

LIMINALITY

By

Lee Cordner

(C) 2014 Lee Cordner

leecordner@live.co.uk

WGGB Registered:

09/05/14

FADE IN:

EXT. FISHER'S PEAK COMMON - NIGHT

A lonely skeleton tree looms before a rock formation where AMY (6, lifeless, princess pajamas) hangs by the neck on a CREAKY rope.

A MAN (30s, shrouded in shadows) a burlap sack slung over his shoulder, walks away from the site WHISTLING a rhyme.

Amy's body twists on the wind...

FADE OUT.

FADE IN:

EXT. SUBURBAN NEIGHBORHOOD - DAY

A cul-de-sac that boasts white picket fences and manicured lawns. CHILDREN play in the street.

ROSE DE SANTA (38, delicate but bubbly) opens a mailbox at a house with red shutters. She sifts through the mail.

INT. DE SANTA HOUSE, KITCHEN - DAY

Gourmet style with old but new appliances.

Toast POPS from a toaster. GERRY (40, handsome yet tired) plucks the toast and butters.

Rose plops mail on the kitchen table, opens the fridge, pulls the milk.

Gerry caps a thermos, stuffs it in a rucksack.

Rose makes coffee, receives a peck on the cheek from Gerry.

ROSE
You're gonna be late.

Gerry grabs his rucksack and heads out -- KATHERINE "KAT" DE SANTA (20, sexy in a natural way) enters as he leaves.

GERRY
You look terrible.

KAT
I feel it.

Kat sits at the table, lays her head on her hands.

KAT
Do we have any aspirin?

Rose sets a mug of hot blackcurrant on the table. Kat takes a whiff, slides it away.

KAT
I'd rather suffer.

Rose acknowledges the clock: "08:18am"

ROSE
Where is your sister?

Kat shrugs, tiredly meets the table.

KAT
(half asleep)
Probably in bed, where I should be.

INT. DE SANTA HOUSE, UPSTAIRS - DAY

Family photographs sit framed on a small unit against a wall: Kat, Rose, Gerry and Amy at a birthday party.

Rose gathers dirty laundry en route to a door plastered in princess stickers and glittery crayon drawings.

She knocks on the door.

ROSE
Amy...?

Knocks again.

ROSE
You'll be late for the bus.

The door opens, Amy (pigtailed and lipsticked) with a pepper pig backpack, walks out and closes the door behind her.

AMY
Sorry mommy.

ROSE
Is that lipstick?

Amy grows bashful.

AMY

Maybe?

ROSE

Why are you wearing lipstick?

Amy shrugs, cheeks red like roses.

AMY

I wanted to look pretty.

ROSE

You *do* look pretty, Amy. You don't need makeup to be beautiful.

Kat, looking like a ghoul, rubs her eyes and enters through the bathroom door.

Rose and Amy exchange looks.

ROSE

I retract my point.

Amy giggles. Rose smiles at her daughter.

ROSE

Is there a boy?

AMY

(obviously there's a boy)
No.

ROSE

What's his name?

Amy grins.

AMY

Tommy Jackson. He's super cool.

ROSE

Super cool, huh?

Rose and Amy share a smile.

AMY

He has a dog called Lucky and he asked me if I wanted to walk him. Can I walk him?

ROSE

Will Mrs. Jackson be there?

Amy nods.

ROSE

Then I see no reason why not.

Amy claps her hands and gives Rose a hug. She makes a quick escape for the stairs.

ROSE

Have fun.

AMY

I will! Love you mommy!

INT. DE SANTA HOUSE, LOUNGE - DAY

Middle class with a rich vibe.

A floral 3-piece suite sits before a fireplace. An old yet new tube-TV rests on a unit with a VHS player beneath.

Rose brushes aside the nets at the window --

Amy gets onto the school bus outside, after a moment, the bus drives away.

BEGIN MONTAGE.

EXT. THE MARSHES, DIRT TRAIL - NIGHT

Branches converge over a narrow shingle lane.

A pair of dim headlights cut through the foggy shroud.

EXT. THE MARSHES - NIGHT

An army of flashlights penetrate the darkness.

DOGS sprint across trampled reed grass. COPS splash through a shallow stream.

EXT. THE MARSHES, LONELY TREE - NIGHT

A rope CREAKS and ADAM (7, smeared in blood) eyes wide open, hangs lifelessly from a branch...

END MONTAGE.

INT. PSYCHIATRIC OFFICE - DAY

Certificates hang from drab walls with the name "ERNEST PICKERTON" peppered across them.

ERNEST PICKERTON (41, scholastic and neat) sits in a chair and taps a pen against a clipboard.

A bead counter CLATTERS on a nearby table.

ERNEST

And how often would you say these dreams occur?

EDWARD MCMILLAN (37, disheveled and worn down by life) lays back on a couch with a sour expression.

EDWARD

Every night.

Ernest jots this down, examines Edward's psyche.

EDWARD

I just want it to stop. I can't live like this anymore.

ERNEST

Do you still blame yourself?

Edward gives a subtle nod.

ERNEST

Why?

EDWARD

Because I was too slow. He was my responsibility and I failed him.

Ernest takes off his glasses, squints.

EDWARD

I failed everyone.

Ernest takes this in.

EDWARD

I keep seeing him, you know? He's always there.

ERNEST

Is he here now?

Edward nods.

ERNEST

Where?

Edward looks just next to Ernest.

Ernest shifts his gaze to the position, there is nothing there, he looks back.

Edward stares --

Adam (ghastly and decomposing) stands next to Ernest all distorted like a glitch on a TV set.

EDWARD

Tell me you can do something.

ERNEST

Do you want my advice?

(beat)

Confront it.

EDWARD

How?

Ernest sits his glasses on.

ERNEST

You're seeing things that are not there.

(beat)

Shards of memories that haunt you. Nightmares. Hallucinations. Your mind is broken. You need to piece it back together.

Edward considers this.

ERNEST

Either bury the past or dig it up.

EXT. FISHER'S PEAK, STRIP MALL - DAY

A row of stores, convenience, laundromat and a pawn shop to name a few, line an empty street.

A MOTHER (30s) walks along with a TODDLER (3) in a little pedal car. Toddler stops at the curb.

TODDLER

There's no cars mommy.

MOTHER

I don't care. Wait for me.

SILAS (45, tall and burnt down one side of his face) crosses the road and doffs his hat to the Mother.

SILAS

Morning ma'am.

Silas studies the Toddler.

SILAS

Morning sonny.

TODDLER

Hello.

Mother grips the race car's bar.

SILAS

He's a pleasant young man.

MOTHER

I wish his father was the same.

Silas manages a chuckle.

SILAS

(to Toddler)

You be good for mommy, you hear?

(to Mother)

You have yourself a pleasant day.

A school bus makes its way down the road.

Silas' eyes lock onto the bus --

Amy sits alone by the window a row from the back with a bunch of playful KIDS around her.

Silas squints...

EXT. DE SANTA HOUSE, BACKYARD - DAY

A rusty shed, swing-set and well-tended garden with neatly kept flowerbeds.

Rose tends to roses, snips stalks, sniffs a rose, smiles.

Kat exits the house through patio doors, ambles over to the garden table where a pack of cigarettes lie.

Rose removes one glove, carries a bucket of weeds over to the table.

Kat lights a cigarette. Rose takes one for herself, receives a light from her daughter and sits down.

Kat admires the rose garden.

ROSE
Do you wanna talk about it?

KAT
Talk about what?

Kat plays dumb, takes a drag.

ROSE
Dante.

KAT
Nothing to talk about.

Rose plays along.

Kat's looks up at a second floor window, furrows her brows.

KAT
I thought Amy was at school?

ROSE
She is.

KAT
Then who's in the house?

Rose looks upstairs --

Amy stands in the window like a statue with a pair of glazed over eyes and glum expression.

ROSE (V.O.)
Amelia?

INT. DE SANTA HOUSE, SMALL BEDROOM - DAY

Stuffed toys line the foot of a scruffy bed. A plastic cup lies on a damp carpet.

Rose enters, looks around.

No Amy, but her pepper pig backpack hangs from a wardrobe.

Rose collects the backpack, studies it.

KAT (O.S.)

Mom?

Kat walks in, notices the scruffy bed and plastic cup.

ROSE

She only has one of these.

KAT

She's skiving. Guess we've more in
common than I thought.

Rose presses her hand to a damp stain on the carpet.

ROSE

(sighs)

Amelia De Santa...

INT. PHARMACY - DAY

A CLERK (20s) gathers prescription medicine behind a counter as Edward waits patiently, eyes on the TV:

A NEWSCASTER (30s) gives the latest update on a storm.

Clerk sets two bottles of pills on the counter, acknowledges the TV set.

CLERK

You driving far?

EDWARD

Few miles east.

CLERK

I'd book into a motel unless you
wanna be whisked into Oz.

EDWARD

I'll keep that in mind.

Edward collects his medicine and turns, freezes --

A drowned and saturated ADAM stands in an aisle. Water drips from soggy sleeves. Eyes stare coldly.

Clerk notices the situation.

CLERK

Hey, you alright man?

EDWARD
Leave me alone.

Clerk squints.

CLERK
I'm just-

EDWARD
Not you.

Clerk gazes around the store.

CLERK
There's no one else here. You sure
you're alright?

Edward closes his eyes, counts to 3, opens --
Adam is gone.

CLERK
Dude...?

Edward exits the store double-time.

CLERK
What a freak.

EXT. SCHOOL, PLAYGROUND - DAY

Hordes of ravenous CHILDREN aged 4 - 7 play on roundabouts
and swings. GIRLS perform hopscotch.

Amy sits alone on a wooden frame of a flowerbed. She sadly
gazes around the playground with teary eyes.

EXT. SCHOOL, GATE - DAY

Silas watches Amy from the other side of iron bars. His cold
glare does not waver from her position.

EXT. SCHOOL, PLAYGROUND - DAY

DOROTHY (30s, whistled) and GUINEVERE (40s) stand idly by
with their eyes firmly on the children.

GUINEVERE
...I heard he was gay.

DOROTHY

Jack? No!

