THE TEAM

written by

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REVISION 6027

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"Clawson Estate 1923" reads on the screen. It is a large victorian style home with large white pillars. It is dark with only a single standing lamp at the begining of the driveway. Soft classical music can be heard.

INT. ESTATE - CONT.

Clawson family is sitting at a large ornate wood dinner table in the dining room eating dinner. The dining room is very upscale in a 1920's setting. On the wall opposite the wall with two large windows hang (5) five foot tall by three foot widewood framed mirrors side by side one foot apart from each other. At the table, Hank Clawson a man in his late 40's sits at the head of the table. At the other end across from Hank sits his wife Victoria, a good looking mid 40's woman. On the side of the table that has a view of the dining room window sits the oldest daughter Dianna, 14 and her sister Bernadice, 13 siting next to her. Across from the girls sits 11 year old Stephen, the Clawson son.

The family sits quiet as they eat, very disciplened feel to the family. Stephen is making faces at Bernadice like kids do, trying to annoy his sister.

BERNADICE

Stop it!

VICTORIA

Stephen! Eat your food.

Stephen starts to eat and then when his mom is not looking continues to annoy his sister with faces. Bernadice kicks Stephen under the table as he yells out!

VICTORIA (CONT'D)

You two stop it now or you go to your room with no supper.

BERNADICE

He started it!

STEPHEN

No I didn't!

The two start arguing.

VICTORIA

No more! I will not have you acting like this at supper!

The two stop yelling.

HANK CLAWSON

Next one who acts naughty will do the stand.

Quickly the two go back to eating and stop talking. It is quiet when they hear what sounds like bells jingling. They all look at each other.

HANK CLAWSON (CONT'D)

Who is doing that!

None of the kids say anything.

HANK CLAWSON (CONT'D)

That's it! I have had it. Get up now! All of you!

DIANNA

But!

HANK CLAWSON

Now!

Hank leads each one to a mirrors that hang on the wall opposite of the window side of the room.

HANK CLAWSON (CONT'D)

I want you to look at yourselves and see what naughty boys and girls look like!

Hank sits back down at the table where Victoria sits with her head down, obviously not in approval of Hank's punishing ways. As Bernadice looks in the mirror she can see in the reflection the window. She wipes her eyes and focuses and sees a clown creepishly smiling at her as he passes the view of the window. She SCREAMS and turns and points at the window.

HANK CLAWSON (CONT'D)

What!

Hank walks up to the window and looks out to see what she was pointing at.

BERNADICE

I saw a monster!

Now all the kids are scared. Hank still looking out the window.

VICTORIA

Enough young lady!

Victoria grabs Bernadice by the arm and starts to walk to the front of the stairs that is at the front of the house near the front entry door. As Victoria gets to the bottom of the stairs something starts VIOLENTLY POUNDING on the front door. Victoria is frightened and falls back against the staircase. The rest of the family runs up to her as Hank helps get Victoria up. The POUNDING is still going and it looks as if the door could break at any moment.

HANK CLAWSON

Who is that! What do you want!

The pounding stops. Hank slowly walks up to the door to listen. It is silent as Hank puts his ear up to the door until they hear a high pitched cackle. Confused and in terror the family stands at the bottom of the stairs.

THE MAN

What do I want, what do I want.

VICTORIA

Who are you! Why are you doing this!

The laughing turns to a loud evil growl and the POUNDING on the door gets stronger.

THE MAN

I want to taste your flesh!

Hank pushes the family up the stairs.

HANK CLAWSON

Go!

The POUNDING continues as the family gets up the stairs and goes into the master bedroom. Hank closes the door and locks it. He stands bracing himself against the door and listening. The kids are hysterical as Victoria holds them and trys to calm them down. The kids quiet down as Hank still stands at the door listening.

HANK CLAWSON (CONT'D)

I don't hear anything. I think he's gone.

Hank starts to unlock the bedroom door.

VICTORIA

No! Don't.

Hank turns to Victoria.

HANK CLAWSON

It will be OK. He couldn't get through the front door. Just lock the door behind me and don't open it for anyone until I come get you! You hear me!

VICTORIA

Yes.

Hank goes out the door as Victoria locks it behind him and stays by the door listening. She is trying her best to confort her children as she is trying to hear anything outside of the room. She hears:

HANK CLAWSON (O.S.)

You! I told you never to come back here!

Victoria can hear what sounds like a laugh and some one mumble. She can't make out the words or who is this person in their house.

HANK CLAWSON (O.S.) (CONT'D)

Why are you wearing that costume, you're insane! Leave before I....

Hank's voice stops. Victoria listening at the door can't hear her husband anymore. She hears a loud THUMP, like a hammer hitting a watermellon. She hears someone walking up the stairs, and it sounds like something being dragged along with the steps. The steps get closer and closer to the door. Victoria is glued to the sounds she hears outside the door and is getting more scared with every step until the steps stop outside her door. There is a knock at the door as Victoria jumps from being startled.

