

THE HOUSE IN THE CLEARING

By

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FADE IN:

INT. CLEARING - DAY

CLOSE ON: EMPTY FIRE PIT

SLOWLY PAN BACK as -

- CREDITS ROLL

- slowly reveal -

- an OLD CLEARING.

Trees are growing in a PERFECT CIRCLE around a WELL-KEPT GRASSY FIELD. The fire pit sits in the middle of the field.

TOYS litter the ground.

SLOW MONTAGE:

CLOSE ON: SPINNING TOP

It is made of wood and has peeling red and blue paint. A small BLACK FLY lands on it. It sits for a few seconds before flying off.

CLOSE ON: WOODEN BALL

There are chunks missing from the ball. Termites are currently devouring it.

CLOSE ON: PORCELAIN DOLL

A large crack has formed down the center of the dolls faded face.

CLOSE ON: TREE

Carved into the tree are the words: "*Papaya Lane Children's Club*".

CLOSE ON: JUMP ROPE

A string jump rope lays untouched in the grass close to the fire.

CLOSE ON: PLAYING CARDS

An old deck of playing cards, water logged and torn, sitting in the grass.

CLOSE ON: DICE

(CONTINUED)

A set of dice are also in the long grass. They look newer. Beside them is a playing board, it also looking new.

CLOSE ON: TEDDY BEAR

A teddy bear made of a tough, beige fabric is sitting beside the fire pit. It looks as if it has only been there the night. However, there is a tear in one arm and it is rather dirty. Only one button eye remains.

WIDE SHOT: CLEARING - SAME TIME

The clearing once again. A space in the trees indicates that there is a pathway leading out of the clearing.

SUPER IMPOSE: 1810

Children enter the clearing. All in the same age group.

In the lead is a tall, skinny boy, perhaps ten years old. He is RALPH.

Following him is a shorter boy, maybe eight, and he is chubby. He wears round-rimmed spectacles. He is ARNIE.

They are followed by more children, boys and girls all ages eight, nine, or ten.

In the rear, there are two children who are walking side-by-side.

The girl, who is small with a red ribbon in her brown hair, is GRACE. She is eight.

The boy, slightly taller than Grace and is very thin, is named THOMAS. He is nine.

All of the children, thirteen in total, enter the clearing in a very enthusiastic jaunt.

They all run to their toys that they left on the ground. Two boys begin throwing a ball to each other.

A group of children break up in two pairs and play jump rope.

One child attempts to play with his spinning top, but is unsuccessful due to the grass. He slumps over, frowns, and almost suddenly begins to chase after a butterfly that he notices out of the corner of his eye.

RALPH begins to collect fire wood from a pile just a little out of the clearing, behind a bush, with help from Arnie.

(CONTINUED)

Two girls find their porcelain doll and begin to play with it.

GRACE and THOMAS approach the game board and dice and begin to play a game that involves them rolling the dice and moving rocks around the board.

CUT TO:

INT. CLEARING - LATER

The sun has begun to go down, and there is now a ROARING FIRE in the center of the clearing.

The children are sitting in a circle around the fire. ARNIE is just finishing up a ghost story that has captured the attention of his audience.

ARNIE

And then, she heard it. A soft scratching sound above her. She looked up, and there, crawling along the ceiling, was the woman with no legs. And with no warning, the woman released herself and Marnie never saw the light of day again. To this day, the woman with no legs haunts these parts. Watch out...she might come after you next!

And with that, RALPH extends an arm and GRABS the shoulder of the girl beside him, who SCREAMS LOUDLY.

The circle of children laugh.

CLOSE ON: THOMAS

He stops laughing and looks up at the sky. A small bit of FEAR washes over his face.

WIDE SHOT: CIRCLE OF CHILDREN

THOMAS looks around at everyone and then back up to the sky.

THOMAS

I hate to break up the fun guys, but we really should be going. The sun's almost down.

(CONTINUED)

The other children stop laughing almost immediately and look up at the sky. Their eyes show SUDDEN FEAR. There is a SCRAMBLE as each of the children attempt to get up.

Everyone, that is, except for RALPH.

He remains seated, looking at all of the other children in surprise.

RALPH

What's gotten into you?

ARNIE looks at RALPH in disbelief, as if it was obvious what was going on.

ARNIE

It's almost dark. You know what happens when the sun goes down.

RALPH

You don't really believe that, do you?

ARNIE

Of course I do. Our parents told us the story.

ARNIE tries to get away, but RALPH pulls him back. RALPH gets up and quickly moves to the path that takes the children back home.

THOMAS stops in front of RALPH and tries to push him out of the way.

THOMAS

Ralph, move!

RALPH

Why?

THOMAS

You know why, Ralph! It's almost dark. We've gotta get out of here!

RALPH

Why do we? Really? Why? Why can't we stay just one night?

THOMAS

The One-Eyed Man, Ralph.

The children GROW SILENT all at once.

RALPH  
You believe that?

THOMAS  
Yes, I do! Now please move!

RALPH  
No.

RALPH looks up at the other children.

RALPH  
Don't you all see? The One-Eyed  
Man doesn't exist!

THOMAS  
Yes he does, Ralph. Our parents  
told us. If after dark you decide  
to stay, the One-Eyed Man will come  
out to play. And I don't like the  
way he plays.

RALPH looks back at THOMAS.

RALPH  
It's bollocks. Not true. It's  
only a story that they told us so  
we'd come back in time for bath and  
bed.

He looks back up at the other children.

RALPH  
It's true. There never has been a  
One-Eyed Man. Even the name is  
silly. And that is why we are  
staying the night. So I can prove  
it to you.

The children look to each other. They are uneasy. One  
child raises his hand nervously.

RALPH  
Yes, Jeremy?

JEREMY  
How are you sure about this?

RALPH hesitates.

RALPH  
My father told me.

The children begin to whisper to each other in a very gossip-like way. They all look back to RALPH again, more positively this time.

RALPH  
So, who's staying?

Eleven of the twelve children in front of RALPH raise their hands. THOMAS looks around. Everyone is staring at him.

RALPH  
Come on, Thomas. Don't be a wimp.

THOMAS  
I'm not a wimp, I just don't think  
-

RALPH  
Wimp. Wimp. Wimp.

The other children join in.

CHILDREN  
Wimp! Wimp! Wimp! Wimp!

THOMAS has been beat.

THOMAS  
Fine! I'll stay!

The children all cheer.

RALPH  
Back to the fire!

Everyone heads back to the fire pit and they form their circle once again.

INT. CLEARING - LATER

It is really dark now. The only light comes from the coals in the fire and the thin rays of moonlight that have successfully battled their way through the leaves.

The children are all fast asleep in various parts of the clearing. All except for one.

THOMAS remains awake. He lays down in the grass next to GRACE, with his eyes wide open, gazing at what can be seen of the moon up above.

He listens intently for anything that may indicate the approaching death that is sure to come.

(CONTINUED)

However, all he can hear is the chirping of crickets and the deep breaths of the children all around him.

POV: BEHIND BUSHES

Something creeps along, unseen and unheard.

CLOSE ON: THOMAS

Giving up, he takes a deep breath, closes his eyes, and turns to his side.

Now on his side, he decides to open his eyes again.

Looking at him from within the trees is one horrible yellow eye.

He jumps up, blinks, and looks again.

It's gone.

But now he can hear footsteps around the clearing.

He looks around in panic, but can't see anything.

Breathing quickly now, he nudges Grace beside him. She moans and opens her eyes.

Still looking around, he spots a hunched figure walking not too far along the outskirts of the clearing.

Grace slowly sits up beside him.

GRACE

What's the matter?

THOMAS

Shh. Look.

Thomas points at the hunched figure walking along the outskirts.

GRACE

Is that - ?

The figure stops.

Thomas and Grace remain paralyzed with fear.

The figure slowly turns it's head and looks at the two scared children with one glowing yellow eye.

He suddenly disappears in a cloud of black smoke.

(CONTINUED)

Grace and Thomas look at each other, speechless, fear in their eyes.

Thomas is breathing faster now, close to an asthma attack. Grace begins to rub his arm, trying to calm him down.

GRACE

Just close your eyes,  
Thomas. Everything will be  
alright...

Thomas closes his eyes.

BLACK.

OPEN AGAIN ON:

A face. It's distorted, but barely visible. It has only one, yellow eye. The other appears to have been gouged out. The nose is crooked, as if it had been badly broken. Its smile shows two rows of sharp teeth, as if he had sharpened them himself. Scratches cover his face. His hair is long and stringy. This is the One-Eyed Man.

He chuckles.

ONE-EYED MAN

Want to play?

WIDE SHOT: CLEARING

The One-Eyed Man is kneeling in front of Thomas. Grace is frozen in fear, staring directly at him.

The One-Eyed Man looks from one to the other.

He chuckles.

ONE-EYED MAN

Watch this.

He grabs Grace by the arms and violently brings her to him.

CLOSE SHOT: THOMAS'S FACE

He looks in fear as there is a loud, sickly crunch and squelching noise. Blood splatters his face. He is too scared to scream.

CLOSE SHOT: ONE-EYED MAN

A headless Grace falls from his arms. He smiles again, blood staining his teeth and chin.

(CONTINUED)

ONE-EYED MAN

Your turn.

BLACK.

SUPER IMPOSE: THE HOUSE IN THE CLEARING

FADE IN:

EXT. HIGHWAY - DAY

A silver Porsche convertible speeds along the deserted highway with its top down.

SUPER IMPOSE: 200 YEARS LATER

INT. PORSCHE - SAME TIME

There are two people in the car.

The driver is DAVE CROWE. He is well built, wearing a blue polo shirt, beige khakis, and dark, 400 dollar sunglasses. His light brown hair is blowing in the wind. He is twenty-six years old.

Sitting next to him is his wife, JENNA. She is thin and sexy, wearing a strapless red shirt, blue denim mini skirt, and sunglasses. Her dark Brunette hair is also blowing in the wind. She is texting on her cell phone.

They pass a sign that says: *"Welcome to Cape Temor, The Friendliest Little Town in South Carolina!"*

DAVE

Almost there, Jenna!

Jenna looks up from her phone.

JENNA

Thank God. I had a little too much to drink at the diner.

Dave laughs.

DAVE

Me too. It shouldn't be much longer.

Jenna's phone vibrates. She looks at it and laughs.

Dave takes a glance at her phone and back to the road.

(CONTINUED)

DAVE

What's up?

Jenna looks at Dave.

JENNA

Oh nothing. Jackie's just telling me a story about a raccoon at her's and Johnny's camp. Snuck in over night and ate half the food in their kitchen. It's a mess.

DAVE

Damn raccoons, huh?

Dave chuckles and continues to drive along the road.

Jenna looks back at her phone and texts some more.

They both sit silently for a few seconds. Jenna looks at the road.

There are now trees all over the place.

JENNA

Is this place in the forest?

DAVE

Yep.

JENNA

It's sounding better and better. Old, big, and now in the forest. I hope it's not too old though...I mean, it does have a washroom, right? A real one?

DAVE

What do you mean by "a real one"?

JENNA

You know...one with a flushable toilet...sink, shower. Not an outhouse fifty feet away from the house in some shady bushed-in area.

DAVE

Well, an outhouse is a real washroom, honey. It's the realest.

Jenna looks at Dave with a horrific gaze.

(CONTINUED)

JENNA

You better not be telling me this house has an outhouse. I would never be able to go at night. Dave?

DAVE

That's exactly what I'm telling you.

Dave looks at Jenna and smiles.

DAVE

But my grandfather put in three washrooms about thirty years ago. The outhouse hasn't been used since the eighties.

Jenna looks relieved.

JENNA

Thank God. I couldn't imagine using that thing. All the bugs and things you could find in there.

DAVE

You would have had a tough time growing up before plumbing, let me tell you.

Jenna looks back at Dave.

JENNA

I'm glad I didn't.

Dave chuckles.

Jenna's phone vibrates again. She looks at it and chuckles.

CUT TO:

EXT. HOUSE - DAY

It is a large, old manor house. The walls are built out of a grey stone with green ivy growing along them. The front door is a heavy oak with brass knockers in the shape of griffins.

The driveway is circular, with a large flowerbed in the middle. In the center of the flowerbed, there is a grey stone fountain built in three layers, water flowing down each layer and into a pool with lillypads.

(CONTINUED)

The house is in the same clearing that was home to a murder from two hundred years before. The trees are still as magnificent as ever. Birds fly around it, frogs play in the fountain.

A man is tending to the garden in front of the house. He is tall, muscular, and African-American. He has a bald head, and wearing overalls with a dirty white T-shirt. This is BIG BILL.

The Porsche pulls into the driveway. Big Bill looks up to see who's in the driveway.

He smiles and waves.

The car stops and Dave gets out.

BIG BILL  
Hiya, Davey! Long time, no see. How's it goin'?

DAVE  
Pretty good, and yourself?

BIG BILL  
Damn good, Davey. Damn good. And this pretty girl I take it is Jenna?

Jenna comes around the side of the car, holding her purse over one shoulder.

DAVE  
Yep, this is she.

BIG BILL  
Prettier than you described her.

Big Bill turns to Jenna.

BIG BILL  
How'd you do, ma'am? I'm Big Bill, the gardner.

He extends his hand.

JENNA  
I'm pretty well. Jenna.

She takes his hand and they shake.

When they release, Jenna shakes her hand a bit.

JENNA

Strong grip.

Big Bill laughs a bit.

BIG BILL

Sorry 'bout that, ma'am. I can get carried away sometimes.

JENNA

It's all good. You wouldn't happen to know where the washroom is, would you?