GUINEVERE

My friend Sarah's friend Lucille
said her first-cousin Becky saw him
frolicking with a man in the gym.

Dorothy giggles.

DOROTHY

Jeremy, put that down!

JEREMY (5) drops a rather large branch and sighs.

GUINEVERE

Who's that?

Dorothy's gaze directs to the gates where Silas lurks.

DOROTHY

I'll have a word.

EXT. SCHOOL, GATE - DAY

Silas affords Amy a kind smile.

AMY

No one will play with me.

SILAS

Did you do something wrong?

Amy shakes her head, sniffles.

AMY

I thought Tommy Jackson liked me.
But he ignored me when I spoke to
him. Does he hate me?

SILAS

Of course not. Boys are just silly.
You're a lovely young girl.

This spreads a smile across her face.

SILAS

Now, you wipe those tears away.

DOROTHY

Excuse me!

Silas offers her his attention.

SILAS

Yes?

DOROTHY

Can I help you?

SILAS

I don't believe so, no.

AMY

Sorry Mrs. Andrews.

SILAS

I was just on my way.

Amy walks past Dorothy, who does not take her eyes off Silas for a second.

SILAS

You have a pleasant day, ma'am.

EXT. FISHER'S PEAK, BRIDGE - DAY

A foggy shroud masks a dense woodland. Beneath the bridge flows a shallow river that splits into a tributary.

A BLACK SEDAN passes over the bridge and beyond a sign: "Welcome to Fisher's Peak".

INT. BLACK SEDAN, MOVING - DAY

Edward tiredly drives with heavy eyes. The radio distorts frequently, unable to maintain connection.

ADAM (O.S.)

(singing)

He's got the whole world in his
hands...

Edward glances over at Adam in the passenger seat.

ADAM

Where are we going?

Edward ignores the kid.

Adam studies the dense woodland beyond the window, tracks a finger down the pane to write his name.

ADAM
Remember when we went hiking? You
taught me how to fish.

Edward turns up the radio, music BLASTS out of the speakers.

ADAM
You can't ignore me forever.

INT. SCHOOL, CLASSROOM - DAY

Amy sits in the middle row among kids as they draw.

Dorothy walks down an aisle, inspects several pieces of work
and offers compliments to students.

Amy finishes a crayon piece that depicts her family, she
holds it up --

Dorothy ignores her, inspects the work of JENNY (6).

DOROTHY
That's lovely Jenny.

JENNY
It's me, mommy, daddy and my doggy
Peabody.

DOROTHY
Who's that?

JENNY
That's my brother Dover. He smells
funny.

Dorothy finds humor in this as Jenny giggles.

AMY
Mrs. Andrews, look at mine.

Dorothy approaches Amy, then completely passes her and gazes
at another student's work.

Amy's face falls, she sinks back into her chair, sniffles.

TOMMY JACKSON (6, a charming little lad) holds up a drawing
of him and Amy.

DOROTHY
Wow Tommy.

Tommy basks in delight.

DOROTHY
I'm going to put this on the wall.

AMY
What about mine?

Dorothy pins Tommy's art to a wall plastered in drawings.
Tommy looks back at Amy, his eyes drift, he turns back.

TOMMY
Mrs. Andrews?

DOROTHY
Yes?

TOMMY
Where is Amy?

Amy's confused.

AMY
I'm here.

TOMMY
She said she had something to tell
me but she never came in.

DOROTHY
She's probably at home. There's an
awful flu going around at the mo.

AMY
I'm right here.

Dorothy glances across the students --

Right in the middle of the room lurks an empty desk where
Amy usually sits.

TOMMY
Is she going to be alright?

DOROTHY
I'm sure she'll be just fine.

Amy steals to her feet.

AMY
I'M RIGHT HERE!!!!

No reaction.

Amy breaks down in tears and runs out of the classroom.

INT. SCHOOL, CORRIDOR - DAY

Lockers hug the walls on both sides, in and amongst sit various classroom doors.

Guinevere exits her classroom, trots along the hall as Amy runs right at her.

AMY
Ms. Ridley?!

Guinevere strides past the girl, knocks on a door, enters.

AMY
Please...

INT. DE SANTA HOUSE, KITCHEN - DAY

Rose paces with a corded phone in hand. Amy's pepper pig backpack sits on the kitchen table.

ROSE
(stressed)
No, I'm telling you she got on the bus this morning.
(beat)
What do you mean she never checked in during registry?
(beat, rubs forehead)
I watched her get on the bus!
(beat)
Well put Principal Harrison on.

A door SLAMS in the hall followed by hurried footsteps.

ROSE
Hold on.

Rose peers out of the kitchen --

ROSE
It's okay, she's home.

Rose hangs up --

Amy rushes into the kitchen with tears down her face and her hair in a knot.

AMY
Mommy you can see me can't you?!

ROSE
Amy?

AMY
You can see me?

Rose takes a knee, embraces Amy who hugs her arms around her mother tightly and sobs into her shoulder.

ROSE
Of course I can see you.

Rose hugs Amy close.

ROSE
What's wrong sweetie?

Amy looks into Rose's eyes.

AMY
No one could see me.

Kat stands in the doorway with a concerned expression.

KAT
Mom...?

ROSE
Not now Katherine.

Kat cautiously steps inside, stares blindly.

KAT
What are you doing?

Amy looks across at Kat.

ROSE
What does it look like? Just give us a minute.

KAT
Us?

Amy's eyes go wide.

KAT
Mom...there's no one else here.

Rose looks at Amy, then at Kat.

ROSE
Your sister is right here. She's
standing right in front of me.

Kat's eyes tremble.

KAT
There's no one there mom.
(beat)
It's just you.

AMY
Not you too!?

A cupboard door swings open and hits the wall.

Kat jumps in fright, holds a hand to her chest and wears a terrified look.

Amy drops to her knees and sobs.

A chair SCREECHES across the floor. Plates fly off the draining board, SMASH all over. Windows steam up.

Rose takes a breath, can see her own air.

ROSE
Amy?!

Kat backs into the wall.

A set of knives fall off the counter and CLANG on the ground, one hovers, darts into a wall.

Kat SCREAMS.

KAT
MOM?!?!?

Rose consoles Amy, tries to calm her down.

ROSE
Amy, look into my eyes. Look at me.

Amy rocks to-and-fro on her knees.

AMY
No one can see me. No one can see
me. No one can see me.

ROSE
I can see you!
(winces)
(MORE)

ROSE (cont'd)
I can see you Amy. I can see you.
Look at me. Please...

The kitchen door SLAMS shut. Kat shudders, backs up.

ROSE
Hey...hey...Amy...you need to look
at me baby.

Amy looks up, tears flow down her cheeks.

Cupboard doors CRASH into walls thunderously. The fridge door swings open.

ROSE
Look into my eyes.
(takes Amy's hand)
It's okay. You're okay.

Window mist fades.

KAT
Mom...

ROSE
Katherine, you can see Amy. Tell
her you can see her.

KAT
But...

ROSE
Just tell her.

Amy hopefully looks at Kat.

KAT
I can...see you...

Cupboard doors cease their movement.

Kat takes a knee beside Rose and searches the void for Amy, she reaches out.

KAT
I can see you Amy.

Kat's hand is a foot away from Amy, who notices this and grows angry.

AMY
 (screams)
 LIAR!!!!

The patio doors SMASH.

Knives raise off the ground and twist on the wind, they soar forward at immense speed.

Kat's eyes go wide.

ROSE
 NO!

Knives glide past Kat, one slices her cheek, and the rest bury themselves in the wall.

Kat grabs her cheek, blood drizzles down her skin and flows through her fingers.

Rose, teary eyed, gazes directly at Amy.

ROSE
 Baby...?

Amy fades away...

ROSE
 (searching)
 Amy? Amy?! AMY?!?!

EXT. MOTEL - NIGHT

A derelict shit-hole with a flickery neon sign.

INT. MOTEL, RECEPTION - NIGHT

More shitty than the outside. A busted vending machine rests next to stacks of grubby newspapers.

Edward RINGS the bell at the front desk, admires the place.

OWNER (50s, sleazy and fat) emerges from the back room where a TV blares a 60s HORROR movie.

OWNER
 Evening.

EDWARD
 A room for the night.

Owner grabs a set of keys from a rack.

OWNER
That's forty bucks.

EDWARD
You're shitting me?

OWNER
Gotta make a living. Don't get too
many folks around here these days.

Edward plucks a wallet from his pocket.

EDWARD
Why's that?

OWNER
Been living under a rock?

Edward hands him a credit card.

OWNER
Cash only.

Edward stifles a sigh as Owner clears his throat, hocks a
glob of phlegm in a trashcan.

Edward hands over \$40. Owner sets the keys down.

EDWARD
Any cafe's nearby?

Owner hands Edward a menu.

OWNER
We throw in breakfast for an extra
twenty.

EDWARD
I'll think about it.

INT. MOTEL ROOM - NIGHT

Grubby, disgusting, worse than the outside with a bed
propped up on one side by a stack of books.

Edward examines the room, shakes his head.

EDWARD
I wonder what twenty bucks buys.

INT. MOTEL ROOM, BATHROOM - NIGHT

The light fixture flickers into life. A moth is stuck inside the glass shell.

Edward twists a tap, grimy water flows from the faucet.

A shower tap twists, pops off the connector and the head sprinkles water all over the shot.

Steam engulfs the webbed mirror. Slowly, words appears on the glass: "You Are Not Alone".

Edward stares at Adam on the closed toilet seat as he kicks his feet against the porcelain and smiles.

Edward pops two pills, swallows them dry, sits both hands on the counter and closes his eyes.

ADAM

Why are you ignoring me? You're meant to be my uncle.

Adam twiddles his thumbs.

ADAM

Those won't get rid of me.

INT. MOTEL ROOM - NIGHT

Edward walks in from the bathroom -- Adam sits on the bed.

ADAM

Told you so.

Edward sets a holstered gun on the dresser.

ADAM

Please don't ignore me.

Edward pulls a bottle of liquor from his pocket, takes a seat and uncaps it.

ADAM

Drinking only hurts you.

Edward guzzles down liquor.

ADAM

Are you mad at me?

Edward glares at an old tube-TV, searches for the remote.