VICTORIA

Hank?

Another knock at the door. This could be her husband hurt and can't talk. She looks to her children and gives them the be quiet sign. She slowly unlocks the door. She reaches up and grabs the handle. She is shaking scared but has to build up the courage to open the door.

The door makes a CLICK as the handle is turned. She is startled. She continues to turn the handle and slowly opens the door.

VICTORIA (CONT'D)

Hank?

She opens the door just a crack so she can see, it is quiet and she doesn't see anything. She closes the door slowly and starts to get to her feet. She turns to the kids.

VICTORIA (CONT'D)

It's ok.

Victoria opens the door slowly, still looking at the kids. The kids SCREAM. Victoria turns to see a large man dressed as a clown standing at the doorway with blood all over him.

THE MAN

I'm home.

The man starts laughing in an evil kackle.

EXT. ESTATE - DAY

It is the next morning and a cop car pulls up to the estate. The car is shining clean, like brand new. It is an era 1920's car. In the car are two police officers. The driver(Brady), around 50 years old with white hair. The other younger (Jones), around 30 and has the appearance of an armed forces type. Being a small town everyone seems to know everyones business, but the Clawson's seem to hide a secret.

INT. COP CAR - DAY - CONTINUOS

BRADY

Well, the old man didn't show up for work.

JONES

I hear he hasn't missed a day in 30 years.

BRADY

I'm sure it's nothing but let's check it out.

JONES

Something about this place creeps me out. Wasn't there rumors about the son?

BRADY

Just rumors. Let's go.

EXT. FRONT OF ESTATE - DAY

They get out of the car and slowly walk up to the front door observing the area around them. They notice the front door has been broken in. This door is a solid wood door. It would take something very heavy to bust through it. They look at each other puzzled.

JONES

Must want something pretty bad to bust a door like this in.

BRADY

Well, no man by himself could do this. Hello! Mr. Mrs. Clawson!

Brady pokes his head through opening. Silence throughout the house. The police officers remove their guns from the holsters. Brady shoves the door open but the top hinge has been broken off this large heavy door so the door is hanging up on the wood floor. Jones helps to get it open.

CUT TO

INT. ESTATE ENTRYWAY - CONTINUOS

BRADY (CONT'D)

Hello! Anyone here! It's officers Brady and Jones!

Jones walks up to the stairway and stops.

JONES

I think you better see this.

Brady walks up to the staircase and notices blood streaks both on the wall and the floor coming down the stairs and continues down the hall. As the two walk they notice all of the mirrors they come across are shattered and the pieces lie on the ground.

INT. HALL - CONTINUOS

The two follow the blood trail cautiosly. Now with guns up and pointed in the direction they are headed. They hear sounds coming from the kitchen. They follow the blood trail and the sounds that lead them to the kitchen. As they come up to the kitchen they see a man sitting at a small table with his back to the officers. He is feeding furociously on something at the table. The mans body is blocking the view of the officers to be able to see what the man is eating.

INT. KITCHEN - CONTINUOS

The officers can tell the man has a green wig on and bright clothing. Confused, the officers continue towards the man. Even with the man seated the officers can tell this is a large man, not fat but stocky built. The officers can see the man seems to be wearing white paint on his neck. The paint put on poorly. There are paint stains all over the collar of the man's the clothing.

The officers are now nervously pointing their guns dirrectly at the man at the table.

BRADY

(stern)

Police. Put your hands in the air!

The man keeps eating, not paying attention to the plice officer at all. Police officers look at each other fearfully puzzled.

JONES

You hear us you son of a bitch!

The man stops eating.

THE MAN

No talking at the dinner table!

Brady walks to the left of the tabe while Jones goes to the right. As they get closer they can see a blood soaked table with a pile of bones. Now horrified the officers keep a good distance as they walk to view the table and the man sitting at it.

JONES

Put your hands where we can see them. NOW!

THE MAN

You were naughty daddy.

The man starts crying.

Now look at you. I made you a good boy!

The man laughs in a high pitched way. Excited and in a sort of delirious joy bouncing his head back and forth. He is holding something large in his hands that he is pointing down at the table.

BRADY

Alright, we're done playing. Put down what's in your hands and get you're ass up.

Now Jones has a clear view of the table and can see that the man is dressed up in a complete clown costume. Still not being able to get a clear view of the man's face he can see it appears the man is wearing a costume clown nose. On the table Jones can see what looks to be partly eaten body parts. He moves closer to see a mirror sits face up in the table and is horrified to see in the reflection the blood soaked white gloves of the man who appears to be holding Hank Clawson's HEAD that has been painted with makeup like a clown. He is holding the head face down into the mirror that is on the table.

JONES (complete fear) Oh my God.