BIG BILL

Sure do! Just go in through the doors there, you'll come into a large entrance hall. Go to the left of the staircase. Should be the third door on your left.

JENNA

Thank-you.

Jenna looks at Dave.

JENNA

See you in a bit.

DAVE

Don't get too lost.

JENNA

Doubt I will.

They kiss and she makes her way inside.

Big Bill watches her as she disappears into the house.

BIG BILL

She's definitely a keeper. So, how've ya been, Davey?

DAVE

Oh, same old, same old. Gonna be starting up my new firm in a couple of days.

BIG BILL

Right, you just graduated law school, did ya? How'd that go?

DAVE

I passed. Can't say it was easy. Glad it's over.

Big Bill chuckles.

BIG BILL

I hear ya.

Dave looks up at the house.

DAVE

It's been a while since I've been here. I was surprised when Gramps left me the place. But I'm glad he did.

Dave looks back at Big Bill.

DAVE

How's Gloria doing?

BIG BILL

She's alright. Pretty sick these days, but she's been coping. You should stop in some time and watch the game. Bring Jenna. Make it a night.

DAVE

Sounds fun. Maybe Saturday?

BIG BILL

Lookin' forward to it.

DAVE

I'll just go tell Jenna and take her on a tour of the house. You take care. See ya Saturday, Big Guy.

BIG BILL

You too, short stuff.

They shake hands and give each other a "bro hug".

Dave pats Big Bill on the back and he goes inside the house.

INT. FRONT HALL - SAME TIME

He walks into a large, spacious front foyer. A long, wooden staircase sits in the middle of the hall, going up to two separate hallways at the top. On either side of the staircase below are two hallways. A large crystal chandelier hangs down from the centre of the ceiling. Wood paneled walls are covered in paintings of landscapes and family portraits. At the top of the staircase is a large crest. It says: "*Una nos sto iunctus - Together we stand united*".

Jenna walks out of a room along the left hallway and sees Dave. She smiles at him.

DAVE

Well?

JENNA

I feel so relieved.

DAVE

That's not the answer I was looking for.

JENNA

I love it!

DAVE

There we go!

He holds out his arms and she runs into them. They embrace and kiss.

JENNA

And the washroom is intense! Marble toilets? How rich is your family?

DAVE

Retardedly rich. My grandfather was an oil miner. He eventually owned his own company, which he sold when he retired. But I couldn't take that route. Not really proud of where the money came from, but he still had a good heart.

JENNA

How much did you get from it?

(CONTINUED)

DAVE

Money? His will gave me the house and ten percent of what he had left. I think it comes out to somewhere around two million.

JENNA

Whoa. Why didn't you tell me that?

DAVE

I'm telling you now. But I was gonna tell you later this evening. Because I booked us on a vacation to Vienna. Seven days, six nights. Next month.

Jenna lets go of Dave and looks into his eyes. She examines them.

DAVE

What?

JENNA

Did you really?

DAVE

Of course.

JENNA

Sweet! I love you!

She jumps into his arms again and kisses him.

DAVE

Happy honeymoon, sweetie.

JENNA

We better find that bedroom quick.

Dave looks down at her.

DAVE

Why?

JENNA

Oh, you know why.

Jenna tickles his sides and runs up the stairs. He quickly follows her.

DAVE

I just have to use the washroom first!

CUT TO:

INT. BEDROOM - LATER

It is large, like the rest of the house. There is a large, four poster bed in between two ceiling-to-floor windows that are covered in dark red drapes. There are two dressers and a wardrobe, all dark oak, along with a closet in the far corner opposite the door to the room. On the other side, across from the closet door, there is an ensuite bathroom.

Laying in the bed, there is a naked couple. Dave and Jenna, cuddling with each other. Dave plays with Jenna's hair and Jenna rubs her hand over his chest.

She looks up at him.

JENNA

That was fun.

DAVE

For sure.

JENNA

Did you learn some new moves?

DAVE

No. Just decided to switch it up.

JENNA

I'm glad you did.

DAVE

You had some pretty interesting moves yourself.

JENNA

Just testing some new ideas.

DAVE

Ah.

JENNA

Want some ice cream?

DAVE

Definitely.

CUT TO:

INT. KITCHEN - LATER

The kitchen is lined with oak counters with black marble tops that match the floor.

Dave and Jenna are sitting at the small dining table, eating ice cream from the carton.

DAVE

I'm surprised there even was ice cream. And it's new.

JENNA

It's good. What kind is this?

DAVE

Chaperone Vanilla, Chocolate, Carmamel, and Chunks. Locally made. My grandparents' favourite.

JENNA

It's like an orgy in my mouth.

Dave laughs and takes another spoonful.

JENNA

This place is really clean. Did your grandparents have servants?

DAVE

Oh no. They have Big Bill, the gardener. And I think a Molly Maid comes around twice a week. We did all of our own dishes and stuff when we would visit. I suppose that's what my grandparents did too. And before I forget, Bill wants us to go over Saturday night. You'll get to meet Gloria. She's a real sweet lady. Excellent baker.

JENNA

Sounds fun. Should we bring anything?

DAVE

I never asked. I dont think we need to though.

JENNA

Just let me know if you do. I'll whip up a salad or something.

(CONTINUED)

DAVE

You should do your broccoli salad. That's a good one.

Jenna smiles.

JENNA

You think so? Thank you! No one's ever said anything about it before.

DAVE

It's delightful.

They reach over the ice cream and kiss each other.

When they let go, Jenna looks outside the window. Trees are closely lined outside, maybe ten feet away from the house. It is dark now outside.

JENNA

It's getting late, it looks like. I think I'm gonna hit the hay. You coming?

DAVE

I will in a bit. I want to set up my office a bit before I go to bed.

JENNA

Alrighty. You have a good night. Don't stay up too late.

DAVE

Goodnight, honey.

They kiss again and Jenna leaves the room.

JENNA (O.S.)

Which way do I go again?

DAVE

Right!

JENNA (O.S.)

Thanks!

Jenna's footsteps disappear down the hall.

Dave continues to eat some ice cream.

He gives up, closes the lid, and puts it back into the freezer on the other side of the room.

CUT TO:

INT. LIBRARY - NIGHT

The library is large, with four long bookshelves, as well as books lining the walls. There is a space in the center of the room for the door, a large fireplace on one wall, and on the opposite wall is a large portrait of a man in his forties.

Dave enters the room and looks around.

DAVE

Definitely smaller than I  
remember. Now, where's that book?

Dave begins to search the shelves. He then finds a book with red binding in a sea of black and navy blue. He pulls on the blue book next to it and the portrait opens up to reveal a small study.

DAVE

I love this house.

Dave goes into the study.

INT. STUDY - SAME TIME

Dave sits down behind the large desk and begins to look through it.

He pulls out a small, green dagger and examines it.

He shrugs and puts it back into the desk.

CUT TO:

INT. BEDROOM - SAME TIME

Jenna enters the bedroom from the bathroom side in a bathrobe. Her hair is wet.

She crosses over to the bed and sits down on it. She takes a deep breath and crawls under the sheets. She closes her eyes and hugs one of her pillows.

INT. STUDY - SAME TIME

Dave looks around the study and sees a box in the corner of the room. It is labeled "Dave's Office Crap".

He crosses the room and picks it up. He looks again at the label.

DAVE  
Crap, huh?

Dave chuckles and moves back to the desk. He begins to unload the contents of the box.

A globe takes up most of the space in the box, and he puts that on the corner of the desk. He takes out some pens, paper, and a box of envelopes. He puts it on the desk.

He looks at it and yawns.

DAVE  
Ah, fuck it.

Dave gets up and crosses out though the portrait.

INT. BEDROOM - SAME TIME

Jenna is dozing off into a sleep. Just as she's about to fall asleep for good, she hears a creak on the floorboards.

Without opening her eyes, she talks to the noise.

JENNA  
Decided to come to bed after all,  
huh, big guy?

Jenna smiles and turns to her side. She opens her eyes and come face to face with -

- a child's corpse. Or, what looks like a child's corpse. It stares back at her, face level with her's. Black, penetrating eyes. This is the corporeal form of a dead, rotting THOMAS.

Jenna SCREAMS!

JENNA  
WHAT THE FUCK!?

The corpse responds with a low, rapsy, child's voice.

(CONTINUED)

CORPSE THOMAS  
Get out! Get out or die!

Jenna jumps out of the bed. The corpse of Thomas sits up and stares at her. He smiles. She screams again.

JENNA  
DAVE! DAVE!

The door to the bedroom opens and Dave walks in. The corpse disappears.

DAVE  
What's wrong, honey?

JENNA  
On the bed -

Dave looks at the bed.

DAVE  
There's nothing there, honey.

JENNA  
A little boy...he was just there...

Jenna begins to cry.

JENNA  
He was decayed...like a rotting  
corpse...I could smell it...

Dave moves in to hug her.

DAVE  
It's alright, honey. You were  
probably dreaming. It happens at a  
new house.

JENNA  
Yeah, maybe...

Dave lets go of her.

DAVE  
C'mon. Let's go to sleep.

JENNA  
Yeah.

They both get into the bed. Dave falls asleep. Jenna stares at the ceiling.

She stares for several seconds.

Suddenly, the room begins to shake violently. A high-pitched wailing can be heard.

She screams and covers her ears.

On the wall opposite her, words are scratched into the wood:  
*"He is coming! In five days is his Centennial!"*

Jenna looks at the words in confusion.

Then, all at once, the words vanish and the wailing stops. The room comes to a standstill.

Jenna takes in a few deep breaths and looks at her husband.

But he is not there, replaced by the corpse.

CORPSE THOMAS

LEAVE!

Jenna screams again. Thomas disappears.

Dave wakes up, annoyed.

DAVE

What the hell, Jenna?

JENNA

Didn't you feel that? Hear that wailing?

DAVE

No...

Dave looks at her with sympathy.

DAVE

Look, honey. I'm sorry for snapping at you. Are you alright?

JENNA

No, I'm not fucking alright.

DAVE

Relax, honey. You're just having bad dreams.

JENNA

Whatever...

Jenna lays down.

DAVE

Honey...

JENNA

Leave me alone.

DAVE

I'm sorry...but I have no idea what you're talking about. Can we talk about it in the morning?

JENNA

Maybe.

DAVE

Alright. Have a good sleep.

JENNA

Yeah.

Dave lays back down beside her and falls asleep. She closes her eyes and falls into a restless sleep.

CUT TO:

INT. KITCHEN - MORNING

Dave is sitting at the kitchen table, already dressed, drinking a coffee and reading the morning paper titled *Cape Temor Gazette*. There is a plate of toast and a bowl of cereal in front of him.

He takes a bite of toast and places it back on the plate.

Jenna walks in, looking terrible. Her hair is messed up and she has a deadness to her walk.

Dave looks up as she enters the room.

DAVE

Good morning, honey. How're you feeling?

JENNA

Alright. You?

She pauses at the counter and pours herself a mug of coffee.

DAVE

I'm good. Did you have anymore nightmares?

(CONTINUED)

JENNA

No. I slept quite well after that. Maybe a few rough spots but no more corpsy children.

DAVE

That's good.

Jenna crosses to the table and sits down.

JENNA

I'm sorry if I came off as sort of a bitch last night. It just seemed so real.

DAVE

It's okay, baby.

Dave continues to read the paper.

Behind them, in the shadows of the hallway outside the door, Thomas stands, watching them eat. He stands motionless, almost out of sight.

JENNA

I could smell it, ya know? As if it was right there, with me in the bed.

DAVE

It's probably just you getting used to the atmosphere of the new house.

JENNA

Yeah, that sounds right, I guess.

Thomas disappears.

Dave looks up from his paper.

DAVE

Of course it does.

He smiles. She gives him a half-smile back.

DAVE

Well. I've gotta get going. Time to set up the new firm.

Dave gets up. Jenna watches him as he takes a briefcase off of the chair next to him.

(CONTINUED)

JENNA  
Have a fun day.

DAVE  
I'll try.

Dave gives Jenna a kiss on the forehead.

DAVE  
Explore the house a little  
bit. Get used to it.

Dave leaves the room and Jenna sits alone at the table. She hears the front door shut with an echo and looks around.

Jenna continues to drink her coffee and pulls Dave's leftover toast and cereal towards her.

JENNA  
What a fun day it's gonna be.

She begins to finish his breakfast.

CUT TO:

INT. HALLWAY - DAY

Jenna is exploring the house, walking slowly down the hall. She stops at a painting of a man who appears to be touching a goat.

JENNA  
What the fuck?

She shakes her head and continues on down the hall. She stops at a double door. Pauses. Then turns the knobs and opens the door.

INT. BALLROOM - SAME TIME

Jenna enters an enormous ballroom. There are two fireplaces, one on each end. The entire wall opposite her consists of stained windows with ivy growing over them.

The border of the floor is a burgundy carpet. Four-seater dining tables cover most of the carpeted section. The middle, which is most of the room, is a dark hardwood. The dance floor.

(CONTINUED)

She walks into the room and looks around. Behind her, sitting in one of the tables, are Ralph and Arnie, looking just as beat-up as Thomas. They stare at her as she walks into the room.

She doesn't notice them as she steps out into the middle of the dance floor.

A crest, bearing the same motto as the crest above the stairs, "*Una nos sto iunctus*", catches her eye. It is positioned directly above one of the fireplaces.

Jenna stares at the crest for a few seconds. Then, in its shiny exterior, she sees the shadowy forms of the two corpses standing directly behind her.

She jumps and quickly looks around to find nothing there.

She shakes it off and leaves the ballroom, closing the door behind her.

INT. HALLWAY - SAME TIME

Walks briskly down the hallway, breathing hard.