ADAM

You have to talk to me sometime.

Edward turns on the TV, watches the news. After a moment, the TV shuts off. Edward turns it on.

Adam grins on the bed, clicks his fingers.

Off goes the TV. Edward sighs.

ADAM

Just say something and I'll leave you alone.

EDWARD

Piss off.

Adam is hurt by this, sneers at the TV --

BANG -- the box ignites and screen POPS. Fire flares from the air slots on the back of the TV.

EDWARD

Shit.

Edward grabs a bed sheet and douses the flames, smoke curls drift upward, he COUGHS, waves his hand through the air.

Adam sits back against the bed, folds his arms.

Edward examines the busted set and shards of screen glass on the rugged carpet.

ADAM

Why do you treat me like this?
(sniffles, teary)
I'm your family.

EDWARD

You're *nothing* but a memory. Go haunt someone else.

ADAM

We're bound. I'm anchored to you.

EDWARD

Why?!
(beat)
Why me?! What about your mom? Your father? WHY DO I HAVE TO SUFFER?!?

Adam is right next to him.

ADAM
Because this was your fault.

Edward turns away -- Adam blocks his path.

ADAM
He stole me away in the middle of
the night.

Edward turns for the bathroom -- Adam's in the doorway.

ADAM
He took me to the marshes and hurt
me.

Edward sadly bows his head.

ADAM
When he was done caving my head in,
he hung me from a tree and sung me
a lullaby.

Adam steps from the doorway.

ADAM
(creepy sing-song)
The itsy-bitsy spider went up the
waterspout. Down came the rain and
washed the spider out-

EDWARD
Stop it.

ADAM
(fiercely)
Up came the sun and dried up all
the rain-

EDWARD
Stop.

ADAM
(angrily)
And the itsy-bitsy spider went up
the spout again!

Edward grabs his gun and shoots --

A bullet tears through the wall, plaster sprays across the
floor. Adam is gone.

EDWARD
JUST LEAVE ME ALONE!

INT. DE SANTA HOUSE, UPSTAIRS - NIGHT

Rose pummels on a door plastered in BOY BAND posters.

ROSE
Katherine?! Please open the door.

Silence falls. Rose hammers away with a closed fist on the door panel.

ROSE
Katherine?!?

The front door SLAMS.

Rose makes a beeline for the banister --

Gerry hangs up his coat by the front door, sets his rucksack on the ground.

ROSE
Gerry!

INT. DE SANTA HOUSE, DOWNSTAIRS - NIGHT

Rose greets Gerry swiftly.

GERRY
Something wrong?

Kat storms down the stairs with a bandage over her cheek and two luggage containers in hand.

GERRY
What's going on?

KAT
I'm leaving.

Kat advances on the front door, Gerry grips her arm.

GERRY
Why?

KAT
Ask her.

Kat leaves.

Gerry affords Rose his attention.

GERRY
Mind explaining what the hell all
this is about?

ROSE
Something happened today.

A tear drops from Rose's eye.

GERRY
Hon?

ROSE
There's something wrong with Amy.

Gerry glances upstairs.

GERRY
Is she in her room?

ROSE
I don't know.

GERRY
What do you mean *don't know*?

Rose stares directly into his eyes.

ROSE
There's something very very wrong
with her.
(breaks down)
She did something today and I can't
explain it. It's not right.

Gerry comforts Rose.

ROSE
She's different...

GERRY
Sshh...it's alright, it's okay.
I'll go talk to her.

Rose sees Amy in the lounge doorway, wipes tears away and
fakes a smile.

ROSE
Hey baby.

Gerry looks, then back to Rose.

GERRY
Who are you talking to?

AMY
He can't see me either.

Amy fades away.

Rose winces, finds comfort in Gerry's arms.

ROSE
What is happening?!?

EXT. FISHER'S PEAK COMMON - NIGHT

A crow pecks at Amy's pale corpse.

BEGIN MONTAGE.

EXT. THE MARSHES, DIRT TRAIL - NIGHT

A pair of dim headlights from a BLACK SEDAN cut through the foggy shroud. The driver's door opens.

Edward (clean shaven) leaves the door open and takes off across the plains.

EXT. THE MARSHES - NIGHT

An army of flashlights penetrate the darkness.

Dogs sprint across trampled reed grass. Cops splash through a shallow stream.

EXT. THE MARSHES, LONELY TREE - NIGHT

Edward clammers up a steep embankment, scours the area and drops to his knees.

Adam hangs lifelessly from a branch. The rope CREAKS.

END MONTAGE.

INT. MOTEL ROOM - DAY

Edward sleeps soundly on the bed. A cup of water splashes over him. He jolts awake, looks around.

The cup rests unattended on the floor.

Edward sighs, wipes water away from his face.

INT. MOTEL, RECEPTION - DAY

Edward DINGS the bell, taps on the counter impatiently. A beat. He RINGS again.

The sounds of the TV bleed through a gap in the door.

Edward moseys around the counter.

INT. MOTEL, OFFICE - DAY

The TV boasts a horror flick. Half-eaten moldy pizza rests on a cluttered coffee table ripe with beer cans.

Edward walks in, covers his mouth and nearly vomits.

Owner sits back in the chair decomposed, flies BUZZ around him, maggots crawl about in his eye sockets.

EDWARD

What the f-

Adam sits on a cabinet, kicks his feet back-and-forth.

ADAM

Penny in the swear jar.

Edward sits a handkerchief over his mouth, ambles in, checks the Owner, he's been dead a while.

EDWARD

(disbelief)

Jesus...

ADAM

You never said that when you found me at the tree.

(beat)

Does he matter more to you than me?

EDWARD
He's been dead weeks...this is not possible. I just spoke to him.

ADAM
Did you?

Adam sits on the coffee table.

EDWARD
This is you. You're in my head, screwing around with my mind.

Adam squints.

EDWARD
Get outta my head.

ADAM
This is real.

EDWARD
That's bullshit. You're altering my perception. You've done it before.

Adam smirks, clicks his fingers.

Owner's body disappears, the mold on the pizza fades and the TV shuts off.

Edward scowls at the kid as the front door SLAMS.

Adam vanishes.

Owner walks in with a newspaper in one hand and a slushy in the other, he freezes in the doorway.

OWNER
Can I help you?

Edward drops the keys in his hand.

EDWARD
Just wanted to drop off the keys.
Sorry to intrude.

INT. DE SANTA HOUSE, KITCHEN - DAY

Rose smokes a cigarette at the table. Her stress levels are through the roof, bags under her eyes.

The kitchen door swings open --

Rose flinches.

Gerry shows CHARLEY ANDERSON (35, gorgeous yet downplayed) into the kitchen. Charley and Rose exchange looks.

Rose exhales, rubs her forehead.

Charley pulls up a seat, fishes a notepad from her pocket, flips it open.

Rose ventures over to a cabinet, stubs out the cigarette, grabs the packet.

GERRY

You just had one.

ROSE

And now I'm having another. Do you have a problem with that?

Gerry folds his arms and leans back against the wall.

Rose lights a cigarette, pours herself a brandy.

CHARLEY

Rose-

ROSE

What exactly are you doing here?

GERRY

I called her.

ROSE

We don't need the cops. There's nothing wrong.

Charley inspects her notepad.

CHARLEY

Katherine doesn't think so.

Rose stifles a sigh.

CHARLEY

She said *knives soared across the kitchen and one sliced me*, before that she insisted you were *talking to yourself* believing Amy was here.

A moment of reprieve.

CHARLEY
Tell me what happened.

ROSE
Nothing *happened*.

GERRY
Just tell her the truth, Rose.

Rose catches a glimpse of Amy in the microwave door --

Amy stares blindly at Charley, taps on the tabletop with an equal rhythm of four TAPS.

Charley notices Rose's eyes, looks left of her position and happens upon an empty chair.

CHARLEY
Rose?

GERRY
Is she here?

CHARLEY
Is *who* here?

Rose bows her head, sniffles.

ROSE
Amy.

CHARLEY
Amy's in the kitchen?

ROSE
She's sitting right next to you.

Charley studies the empty chair, glances at Gerry, who shakes his head.

CHARLEY
Okay.
(beat)
When did you last see Amy?

Charley preps her pen.

CHARLEY
What I mean is, when did you and Gerry last see her?

GERRY
Sunday night.

Charley jots this down, acknowledges Rose.

CHARLEY
Rose?

Rose takes a stressful drag, gazes out the window.

ROSE
Same. Sunday. I put her to bed.

Charley takes a note.

CHARLEY
Can I see her room?

ROSE
What for?

CHARLEY
I'll be delicate.

INT. DE SANTA HOUSE, SMALL BEDROOM - DAY

Gerry stands guard at the door as Charley investigates.

GERRY
What do you think this is?

CHARLEY
Not sure yet.

Charley examines the window frame, no sign of forced entry, she checks out a small desk.

GERRY
I'm worried about her.

CHARLEY
Rose or Amy?

GERRY
Both.

Charley opens a wardrobe, closes it.

GERRY
Is she dead?

CHARLEY
Don't do that to yourself.

INT. DE SANTA HOUSE, DOWNSTAIRS - DAY

Gerry shows Charley out.

CHARLEY
When I find something I'll call. In
the meantime, keep an eye on Rose.

Charley nods through an archway at Rose on the couch.

GERRY
Just find my daughter.

CHARLEY
I'll do what I can.

INT. DE SANTA HOUSE, LOUNGE - DAY

Rose, teary eyed, glares at the TV which plays an old school kids show.

Amy lays on the carpet with her eyes locked on the show, feet in the air, hands to her chin.

Gerry stands in the doorway.

GERRY
What are you watching?

AMY
My favorite show.

Rose does not respond.

GERRY
Rose...?

ROSE
Sshh...she's watching TV. It's her
favorite show.

Gerry bites his tongue, rubs his brow.

ROSE
Why don't you go see Brad?

GERRY
I'm not leaving you alone.

Rose aims an unconscious smile his way.

ROSE
I'm not alone. Amy's here.

Rose, in a trance, watches TV.

GERRY
(downtrodden)
I'll be back soon.

AMY
Bye daddy.

