side. To the great beyond, as they used to say.

Rupert moves to put the scalpel away and pick up the skull drill.

RUPERT (CONT'D)

I do believe in ghosts, you see. Not phantoms in sheets or any of that nonsense, but the very souls themselves. And I believe we can make actual contact with them. Can you imagine the implications?

Rupert pulls the drill trigger to test it. It WHIRRS.

Lizzie closes her eyes in terror. She hears a VOICE.

WOMAN'S VOICE

Open your eyes, child.

From Lizzie's POV, we see Carol look down at her.

Carol smiles.

CAROL

Keep your eyes open.

LIZZIE

(quietly to Carol)
You're not real.

RUPERT

Of course I am, my dear.

Rupert turns, thinking Lizzie is talking to him, but then sees that Lizzie is looking past him. He follows her eyes, but there's nothing there. Lizzie is staring into empty space.

But from Lizzie's POV, Carol is standing next to her smiling.

Carol reaches down and releases the restraint on Lizzie's wrist.

CAROL

I *am* real. Very, very real. Do you understand?

Rupert hesitates for a moment (not seeing or hearing Carol at all), then leans in to drill into Lizzie's head.

But Lizzie's arm shoots up and grabs Rupert's wrist.

Rupert attempts to push her arm away, but Lizzie is much stronger.

She pushes Rupert's hand towards his own body.

Lizzie manages to squeeze the trigger and plunges the whirring drill into Rupert's abdomen. He SCREAMS out in pain as he staggers backwards holding the now bleeding puncture wound.

Lizzie undoes the strap on her other arm and staggers toward the door, dizzy from the sedatives and anesthetic.

CUT TO:

INT. MANSION - MOMENTS LATER

Lizzie staggers through the old wing of the estate and is trying to escape. She has difficulty focusing her eyes.

Rupert appears at the door the operating room behind her. Bloodied from the wound, he marches after Lizzie, moving much faster than one would expect. He said his feebleness was an act, and it appears to have been just that.

CUT TO:

EXT. MANSION - NIGHT

Still staggering, Lizzie stumbles out of the house toward the Cherokee.

She is about to open the door, but suddenly the window of the jeep is blown out by a SHOTGUN BLAST.

Lizzie sees that Rupert has emerged from the house with one his hunting guns, blood now streaming from his abdomen.

CUT TO:

EXT. GARDEN - MOMENTS LATER

Lizzie is doing her best to run across the garden. She stops at the fountain to steady herself.

A SHOTGUN BLAST hits the cherub just above her head.

Rupert is still after her.

Lizzie looks up. Carol is standing at the edge of the woods.
Lizzie runs towards her.

CUT TO:

EXT. WOODS - MOMENTS LATER

Lizzie's vision is blurry from the medication as she runs deeper into the woods.

There ahead of her is the pillar she has seen before.

And in the clearing, three open graves.

Lizzie staggers over and looks in.

She sees Stephen, bloodied and quite dead.

She looks in the next grave, and sees Joe's body.

The third grave is empty.

BEN

Hello miss.

Lizzie is startled to see Ben suddenly standing behind her, holding a shovel.

LIZZIE

Ben! You've got to help me. Please.
My grandfather is not a good man.
He wants to hurt me.

BEN

The Doctor *is* a good man. He helps
people.

LIZZIE

He experimented on children. He
killed children, Ben. He
experimented on you. Don't you
understand?!

Ben reaches his hand instinctively toward his scar.

A MEMORY FLASH of the boy in the bed from Lizzie's vision. We realize that the boy Dr. Hallet was injecting was Ben.

LIZZIE (CONT'D)

(suddenly realizing)

You can see them too, can't you?
They were your friends...

Lizzie approaches Ben to show him her scar. Ben looks at her scar, and smiles. He looks kind and gentle.

LIZZIE (CONT'D)
 You could see Carol, couldn't
 you...

A quick memory flash of Ben glaring at Carol when Lizzie and Rupert returned from the woods.

It looks like Lizzie might be getting through to Ben.

She reaches out her hand to touch his, and this time he doesn't pull away.

But then suddenly, Ben grabs Lizzie and begins to strangle her.

LIZZIE (CONT'D)
 (choking)
 No, Ben... Please...

Lizzie struggles to no avail. She's about to lose consciousness...

LIZZIE (CONT'D)
 (gasping)
 You still see your friends, don't
 you Ben?

BEN
 No! They were bad. The Doctor made
 them go away. And now they are not
 real.

LIZZIE
 They weren't bad, Ben.

Ben relaxes his grip.

LIZZIE (CONT'D)
 You see them. And they still want
 you to come to the woods to play,
 don't they?

Ben stops strangling Lizzie.

Lizzie pulls herself free and turns to look at Ben.

LIZZIE (CONT'D)
 They just want to play, Ben.

Rupert suddenly appears, holding the shotgun.

Ben turns towards Rupert and takes a step. He is turning against his "master."

RUPERT
Stop! Ben, that's enough!

Ben continues to move forward towards Rupert and grabs the end of the gun, but it goes off. The blast hits Ben and sends him sprawling.

Lizzie kneels down to help Ben, who is trying to sit up.

BEN
(bleeding from the mouth)
Father, I'm hurt.

RUPERT
(sighing in exasperation)
How many times have I told you, Ben. I am *not* your father. Your father was a drug addict who died on the streets. A real piece of shit, your Dad.

Ben's eyes glaze over.

Calmly and coldly, Rupert approaches Lizzie, keeping the gun trained on her.

RUPERT (CONT'D)
Poor Ben. And all these years I thought he couldn't see a bloody thing.

Lizzie is dissolving into terror and tears. Rupert lowers the shotgun, he tries to calm her.