JENNA

You're just imagining it,  
Jenna. Nothing weird is going  
on. It's your imagination.

She continues to walk down the hall.

CUT TO:

EXT. HOUSE - DAY

Jenna, now cleaned up, exits the house and makes her way down the front stairs.

Big Bill is working on the center flowerbed and looks up as she approaches him.

He straightens up.

BIG BILL

Well, howdy little lady. How are  
you this fine morning?

Jenna jumps and looks at Big Bill.

(CONTINUED)

JENNA

Oh, hey. I didn't see you there. How's it going?

BIG BILL

It's alright. Is there something troubling you, ma'am?

Jenna hesitates.

JENNA

Okay...this is gonna sound really stupid, but is this place haunted?

Big Bill laughs heartily. Jenna looks at him sourly.

JENNA

What's so funny?

BIG BILL

It's not haunted, ma'am, don't you worry. I've been here almost fifty years and not once did I see a ghost.

JENNA

I saw corpses. One last night, and two in the ballroom. The one last night talked to me...

BIG BILL

You was probably just dreamin', right? There's no ghosts in here.

Jenna looks uncertain. But she agrees anyway.

JENNA

Alright. Maybe I am imagining it. I'll be in the gazebo.

BIG BILL

Alright, ma'am. You take care.

JENNA

You too.

Jenna turns and walks around to the side of the house, where there is a small porch and gazebo.

INT. GAZEBO - SAME TIME

Jenna enters the gazebo and sits down on a wooden swinging bench. She rocks herself back and forth for a little while and then stops suddenly.

She looks closely at a patch in the bushes just behind the gazebo.

She slowly gets up and makes her way to the bushes.

EXT. GAZEBO - SAME TIME

She reaches out and parts the bushes with both hands. A path is revealed.

Jenna looks around and steps onto the path. On a tree beside her, she sees a long-faded engraving: "*Papaya Lane Children's Club*".

She continues down the path.

CUT TO:

EXT. FOREST/PAPAYA LANE - MINUTES LATER

Jenna comes out onto a small street. There is one house at the end that is abandoned, and almost three hundred years old, by the looks of it. A sign in front of it reads: "*The oldest standing house in Cape Temor. Built in 1785, it remains to be the only structure left from the time of the Clearing Incident*".

JENNA  
Clearing Incident?

Jenna looks up the street. The rest of the houses are shady, built in the fifties. Outside one house is an old, overweight man in a rocking chair. He is polishing an old rifle.

Jenna continues up the street, looking at the homes along this street. She counts thirteen houses, including the abandoned one. All along the same side of the road, facing the forest.

The old man polishing his gun looks up and sees her on the street.

(CONTINUED)

OLD MAN  
Can I help you, missy?

Jenna looks up at him, startled.

JENNA  
Oh, no. I'm good. Just looking  
around.

OLD MAN  
Where did you come from? Never  
seen you around here before.

JENNA  
My husband inherited a house. I  
found a path behind the gazebo that  
lead me here.

OLD MAN  
The house in the clearing?

JENNA  
Sorry?

OLD MAN  
The house in the clearing. That's  
what we folks call it.

Jenna looks at the old man, waiting for more of an answer.

JENNA  
Is it because it's in a clearing?

OLD MAN  
That's a big part of it,  
yes. You're a wise one, aren't  
you? But no.

Jenna looks confused.

JENNA  
Then what?

OLD MAN  
Well, it's also 'cause it's THE  
clearing.

JENNA  
What do you mean, THE clearing?

OLD MAN  
Come up here.

Jenna hesitates, then makes her way toward the man's house.

EXT. OLD MAN'S HOUSE - SAME TIME

Jenna approaches him. He indicates a seat next to him and she takes it.

OLD MAN

Now, ya see, about two hundred years ago, something happened in that clearing. Something terrible.

JENNA

What?

OLD MAN

Thirteen of the local kids, all lived on this street I might add, took a little trip into that clearing. They were warned not to stay in the clearing after dark, or else HE would get them.

JENNA

He?

OLD MAN

The One-Eyed Man. A local legend. Used to scare the children into coming home on time. He was once this school teacher, or something, by the name of Kane Stragwick, who raped little children and then ate them. He was naturally caught, but one year, he returned. Only, he was rotted and disfigured. Anyway, a group of kids went playing in the woods and were attacked by Stragwick. One survived, and the One-Eyed Man story came into effect. It was told that if you stayed out after dark, the One-Eyed Man would come out to play. It wasn't entirely true, because obviously that house has been untouched for several years. But that clearing is still cursed, because that is where Stragwick was killed. And the Clearing Incident is the story of thirteen kids that decided to stay in that clearing after dark on the night of his Centennial. See...one hundred years ago, my grandparents and their friends decided to test

(MORE)

(CONTINUED)

OLD MAN (cont'd)

it out. Two of them died, and they weren't kids. They went there two nights before. Nothing. But three managed to make it. There's no doubt in my mind that that clearing is cursed and you'd best be getting out of there before it kills ya!

JENNA

What?

OLD MAN

You heard me, girl! You'll die if you stay there.

JENNA

Oh. Well, thanks for clarifying everything for me. I think I'll be on my way then.

Jenna gets up to leave.

OLD MAN

Heed my warning, young lady. You don't want to be caught there when his Centennial arrives.

Jenna nods and quickly makes her way up the street. The old man watches her as she goes.

OLD MAN

God bless ya, kid.

He returns to polishing his rifle.

EXT. GAZEBO - LATER

Jenna battles her way through the bushes once again and crosses by the gazebo.

EXT. HOUSE - SAME TIME

She makes her way around to the front of the house. Big Bill is still working on the center garden. Jenna sees him.

JENNA

Hey, Big Bill...

Big Bill looks up and smiles at her.

(CONTINUED)

BIG BILL

Hiya, ma'am.

JENNA

You wouldn't happen to know anything about the Clearing Incident, would ya?

BIG BILL

Have ya been wanderin' around Papaya Lane? They're all crazy up there. 'Sfar as I know, that never happened. Certainly not here.

JENNA

Are you sure?

BIG BILL

As far as I know.

JENNA

Alright. Thanks.

BIG BILL

Not a problem.

Jenna begins to walk away.

BIG BILL

Hey, Jenna...

Jenna turns around.

JENNA

Yeah?

BIG BILL

You available for dinner Saturday night? I dunno if Davey asked you yet.

JENNA

Yeah, I can go. Did you need me to bring anything?

BIG BILL

Nah, we should be good. Gloria's looking forward to it. Bless her. Not doing well these days. Really sick, see. Dunno what she's got, but it's bad. She can't wait to see you two though. Told her how beautiful you were.

(CONTINUED)

JENNA

Thank you.

Jenna gives Big Bill a smile. He smiles back.

BIG BILL

Well, I best be returning to the garden.

JENNA

Alright. If you need anything, I'll be somewhere in the house.

BIG BILL

I'm sure I'll find ya. Thank you, ma'am.

JENNA

Not a problem. Take care.

BIG BILL

Bye.

Big Bill returns to work and Jenna makes her way inside the house.

INT. FRONT HALL - SAME TIME

Jenna enters the front hall and closes the door behind her.

As she makes her way towards the left hallway, she doesn't notice a group of four dead girls playing jump rope in the corner of the foyer.

As she approaches the hallway, she stops dead. Her face contorts with a mix of fear and confusion.

She turns around slowly and sees the dead girls playing jump rope. Her eyes widen.

One of the girls looks at her and giggles. The other three follow the first girl's gaze and they giggle as well.

Then, all at once, they vanish in a cloud of black smoke.

Jenna remains frozen where she is.

JENNA

What the fuck was that?

Jenna gets an abrupt shiver, turns around, and makes her way back down the hall.

CUT TO:

INT. DAVE'S OFFICE - DAY

Dave is currently setting up his new office, which is rather small and all white.

A man, HANK, walks into the room. He is tall and well-built, wearing a black polyester suit with a red shirt and burgundy tie.

Dave looks up at him as he enters.

DAVE

Hank! How's it goin', buddy?

HANK

Oh, same old shit. It's been a while. How is it with you, y'ol' duckfuck?

Dave laughs.

DAVE

It's going well. Just settling in.

HANK

The house still the same?

DAVE

Pretty much.

HANK

That house...loved it and hated it. Remember that time we got lost in some spider-filled passageway in the basement?

DAVE

All too well. Still haven't been back down there.

Hank sits down on the empty couch across from Dave's desk.

HANK

So, I heard you got yourself a wife.

DAVE

Yeah. Jenna.

(CONTINUED)

HANK  
She hot?

DAVE  
Damn hot.

HANK  
Nice.

DAVE  
I heard you got yourself a little  
family goin'?

Hank nods.

HANK  
Sure do.

He pulls out his wallet and begins to search through it. He finds two pictures, gets up, and crosses to Dave.

HANK  
This first one here's little  
Bobby. He's gonna be one in a  
month.

Dave looks at the picture.

DAVE  
He's cute. Get's it from his  
mother, I imagine?

HANK  
Ah, shut it, duckfuck. He's got my  
eyes and ears.

DAVE  
So can we be expecting another  
Dumbo in the family?

HANK  
My ears aren't that big.

Dave laughs and Hank shakes his head. He shows Dave the other picture.

HANK  
And this is the three of us.

DAVE  
Nice picture. The three of you  
look great.

(CONTINUED)

HANK

Thanks. So when am I gonna meet  
this Jenna?

Hank crosses back over to the couch and flops down.

DAVE

I dunno. How about you come over  
tonight?

HANK

Tonight? I'll see if I can pull it  
off. Mindy likes house  
get-togethers. Maybe we can throw  
a football in that ballroom of  
yours. For ol' time's sake?

DAVE

Sounds fun.

HANK

Well, I'll talk to Mindy. Should  
be fine unless she has dinner  
plans.

DAVE

I'll talk to Jenna, tell her that  
we're expecting someone. She'll be  
down with it.

HANK

Nice. I'm looking forward to it.

Hank looks at his watch.

HANK

Well, I'd best be gettin'  
back. Don't want the boss to  
notice I've been missin'!

DAVE

Take care, Hank. See ya tonight.

HANK

Peace, bro.

Hank gets up and leaves the office.

CUT TO:

INT. KITCHEN - LATER

Jenna is sitting at the kitchen table, drinking a glass of coffee. She is on edge.

Her eyes stay open and are darting around. She flicks her head around to look behind her.

She looks back in front of her, and sees nothing.

She takes a breath and relaxes a bit.

Then, with a loud squeak, the door opens behind her.

She jumps and spills coffee on herself.

Dave walks into the room and looks at her, smiling.

DAVE

Hope I didn't scare, ya, baby.

He leans in and gives her a kiss on the forehead.

She smiles up at him.

JENNA

Just a little.

DAVE

Sorry about that.

Dave sits down in front of her. He examines her face.

DAVE

What's up?

JENNA

I had a really weird day.

DAVE

Oh yeah? How so?

JENNA

Well, I was exploring the house. And I went into the ballroom. When I was looking at the family crest, I think I saw two things standing behind me...like the corpse I saw last night. And I found a path in the woods, which lead me to Papaya Lane, where this old man told me a story of shit that went down here before there

(MORE)

(CONTINUED)

JENNA (cont'd)  
was a house. And when I got home,  
there were corpse girls playing  
jump rope in the entrance hall.

Jenna stares at Dave and he stares back. He smiles.

DAVE  
Seriously?

JENNA  
Yeah!

Dave sits back in his chair.

DAVE  
That's weird.

JENNA  
I know!

DAVE  
It wasn't by any chance Mr. Cobbles  
you talked to, was it? Cause he's  
full of shit.

JENNA  
I don't know who it was that I  
talked to. He just said that kids  
were killed here like two hundred  
years ago. It was weird. And on  
the way there, I saw an engraving  
in a tree behind the gazebo that  
said "Papaya Lane Children's  
Club". It was very old and faded.

DAVE  
I've seen that engraving too. But  
it doesn't mean the old man's story  
is true.

JENNA  
Why can't you just believe  
me? You've seen horror  
movies. This is like one...this  
house is making me seem crazy but  
in the end you'll find out I was  
right all along!

Dave gets up and moves around to behind Jenna and begins to  
rub her shoulders.

DAVE

Fine. If you seem so sure about it, I believe you. Just, don't mention it later tonight because we're having company over.

Jenna turns around and looks at Dave.

JENNA

Company?

DAVE

Yeah. I invited my old buddy Hank over for dinner. He's bringing his wife. Maybe his kid.

Jenna settles down in the chair again.

JENNA

Oh. That's good.

DAVE

Don't worry, honey. Everything will be okay.

Dave rubs her back for a few more seconds and then lets go.

DAVE

But, I'm gonna be in my study for a little while. See ya!

He gives Jenna another kiss on the head and then leaves the room.

Jenna remains seated and attempts to take a sip of coffee. Then she realizes that she spilled it.

JENNA

Fuck off.

She gets up and crosses to the sink. She puts the mug inside the sink and looks out of the window.

Behind her, a headless girl enters the room. The girl doesn't stop, unlike the others. She just keeps on walking through the room and out the other side.

Jenna turns around and leaves the room.

CUT TO:

INT. STUDY - LATER

Dave is sitting behind the desk. Behind him, there is a giant bear head on the wall.

Dave is working on some paper work.

He sits back and examines what he has just wrote on the paper.

Satisfied, he takes a deep breath and opens the top drawer of the desk.

From it, he takes the green dagger from earlier and begins to play with it, keeping his eyes on the shiny green exterior.

The bear head looks down at him, eyes moving. It begins to bare its teeth and growl.

Dave slowly looks up and turns around to look at the bear.