INT. BLACK SEDAN, MOVING - DAY

Adam toys with the radio dial as he attempts to find a song.

Edward pops two pills, swallows hard. He focuses all his attention on the road.

A ROCK SONG blares out of the speakers.

Edward shuts the radio off, glances Adam-ward.

Adam sits there, hands over his ears with a scrunchy face and closed eyes, he opens his eyes.

ADAM
That was horrible.

Edward turns the wheel.

ADAM
Are we there yet?

EXT. FISHER'S PEAK, COMMON BORDER - DAY

Trees flank a narrow stretch of lonely road peppered in sand. A gust of wind sets sand in motion.

The sedan rounds a corner.

INT. BLACK SEDAN, MOVING - DAY

Adam rummages through the glove compartment.

ADAM

Ooh...

Adam pulls a gun from the glove box, holds it high.

ADAM

It's really heavy.

EDWARD

Put it down.

BANG - The gun goes off, a bullet hits the windshield.

Adam shudders, drops the gun as the car spins --

EXT. FISHER'S PEAK, COMMON BORDER - DAY

-- into a 90 degree turn.

Edward steps out in frustration, hands behind his head.

Adam sits on the car's hood with an innocent smile.

ADAM

Sorry.

Edward runs his hands down his face.

ADAM

Are you mad at me?

EDWARD

You're driving me insane!

A HATCHBACK approaches from afar.

EDWARD

Why are you doing this to me?!

The hatchback squeals to a halt, a window rolls down --

MARK (40s) pokes his head out.

MARK

Are you okay friend?

EDWARD

Fine, just a little car trouble.

Mark examines the car -- No Adam, no bullet hole.

MARK

Need a ride into town?

EDWARD

No I'm good.

MARK

You sure?

Edward nods.

MARK

Okay, have a nice day.

Mark drives down the street, makes a turn.

ADAM

That was very rude. He was just trying to help you.

EDWARD

I don't need anyone's help.

ADAM

You don't even know where you're going.

INT. BLACK SEDAN - DAY

Edward grips the wheel and sits back for a reprieve.

ADAM (O.S.)

Do you hate me?

EDWARD

Sometimes.

Adam, in the passenger seat, sadly looks away.

EDWARD

What happened to you -- I can't change it. Nothing I do can bring you back, Adam.

Adam understands.

EDWARD
You need to move on.

ADAM
I don't want to.

EDWARD
But you can't stay here forever.

ADAM
I want to.

Edward sympathetically glances at Adam.

EDWARD
You're killing me, kid. I can't
take this anymore.
(beat)
You have to let go.

Adam winces.

EDWARD
For your own sake.

ADAM
But *he's* still out there. The one
who did it.

EDWARD
I'll find him.

ADAM
How?

INT. HOOK & SINKER - NIGHT

A slick joint with a fishing vibe. Hunting trophies (fish)
sit on plaques that hang from the walls.

BRAD (39, slick and clean) shoots pool.

Gerry carries over two beers, hands one to Brad, takes a
swig from the other.

Brad lines up a shot, sinks a ball. He follows it up with a
swift swig and sudden BELCH.

BRAD
Pluck a cue, man. Jump in.

GERRY
(preoccupied)
Nah, I'm good.

Brad sets the pool cue down.

BRAD
You don't look so hot.

Brad takes a seat at a table with Gerry.

BRAD
In fact, you look like the hammered
burgers Dollie serves.

DOLLIE (40s, hip and tattooed) cleans a bar glass.

DOLLIE
I heard that.

Brad winks.

BRAD
That was the plan, ma'am.

Edward walks in, Adam trails behind him.

BRAD
What's going on with you?

GERRY
It's nothing.

BRAD
It's obviously somethin'.

Edward pulls up a stool at the bar.

EDWARD
(to Dollie)
Can I grab a beer?

DOLLIE
Sure thing, hon.

Dollie slings a bar cloth over her shoulder, grabs a pint glass and heads to the tap.

Adam sits next to Edward inspecting a food menu.

ADAM
Can you get me shrimp? Never had
shrimp before. Sounds nice.

EDWARD
You hate seafood.

ADAM
I've never tried it. How can I hate
it if I've never ate it?

Edward gazes Dollie's direction.

EDWARD
Are you still serving?

DOLLIE
Yup. Built up an appetite?

EDWARD
Something like that.

Dollie hands him his beer.

DOLLIE
What can I get ya?

Adam points out a shrimp bowl on the menu.

EDWARD
Shrimp.

Brad takes a swig of beer, studies two CHICKS (20s, sexy) at
the bar.

BRAD
Hello...

GERRY
What are you doing?

BRAD
Scopin'.

Adam glances around the bar, locks onto AMY at the pool
table and hops off the stool.

Edward pays close attention.

Adam greets Amy, share a silent and awkward stare for a
brief second.

ADAM
You can see me?

AMY
You can see me?

Dollie hands over shrimp to Edward.

DOLLIE
Here ya go. That's sixteen bucks.

Edward hands over a \$20, points to the pool table.

EDWARD
Who's the girl?

DOLLIE
What girl?

Edward steps off the stool, which SCREECHES across the deck, his eyes go wide.

Gerry and Brad acknowledge the scene. Brad raises a brow.

AMY
(points at Gerry)
That's my daddy.

EDWARD
Adam?!

Adam looks over.

Confusion sets in amongst the PATRONS around the bar.

BRAD
You feelin' alright buddy?

Adam walks past Brad.

ADAM
He sees dead people.

Brad shivers, notices hairs standing up on his arm.

DOLLIE
Sir...?

Edward leaves the bar.

BRAD
The hell was all that about?

Gerry shakes his head, faces Brad. Amy sits beside Brad.

GERRY
No idea.

EXT. HOOK & SINKER, CAR PARK - NIGHT

On the waterfront with a dock and several fishing boats anchored in calm water.

Edward leans on the trunk of his car, takes a breath.

ADAM (O.S.)
What's wrong?

Adam stands behind him.

EDWARD
Who was that?

ADAM
Her name is Amy. She's pretty.

EDWARD
Is she like you?

Adam does not understand.

EDWARD
Is she dead?

ADAM
I think so. Her dad was there.

Edward acknowledges this.

ADAM
He was the tall one. She said he
couldn't see her but her mom can.
(beat)
Just like you can see me.

LATER

Gerry stumbles into the car park on the verge of collapse, fumbles his keys.

GERRY
Shit...

Gerry reaches down for his keys, can't reach, almost falls, Edward stops his momentum.

EDWARD
Whoa there, easy...

GERRY
Thanks man.

Edward scoops the keys off the asphalt.

EDWARD
Sure you should be driving? You're
about fifty over the limit.

GERRY
What are you, a cop?

Edward considers.

GERRY
I'll be fine. Just gotta get home.

EDWARD
How about I take you?

GERRY
You a taxi driver too?

EDWARD
I dabble. Come on.

Edward helps Gerry to the sedan.

GERRY
I can pay.

EDWARD
That won't be necessary.

INT. BLACK SEDAN, MOVING - NIGHT

Adam sits in the backseat with Amy. Gerry unconsciously
rides shotgun.

EDWARD
So where do you live?

Gerry snores.

AMY
(to Adam)
It's Wilson Drive, a mile up the
road, really nice place.

EDWARD
Thanks.

Amy's eyes go wide.

AMY
You heard me?

ADAM
He can see you too.

Amy looks to Edward, then Adam.

AMY
Are you like me?

ADAM
I hope not.

Amy squints.

ADAM
Not that there's anything wrong
with you.

Amy blushes.

EDWARD
This it?

Amy gazes outside.

AMY
Yep.

Amy fades away, leaves Adam all by his lonesome.

ADAM
Where did she go?

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

The sedan peels onto the sidewalk before the De Santa house.

Edward steps out, rounds the car. Adam waits for him by the gate. Edward opens the passenger door.

EDWARD
Come on. Get up.

Edward helps Gerry out of the car, kicks the door shut as he assists Gerry to the house.

Adam gets the gate.

Edward props Gerry up, rings the doorbell. Adam stands close by and admires the red shutters.

ADAM

This reminds me of my house. But mine had blue shutters.

Rose opens the door, finds Gerry a mess on the doorstep.

GERRY

Hey...

Gerry staggers inside.

ROSE

Who are you?

EDWARD

Edward, my name's Edward.
(beat, spots Amy inside)
Can I talk to you for a second?

ROSE

Not sure this is a good time.

EDWARD

It won't take long.

GERRY (O.S.)

It's alright. He's hunky-dory. Let him in, let him in.

INT. DE SANTA HOUSE, LOUNGE - NIGHT

Gerry falls asleep on the couch.

Edward makes his way inside, examines the old yet new stuff, notices family photographs on a table by the window:

Kat, Gerry, Rose and Amy on a family vacation at the beach.

Rose stands in the doorway with folded arms and keeps a close eye on the stranger.

Adam sits with Amy on the rug to watch a CARTOON.

AMY

Hi.

ADAM

What's this?

AMY

My second favorite cartoon. Do you like cartoons?

ADAM
I like Transformers.

AMY
What one's your favorite?

Adam contemplates an answer.

ROSE
So what did you want to talk about?
Do we know each other?

EDWARD
No. We don't.

Edward points to the kitchen.

EDWARD
Can we talk in there?

ROSE
What's wrong with here?

Edward nods to Gerry.

ROSE
Oh, right.

Rose leads Edward through an arch into the kitchen.

ADAM
Bumblebee.

AMY
I like Hot Rod. He's cool.

INT. DE SANTA HOUSE, KITCHEN - NIGHT

Edward studies knife marks on the wall-turned-dartboard.

EDWARD
Do you have a daughter?

ROSE
I have two, why?

EDWARD
Are they both here?

Rose avoids the question, makes coffee.

EDWARD
Ma'am?

ROSE
You want a coffee?

EDWARD
Sure.

Edward takes a seat at the table. Rose pulls two mugs from the cabinet, sets the kettle on.

EDWARD
What happened to the wall?

ROSE
It's been like that for a while.

EDWARD
You can tell me.

Rose faces him.

ROSE
I just did.

She lights a cigarette as the kettle WHISTLES.