RUPERT (CONT'D)
Please. Try to understand... This is much bigger than you and I, Elizabeth. No one will ever know about any of this. If I were going to be prosecuted, it would have happened long ago. I am quite protected you see. By the higher ups.

Lizzie is completely numb and shaking from the shock of what she has just witnessed and experienced.

RUPERT (CONT'D)
Elizabeth. My dear, dear Elizabeth. You will be well taken care of here.

(MORE)

RUPERT (CONT'D)

We simply must protect the secret of the Clinic. You will see no more ghosts, I assure you. When we complete the surgery, they will all vanish.

This statement actually causes Lizzie to look up at her Grandfather.

LIZZIE

I won't see them any more? They'll go away?

RUPERT

Yes, dear. They'll all go away. You will not be haunted by them any longer.

The thought of this is sinking in. She seems to be relenting to her fate.

Rupert looks down at his abdomen, his operating jacket is covered in blood.

RUPERT (CONT'D)

Let's go back inside now. I'm losing a lot of blood, and thankfully we are the same type should I need a transfusion.

Rupert reaches out his hand. Lizzie is hesitant to take it.

RUPERT (CONT'D)

Please come, my dear. There's no other choice.

Lizzie's eyes dart slightly.

And then we see what she sees - just beyond Rupert - is a mischievous looking DEAD BOY tiptoeing up behind Rupert.

Rupert notices that she is looking past him.

RUPERT (CONT'D)

What is it? What are you seeing?

Now the clearing is filled with the dead children.

LIZZIE

The children...

RUPERT

It's what I was explaining to you,
they're just shadows, nothing to be
afraid of. They are quite dead and
buried. All around you, in fact.
I'm most likely standing on one
right now.

And then we see Stephen and Joe crawling out of their graves.

Carol also appears.

And then Phillip and Lily are standing there beside her.

LIZZIE

They're not real? None of them are
real?

RUPERT

No, not real, my dear.

Lizzie nods.

LIZZIE

I know you wouldn't hurt me,
Grandfather...

She reaches out her hand to him.

RUPERT

That's a good girl. Your Poppy will
take good care of you.

Lizzie looks at Rupert's extended hand and suddenly - GRABS
IT TIGHT.

LIZZIE

And you'll never hurt anyone again.

Rupert cries out in horror.

With Lizzie holding his hand tight, Rupert now sees the dead
people, including his own son, surround him.

A little hand grabs Rupert by the leg.

The impish boy grabs the shotgun out of Rupert's hand and he
runs away with it.

Dr. Fleischer looks around in confusion and horror. Carol is
right up in his face. She looks like she could bite his eyes
out.

CAROL
There'll be no anesthetic for you,
Doctor.

RUPERT
(horrified)
This can't be happening. You are
not real. You are all dead.

A grizzly looking Stephen grabs Rupert from behind.

STEPHEN
You fucked up our wedding, asshole.

Stephen puts the doctor in a headlock. The corpses swarm
Rupert.

Lizzie backs away as her grandfather is swarmed by angry
victims.

PHILLIP
(to Lizzie)
I'm so sorry. Can you forgive me?

LILY
(to Lizzie)
Your father never meant for any of
this to happen.

Lizzie nods.

A small hand takes Lizzie's. She looks down and there is the
Little Girl who has been her spirit guide.

She continues to hold Lizzie's hand and leads her away from
Rupert who begins shrieking in terror as he is killed.

Lizzie turns around as a deathly scream forces her to look.

Rupert has been pulled to the ground.

PHILLIP
Close your eyes, Liz. Close your
eyes.

Lizzie closes her eyes.

THE SOUND OF THE SCREAMING GROWS LOUDER AND LOUDER AND THEN
STOPS.

Lizzie opens her eyes and looks around.

All the children are gone and Rupert's dead body lies still
on the ground.

There is SILENCE except for the sounds of birds chirping and the breeze through the trees

The SOUND OF LEAVES SHUFFLE behind Lizzie. She turns around to see the Little Girl, but she is not there.

What Lizzie sees instead is the FAWN, the one living in the woods that she's encountered before. The one she saw with her father. The one which is on her bracelet.

The young deer looks at Lizzie a good long moment, and then darts into the woods, leaving Lizzie entirely alone.

Lizzie's eyes are filled with tears, but the fawn causes her to smile.

CUT TO BLACK:

CODA -

OVER BLACK, a VOICE says -

VOICE
Run it back, please. Run it back.

HARD CUT UP FROM BLACK:

From a high angle above (The same sort HIGH ANGLE seen throughout), Lizzie is seen standing in the clearing of the woods.

The image is grainy VIDEO.

The digital image rewinds.

We see Lizzie approaching Rupert with her hand outstretched.

(It is now clear, we are seeing a surveillance camera image of the moment in the woods between Lizzie and Rupert. All of the high angle shots have been from surveillance cameras.)

We see Lizzie grab Rupert's hand.

And then we see Rupert begin contorting and writhing in pain, and crumbling to the ground as Lizzie just stands there. There is no one else in the picture.

Then Rupert is dead on the ground.

The image now shows Lizzie standing alone in the woods.

The image FREEZES.

The view pulls back to reveal a small room full of high tech equipment, with several PEOPLE IN LAB COATS watching the screen.

SCIENTIST

Your project proves to be a success after all, Doctor. There appears to be actual physical interaction. What's the woman's name?

VOICE

(off screen)

Her name is Elizabeth Fleischer. A school teacher from Boston.

The SHOT turns and reveals the source of the voice. It is Dr. Hallet. He pulls his glasses down on his nose.

HALLET

She is Rupert Fleischer's granddaughter. ...The late Dr. Fleischer.

CUT TO BLACK