It is stationary.

Dave shakes his head, puts away the dagger, and goes back to his work.

CUT TO:

INT. DINING ROOM - LATER

The table is covered in a large meal. Hank and his wife, MINDY, are there, along with Dave and Jenna. They sit on one end of the large table.

HANK

This meal is just delightful. You, ma'am, are an excellent cook.

Jenna smiles.

JENNA

Thank you.

HANK

I mean it. Dave, buddy, you definitely picked a good one.

Dave smiles at Jenna.

(CONTINUED)

DAVE

The best.

They hold each other's hands over the table and smile.

JENNA

So I heard you two have a child?

MINDY

We do. A little boy. Almost a year old.

JENNA

What's his name?

MINDY

Bobby.

JENNA

Cute name.

MINDY

Thanks.

Mindy smiles.

MINDY

This food *is* really good. Where do you get your cooking from?

JENNA

My father. He was always experimenting in the the kitchen. He owned a four-star restaurant in Seattle.

MINDY

That's really exciting.

JENNA

It was. He used to let me watch him. It was my first job too.

MINDY

Gotta love when your parents are your boss, huh?

JENNA

Yeah, I suppose.

Jenna goes back to eating.

MINDY

So, Dave, tell me. How does it feel being back in this house?

DAVE

Weird. It's been a long time.

MINDY

Almost five years, about?

DAVE

About that, yeah.

Hank looks from Mindy to Dave and smiles.

HANK

How about we explore the place again? It's been a while since I last wandered its halls.

DAVE

Sounds fun. You wanna come?

Dave looks at Jenna and Mindy.

JENNA

I'm good. I think I'll just start cleaning up.

DAVE

Suit yourself. Mindy, you in?

MINDY

Nah, I think I'll help Jenna.

JENNA

You really don't have to.

Mindy smiles at her.

MINDY

I want to.

JENNA

Alrighty then.

Jenna gets up and starts cleaning the table off.

CUT TO:

INT. HALLWAY - LATER

Dave and Hank are making their way along the hall, opening doors as they go along.

Hank stops at one door and looks in. Dave doesn't notice him stop right away and keeps on walking.

HANK  
Yo, buddy. Stop.

Dave stops and looks around.

DAVE  
What room is that?

HANK  
The pool.

DAVE  
Yes! I forgot we had that room.

Dave turns begins to walk back toward Hank. He looks into the room.

DAVE  
Should we go in?

HANK  
Yeah.

INT. POOL ROOM - SAME TIME

The room is one of the few dark and dingy rooms of the house. The pool is green and unkept, ivy grows along the walls inside the room, and much of the furniture in here is broken. What was once a diving board is now just a crooked ladder attached to a small tower. The board itself lays at the bottom of the pool.

Dave and Hank enter the room.

HANK  
What happened in here?

DAVE  
I think this is where Uncle Tom had that fight with the home invaders like twenty years ago. He was killed in here, apparently. No ones been in this room since.

(CONTINUED)

HANK

Damn. It looks like shit. We should fix it up.

DAVE

Some other time.

HANK

Of course. Definitely not up to it now.

Dave laughs.

DAVE

Come on, buddy. Let's go find some more rooms.

They leave the room and shut the door.

The ivy crawls along the walls and covers the door, hiding it from view.

CUT TO:

INT. KITCHEN - SAME TIME

Jenna finishes loading the dishwasher as Mindy watches.

MINDY

So where'd you grow up, Jenna?

JENNA

In Seattle.

MINDY

That's pretty far from here.

JENNA

It is.

MINDY

Is that where you met Dave?

JENNA

No. I moved from Seattle when I was twenty to go to Florida, where I met Dave while he was attending school. We got married and lived there for a bit, then he got this house from his grandfather and here we are.

(CONTINUED)

MINDY

Ah. I see. Did you know he was rich when you married him?

JENNA

I knew his family was wealthy.

MINDY

Is that why you married him?

Jenna gives Mindy a look of pure hatred.

JENNA

You have got to be kidding me. Of course I didn't marry him for that.

MINDY

I'm just asking. Dave came up here every summer, and he became like a sort of brother to us.

JENNA

Well, I'm not shallow, so you can stop asking those questions.

MINDY

I'm sorry if I offended you.

JENNA

You didn't have to. Could have avoided it.

Mindy rolls her eyes. Jenna turns to a pot and begins to scrub it.

JENNA

I just don't like it when people think I'm shallow, ya know?

Mindy doesn't answer her.

Jenna turns to look at her. It isn't Mindy anymore, but a corpse that is wearing Mindy's clothes.

MINDY CORPSE

GET OUT WHILE YOU STILL CAN! FOUR DAYS!

Jenna screams and drops the wash cloth that she was holding.

Reality breaks through and Mindy looks at her with confusion.

(CONTINUED)

MINDY  
You alright?

JENNA  
What?

MINDY  
You just started screaming. What's  
up?

Jenna looks at Mindy and then looks around the room.

JENNA  
Nothing...I thought I saw...a  
spider. Gone now.

Jenna chuckles nervously, picks up the cloth, and returns to  
washing the pot in the sink.

MINDY  
Alright...I'll be outside. Need a  
cigarette.

JENNA  
Okay. Use the gazebo...it's just  
around the side.

MINDY  
I know.

Mindy coldly turns and walks out of the room.

Jenna looks after her, still shaking.

JENNA  
What is going on with me?

CUT TO:

INT. FRONT HALL - MOMENTS LATER

Mindy walks out into the hall and is joined by Dave and  
Hank. They are laughing as they walk down the stairs.

Hank sees Mindy crossing towards the door.

HANK  
Hey, Mindy. Where're you goin?

Mindy looks around and sees Hank and Dave.

(CONTINUED)

MINDY  
Outside for a smoke.

HANK  
Oh. What's up? You seem stiff.

MINDY  
There's something wrong with that wife of yours, Dave. She just started screamin'. You really should get her looked at.

Dave looks surprised.

DAVE  
Looked at? She's not an animal, Mindy.

MINDY  
Well, she needs a psychiatrist or something. She's not right.

DAVE  
She's just having a tough time adjusting to the new house. She'll be fine in no time.

MINDY  
Yeah, whatever. I need a smoke.

Mindy opens the door and leaves the house.

Dave and Hank look at each other.

HANK  
Don't blame Jenna. She's a sweet girl. Mindy's been a bitch lately.

DAVE  
I actually think she may have a point. Jenna's been seeing things since we got here. Corpses she says.

HANK  
Really?

DAVE  
Yeah.

HANK  
Weird.

(CONTINUED)

DAVE

Yeah.

HANK

Wanna go get some of that ice cream  
your granddad always kept?

DAVE

Yeah.

They turn and head back towards the kitchen.

CUT TO:

INT. KITCHEN - SAME TIME

Jenna is just drying up the pot and putting it under the  
counter when Dave and Hank enter the room.

Dave approaches Jenna and gives her a kiss on the forehead.

DAVE

Hey, baby. Want some ice cream?

JENNA

Yeah, sure.

DAVE

Awesome. Go sit down. I'll get it  
ready.

Jenna goes to the table and sits down.

Dave opens the freezer and peers inside. He takes out the  
ice cream from the night before and opens it up.

From the cupboard, he pulls out three bowls. From the  
drawer, he pulls an ice cream scoop. He scoops the ice  
cream into the three bowls.

Hank and Jenna watch him as he puts the ice cream away and  
approaches the table with the three bowls.

He sits down and passes the bowls to each person.

They begin to eat the ice cream.

HANK

I love this ice cream. It's too  
expensive, I can't afford it with  
the kid around.

(CONTINUED)

DAVE

It is damn good cream.

HANK

Remember the good ol' days when we'd eat this then go biking down to ol' Papaya Lane and disrupt the peace?

Dave gives a hearty laugh.

DAVE

Oh yeah. Good days. Best summers ever.

JENNA

Sounds like you guys had a blast.

DAVE

Oh we did.

HANK

We used to go down to the ocean and watch the girls do their thing. Stole my dad's car once and nearly flew off of Sunny Gorge.

DAVE

That was intense. You remember the story of that teacher that died up there?

HANK

Sure do. Group of kids threw her off.

Jenna looks shocked. Hank sees her expression.

HANK

True story. Granted, she was insane by that point. Convinced these four kids were out to get her, so she decided to finish them off. Right after graduation. But they fought her off. And right off the gorge she went. Died instantly on impact.

JENNA

My God, when did that happen?

HANK

1987 or something like that. All over the news.

JENNA

Where's the gorge?

HANK

It's in a town named after it. Sunny Gorge, maybe a good hour and a half away.

JENNA

You got that far with your dad's car?

HANK

Yep. We took a forest path. The gorge is strange...you can't see it until it's there. Almost went right over the edge.

Jenna sits back in her chair.

JENNA

Well, I'm glad that didn't happen.

DAVE

So are we.

He and Hank chuckle.

JENNA

So, these parts are just full of stories, then, huh?

HANK

Yep. This town's got one.

JENNA

The Clearing Incident? I heard that one today.

HANK

No wonder why you've been spooked! It happened here.

DAVE

Well, it didn't actually happen.

HANK

No, I guess not, but it takes place where this house is built.

(CONTINUED)

Hank shivers.

HANK

Sorta why I've always been creeped by it.

JENNA

Did Dave tell you I've been seeing things?

HANK

Yeah. Not to worry though. I've seen my fair share of shit in these walls. Just your imagination playin' tricks. Nothing to worry about.

JENNA

You think?

HANK

Nah. It'll be all good.

JENNA

Thank God. It's been weird.

HANK

Tell me about it.

Hank gets up from his chair.

HANK

Well, duckfuck, I'd better get goin'. Meet Mindy out there. Thanks for dinner, and take care.

JENNA

Thanks for coming. It was good to meet you.

HANK

It was a pleasure to meet you as well.

Hank goes to leave.

JENNA

Come again anytime.

HANK

I'll consider it.

(CONTINUED)

And with a smile, Hank leaves the house, leaving Dave and Jenna alone once again.

Dave looks at Jenna and smiles.

DAVE  
So? What'd you think?

JENNA  
Hank's cool. Mindy's a bitch.

Dave looks a bit taken aback.

DAVE  
What went on with you two?

JENNA  
I think she thought that I only married you because of the money.

DAVE  
Oh. Well, obviously that's not true.

JENNA  
That's what I told her. Then she got all cold and walked out.

DAVE  
She's really changed. Used to be sweet as pie.

JENNA  
She's not anymore.

Dave takes a breath and sits back in his chair.

DAVE  
Well. I'm ready for bed.

JENNA  
Yeah, me too.

DAVE  
C'mon.

They both get up and leave the kitchen.

CUT TO:

INT. BEDROOM - NIGHT

Dave and Jenna are sleeping soundly.

There is a noise, like children's laughter.

Jenna is jerked awake by it.

She sits up and looks squinty-eyed around the room.

She gets out of the bed and looks around again. She notices that the bedroom door is wide open.

A round, ball-like object rolls into the room.

Confused she looks down to see what it is.

It is too dark to see it clearly so she bends over and picks it up. She examines it and with a small yelp she throws it back to the ground.

CLOSE ON: HEAD

It is the head of the headless girl that was in the kitchen with her earlier. It is the rotting form of GRACE.

WIDE SHOT: BEDROOM

Jenna watches in terror as the headless Grace waddles into the room, arms outstretched.

The head on the ground opens its eyes, looks at Jenna, and then to her body and giggles.

CORPSE GRACE

Four days.

She giggles again.

Jenna remains paralyzed.

The headless body reaches the head, kneels down, and feels around for a bit.

Jenna begins to breathe deeply and quickly.

The body finds the head and puts it on its neck.

Grace looks at Jenna with bloodshot eyes. Fresh blood forms at her neck. She giggles.

Jenna's eyes form tears. She tries to scream but she can't.

(CONTINUED)

Grace approaches Jenna with a slight hobble to her walk, one arm outstretched.

When she gets to Jenna, Grace touches her face. A tear forms in her eye, but can only be seen for a moment before she vanishes in a cloud of black smoke.

Jenna remains frozen, staring at the spot that Grace was just in, and breathing deeply.

JENNA

Why me?

She collapses into her bed and falls instantly into an uneasy sleep.

CUT TO:

INT. KITCHEN - MORNING

Jenna is sitting at the table and Dave is leaning on the counter.

JENNA

I'm telling you, it was strange. She touched my goddamn face, David. I can still fucking feel it!

DAVE

It was a really intense dream, Jenna. That's all there is to it. Now, I've gotta get into town for a bit. Finish setting up.

JENNA

It's Saturday.

DAVE

It doesn't matter, it needs to be ready for Monday.

JENNA

How long will you be?

DAVE

Maybe till one thirty. I'll try to be back early. We have supper with Big Bill and his wife. Don't forget.

(CONTINUED)

JENNA

I know.

DAVE

See you later. And try to forget about these dreams, honey. They're driving you insane.

JENNA

I can't promise anything.

DAVE

I know. Just try.

Dave leaves the room without giving Jenna a kiss on the forehead.

Jenna sits in silence and cries.

CUT TO:

EXT. HOUSE - DAY

Jenna exits the house and takes a deep breath of fresh air. She looks around and sees Big Bill working on the flowerbeds in front of the house. She approaches him.

JENNA

Hey, Big Bill. What're you doing here?

BIG BILL

Workin', ma'am.

JENNA

On a Saturday?

BIG BILL

Never a day off for flowers, dear.

JENNA

I guess that's true.

BIG BILL

It is. One time I left them alone for a day and they started to wilt. Don't want that happenin'. And besides, it gets me outta the house for a bit. I don't like seeing Gloria in pain. I leave her with the nurse for a while. Take my mind off of things.