ROSE
Do you take sugar?

EDWARD
Two.
(beat)
So where are your daughters?

ROSE
Why are you so fascinated with my daughters? I don't know you and I'm starting to think that's good.

EDWARD
Okay, let me ask again.
(seriously)
Where's Amy?

Rose drops a mug, SMASH.

EDWARD
Is she here right now?

ROSE

No.

Edward stares at Amy with Adam in the lounge.

EDWARD

So she's not watching a cartoon in
the lounge?

Rose's face falls as she looks at him.

ROSE

What?!

EDWARD

I see her too.

Rose's breathing increases. Edward advances on her, sets a
hand on her shoulder.

EDWARD

It's okay. You're not alone.

ROSE

I thought I was losing my mind.

EDWARD

When did it start?

Rose grabs another mug from the shelf.

ROSE

Yesterday.

(pours water into mug)

I saw her off on the bus. She came
back about eleven. Katherine, my
other daughter, saw something move.
I came in, Amy wasn't there, so I
called the school.

Rose hands him a coffee.

ROSE

About five minutes later, Amy came
bursting through the door in tears
saying no one could see her.

EDWARD

And the knives?

Rose shakes her head.

ROSE
They rose off the ground, hovered.
Kat got hurt.

Edward takes this in.

ROSE
How can you see her?

EDWARD
(confiding)
Because I see someone too. He's in
there with your daughter.

Rose looks -- only sees Amy.

EDWARD
His name's Adam. He's my nephew.
(beat)
And he's dead.

Rose's expression sinks.

ROSE
Dead? How?

EDWARD
Someone murdered him.

ROSE
Oh...oh...

Rose hyperventilates. Panic spreads across her. She grips
her chest, trembles.

ROSE
You're not saying...please...don't
tell me...
(verge of tears)
Tell me she's not...

EDWARD
I don't have all the answers. Wish
I did.

Edward consoles her.

EDWARD
Whatever this is, is somehow,
someway, connected to Adam. I don't
know what it is, but I promise you,
I'm going to find out.

Amy and Adam stand in the doorway.

AMY
(teary)
Mommy, what's wrong?

Rose wipes tears away, braves up.

ROSE
Nothing's wrong sweetie.

AMY
Why are you crying?

EDWARD
Your mom's just worried about you.

Edward takes a knee before Amy, affords her a kind smile.

EDWARD
But I'm going to help you.

AMY
Are you going to make everyone see
me again?

EDWARD
Yes.

Adam finds compassion in this.

EDWARD
A magician has put a spell on you.
I'm going to find him and make him
take it away, okay?

Rose sits a hand to her heart.

AMY
Like Harry Potter?

EDWARD
Exactly.

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

Rose stands with the door closed to, Edward hangs back.

EDWARD
Whatever this is I'll fix it. Just
keep an eye on her.

ROSE
I'll try.

Edward strides down the pavement.

ROSE
And Edward?
(he looks back)
Thank you.

EDWARD
You're more than welcome.

INT. BLACK SEDAN, MOVING - NIGHT

Edward drives, Adam rides shotgun with his eyes on the man.

ADAM
Why did you lie to her?

EDWARD
What do you mean?

ADAM
Back there, at the house, you told
her a *wizard put a spell on her*,
but you know she's dead, so why not
tell her that?

EDWARD
To keep her calm.

ADAM
Calm?

Edward glances over.

EDWARD
To stop her from hurting anyone.
She almost killed her sister.

Adam contemplates.

EDWARD
Besides, she's just a little girl.

ADAM
Then what am I?

EDWARD
Adam...?

ADAM

What am I if I'm not a little boy?

EDWARD

You saw your body. There was no way I could tell you differently. Don't spin this. This is about her.

ADAM

She's more important than I am?

Adam grows angry.

ADAM

You said you would find him! Now you want to help someone else?!

EDWARD

Calm down.

ADAM

Don't tell me to calm down!

The car windows SMASH, glass rains down.

EXT. FISHER'S PEAK, STRIP MALL - NIGHT

The sedan SCREECHES to a halt --

EXT. THE MARSHES - NIGHT

-- and appears upon the trampled reed grass near the tree.

INT. BLACK SEDAN - NIGHT

Edward looks around in disbelief, glances at -- Adam's gone.

EDWARD

Adam?!

A MAN passes the driver's window with a burlap sack draped over his shoulders.

Edward studies the situation.

EDWARD

The hell...

EXT. THE MARSHES, LONELY TREE - NIGHT

The man dumps the burlap sack on the ground, raises a baton.

Edward steps out of the car, holds the window-frame and watches the scene unfold.

The man pummels the occupant inside the sack. A pair of tiny hands reach out through a hole. WHACK, WHACK, WHACK.

EDWARD

Stop!

Man removes the rope around the sack, lifts Adam (barely conscious) out, dumps him on the ground.

EDWARD

I said stop!!!

Edward shoots thrice --

Bullets glide through the air, phase through the man and fizzle into obscurity.

Man loops a rope around the tree trunk.

ADAM (V.O.)

This is what he did to me!

Thunder RUMBLES in ashen clouds above.

Man ties the rope around Adam's neck. Adam reaches out with a sudden WHIMPER, blood drizzles down his face.

ADAM (V.O.)

He brought me here in the cold, put
a rope around my neck!

Man pulls the rope. Adam's body lifts.

Edward sheds a few tears, tries to look away, but finds his gaze locked.

ADAM (V.O.)

And when he hung me on the branch
he sung me a lullaby.

The rope CREAKS. Adam's body twists gently on the wind.

MAN

(creepy sing-song)
The itsy-bitsy spider went up the
waterspout.

Man steadies Adam, WHISTLES the nursery rhyme.

Heavy rain bludgeons the earth.

MAN
 (creepy sing-song)
 And the itsy-bitsy spider went up
 the spout again...

Adam's dead. Man turns away.

Edward drops to his knees in the mud, bows his head.

MAN
 Hello Detective.

Edward looks up --

A pair of crimson eyes stare down at him. A hand reaches.

EXT. FISHER'S PEAK, STRIP MALL - NIGHT

Edward backs into the front of his sedan in the street,
 takes him a moment to recognize his surroundings.

Adam sits beside Edward.

EDWARD
 What the hell was that?

ADAM
 That was the monster.

Edward composes himself.

ADAM
 He crept in through the window in
 the middle of the night and stole
 me away like a phantom of the dark.
 (beat)
 And he's here, in this town, right
 now...watching us.

Streetlights flicker. A breeze hurls trash into the air.

ADAM
 (whispering)
 He can see me!

Edward studies the area --

No windows open, curtains closed. No sign anyone is near.

Edward locks onto a church spire in the distance, right on the border of the common.

ADAM

You can see him too.

INT. FISHER'S PEAK POLICE DEPARTMENT, OFFICE - NIGHT

Bare of decor with bland walls, filing cabinets and a desk that dominates the room.

Charley sifts through files. The desk phone RINGS, stops.

Charley stares at the phone. RING, RING, RING. Answers.

CHARLEY

Hello?

(static)

Hello...?

Charley looks at the caller ID: "UNKNOWN CALLER".

CHARLEY

Are you gonna talk?

CRACKLY VOICE (O.S.)

(via phone, static ridden)

He is here.

CHARLEY

What?

CRACKLY VOICE (O.S.)

The girl. She hangs.

Charley grabs a tape recorder.

CRACKLY VOICE (O.S.)

Alone. In the wind. Away. In the trees. Beyond...

She CLICKS "record" but the line dies.

CHARLEY

Hello? Hello?!

She hangs up.

CHARLEY

Shit!

Windows steam up.

Charley shivers, takes a breath, can see her wind.

SQUEAK...SQUEAK...

She faces the window, eyes go wide --

"SINNER" plastered all over the window in jagged writing.

CHARLEY

Oh my god...

EXT. FISHER'S PEAK CHURCH - NIGHT

Lightning rages in ominous storm clouds that hang over the church's magnificent spire.

Edward makes haste to the church doors, he stops --

GHOSTS stand around their gravestones in the cemetery. A whole lot of them. All of them lost and statuesque.

Adam admires them.

ADAM

They're stuck, like me.

EDWARD

What do you mean, *like you*?

ADAM

Their deaths were not natural, as mine was not kind.

All the Ghosts stare at Edward, their faces distorted and unrecognizable, with only a pair of eyes.

ADAM

This is why you came here. To help them all.

EDWARD

What if I can't?

ADAM

Then they will be stuck here for the rest of time, like me.

INT. CHURCH - NIGHT

A stained glass window that boasts the image of JESUS stares down on an altar on a raised stage.

Ghosts sit in congregation around the church. WOMEN, MEN and CHILDREN alike, their faces unformed.

Edward ambles up the aisle with cautious steps.

A whip of tremendous lightning strikes outside and briefly illuminates the interior.

A door SQUEALS and SLAMS from O.S.

Silas exits his quarters with a priest's outfit on, white collar, golden goblet in hand.

Edward stops.

SILAS
Hello Mr. McMillan.

EDWARD
Do I know you?

Silas sets the goblet on the altar, smiles.

SILAS
No. But I know you. They talk about you. The lost ones.

Silas steps down from the stage.

SILAS
Can you see them?

Edward nods.

SILAS
And the girl?

EDWARD
Who are you?

SILAS
My name is Silas Jefferson. I'm like you, Mr. McMillan. I can see the souls of the lost. They come to me seeking rapture.

Silas notices Adam.

SILAS
This must be Adam.

Edward steps in Silas' way.

SILAS
I see you're quick to judge. But
know I'm not the one you seek.

EDWARD
Adam said the man who killed him
was in here.

SILAS
He is.

Edward stares directly at the priest.

SILAS
He's all around us. He watches us.
He guides the unrighteous.

Silas nods to a stained glass window that depicts MICHAEL
over the body of a mangled DEMON.

SILAS
Are you familiar with the Fallen?

EDWARD
I'm not a religious man.

SILAS
Very few are.
(beat)
When the war in heaven spread to
the citadel, the Archangel Michael
took up his sword and drove back
the demon threat.

Edward studies the window of Michael.

SILAS
They were led by a man with evil in
his blood, Lucifer's lieutenant,
Abaddon. Michael destroyed him. Or
so he believed.

EDWARD
What are you yammering on about?
The hell does this have to do with
anything?

SILAS

Everything.

(beat)

You may not understand now, but you will. Find the body.

Silas turns away.

EDWARD

You mean Amy.

SILAS

She will reveal to you the tragic truth behind this place.

(beat)

But I doubt you will accept it. No one ever could.

Silas retires to his quarters.

EDWARD

Wait a minute...

(Silas is gone)

...thanks...

ADAM

We need to find Amy now.

EXT. FISHER'S PEAK CHURCH - NIGHT

Edward and Adam advance down the pathway as Charley walks up with steady strides. They pass one another.

INT. DE SANTA HOUSE, LOUNGE - DAY

Amy watches a cartoon on the TV.

Gerry sits on the couch with a glass of water in one hand and two aspirins in the other. He downs the pills.

The house phone rings on the wall.

Rose answers it.

ROSE

Hello?

KAT (O.S.)

(via phone)

Mom?

ROSE
Katherine.

Amy perks up.

ROSE
Where are you?

INT. HOOK & SINKER - DAY

Kat sits at a table with fries and fish in front of her, an old yet new flip-phone in hand.

KAT
I stayed with Dollie. You know dad was here last night?

INTER-CUT WITH: DE SANTA HOUSE, LOUNGE

Rose acknowledges Gerry on the couch.

ROSE
He needed a break. Things are hard right now.

KAT
Is *she* still there?

Rose smiles at a suspicious Amy.

ROSE
Your sister's fine. She's watching a cartoon.

Gerry looks at the off TV.

KAT
I needed twelve stitches.

ROSE
I'm sorry.

KAT
Why? Did you make the knives jump off the floor?

ROSE
You know what I mean.
(beat)
When are you coming home?

KAT
I'm not. Until *she's* gone. And even
then I'm not sure.

Amy approaches.

AMY
Can I talk to her?
(beat)
I want to say sorry for hurting
her.

ROSE
Your sister says she's sorry for
hurting you.

Kat sadly acknowledges this, wipes a tear away.

KAT
I know. Tell her it's okay.

ROSE
She says you're forgiven.

Amy beams in delight and returns to her cartoon.

ROSE
Please come home. I miss you.

KAT
It's been two days.

ROSE
That's too long.

Gerry holds out a hand.

GERRY
I want to speak with her.

ROSE
Your father wants to talk to you.
Here...

Gerry takes the phone.

GERRY
Hey Catty. Are you OK?

KAT
I'm fine. All things considered. Is
mom doing alright?

Gerry studies Rose with Amy by the TV, Rose giggles.

GERRY
(subtly)
No, she's not.

Kat's eyes lower.

KAT
Dad, what's going on? Where's Amy?

GERRY
Charley's working on it. Said she'd
call when she turns something up.

Charley enters the bar.

KAT
Speaking of...

Charley orders a coffee at the bar, nods to Kat.

KAT
I gotta go.

GERRY
I love you, Kat.

KAT
Yeah, me too.

INT. HOOK & SINKER - DAY

Charley sets her coffee down at Kat's table, takes a seat.

CHARLEY
Does it hurt?

KAT
Not as much as it did.
(beat)
Have you found anything?

CHARLEY
I'm drawing blanks on all fronts.
Got a call last night, but it made
no sense. Sent me on a wild goose
chase to the church.

KAT
What did you find there?

CHARLEY
Nothing.

Charley takes a sip of coffee.

CHARLEY
When did you last see Amy?

KAT
Sunday afternoon.

CHARLEY
Did she say anything to you? Was she different in any way?

KAT
She was Amy. Same as ever.

Kat examines her food, slides it away.

KAT
Dad says mom can see her. What does that mean?

Charley's radio CRACKLES to life.

COP (O.S.)
(via radio)
This is unit 494 at turnoff six, abandoned sedan in the middle of the road, over.

CHARLEY
Sorry, gotta take this.

Charley takes to her feet, raises her radio.

CHARLEY
This is officer Anderson, repeat that last, over.

COP (O.S.)
...Detective, we got an abandoned black sedan in the middle of the road over here.
(beat)
There's *blood* everywhere.

Kat overhears this.

KAT
Did he s-

Charley holds up a finger.

CHARLEY

I'll be right over. Don't touch anything.

COP (O.S.)

Copy that.

INT. DE SANTA HOUSE, SMALL BEDROOM - DAY

Amy sobs into her pillow, the room's a tip, stuffed toys flung all over.

Rose slowly enters the room, notices her daughter.

ROSE

Amelia?

AMY

(face in pillow)

Go away. Go away.

Rose takes a seat on the bed.

ROSE

What's wrong?

Rose rubs Amy's arm. Slowly, Amy faces her. Rose GASPS in abject terror, hand over her mouth.

The left side of Amy's face decomposes. Skin peels away to reveal bone and blood, one of her eyes hangs by a thread.

Rose gets off the bed, backs up.

AMY

What's happening to me mommy?

Amy's eye falls off onto the rug.

Rose trembles, SCREAMS...

EXT. FISHER'S PEAK, TURNOFF 6 - DAY

A cop car rests at the side of the road, COP (20s) stands with arms folded by the hood of the car.

An abandoned BLACK SEDAN lies in the center of the road with all four doors open and its door alarm BEEPING.

Slowly, an old yet new JEEP comes to a halt. Charley steps out, nods to the cop.

COP

Ma'am.

Cop and Charley head toward the sedan.

CHARLEY

Did you see anyone?

COP

No. Found it like this. No one in sight. Probably fled when they saw the car.

Charley fits on rubber gloves.

CHARLEY

Have you called this in?

COP

Not yet.

CHARLEY

Call it in. Get forensics down here ASAP.

Cop returns to his squad car.

Charley CRUNCHES over shards of glass, peers inside the black sedan --

Blood, everywhere. Broken glass rests on the seats and smeared blood lines the windshield.

CHARLEY

God...

EXT. FISHER'S PEAK COMMON - DAY

Dense and plunged into autumn. Brown leaves everywhere. A shallow stream flows downhill into a tributary.

Edward treks through the stream, takes a moment, wipes sweat from his forehead.

Adam sits on a nearby stump.

ADAM

We've been out here for hours.
There's nothing to find.

EDWARD

There's always something to see.
Just gotta know where to look.

Birds fly overhead on migration eastward.

ADAM

If we find her-

EDWARD

When we find her.

ADAM

When we find her, what will we do?

EDWARD

Take her to the mortuary and find
out what killed her, if she's dead.

ADAM

If? But she *is* dead. She's like me.

Edward grips a branch and proceeds up a steep embankment.

Adam sits in a tree midway up the hill.

EDWARD

You appeared to me before you were
dead, Adam. I saw you. You told me
where you were. I was too late.

ADAM

You never believed me.

Edward grabs another branch.

EDWARD

How could I? You were standing in
my living room telling me you were
somewhere else.

(pushes uphill)

Then you disappeared. Scared me to
hell. But...

Edward takes a breather.

EDWARD

...at least I found you.

ADAM

Thirty-two minutes too late. I was
cold by the time you found me. Just
hanging there, like a pinata.

(beat)
 Just like Amy is. Right now there
 are crows pecking at her body.

UPHILL

Edward brushes aside dead leaf-branches --

A FOX erupts from its sleep spot and darts into the trees.

Edward's hand rests on his gun as the fox disappears into
 thick foliage.

Adam, on a tree, points and laughs at the scene.

EDWARD
 What's so funny?

ADAM
 It's just a fox.

EDWARD
 Foxes are riddled with fleas. And
 they bite.

Edward advances, Adam trails behind.

ADAM
 Uncle Edward?

EDWARD
 What now?

ADAM
 Where do people go when they die?

Edward halts, faces Adam.

ADAM
 I want to know, because, when it's
 time, I don't want to be scared.

EDWARD
 You're asking me?

Adam nods.

EDWARD
 You don't know?

ADAM
Duh, that's why I'm asking.

EDWARD
Adam, when you died, what exactly
did you see?

Adam's eyes divert to the ground.

EDWARD
Was there a bright light? Clouds?

ADAM
There was blackness. And a woman.

EDWARD
What woman?

ADAM
She said her name was Angelica.
That she would take me somewhere
safe where I would never have to be
scared ever again.

EDWARD
What did she look like?

ADAM
She had wings. And she was pretty.
(beat)
She wanted me to go with her, but I
said I wanted to stay. That's when
I came to your house.

Edward ponders on a thought.

ADAM
Why do you ask?

EDWARD
Curiosity. It seemed relevant.
(walks on)
When you said *no*, what happened?

ADAM
She gave me this.

Adam holds out an engraved silver token.

Edward takes it, examines it, on the front sit wings, turns
it over to reveal a pair of large gates.

ADAM

After she disappeared she said I
could find her again when I was
ready to go.

Edward gives the token back.

EDWARD

When this is over, I want you to go
with her.

ADAM

No-

EDWARD

Not a debate. When we're finished.
When I've found Amy. Call Angelica.
And go with her.

(beat, offers kind smile)

You've suffered long enough, Adam.

(beat)

Do you understand me?

Adam sadly gives a nod in response.

ADAM

What about the monster?

EDWARD

I'll take of the monster. Trust me.

INT. DE SANTA HOUSE, LOUNGE - DAY

Gerry reads a newspaper. Amy watches TV with an eye patch.
Rose contemplates in the doorway.

ROSE

Gerry, can I talk to you in the
kitchen for a second?

GERRY

Sure.

INT. DE SANTA HOUSE, KITCHEN - DAY

Rose closes the door, stifles a stressful sigh. Gerry
watches her mannerisms.

GERRY

What is it?

ROSE

This morning I was in Amy's room
and...and...

(cups hand over mouth)

Her face...and her eye...it was
decomposing...

GERRY

What?!

ROSE

She was dead. Gerry, she's dead.
She's really dead.

Gerry fiercely grabs Rose's arms.

GERRY

Rose, Rose...look at me. Rose!

Rose affords him her eyes.

GERRY

Amy is *not* here. And she's *not*
dead! Do you hear me?! Our daughter
is alive! She's somewhere out there
right now. She's fine.