(CONTINUED)

JENNA

Are you sure she's up for dinner tonight?

BIG BILL

Oh yeah, of course. Only thing keepin' her goin'.

JENNA

That's good.

BIG BILL

Of course.

JENNA

Well, I'll let you be then. I just need some fresh air. That house...it does things to you.

Big Bill lets out a hearty chuckle.

BIG BILL

Tell me about it.

Jenna smiles and walks around the side of the house to the gazebo.

INT. GAZEBO - SAME TIME

Jenna sits down on the wooden bench and takes out her cell phone. She begins texting someone when she hears a noise to her left.

She looks around and sees a little girl playing in the woods.

The girl is chuckling to herself. A chuckle that is all too familiar.

A wave of horror hits Jenna and she slowly puts away her phone. She takes a closer look at the girl.

She appears to be wearing the same clothes that the headless girl was wearing last night.

Jenna stands up and shakes herself off.

Without thinking, she begins to approach the little girl.

JENNA

(almost silently)

What are you doing, Jenna?

(CONTINUED)

Jenna reaches the little girl and pats her on the shoulder.

The little girl slowly turns her head to look up at Jenna.

Without thinking, Jenna screams.

The little girl looks up at Jenna with a confused expression and raises an eyebrow.

Big Bill comes running around the corner, panting.

BRIDGETTE

What's your problem?

Big Bill reaches them.

JENNA

Oh, I'm sorry...

BIG BILL

What's the matter?

The little girl looks up at Big Bill.

BRIDGETTE

I dunno, Grampa. This lady just tapped me and screamed.

Big Bill laughs.

BIG BILL

Afraid of little girls, are we?

Jenna looks from the girl to Big Bill and back to the girl.

JENNA

Uh...no, not usually.

BIG BILL

'Sall good. This is my granddaughter, Bridgette. I took her with me so she could get out of the house.

JENNA

Oh. Well, hello.

Bridgette doesn't look impressed.

BRIDGETTE

Hey.

JENNA

I'm really sorry about that.

BRIDGETTE

Whatever. Just next time you tap on someone's shoulder, don't be surprised when they turn around.

JENNA

I'll keep that in mind.

Jenna nods.

Bridgette examines her.

BRIDGETTE

Good.

She turns back and continues to play with an old porcelain doll.

JENNA

Where did you get that?

BRIDGETTE

Found it here.

JENNA

Oh.

She looks up at Big Bill.

JENNA

I'm sorry I got you running over here.

BIG BILL

It's fine. Just don't be so touchy.

JENNA

I'll try not to.

She smiles at him and he gives a quick smile back before retuning to work.

Jenna continues to look down at the girl.

Uneasy, the girl looks back up.

BRIDGETTE

Are you just gonna stare at me?

(CONTINUED)

JENNA

Oh, sorry. No. I'll go.

BRIDGETTE

Thank-you.

Jenna walks off and Bridgette continues to play with the doll.

JENNA

She's got attitude...

Jenna sits back down on the wooden bench in the gazebo and pulls out her cell phone again.

CUT TO:

INT. BIG BILL'S DINING ROOM - NIGHT

Supper is finished and Big Bill clears the plates off of the table.

His wife, GLORIA, is sitting in a wheelchair at the end of the table. She is old and frail, and looks to be in pain. She attempts to cover it up with a wide smile, but the pain surfaces all too well.

Dave and Jenna sit across from each other on the two other sides of the square table.

DAVE

That was delicious, Gloria.

GLORIA

Thank you, Davey.

Gloria smiles even wider.

She looks from Dave to Jenna.

GLORIA

You are beautiful, my dear. Davey here always knew how to pick 'em.

Jenna smiles at Gloria.

GLORIA

How would you all like to play a nice game of dominoes?

(CONTINUED)

DAVE

That sounds lovely, Gloria.

Big Bill enters the dining room again. Gloria looks up at him.

GLORIA

Bill? How about getting the dominoes down?

BIG BILL

Can do, m'dear.

Big Bill reaches onto the top shelf of the hutch and takes down a box of dominoes.

BIG BILL

Y'all know how to play, I assume?

Dave and Jenna nod.

Big Bill smiles.

BIG BILL

Great!

He starts passing out dominoes. Dave and Jenna take theirs and look at them.

Jenna smiles.

CUT TO:

INT. BIG BILL'S DINING ROOM - LATER

The table is one long domino train. Jenna puts down the last of her dominoes and sits back. The other three look at her.

BIG BILL

You're a damn good domino player, missy. Thats the fifth game in a row.

JENNA

I used to play all the time. My parents, grandparents, cousins. We all loved it.

Big Bill smiles around the table.

(CONTINUED)

BIG BILL

She kicked your ass, Davey. How does that feel?

DAVE

Like my ass has been metaphorically kicked. At dominoes.

Big Bill laughs.

Gloria starts to moan from her chair.

Big Bill looks at her with sympathy. A tear forms in his eye.

BIG BILL

You all right, dear?

Gloria doesn't answer. She just puts on a smile and nods.

Dave and Jenna look at each other and give one another a nod.

DAVE

Well, we think we'll get going now.

JENNA

Yeah. And thank you so much for the meal. It really was lovely.

BIG BILL

Not a problem, you two. I hope to do this again sometime.

DAVE

Us too.

JENNA

Take care.

DAVE

Goodnight, Gloria.

Gloria looks up at Dave.

GLORIA

You're leaving?

DAVE

Yeah, we're leaving.

GLORIA  
But why?

DAVE  
Getting tired.

JENNA  
Really drowsy.

DAVE  
Need to sleep.

GLORIA  
Oh. Alright then. You two have a  
safe trip home.

Gloria smiles up at them.

DAVE  
Thank you, Gloria. You have a good  
night.

GLORIA  
You too, Davey. You too. Come  
again soon.

Dave smiles and gives Gloria a hug.

He looks up at Jenna and they nod.

DAVE  
Well, goodbye. Have a great night.

JENNA  
Bye.

BIG BILL  
Take care, y'all.

Dave and Jenna leave the room and Big Bill approaches  
Gloria.

BIG BILL  
How're doing, dear?

GLORIA  
It hurts so much.

BIG BILL  
I know, dear. Did you want your  
medicine?

GLORIA

Please.

BIG BILL

I'll be right back.

GLORIA

Thank you. I don't know what I'd do without you...

BIG BILL

Me neither...

Big Bill gives her a kiss on the cheek and leaves the room as well. Gloria sits there on her own, crying silently.

CUT TO:

INT. BEDROOM - NIGHT

Dave and Jenna are sleeping soundly in their bed. Jenna not as restless as usual.

Suddenly, she wakes up. She looks around the room, unclear of where she is.

She sits up, takes off the covers, and gets out of the bed.

On the night stand next to her, she sees the doll that Bridgette was playing with earlier. She looks at it for a few moments, unsure of what to do.

She then stands up and makes her way toward the door into the hallway.

The doll's eyes follow her as she moves.

INT. HALLWAY - SAME TIME

Jenna goes into the hallway and makes her way down the hall.

She continues walking until she reaches a doorway. She opens it and goes inside.

INT. POOL ROOM - SAME TIME

The pool room is as unkept as ever.

She closes the door behind her and the ivy covers the door.

She looks at the door only to find ivy.

Confused, she looks back at the room.

Thirteen corpses stare back at her. Cold, expressionless. No emotion. Just death.

The corpse of Thomas approaches her.

CORPSE THOMAS

You need to get out of here.

CORPSE GRACE

Before he comes.

Jenna looks around, confused.

JENNA

Who are you talking about?

The children look from one to the other. The corpse of Ralph steps forward.

CORPSE RALPH

The One-Eyed Man.

JENNA

You mean Kane Stragwick?

CORPSE GRACE

That is one of his names.

CORPSE RALPH

And he is coming.

CORPSE THOMAS

You don't have much time.

ALL CORPSES

Three more days...

With that, they all vanish in a cloud of smoke.

CUT TO:

INT. BEDROOM - SAME TIME

Jenna JERKS awake. She looks around the room, sweating and breathing hard.

JENNA  
Holy shit...this is getting too  
intense...

She falls back into her pillows and sees the doll on the table beside her.

JENNA  
How did you get there?

No answer.

Jenna shakes her head and falls back to sleep.

The doll turns its head and watches her with a lifeless gaze.

CUT TO:

INT. KITCHEN - MORNING

Jenna is sitting alone at the table, gazing into space. Dave wobbles into the room, looking drowsy.

The porcelain doll is sitting in the chair beside her.

Without taking notice to Jenna sitting there, he proceeds to make his morning coffee and toast.

Jenna's gaze is interrupted by the noise.

JENNA  
Good morning!

Dave jumps and turns around.

DAVE  
Oh! Hey, honey. Didn't see you  
there.

Dave's eyes meet the doll and he jumps again.

DAVE  
Holy crap! That thing scared the  
shit out of me. Where'd you find  
it?

Jenna looks at the doll.

(CONTINUED)

JENNA

This thing? I saw it yesterday outside, then last night on the night table beside my bed. Creepy, huh?

DAVE

A bit. It looks so angry...

Dave moves in closer to the doll to examine it.

DAVE

Very strange.

Dave straightens up again.

JENNA

Have you seen it before?

DAVE

It looks oddly familiar, yes. But I don't remember ever seeing it. Maybe in passing, but I've never really paid any attention to it.

JENNA

Isn't it weird that it would just appear in our bedroom?

Dave's toast pops. He looks over to the source of the pop and walks towards it.

DAVE

A bit, yeah.

JENNA

A bit?

DAVE

Well, yeah. Who knows. Maybe Big Bill or even Hank put it there. As a joke.

Dave butters his toast and puts it on a plate.

JENNA

They can't get in here unless they have the key.

DAVE

True. Big Bill has a key.

(CONTINUED)

JENNA

And we were with him last night.

Dave walks to the table and sits down.

DAVE

Yeah, I dunno. What're you getting at?

JENNA

Honey, you'd have to be a moron not to know what I'm getting at.

DAVE

Think one of your corpse friends put it there?

JENNA

Yeah. I do.

DAVE

Honey. They're dreams.

JENNA

And you said you believed me.

DAVE

Yeah. To get you to shut up.

JENNA

Why do you have to be such a dick about it? Maybe these things do exist! Ever think about that? Maybe there is some sort of cyclops out there waiting to finish off whoever's in this "clearing" in three days. Hm? Doesn't it strike you as odd that I, someone who doesn't usually believe in this bullshit, is convinced that there are little creeps running around this house that are trying to warn me about this? I sure as hell do! Why can't you just fucking admit that I'm right and that we need to get out of here for at least a week? That's all I'm asking! A week. Let's go back to Florida. Just for the week, then start our life here! Is that so goddamn hard?

Jenna is standing now, red in the face, and looking at Dave with a sour expression.

(CONTINUED)

Dave mouths a few words, but they are barely audible.

JENNA

What?

DAVE

I can't just up and go. I need to start work tomorrow.

JENNA

Then let's go to a hotel. Stay at Big Bill's. Hank's! No, not Hank's, Mindy's a bitch. But anywhere but here!

DAVE

No, Jenna. We can't just run away because you're having nightmares.

JENNA

And why the fuck not, David? Aren't you supposed to support me? That's why we're married. To support each other.

DAVE

Then why the hell can't you support my decision to stay?!

JENNA

Because you're an idiot! We have to leave. We can't stay. If we stay, we die.

Dave stands up now too.

DAVE

You're going insane, Jenna. Maybe you do need help. Mindy was right.

Dave goes to leave, but Jenna blocks him.

JENNA

What did you say? I need help?

DAVE

A little bit, yeah.

JENNA

You think I need help?

DAVE

It's looking that way right now.

Jenna slaps Dave in the side of the face.

DAVE

What the fuck, Jenna?

JENNA

Don't you ever say that I need help again. I'm perfectly sane. Sure, I know I sound a little crazy, I'll give you that. But I'm right. I'm telling the goddamn truth, Dave. And tonight I intend to prove it to you. I'll play it your way. For now. But tonight, you'll see. I'll show them to you. The children. And then I'll let you be the judge.

DAVE

Fine. One more night. I can do that. But if none of your little corpse kids show up, we are staying. No argument.

Dave storms out of the room, fuming.

Jenna scowls after him and then looks at the doll. It is staring up at her.

JENNA

What the fuck are you looking at?

Jenna turns and leaves the room.

The doll turns its head back to face the window across from it.

One of its eyes falls out and it forms a wide, sharp-toothed smile.

CUT TO:

INT. HALLWAY - LATER

Jenna is walking along a hallway. She is still upset.

Muttering to herself, she storms along.

Suddenly, she stops outside a double door. She looks at it for a moment, hesitates, then opens it.

INT. POOL ROOM - SAME TIME

She enters the room and looks around.

The doors SLAM SHUT behind her. She looks around to see the ivy cover the doors.

A HAND reaches out and taps her on the shoulder.

She turns around to see -

- Thomas. He is rotting even more now.

Jenna jumps and give out a small yelp.

Thomas smiles.

CORPSE THOMAS

I am sorry to startle you. I'm  
Thomas.

Thomas reaches out a hand.

Jenna looks at it but doesn't touch it.

He takes it back.

CORPSE THOMAS

I understand. Please, sit.

He indicates one of the battered seats at a table.

Jenna looks and reluctantly takes a seat.

CORPSE THOMAS

I have noticed you are still  
here. You really should  
leave. It's drawing ever closer.

JENNA

What?

CORPSE THOMAS

His Centennial.

JENNA

What's that?

CORPSE THOMAS

Once every hundred years, the  
One-Eyed Man comes out to  
play. That time is drawing ever  
closer.