ROSE

Her fucking eye fell out, Gerry!

GERRY

She's not here!

The kitchen door flies open, the doorknob CRASHES through
plaster, which sprays out.

Cupboard doors fling open. A window SMASHES. Cutlery and
dishes fall off the worktop.

Gerry witnesses sheer sorcery with wide eyes.

A porcelain flowerpot hops off the counter and SMASHES
across the floor.

The kitchen table flips over, chairs slide back into walls
and the fridge.

The light fixture BLOWS. Glass rains down.

Amy stands in the middle of the kitchen with a vengeful
stance and wicked expression.

Gerry GASPS, backs into the wall.

AMY
 (screaming, terrifying)
 I'M RIGHT HEEEEEEEEERRRREEEEE!!!!!!

Amy's fingernails slide away from her flesh, drop onto the floor one after the other.

AMY
 AAAAAAHHHHHHHHHHHHHHH!!!!!!!!!!!!

The wall cracks and the crack spreads to the ceiling, reaches across the length.

Plaster spits from the wall. The wall clock falls off, CRASHES onto the ground.

Pots, pans, cutlery, sharp knives, glass hover around Amy and swirl around.

AMY
 CAN YOU SEE ME NOW DADDY?!?!?!?!?

Gerry cowers against the wall. Rose attempts, flies into the wall with brutal impact.

AMY
 I'LL MAKE EVERYONE SEE ME!!!!!!

Glass and knives cut through the air en route to Gerry.

Gerry's eyes go wide --

EXT. FISHER'S PEAK COMMON - DAY

Edward treks through slushy mud and wet leaves. A brutal tremor sends him off balance. Trees quiver frantically.

Adam fearfully looks around.

EXT. FISHER'S PEAK, TURNOFF 6 - DAY

Charley leans into the sedan.

A crack spreads across the ground, splits the asphalt in-two and advances on the sedan.

Cop notices this, rushes onto the road -- his squad car flips over -- he turns, reacts -- SPLAT.

Charley emerges from the car, gasps, hops out of the way --

The crack widens, swallows the jeep and the sedan whole.

Charley watches from the side of the road in shock.

EXT. FISHER'S PEAK, STRIP MALL - DAY

Windows along business fronts SMASH. Car alarms sound as the crack spreads further.

INT. HOOK & SINKER - DAY

Light fixtures shake and RATTLE. A light falls from the ceiling and collapses the pool table.

A crack spreads across the liquor cabinet. Spirits SHATTER. Liquid rains down.

Dollie and Kat make a beeline for the doors --

SMASH -- The doors explode and glass flies directly at them.

INT. SCHOOL, CLASSROOM - DAY

Students cower under their desks and SCREAM. A crack spreads across the wall. Drawings split in half.

Dorothy hides under her desk with her eyes closed and hands firmly wrest around a St. Michael cross.

EXT. FISHER'S PEAK CHURCH - DAY

Tombstones collapse and break around the cemetery. The earth splits wide open.

Silas watches from the steps in a meditative posture, he praises the clouds, closes his eyes.

INT. SCHOOL, CORRIDOR - DAY

Lockers lie across the ground. Guinevere is crushed beneath one, blood drizzles from her nose...

EXT. SCHOOL, PLAYGROUND - DAY

The roundabout falls into a chasm of blackness. Chunks of concrete and rubble lay around the area.

EXT. FISHER'S PEAK COMMON - DAY

A tree splits in half and topples.

Edward scurries backwards, leaps out of the way -- the tree trunk CRASHES hard into the earth.

Adam hides behind a boulder with hands over his ears.

INT. HOOK & SINKER - DAY

Kat rips a shard of glass from her thigh, looks down at Dollie, riddled by glass and eyes wide open. Kat SCREAMS.

EXT. FISHER'S PEAK CHURCH - DAY

The church folds like a house of cards. Bricks and blocks rain down all around.

Silas lies dead on the ground with a chunk of stone buried in his chest.

INT. DE SANTA HOUSE, KITCHEN - DAY

Pots, pans and cutlery fall around Amy, now more of a spectral monstrosity than an innocent girl.

Rose crawls over to Gerry double-time. She rolls him onto his back, gasps.

ROSE

Gerry...!!!

Gerry's dead, knives and glass penetrating his skin.

Rose snaps her teary gaze on Amy.

ROSE

What have you done?

(beat)

WHAT HAVE YOU DONE?!?!

AMY

(calmly)

I made them see me. Look.

Amy points to the doorway.

Rose shifts her gaze -- Gerry stands in the doorway with his eyes locked on his dead body.

AMY

Daddy's like me now. He can see me
now mommy. He can see me.

EXT. FISHER'S PEAK COMMON - DAY

Edward grips his side, a jagged branch speared through his
hip, he grips the wood, writhes in pain.

Adam looks on in terror.

Edward rips the branch from his hip, unleashes a horrific
and painful YELL.

ADAM

Uncle...?

Adam points.

Edward inspects the location, his face falls --

A SKELETON of a YOUNG PERSON hangs from a tree. Shreds of
clothing hang loosely from its body, princess pajamas.

EDWARD

What...can't be...CAN'T BE!

Edward closes on the body, looks it up/down. Shakes his
head, backs up a tad.

EDWARD

No-no-no-no-no...no. NO!
(heavy breaths, hand over
mouth, eyes wide)
GODDAMN IT!

Edward grabs a handful of hair with a tight grip.

EDWARD

SON OF A BIIIIITCH!!

Twigs SNAP and leaves CRUNCH.

Edward pulls out his gun, revolves on the spot and aims
directly at --

Charley, hands in the air, fear across her face.

EDWARD

WHO THE HELL ARE YOU?!

Charley crumples at the sight of --

Amy's body, pale and lifeless, hanging loosely from the rope on the tree.

CHARLEY

Oh my god...oh...oh god...

Charley removes her gun, her shaky hand raises, locks her sights and the gun on Edward.

CHARLEY

What did you do?! You...

EDWARD

Put the gun down.

CHARLEY

Why...? She's just a little girl!

Charley and Edward enter a standoff, circle one another.

EDWARD

What do you see?

Charley fights a losing battle with her emotions.

EDWARD

Answer the goddamn question!

CHARLEY

I see a little girl hanging by the neck on a tree!

EDWARD

A skeleton.

CHARLEY

What?

EDWARD

There's no skin, nothing but bone. She's just a skeleton.

CHARLEY

No, she's not.

Edward's facial muscles tense.

EDWARD

What year is this?

Charley CLICKS back the hammer.

EDWARD
WHAT YEAR?!

CHARLEY
2001!

Edward lowers the gun, takes this badly.

ADAM
I wasn't even born then. How can it
be 2001?

EDWARD
It's 2015.

CHARLEY
No it's not.

EDWARD
Holy shit...

Edward's gaze drifts into space...

CHARLEY
Why are you saying that? You're
crazy...you're a psychopath...

EDWARD
I didn't do this.

CHARLEY
Then why are you here?!

EDWARD
I was...I was...

Edward grips his head, pain takes over his face, he drops to
a knee in anguish.

EDWARD
I was...AAAHHHH!

BEGIN MONTAGE.

INT. PSYCHIATRIC OFFICE - DAY

Ernest studies Edward.

ERNEST
You're seeing things that are not
there.

(beat)

(MORE)

ERNEST (cont'd)
 Shards of memories that haunt you.
 Nightmares. Hallucinations. Your
 mind is broken. You need to piece
 it back together.

Edward considers this.

ERNEST
 Either bury the past or dig it up.

EXT. FISHER'S PEAK CHURCH - NIGHT

GHOSTS stand around their gravestones in the cemetery.

All the Ghosts stare at Edward, their faces distorted and
 unrecognizable, with only a pair of eyes.

Slowly, unrecognizable distortion turns recognizable.

Gerry, Rose, Dollie, Kat, Charley, Silas, the Clerk, the
 motel Owner, Mark and Brad.

INT. CHURCH - NIGHT

Silas stands with Edward.

EDWARD
 The hell does this have to do with
 anything?

SILAS
Everything.
 (beat)
 You may not understand now, but you
 will. Find the body.

Silas turns away.

EDWARD
 You mean Amy.

SILAS
 She will reveal to you the tragic
 truth behind this place.
 (beat)
 But I doubt you will accept it. No
 one ever could.

END MONTAGE.

EXT. FISHER'S PEAK COMMON - DAY

Edward's pupils dilate, irises boast reddened veins over sheet white eyes.

Charley studies him with confusion on her face.

CHARLEY

Sir...?

He stares at her.

EDWARD

You're dead...you're all dead.

CHARLEY

I'm n-

Another quake sends Charley off balance, she tumbles -- onto a jagged branch, which erupts from her chest.

Adam shudders at the sight.

Edward rushes to her side, checks on her. Charley grabs at the stake through her chest, spits blood.

CHARLEY

I...I...I...

EDWARD

Sshh...sshh...it's alright. You're okay. You're fine.

CHARLEY

I...I...

Charley dies, hand falls limp at her side.

Edward sighs, respectfully closes her eyes and gazes over at Adam, who stands frozen in fear.

Charley steps from thin air, now spectral and translucent. She notices her body, sheds a tear.

CHARLEY

Why?

Edward shakes his head.

EDWARD

I don't know.

(beat)

Rose...

INT. DE SANTA HOUSE, KITCHEN - DAY

Rose mourns Gerry's body, rocks back and forth, knees to her chin, arms around them.

INT. HOOK & SINKER - DAY

Kat violently COUGHS as she lifts chunks of rubble from the blocked doorway.

A hand reaches out from beneath a pile by the jukebox.

BRAD
(groaning)
Help...

Kat rushes to the chaos, pulls rocks away, reveals Brad's bloodstained face.

KAT
Brad?

BRAD
Kat...
(manages a painful smile)
You're a...sight for sore...eyes.

Kat notices Brad's crushed spine.

BRAD
I can't...feel my legs...

The roof CRACKS, on the verge of collapse.

Kat looks up, then at Brad.

BRAD
...please...don't leave me...

KAT
I'm gonna get you out okay? Just stay still.