(CONTINUED)

Thomas sits down in front of her.

Jenna gags as maggots crawl about his face.

CORPSE THOMAS

I apologize for my appearance. But I must admit, I do look rather good for someone who's been dead for two hundred years.

He smiles.

JENNA

Why are you telling me? Why not anyone else? Why can't they see you?

CORPSE THOMAS

Because I knew you'd believe. So we chose you to warn. The others always pass us off as bad dreams. We can tell when someone's gonna be in denial. I knew you wouldn't be. At first, I was skeptical, I'll admit. But you're pulling through.

JENNA

Oh. But why MUST we leave...I mean, isn't there a way to kill him?

CORPSE THOMAS

There is no way to kill him that I know of. No one's been able to figure it out. If there is, I would assume only he knows his weakness. But all I know right now is that if you stay here on the night of his Centennial, you will die.

JENNA

Please...just help me convince Dave.

Thomas surveys her and frowns.

CORPSE THOMAS

I can't. He won't think I'm real. He's too narrow-minded.

JENNA

Please...

Jenna begins to cry.

CORPSE THOMAS

I'm sorry. I've got to go.

Thomas then disappears into a cloud of black smoke.

CUT TO:

INT. BEDROOM - NIGHT

Jenna wakes up with a start.

She looks around her.

JENNA

How'd I get here?

A little girl is standing in the corner of the room. It's Grace.

CORPSE GRACE

Time moves when you communicate  
with the spirits.

Jenna looks at Grace and jumps. Her face is covered with maggots. It is rotting quickly.

CORPSE GRACE

You have two more nights to leave.

Jenna attempts to wake up the sleeping man beside her.

CORPSE GRACE

He won't wake. This is all in your  
head.

JENNA

So it's not real?

CORPSE GRACE

Oh, it's real.

JENNA

What happens if I don't leave?

CORPSE GRACE

I thought Thomas covered that  
already? The One-Eyed Man will  
come and eat you.

(CONTINUED)

JENNA

Can I hide?

CORPSE GRACE

You can hide from us easier than him, I'm afraid. And we're really hard to hide from.

JENNA

I noticed that. Shit. Dave's never gonna believe me.

CORPSE GRACE

Then leave without him. Better we save at least one life than none at all, right?

The corpse of Grace disappears with the same cloud of black smoke as Thomas.

Jenna remains seated in her bed.

She looks around and sees the green dagger on Dave's night table.

She stares at it for a few seconds but is interrupted.

The door creaks open and the doll sneaks into the room.

Jenna turns to the door and watches in horror as the doll makes its way to the night table and sits itself down on it.

With Jenna still staring at the doll, it turns its head and shows her its ugly, sharp toothed smile.

Jenna screams and kicks it off of the table. It falls to the floor and shatters into pieces.

JENNA

Take that you ugly piece of shit.

Suddenly she hears crying in one corner of the room.

She looks around to see a little girl huddled in the corner.

The girl slowly looks up. Her face is the most rotted of all. And when she speaks, it's demonic.

LITTLE GIRL CORPSE

You broke my doll, bitch!

Jenna screams again and the entire room -

FADES TO BLACK

OPEN ON:

INT. BEDROOM - MORNING

Jenna is fast asleep in her bed. She wakes up with a sudden jolt of energy and looks around the room.

She notices that Dave's spot is empty and takes a look at the alarm clock on his side of the table.

It is 11:03.

Jenna pushes her hair back and slumps back down into her bed.

JENNA

Why?

She throws her covers to the side and gets out of her bed.

She winces and puts her hand to her head.

JENNA

Damn headache...

Jenna crosses the room to her washroom.

INT. WASHROOM - SAME TIME

She enters the washroom and heads for the medicine cabinet.

She opens it up and looks around inside of it. She finds a bottle of Advil and takes it out.

She opens the bottle and tilts it, letting out two small capsules. She throws them into her mouth and fills up a glass with water. She then swallows it.

She throws the Advil back into the cabinet and hesitates before closing the door.

She winces, closes it, and is relieved to find that there is nothing looking at her from behind it.

She then proceeds to start the water for the bathtub.

Jenna pulls off her pajamas and climbs into the bath, which is now bubbly.

She takes a deep breath and relaxes herself.

(CONTINUED)

There is a sudden scratching sound at the door.

She looks up. Under the door she can see the shadow of a small person pacing the door. Little thuds for each step. The scratching as if the person outside is dragging their fingers along the door.

Jenna slowly gets out of the bath and pulls on a bathrobe.

She crosses towards the door and opens it really quick to find -

- nothing.

She takes a deep breath and turns around.

The doll is sitting on the toilet. It is fully intact, as if it had mended itself.

It smiles.

Without screaming, Jenna takes the doll by its face, opens the bathroom window, and throws it outside, where it lands and shatters once again.

JENNA  
And stay dead!

Jenna slams the window shut and goes back to her bath.

CUT TO:

EXT. HOUSE - SAME TIME

Big Bill is trimming some hedges along the edge of the forest.

Suddenly, a doll falls from the sky and lands feet away from him.

JENNA (O.S.)  
And stay dead!

Big Bill looks up at the window the doll had just come out of just in time to see it get slammed shut.

BIG BILL  
She's off her rocker. Throwin'  
dolls.

Big Bill approaches the doll and looks down at it.

His face drops to see that it is no longer there.

(CONTINUED)

BIG BILL  
What in God's name - ?

Big Bill looks around only to see two little feet disappear behind one of the hedges.

BIG BILL  
Fuck this.

Big Bill hobbles off toward the front of the house and approaches the front door. He knocks on it three times.

ONE.

TWO.

CUT TO:

INT. BATHROOM - SAME TIME

THREE.

Jenna looks up at the third knock.

She sighs.

JENNA  
That better not be that fucking  
doll.

She gets out of the bath and pulls on her bathrobe.

CUT TO:

EXT. HOUSE - SAME TIME

Big Bill is waiting nervously outside the front door, his hat in his hands, looking around.

He begins to move as if he needs to use the washroom.

BIG BILL  
C'mon...

He knocks another three times and waits.

CUT TO:

INT. FRONT HALL - SAME TIME

On the third knock, Jenna comes out into the hall from the right hallway above and makes her way down the stairs.

JENNA

I'm coming, you stupid doll...

She approaches the door and opens it up to find Big Bill staring back at her.

JENNA

Oh. Hi.

Big Bill smiles nervously at her.

BIG BILL

Can I come inside, ma'am?

JENNA

Yeah, sure. Just make your way to the lounge. I'll be down in a moment. Just need to get changed.

BIG BILL

Thank you.

He steps inside and Jenna makes her way toward the staircase again.

JENNA

I'll be right back.

BIG BILL

Okay.

CUT TO:

INT. LOUNGE - MOMENTS LATER

Big Bill is sitting awkwardly on one of the fancy couches placed by the large fireplace.

Jenna enters the room dressed in jeans and a hoodie.

JENNA

What's up, big guy?

She sits down across from him in an armchair and crosses her legs.

(CONTINUED)

BIG BILL

Uh...did you just throw a doll out the window?

JENNA

Oh that? Yeah, sorry about that. Did I almost hit you?

BIG BILL

Almost, yeah.

JENNA

Well, I'm sorry. Are you okay?

BIG BILL

Yeah, I'm fine. So is the doll.

Jenna sits up a bit.

JENNA

The doll?

BIG BILL

Yeah. I went to go look at it and it was gone. Disappeared. So I looked around. And, call me crazy, but I think I saw it dart into the hedges.

JENNA

Really?

A smile forms over her face.

BIG BILL

Yeah. It was weird, ma'am.

JENNA

Tell me about it. That doll's been giving me a hard time too. Waking up with it beside me. Not too fun.

BIG BILL

You seem happy.

JENNA

Well, I am.

BIG BILL

Why?

JENNA

Because up 'til this point, I was supposed to be the only one that could see this shit going on...at least according to Thomas.

Big Bill stares at her nervously.

BIG BILL

Thomas?

JENNA

Yeah...the corpse child. He warned me about some shit. Apparently the One-Eyed Man does exist. Tomorrow night he comes. I gotta get out of here. But I need to convince Dave to do the same. Now you...you saw the doll -

BIG BILL

Well, I'm not entirely sure -

JENNA

You saw the doll, alright? You can tell Dave what you saw, maybe expand a bit on it, and then I won't look as crazy as I sound. Got it?

BIG BILL

I'm not too -

JENNA

It's not hard to understand, big guy. Just tell Dave you saw a damn doll dart into the bushes. And throw in a few corpse kids as well.

Big Bill hesitates.

BIG BILL

That would be lyin', ma'am. I couldn't do that.

JENNA

Fine! Just tell him what you told me. Kapeesh? I'll try to convince him about the rest.

BIG BILL

Yes ma'am.

(CONTINUED)

Jenna slumps a bit in her chair and looks at Big Bill. She surveys him.

JENNA

I'm sorry.

BIG BILL

For what?

JENNA

I came off as a bit of a bitch. I know it. You want some ice cream?

Big Bill's eyes light up.

BIG BILL

I sure do! Thank you, ma'am.

CUT TO:

INT. KITCHEN - LATER

Jenna and Big Bill are sitting at the kitchen table, eating two big bowls of ice cream.

JENNA

How's Gloria doing? She seemed a bit painful the other night.

BIG BILL

I gave her some medicine. She's doing fine today. But tomorrow could be a different story.

JENNA

Well, I'm praying for her. I don't usually pray because I'm skeptical about religion, but if there is a God, I'm praying for her.

Big Bill smiles at Jenna.

BIG BILL

Thank you, ma'am.

Jenna smiles back at him.

JENNA

It's the least I can do, big guy.

She takes his hand and grips it tightly. Tears form in his eyes.

(CONTINUED)

JENNA

Next Saturday, you two should come here. Assuming this whole One-Eyed Man thing blows over.

Big Bill nods.

BIG BILL

She would like that. Hasn't been out of the house in a while.

JENNA

Great. I'll think of something to make.

BIG BILL

No seafood. She's allergic. Nuts are fine. So is everything else.

JENNA

No seafood. Got it.

Big Bill smiles at Jenna. She returns the smile.

BIG BILL

Well, I'd best be gettin' back to work.

Jenna takes her hand off his.

JENNA

Tell ya what. Take the rest of the day off. Spend it with your wife.

BIG BILL

Really? The hedges really do need trimmin'.

JENNA

They're not worth it if there's an evil doll running around them.

BIG BILL

Oh right. I forgot about that.

JENNA

Don't forget about it. I need you to tell Dave about it.

BIG BILL

Right.

Jenna chuckles.

(CONTINUED)

JENNA

Go home. Gloria needs you. And then call at around five and tell Dave about the doll.

BIG BILL

Will do, ma'am. Will do. Thank you for the ice cream.

JENNA

Not a problem.

Big Bill gets up and leaves.

JENNA

Take care, buddy.

Big Bill gives her one last smile and disappears into the hall.

Jenna gets up and clears the table. She puts the bowls and spoons into the dishwasher and closes it.

JENNA

Stupid doll.

She takes a deep breath, turns around, and walks back into the hall.

CUT TO:

INT. KITCHEN - LATER

Dave and Jenna are sitting quietly at the table, eating a dinner that consists of meatloaf, carrots, and mashed potatoes.

DAVE

Good meatloaf.

JENNA

Thanks.

They sit in silence once again.

Jenna keeps on looking at the clock.

Dave is watching her.

DAVE

What's up, honey?

(CONTINUED)

JENNA

Oh nothing.

DAVE

You keep on looking at the clock.

JENNA

Do I?

DAVE

Yeah.

JENNA

Oh. Didn't realize it.

DAVE

What time is it?

JENNA

Four fifty six.

DAVE

And you didn't even have to look.

Jenna rolls her eyes.

JENNA

Okay, fine, I was looking at the clock. I was talking to Big Bill earlier and he saw something.

Dave moans.

DAVE

Oh no, you didn't get to him too, did you?

JENNA

No. I threw that ugly doll out the window and he saw it scurry into the hedges.

DAVE

That would explain why they aren't finished.

JENNA

Yeah. He was scared, Dave. So, I told him to call you at five. So I don't sound so crazy. And so you go and rent a hotel room with me tomorrow night.

Jenna smiles a little mock-innocent smile at Dave.

(CONTINUED)

Dave rolls his eyes.

DAVE  
I'm not leaving.

JENNA  
Why?

DAVE  
Because that bed is fuckin' comfortable, that's why. I've had the best sleeps of my life on that bed. It's an amazing bed. And I'm not gonna leave my bed because of a ghost story.

JENNA  
You sound like a baby.

DAVE  
You sound like a baby.

Jenna rolls her eyes and shakes her head.

JENNA  
We have to leave, honey. I am whether or not you are. I'd just rather you be with me.

DAVE  
No. I'm not doing it.

JENNA  
Fine. Be that way.

The phone rings.

JENNA  
And that should be for you. Try not believing him.

Dave rolls his eyes again, gets up, and crosses to the phone.

DAVE  
Hello?  
(pause)  
Oh, hey Bill.  
(pause)  
Yeah, I heard, Bill.  
(pause)  
No, I don't think you're crazy.  
(pause)

(MORE)

(CONTINUED)

DAVE (cont'd)  
No, I'm not leaving.  
(Pause)  
Because I have an awesome bed,  
that's why! Stop trying to force  
me out of my house!  
(pause)  
You're right, I'm sorry. See you  
tomorrow.

Dave hangs up the phone and looks back at Jenna.

JENNA  
You really need to listen to  
yourself.

She angrily gets up from the table and leaves the room.

JENNA (O.S.)  
And you can do the dishes.

DAVE  
Sure thing, honey!

Dave gives her the finger through the walls.

DAVE  
Bitch.

JENNA (O.S.)  
I heard that!

Dave angrily sits down at the table. He looks beside him  
and sees the the doll. He jumps.

DAVE  
When did you get here?

The doll and Dave stare at each other for a few minutes.

Dave gets over it, clears off the table, and puts the dishes  
in the dishwasher.

He closes the dishwasher and leaves the room. The doll  
stares after him.

CUT TO:

INT. BEDROOM - NIGHT

Jenna lays awake in bed as Dave snores away peacefully beside her.

She looks at him and considers suffocating him with a pillow.

She shakes her head and looks at the wall in front of her.

With a sudden cloud of black smoke, four children appear in front of her: Thomas, Grace, Ralph, and Arnie.

She doesn't budge as they approach her, with their dead-like walk. Her nose tenses up due to the aroma they are giving off.

Thomas stops beside her.

CORPSE THOMAS  
You are still here.

CORPSE GRACE  
Why?

CORPSE RALPH  
We have told you leave.

CORPSE ARNIE  
Why won't you get out?

CORPSE GRACE  
Tomorrow night, he'll come for you.

CORPSE THOMAS  
Please heed our warnings.

CORPSE ARNIE  
You don't want this.

CORPSE RALPH  
You don't want to be cursed like us.

Jenna looks at them.

JENNA  
Why not fight back?

ALL CORPSES  
What do you mean?

(CONTINUED)

JENNA

Why can't you fight back?

ALL CORPSES

We cannot kill the dead.

JENNA

Yeah, you can. You're all corporeal, right? Doesn't that mean you can still die?

CORPSE THOMAS

The One-Eyed Man is a stronger being.

CORPSE ARNIE

A demon.

CORPSE GRACE

Forever living with no consequence.

ALL CORPSES

Just leave!

JENNA

But he doesn't want to, he won't.

ALL CORPSES

We cannot help you then.

They vanish into a cloud of smoke.

Jenna looks at Dave for a moment. And then, without thinking, she hits him across the head.

He wakes up with a start.

DAVE

What the hell, Jenna?

JENNA

You're an asshole, you know that?

DAVE

Really? You're gonna do this? You're really gonna do this now? At - (he looks at his clock) - three in the morning?

JENNA

Yes. Get out.

DAVE

What?

JENNA

Get out of here. You're an idiot.

DAVE

What are you talking about?

JENNA

The corpses just came to me again. We have to leave. Tomorrow night he comes.

DAVE

Really? This again?

JENNA

Yes, this again. Why the hell don't you trust me on it?

DAVE

Because you're a looney!

Jenna glares at him. She punches him in the shoulder. He winces.

DAVE

Ow.

JENNA

I'm a looney? I'm a looney!? You're a dumbass! I'm talking sense and all you can talk about is sleeping in your precious bed.

DAVE

Talking sense? You're talking about talking corpses of kids and a random killer doll that doesn't actually do anything and the legend of the One-Eyed Man which has never been true. And you think that makes sense?

Jenna hesitates for a moment.

JENNA

Okay, well, it sounds stupider than it really is. But it's true. We need to leave.

(CONTINUED)

DAVE  
You can leave. I won't. Deal with  
it.

JENNA  
Fine!

DAVE  
Fine!

Dave lays back down.

Jenna looks at him and punches him again.

DAVE  
What the hell!?

JENNA  
Get out. I'm not sleeping with  
you.

DAVE  
Fine!

Dave angrily gets out of the bed and leaves the room.

Jenna watches him leave and settles down into bed.

Thomas appears again.

CORPSE THOMAS  
That really won't settle anything,  
you know.

Jenna jumps up and looks at Thomas.

JENNA  
Will you just screw off? I don't  
need to be lectured by a ghost  
child! I'm leaving tomorrow, end  
of story. He can come with me if  
he wants, but I doubt he will.

CORPSE THOMAS  
I'm just trying to help.

He disappears again.

Dave comes back into the room.

JENNA  
What are you doing back in here?

DAVE

I forgot my pillow. And for the record, you really are losing it. I just heard you yelling at the wall.

JENNA

I was yelling at Thomas.

DAVE

Okay, honey. Whatever you say.

Dave grabs his pillow and walks out of the room.

Jenna buries her face into her pillow and screams.

CUT TO:

INT. HOTEL LOBBY - DAY

Jenna walks into the hotel holding a small duffel bag and stops at the customer service desk.

The representative looks up and smiles. She is a pretty young girl by the name of TABBY.

TABBY

Howdy! My name's Tabby! What can I do for ya?

JENNA

Hi Tabby, I was wondering if there were any rooms open for one night?

TABBY

Just give me a quick sec. I think there are, but it's always good to check, right?

JENNA

Sure.

Tabby turns to her computer and gazes at the screen. She clicks her mouse a few times and types something real quick on the keyboard. She smiles and looks up at Jenna.

TABBY

We have a few rooms available. Our cheapest is a hundred and twenty nine dollars on the third floor.

Jenna nods.

(CONTINUED)

JENNA  
I'll take it.

TABBY  
Goody good.

Tabby smiles widely and hands Jenna a key card.

TABBY  
Enjoy your stay at Innfeild  
Suites! If ya need anything, don't  
hesitate to give me a jingle!

JENNA  
Thanks, Tabby.

Tabby just smiles as Jenna rushes toward the elevator and gets into it.

TABBY  
She's an odd one.

Tabby goes back to looking at her computer.

TABBY  
Cute kitties.

She giggles and tickles the monitor with her finger.

CUT TO:

INT. HOTEL ROOM - MOMENTS LATER

Jenna enters the room and looks around. It is rather small and has one bed in the center of the room.

JENNA  
This should do for one night.

She drops her bag on the floor and crosses over to her bed.

Jenna flops down on the bed and gazes at the ceiling. Her eyes become focused on something scrawled on the white paint above her.

CLOSE ON: CEILING WORDS

Words written in children's writing say: *"You need to save him before it's too late!"*

Jenna sits up in the bed and looks in front of her. There is a new corpse standing between her and the door to the hotel room.

(CONTINUED)

It is menacing. Large and built. It has only one eye, but it is not the One-Eyed Man. This is GEORGE, one of the thirteen children. Maggots crawl all over his rotting body.

Jenna moves her hand up to her face in order to block the stench.

GEORGE

You need to go back and get him out of there. It's almost dark. He won't stand a chance.

JENNA

How did you find me?

GEORGE

We are connected to you.

JENNA

Why can't one of you tell him?

GEORGE

Because you are the one that will save him.

JENNA

Are you sure?

George just smiles at her and vanishes in black smoke.

Jenna gives out a loud moan.

JENNA

Fuck my life.

She gets up, runs to the door, opens it, and runs out of the room.

CUT TO:

INT. LOBBY - MOMENTS LATER

The elevator door opens and Jenna runs out of it, through the lobby, and out the front door.

Tabby stares after her.

TABBY

Hope you enjoyed your stay!

She chuckles and goes back to watching her kittens.

CUT TO:

INT. PORSCHE - MOMENTS LATER

Jenna is speeding along the street, watching both the road and the sun as she goes. She takes out her cell phone and dials a number into it.

She puts the phone to her ear and lets it ring.

A click.

JENNA

Hello? Hi! Meet me at the house  
in ten minutes. Bring a rifle. If  
you have one.

Jenna hangs up the phone and throws it onto the seat beside her.

EXT. STREET - SAME TIME

The Porsche speeds along the street and disappears over a hill.

The sun sinks lower into the horizon.

CUT TO:

EXT. HOUSE - MOMENTS LATER

The Porsche pulls into the driveway and stops in front of the entrance. A blue truck pulls in behind it.

Jenna gets out of the car and looks around at the truck.

Big Bill gets out of the truck behind her. He looks at her, scared and confused.

JENNA

Did you bring a rifle?

BIG BILL

Yeah. Why?

JENNA

Just hold onto it. Let's go into  
the house.

Big Bill reaches into his truck and pulls out a rifle.

He follows Jenna into the house.

INT. FRONT HALL - SAME TIME

Jenna and Big Bill enter the house. Big Bill slams the door shut behind him.

A loud echo from the door fills the hall.

The thirteen children are all gathered in the hall, watching Jenna as she approaches the stairs.

Big Bill looks around him. He is scared. He grips his rifle tightly.

Jenna looks at him.

JENNA

Don't worry, big guy. They're harmless.

The children are all smiling in sympathy at her as she walks past them.

Thomas is standing on the top of the stairs. He, too, smiles.

CORPSE THOMAS

You are doing the right thing. We will do our best to protect you.

Jenna smiles at him.

Big Bill shakes with fear as they begin to climb the stairs.

CORPSE THOMAS

He's in the bedroom.

JENNA

Thank-you.

Jenna finishes climbing the stairs and turns right.

CUT TO:

INT. BEDROOM - MOMENTS LATER

Dave is just settling down for sleep when Jenna and Big Bill burst into the room.

Dave jumps up and looks at them.

(CONTINUED)

JENNA

I'm sorry about last night, Dave.

DAVE

It's okay. Why's Big Bill with you?

BIG BILL

You need to get out of here, Davey. She was right. About the corpse children. They're all over the front foyer.

Dave looks from Jenna to Big Bill and laughs.

DAVE

You're still on about this? Really?

Big Bill walks up to Dave and looks down at him.

BIG BILL

I'm sorry about this, Davey.

With that, he lifts his hand and smacks Dave around the head.

BIG BILL

Stop being so narrow-minded and leave this house.

CHILDRENS' VOICES

*He's coming...*

There is evil laughter from within the walls, surrounding them. They begin to shake.

Dave looks around in panic.

DAVE

What the fuck is going on?

JENNA

You can feel it?

DAVE

No shit I can feel it! It's like an earthquake, but angrier.

A wailing sound is heard.

The three of them cover their ears until it ceases.

The house comes to a standstill.

(CONTINUED)

Dave remains on the bed shaking.

Big Bill shivers in his spot.

Jenna remains fine. She looks at the two of them.

JENNA

You two weren't supposed to be able  
to feel that.

CHILDRENS' VOICES

*The barrier has been broken...they  
can see us now...*

JENNA

Oh. Good. Now let's go.

CHILDRENS' VOICES

*He is approaching...*

The three of them look at each other. Jenna is suddenly frozen with fear.

She crosses stiffly to the window and looks outside.

Down in the bushes below, a hunched creature is pacing. Jenna can see the glow of a yellow eye.

JENNA

Shit.

Jenna walks away from the window.

She points at it, shaking.

JENNA

He's here...just down there...

Dave throws his sheets to the side and gets out of bed.

He, too, looks out the window.

The One-Eyed Man continues to pace.

Dave gazes at him, paralyzed.

DAVE

His eye is just glowing...like a  
lantern...

Big Bill walks over to the window. He looks down.

BIG BILL  
No shit, huh, Davey?

Suddenly, they both jump back.

Jenna looks at them.

JENNA  
What?

DAVE  
I think he saw us.

Dave looks back at the window and then back to Jenna and Big Bill.

DAVE  
He's not there.

Suddenly, there is a loud, foghorn-like sound.

CHILDRENS' VOICES  
*He's in the house...*

The three of them jump.

DAVE  
Thanks for that, creepy children...

Big Bill looks at Dave and Jenna.

BIG BILL  
What do we do?

DAVE  
Hide, I guess.

JENNA  
No.

Dave and Big Bill look at Jenna.

DAVE  
Why not?

JENNA  
He's not easy to hide from. He knows we're here. We need to get out.

DAVE  
How?

JENNA

Through the front door. Hopefully. If not, through the one of the back doors. But right now the plan is the front door.

DAVE

Sounds good.

Dave looks at Big Bill and notices his rifle.

DAVE

You have a rifle!

BIG BILL

I know...

JENNA

I told him to grab it. He can use it if we run into the One-Eyed Man on the way out. Got it? Let's go!

Jenna tip-toes toward the door, opens it, and peers out. She looks back at Dave and Big Bill.

JENNA

It's safe. Let's go!

The three of them sneak out into the hallway and begin to tiptoe down the hall.

They make it halfway down the hall when the power goes out. They are plunged into total darkness.

DAVE

Fuck.

JENNA

Shh...c'mon...

It is black for several seconds before a faint, blue glow can be seen. Jenna, Dave, and Big Bill make their way towards it.

INT. FRONT HALL - SAME TIME

Jenna, Dave, and Big Bill arrive in the front hall.

Dave takes a deep breath.

(CONTINUED)

DAVE

We made it.

JENNA

Not yet...

Jenna looks around the hall and sees that the coast is clear.

JENNA

Come on...

She begins to walk down the stairs when -

- the chandelier comes crashing down in front of her.

She screams.

JENNA

Holy shit!

The three of them look up to see a hunched figure, face hidden, crawling along the ceiling.

Dave stares at it with great fear.

DAVE

What the fuck?

JENNA

I think that's him...

Big Bill raises his rifle and aims it at the crawling figure. He gives two shots, both of which hit the figure in the head.

It falls to the ground, face down.

BIG BILL

I got him!

Children start making their way into the front hall. They look at the man on the ground and then up to Jenna, Dave, and Big Bill.

CORPSES

You are free.

They are all smiling.

Jenna examines them as they make their way down the hall. Her eyes fall on Thomas. He doesn't look so happy. She stares at him and he stares back. Then he gives his head a small shake.

(CONTINUED)

Jenna stops. Dave and Big Bill stop behind her.

JENNA  
It's not over.

DAVE  
What do you mean...Big Bill killed  
him.