Kat moves rubble.

BRAD
So...cold...

KAT
You're gonna be fine.

Kat grabs a rock, lifts with all her might.

BRAD (O.S.)
I can't...feel my legs...

KAT
You're gonna be-

Kat backs off -- Brad is dead.

KAT
-oh...god...

She looks left -- Brad, spectral, sits back against the wall with his eyes locked on his body.

BRAD
I...I'm...dead...

KAT
You...you...

Brad points and she looks, claps a hand over her mouth --

The REAL Kat lies mangled and ruined next to Dollie.

KAT
(crying)
I...no...no I can't...I can't...

Brad takes Kat's hand.

BRAD
It's OK. It's...OK. You'll...be
fine. OK?

EXT. SCHOOL, GATE - DAY

Edward darts past the gate, stops midway, looks in --

EXT. SCHOOL, PLAYGROUND - DAY

Ghostly children stand around. Dorothy and Guinevere watch over them. All of them are lost.

They all gaze over at Edward.

EXT. SCHOOL, GATE - DAY

Edward bows his head.

EDWARD
I'm sorry...I'm so sorry...

EXT. FISHER'S PEAK, STRIP MALL - DAY

Overtured vehicles line busted streets. Streetlights spark and cast iron phantoms over the asphalt.

Edward dashes through the chaos.

GHOSTS of the TOWNSFOLK stand around. Some on the pavements. Some on the road. Others in shop windows.

EXT. SUBURBAN NEIGHBORHOOD - DAY

The cul-de-sac lies in ruin. Many of the houses destroyed. KIDS and ADULTS stand around lifelessly.

Edward busts through the De Santa's gate and sprints to the broken and open front door.

EDWARD (V.O.)
ROSE?!?

INT. DE SANTA HOUSE, LOUNGE - DAY

The tube-TV dangles from its cord. Coffee table lies overturned along a vase-shard peppered rug.

Edward rushes inside, searches.

EDWARD
Rose?!

ROSE (O.S.)
In here...

INT. DE SANTA HOUSE, KITCHEN - DAY

Rose sits by Gerry's desolated body with tears sliding down her face, she looks up.

ROSE
You're too late. They're gone.

Edward studies Gerry's body.

EDWARD
Where is she?

ROSE
It doesn't matter.

Rose nods to the corner.

Edward advances on the position, sees it, sighs --

Rose lies dead in the corner, her neck snapped, glass in her back and head.

ROSE
It happened so fast. She was angry.

Edward sets a hand on Rose's shoulder.

EDWARD
I need you to tell me where she went, Rose. Please.

ROSE
How are you alive?! Why do you get to live while we die?

Edward contemplates an answer.

ROSE
What makes you so goddamn special?

EDWARD
You've seen what Amy is capable of, I have to find her, stop her.

ROSE
Did you find her?

Edward nods "yes".

ROSE
And? Where was she?

EDWARD
In the common. But there was nothing left of her. Nothing but bone.

ROSE
How is that-

EDWARD

Rose, I don't expect you to believe me, but this happened fourteen years ago.

ROSE

What are you saying?

EDWARD

Amy's been dead for fourteen years.

ROSE

No she hasn't. You're insane!

Rose shoves him away.

EDWARD

I come from 2015. I was born on January 10th 1978.

(beat)

Believe me or not, I don't care, but I have to find Amy before she hurts anyone else.

Adam enters the kitchen, now Rose sees him.

ROSE

Who are-

ADAM

I'm Adam.

Rose looks deeply at Edward.

ROSE

Your nephew?

EDWARD

Like I said, you're not alone. But right now, the most important thing is that we find Amy.

(beat)

So...Rose De Santa, I'm so sorry for what happened to you, but I need your help now.

EXT. FISHER'S PEAK, BRIDGE - DAY

Amy stands on the battlements gazing out at the horizon.

A glorious conflagration of bright colors ripple across calm tides over the ocean.

AMY
My daddy and I went on a boat once.
Have you ever been on a boat?

Edward stands on the bridge.

EDWARD
Once. I took Adam fishing.

AMY
Have you ever sailed the ocean?

Edward steps to the battlements, gazes out.

EDWARD
No. Always wanted to. Never really
had the chance.

A tear drops from Amy's eye.

AMY
I hurt everyone. Does that make me
a bad person?

EDWARD
No. You were upset. I understand.

AMY
It's not fair.

EDWARD
Nothing ever is. Life is cruel.
Things happen you can't control.
But you can't blame yourself, Amy.

Amy looks at him.

AMY
You do.

Edward agrees with this.

EDWARD
What happened to Adam was horrible.
I blamed myself because I believed
I was responsible.

He sympathetically smiles at her.

EDWARD
Your parents love you, Amy. They
love you so much. And I am so sorry
for what happened to you. No one
(MORE)

EDWARD (cont'd)
deserves that. To be taken away in
the night, to die painfully.

Adam overhears the conversation.

EDWARD
Amy, you need to let go.

AMY
I don't want to. It's not fair.

Edward sets a hand on hers.

EDWARD
No it's not. But you can't linger.

AMY
I...I...

Adam takes the token from his pocket, contemplates.

AMY
Where will I go?

EDWARD
Somewhere better. To a place where
no one can hurt you again.

Adam steps forward.

ADAM
With me.

Amy and Edward face Adam.

ADAM
Uncle Edward's right. I've been
here a long time and I'm tired.

AMY
Did the bad man get you too?

ADAM
Yes.

Amy looks up at Edward.

AMY
What about everyone else?

EDWARD
I'm sure they'll be there.

Amy sniffles, nods and takes Adam's hand.

EDWARD
Adam...?

ADAM
Thank you.

EDWARD
Are you sure about this?

ADAM
You were right. I don't want to
suffer anymore. It's time.

A tear drops from Edward's eye, he hugs Adam.

EDWARD
I'll see you again, Adam.

ADAM
I know.

Adam takes Amy's hand and both back into the middle of the
bridge. Adam and Amy exchange looks.

ADAM
(to Angelica)
I'm ready now.

Clouds split open, light spills onto the bridge.

Edward watches with a smile, drops of blood drip from his
nose, onto his chin.

ADAM
Your nose is bleeding.

Edward wipes the blood away, stares at it --

WHOOSH -- A gust of wind snaps Edward's gaze onto Adam and
Amy as they vanish into glorious beautiful light.

The light dies down, clouds rejoin and thunder RUMBLES.

Edward shakes his head, more blood drops from his nose, he
scrunches his face...closes his eyes...

EXT. THE MARSHES, LONELY TREE - NIGHT

Edward, on his knees before the tree and Adam, comes to and looks around.

A baton swings into Edward's view, clocks him upside the head and renders him unconscious.

ABADDON (30s, shrouded in shadows and face obscured) stands over Edward's body with a sadistic smirk on his face. Blood reflects in his eyes turning them crimson.

Abaddon beats the tar out of Edward with the baton, caves the man's head in, bone CRUNCHES, flesh SQUELCHES.

Edward watches this from afar, looks down at his hands. Rose stands beside him.

EDWARD

Rose...what is this?

ROSE

This was the night you died.

EDWARD

What?! No...that's impossible. He was gone.

Abaddon wraps a rope around dead Edward's neck.

EDWARD

There was no one here.

ROSE

You died, Edward. Your spirit walked away. That's why you could see Adam. That's why you could see all of us.

Amy, Adam, Gerry, Charley, Brad, Dollie, Kat, Silas, each one of them stands behind in a crowd.

EDWARD

This is not possible.

ROSE

Look again.

Rose points out Abaddon. Edward looks.

Abaddon steps into the light of the moon to reveal -- ERNEST, who fits on his glasses.

EDWARD
Pickerton?

Ernest drags the rope to the tree. Edward's dead body lifts into the air.

EDWARD
He was...

ROSE
You dug up the past to put your memories back together. And this is what happened to you.

Edward takes this as best he can.

Ernest admires his handy-work with the bodies. He lights a cigarette, puffs away happily.

ROSE
Edward...?

EDWARD
He's still out there...alive?

ROSE
Yes.

EDWARD
I have to stop him.

Adam and Amy step forward.

EDWARD
Take me back, to Fisher's Peak, to earlier. I can stop him.

ADAM
You have to let it go.

AMY
Like you said, remember? Why should you suffer anymore?

EDWARD
No-no, no...I...

Edward scans the marshes, sees Ernest as he strolls away.

EDWARD
NO!

Edward runs for Ernest, lunges through the air --

-- phase through the man and hits the ground. Ernest carries on and WHISTLES "itsy-bitsy spider".

Rose looks down at Edward with a sympathetic expression.

ROSE

It's time, Edward. Time for you to rest now.

EDWARD

No. I don't wanna rest. Not until that son of a bitch is dead!

ROSE

He will die. And when he does he shall endure torture in the pits of hell for all eternity.

EDWARD

Wait...you're not...

ROSE

I took this form to make it easier on you. A familiar face to guide you into the afterlife.

EDWARD

Angelica?

Rose gracefully nods.

EDWARD

What are you?

ROSE

I'm a guide. Nothing more. Nothing less. And I offer you a choice.

Adam stands idly by.

ROSE

You can either stay, and live in death. Or you can come, and be free of your burdens.

Edward weighs his options.

EDWARD

And where will I go?

ADAM

With me.

Edward gazes at Adam, then the silhouette of Ernest sinking off into the distance.

EDWARD

If I stay?

ROSE

You will remain here for the rest of time lost in a permanent cycle. The option will fade and you will be stuck. Alone. Forever.

Rose takes a knee by Edward's side.

ROSE

If you come, you can be with the people that love you. Your mother. Father. Adam. This is your choice. It is your decision. But know if you choose the lesser, you will never again have that choice.

Rose stands.

Adam hopefully looks on with a glint of sadness in his youthful eyes.

ROSE

So what will it be? Eternity alone, or life in the next world?

Edward bucks up courage, sighs.

EDWARD

Okay.

Rose smiles, extends her hand.

ROSE

Take my hand, Edward.

Edward grips her hand --

Light spills onto him from the heavens. Clouds part. Sunlight breaks through the darkness...

Edward feels the light on his skin, smiles...

FADE OUT.