BIG BILL  
With my rifle.

JENNA  
It's not over.

The children look up at her and begin to scream in a painful shriek.

Jenna, Dave, and Big Bill cover their ears. And so does Thomas.

The figure on the ground begins to twitch.

It raises, contorted. It turns around, not all at once. First its head, then body, legs, and finally feet.

It stares at them and the shrieking stops. Thomas looks relieved.

The One-Eyed Man chuckles and vanishes in a cloud of black smoke.

He appears again right behind Big Bill.

Big Bill screams and the One-Eyed Man grabs him by the head and throws him down the rest of the stairs.

DAVE  
BILL!

The One-Eyed Man turns to look at Dave, shows him his teeth and brings a finger to his mouth.

ONE-EYED MAN  
Shh...

The One-Eyed Man turns around again and looks down at Big Bill on the ground.

He kicks him a few times in the ribs. A sickening crunch echoes in the large hall.

Dave and Jenna begin to slowly back their way up the stairs.

(CONTINUED)

The One-Eyed Man sees them, clicks his fingers, and Ralph and Alfie appear behind them, stopping them.

Dave's nose crunches up because of the smell.

Dave and Jenna look in fear as the One-Eyed Man picks up Big Bill and throws him into the air. He lands on top of the chandelier in the center of the floor.

Big Bill screams in pain.

BIG BILL

Help me!

He begins to sob.

The One-Eyed Man throws Big Bill up into the air again and instantly vanishes in a a cloud of smoke.

He then reappears almost as instantly and begins to kick Big Bill around in puff of smoke. He kicks him around for several seconds before letting him fall back onto the chandelier.

Bill coughs up some blood and attempts to get up.

The One-Eyed Man appears beside him and grabs him by the throat.

ONE-EYED MAN

I usually prey on the younger ones,  
but I guess you'll do...

The children laugh.

Dave and Jenna struggle with Ralph and Arnie to get away. They remain almost motionless.

Jenna looks at Thomas, who is staring back at her. He is crying.

The One-Eyed Man begins to rip out the throat of Big Bill. Blood squirts everywhere.

The One-Eyed Man puts his mouth to the hole he has just made and begins to suck the blood out of it. He then tears off the sides of Big Bills throat and chews on them.

Dave and Jenna watch in fear, now almost paralyzed, as the One-Eyed Man continues to feed on Big Bill.

Jenna cries.

Dave begins to wet himself with fear. He sobs.

(CONTINUED)

The One-Eyed Man looks up at Dave and Jenna and stares at them.

He looks from one to the other and then points at Dave.

ONE-EYED MAN

Your turn.

He smiles, showing off his sharp teeth, now covered with blood.

Arnie throws Dave down the stairs toward the One-Eyed Man.

Jenna screams out through her tears.

JENNA

NO!

The One-Eyed Man chuckles heartily.

ONE-EYED MAN

Yes.

He bends over Dave's body and begins to rip his shirt. He opens it up and starts to cut into Dave's chest.

Dave tries to fight back, but the One-Eyed Man takes his head and slams it on the ground, splitting it open. He then goes back to doing what he was doing before.

Jenna whimpers as the One-Eyed Man opens up Dave's stomach and begins to take out his intestines, licking them playfully.

Jenna suddenly elbows Ralph, knocking him over, and runs up the stairs.

The One-Eyed Man looks up as Ralph gets up to follow her.

ONE-EYED MAN

Leave her. I could use a good game  
of hide and seek. But first -

The One-Eyed Man goes back to licking the insides of Dave.

CUT TO:

INT. HALLWAY - SAME TIME

Jenna makes her way along the dark hallway and comes up to two double doors.

She throws them open.

INT. POOL ROOM - SAME TIME

She runs into the pool room and looks around.

Thomas is standing in the center of the pool.

CORPSE THOMAS

You won't be able to hide from him.

JENNA

How did you know -

CORPSE THOMAS

I always know where you are.

JENNA

What's with the others?

CORPSE THOMAS

I don't know. They turned on us at the last minute. Or so it seemed. They've always kept me in the dark. I can't see why they'd be on his side. He killed them too.

JENNA

Where can I hide?

CORPSE THOMAS

I don't know. I'll try to throw him off until daybreak. He can't be here when the sun comes up.

JENNA

Thank-you.

Thomas smiles at her and disappears.

Jenna looks around the room and spots a small closet. She runs to it and hides inside.

INT. CLOSET - SAME TIME

Jenna huddles in the small closet, shaking with fear. She takes a few deep breaths.

Through a crack in the door she sees the pool room.

She stares into the room for several seconds.

Then, suddenly, a dark shape moves by the closet.

Footsteps can be heard outside the door.

A loud BANG. The door shakes.

Jenna holds her mouth to keep from screaming out.

Silence.

And then, without warning, the door flies open and the One-Eyed Man stares back at her.

ONE-EYED MAN

Hello.

He smiles widely.

He reaches out and grabs the front of her shirt, pulls her out of the closet, and throws her into the bottom of the pool.

She lands in what little water there is left with a splash and a thud.

Jenna breathes hard as she watches the One-Eyed Man jump down into the pool with her.

He approaches her slowly, baring his teeth.

ONE-EYED MAN

So hopeless.

He chuckles and bends over her.

With one, swift movement, Jenna kicks the One-Eyes Man in the stomach.

He staggers back a few paces.

Jenna sits up and glares at him.

(CONTINUED)

JENNA

Stay the fuck away from me.

The One-Eyed Man growls in rage and THROWS himself at her, knocking her backwards.

They struggle for a moment and then Jenna PUNCHES the One-Eyed Man in the side of the face, narrowly avoiding his eye.

He jumps back and glares at her with anger.

ONE-EYED MAN

Stay still.

JENNA

Fuck you.

The One-Eyed Man roars with rage and brings his hand down to scratch her face.

She flinches, and in the instant his hand is raised, a flash of GREEN comes from the inside of his ragged overcoat.

Jenna looks closely for a moment and sees the green dagger from Dave's study in his inside pocket.

He narrowly misses her face as she quickly dodges it and reaches inside his coat.

Jenna barely grabs a hold of the dagger and yanks it out just in time.

She points it at the One-Eyed Man and he takes a step back, looking at the dagger with fear in his eyes.

JENNA

So, something you're afraid of,  
huh?

The One-Eyed Man shakes his head.

ONE-EYED MAN

Try it. Kill me before I kill you!

He grins darkly.

JENNA

Bring it.

The One-Eyed Man takes one step forward and -

- vanishes into a cloud of black smoke.

(CONTINUED)

Jenna stares as the smoke falls to the ground. She slumps over and breathes out.

JENNA

Coward.

She looks up to see Thomas standing at the edge of the pool. He looks down at her.

CORPSE THOMAS

You had better run. They are coming for you.

JENNA

They?

CORPSE THOMAS

The children.

Jenna looks around her. She hears movement in the halls.

CORPSE THOMAS

I'll distract them. Run!

JENNA

You said the same about the One-Eyed Man. He found me in seconds.

CORPSE THOMAS

I know, I'm sorry. Just get out of here! Now!

Jenna surveys him.

JENNA

Thank-you.

Thomas smiles and disappears.

Jenna looks around her again and slowly stands up. She walks over to the ladder of the pool and climbs out of it.

She crosses to the double doors of the pool room and opens them.

INT. HALLWAY - SAME TIME

She peers down both ends of the hall. She sees nothing.

Jenna slowly steps out of the room and makes her way down the hall.

(CONTINUED)

A child appears from the shadows behind her and begins to creep up on her.

His face begins to transform. His mouth widens and sharp teeth grow. His eyes turn yellow. His nails grow long and sharp.

Jenna continues to tiptoe down the hall, not taking notice to the boy behind her.

He reaches out his hand and almost grabs her when -

- she turns around suddenly and, with one quick motion, stabs him in the heart with the dagger.

He vanishes in a cloud of black smoke.

Jenna continues to make her way down the hall.

She comes up to a fork in the hall and stops.

A head rolls by in front of her and she takes a step back, concealing herself in the shadows.

A headless Grace waddles by in front of her, arms outstretched, hoping to find her rolling head.

She walks by without taking notice to Jenna.

Jenna takes a deep breath and steps out into the new hall and peers down both sides.

First right, and then left.

When she peers left, she sees Ralph and Arnie walking, Grace just trailing behind. Their heads are turned the other way.

Jenna steps out into this part of the hall and begins to slowly walk up behind them, dagger outstretched.

She almost reaches them when they turn around and WAIL LOUDLY.

She drops the dagger and covers her ears.

They too begin to form a wider, sharp-toothed mouth and approach Jenna.

She takes a step back and TRIPS over Graces head, which is also transformed.

It tries to bite Jenna, but Jenna quickly dodges it and grabs the dagger from the floor.

She stabs Grace's face and it vanishes. She looks up as Grace's body also vanishes in black smoke.

Jenna then looks up at the advancing children.

She JUMPS UP and STABS Ralph in the heart with the dagger.

Arnie stops dead in his tracks and vanishes in a cloud of black smoke along with Ralph.

Jenna shakes her head and continues to walk.

She peers into rooms as she goes and turns left down another hall. This one is deserted.

She silently walks down this hall, slowly.

A door CREAKS open ahead of her and the doll walks out of it.

Jenna looks down at it and chuckles.

She continues to walk and KICKS the doll out of her way.

JENNA

Stupid doll...

SUDDENLY, a door to her left BURSTS OPEN and George FLIES at her, tackling her to the wall.

They struggle for several seconds and Jenna STABS him in the stomach several times with the dagger, finally getting him in the heart.

She takes a breath and throws George off of her. He vanishes.

Jenna gets back up and shakily starts to walk along the hall once again.

She finally comes up to another turn and takes a left.

Behind her, the four jump rope girls appear. They are floating at her, jump rope stretched out tightly.

They, too, have transformed, with their sharp teeth and claws.

Jenna stops and looks behind her.

She sees the four girls coming at her and screams.

They get her in the throat with the jump rope and begin to drag her down the hall.

INT. FRONT HALL - MOMENTS LATER

They come out into the front hall where the remains of Big Bill and Dave still sit.

The One-Eyed Man is standing in the middle of it, smiling.

The girls float into the air, Jenna choking on the rope.

With a yank, they let go and Jenna falls to the floor.

The One-Eyed Man stands over her and chuckles.

ONE-EYED MAN  
Looks like I win.

He slowly bends over, giving Jenna a good look of his gnarled face.

She stares back, coldly, and spits into his eye.

He blinks for a moment and opens it again.

ONE-EYED MAN  
Whore.

He grabs her by the throat and stands back up with ease.

ONE-EYED MAN  
I don't like whores.

He THROWS her across the room and she lands in a heap on the staircase.

He approaches her slowly, silently, without blinking.

His head twitches from one side to the other, as if thinking about his next move.

She coughs out blood and glares up at him.

He kneels down in front of her and brings her face level to his.

He smiles. She spits blood at him.

ONE-EYED MAN  
You really do like to spit.

He chuckles.

(CONTINUED)

JENNA  
Take your hand off of me.

ONE-EYED MAN  
Or what?

JENNA  
I'll kill you.

He chuckles again.

ONE-EYED MAN  
Really?

JENNA  
Yeah.

Jenna unveils the dagger.

JENNA  
I've still got it, asshole.

And with one, quick motion, she brings the dagger up and STABS him in the eye. Puss squirts everywhere as the One-Eyed Man staggers back, dagger still stuck in his eye.

He stands still for a few moments and then vanishes into a cloud of smoke.

The four girls WAIL and they too vanish.

Thomas appears and smiles at Jenna.

CORPSE THOMAS  
You win. Congratulations.

Jenna smiles at him.

JENNA  
I thought you guys said he couldn't die?

CORPSE THOMAS  
We didn't know about that dagger.

Jenna looks down at the dagger, too, disappears.

She shrugs.

JENNA  
Oh well, he's gone now.

She looks up to find nothing but an empty, destroyed room.

She takes a deep breath and stands up.

EXT. HOUSE - SAME TIME

Jenna leaves the house and makes her way to the Porsche still sitting in the driveway.

She gets into the car, starts it up, and drives off.

CUT TO:

EXT. HOUSE - MORNING

A group of police cars and ambulances are crowding the driveway.

Paramedics pull the dead bodies along in stretchers.

PARAMEDIC 1  
Did you see what that one guy  
looked like?

PARAMEDIC 2  
It looked like he had been put  
through a meat grinder.

PARAMEDIC 1  
And licked clean. Disturbing shit,  
man.

They put the stretcher into the back of the second ambulance.

PAN UP and

FADE OUT.

OPEN ON:

EXT. GRAVEYARD - DAY

PAN DOWN -

A group of people in black. They are all standing around a casket being lowered into the ground.

CLOSE SHOT: GRAVESTONE

*WILLIAM "BIG BILL" DAVIS. 1945-2010. He Will Be In Our  
Hearts Forever.*

(CONTINUED)

PAN OVER -

- a sea of tombstones -  
- to another funeral.

A large group of people, all in black, stand around another casket that is being lowered into the ground.

CLOSE SHOT: HEADSTONE

*DAVID MATTHEW CROWE. December 1984-July 2010. A Loving Husband. Together We Stand United.*

CLOSE ON: JENNA

Tears roll down her eyes.

She looks around the crowd.

PREIST

He will be missed by all. May we  
now bow our heads and take this  
moment to remember David Matthew  
Crowe.

Everyone puts their heads down.

Jenna is about to lower hers, when out of the corner of her eye, she see a shape behind one of the trees in the distance.

A shape that is hunched over and has only one yellow eye -

CUT TO BLACK!

- and a dark chuckle.

THE END