There is a solid THUMP as the man drops the head and stands up slowly. The man stands at least eight inches taller than the officers as they watch this massive man stand. The officers look up at the man in shock just of his size alone! The officers have their guns POINTED DIRRECTLY at the man and ready to FIRE.

THE MAN You are a naughty boy!

The man TURNS abruptly to the officer. His face is painted white with blood staining all around his mouth. His teeth are yellow. He is wearing a clown outfit that is blood stained and white gloves soaked in blood. The man CHARGES at JONES with a laughing growl. Jones is frozen in fear. Brady FIRES two shots into the man's back. The man turns to the wall where a mirror hangs. The man walks up to the mirror and cocks his head like a dog would. The man drops to the ground dead. The officers stand in shock.

ACT ONE

Present Day

INT. HOSPITAL - DAY

Mark walks up to front desk where a girl stands behind shuffling paperwork. Mark looks like the typical California surfer type. Tall, blonde hair, tan wearing a t shirt, jeans and slip ons. The girl behind the desk is a young attractive female nurse that looks unfamiliar with her job, still learning.

MARK

Hey Joan.

Joan looks up from what she's doing.

JOAN

Hey Mark!

MARK

Is Stacy around?

JOAN

I believe she's in her office. You want me to call her?

MARK

No, I'll walk down there. See ya sweetie.

JOAN

OK. Bye.

Joan watches Mark walk down the hall checking him out then returns to her work.

INT. OFFICE - DAY

First time we see Stacy who is a very attractive brunette. Looking at her you would think she could have been a model in her younger years. She is around thirty years old and is a smart proffesional woman. There are is child pictures on the wall and a glass cup with candy suckers in it. Stacy is on the phone when Mark walks into her office. Stacy looks up and sees Mark and smiles.

STACY

I have to call you back, I have a patient waiting. OK, will do. Bye.

MARK

Patient?

Stacy hangs up the phone.

STACY

What's up.

MARK

First off, do I look like one of your patients?

STACY

(sarcastic)

No, my patients are all under twelve and actually listen to me.

MARK

Oh! Can I have a sucker?

STACY

Knock yourself out. What are you doing here?

Mark excitedly starts shuffling through the suckers, obviously searching for something specific.

MARK

Do you have any red ones back there?

STACY

(sarcastic)

Sorry, we're out of stock.

Mark looks bummed out as he takes a green sucker. Mark looks up and sees a painting of a clown on the wall behind Stacy's desk. It's an old creepy painting of a clowns face.

MARK (CONT'D)

(creeped out)

Holy God!

Mark points at the painting. Stacy turns and looks at the painting.

STACY

What! It was my grandmothers! I think the children will like it.

She turns back to Mark. Mark is genuinly creeped out.

MARK

Ya, the children that will end up on wanted posters.

STACY

What is the big deal with clowns! They make people laugh!

MARK

Haven't you ever seen the movie "it". Clowns and spiders kill people.

STACY

Oh ya, forgot about the spiders.

Mark looks down.

MARK

Hey, I just killed a spider the other day with my bare hands!

INT. MARK'S APT. - THE OTHER DAY

Mark is screaming. On the window sill is a small spider. Mark throws a shoe, misses the spider and the thrown shoe breaks the window. Mark screams and runs out of the room as the spider crawls out the broken window.

INT. STACY'S OFFICE - NOW

Stacy holds her hands to her heart and smiles.

STACY

(sarcastic)

My hero.

MARK

Ya, I know. Just stopped to say hi. See what you're doing later.

STACY

I'm working a double. Besides, we're on a break.

MARK

Ya, that doesn't work for me anymore.

Stacy put's her head down and shakes her head and laughs.

STACY

I am going to strangle you!

MARK

I miss you.

STACY

I miss you too, but you still haven't grown up. You don't know what you want.

MARK

Not true.

STACY

(sarcastic)

Really?

MARK

I know I don't want to lose you.

STACY

Well there's things I don't want either! Unemployed and watching you get drunk with your buddy every day isn't as much of a turn on as you think.

MARK

I have a job! I play the stock market.

STACY

First it was an actor then a proffesional poker player, now a stock broker!

MARK

You said I should do something I enjoyed.

STACY

Yes honey I did, but I meant something you can actually do!

Stacy looks down.

MARK

Ok, maybe I'm not that good of an actor, but I was good at poker.

Stacy looks up at Mark with a "come on "look.

STACY

My little sister plays better than you!

MARK

She's pretty hard to read.

STACY

She's twelve! And you still owe her fifty bucks.

MARK (CONT'D)

Ok. How about I get a real job.

STACY

That would be a start.

MARK

I'll do it! I'll be the man of your dreams.

STACY

So you'll start working out?

MARK

I'll start running tonight.

STACY

Stop drinking?

MARK

I'm officially on the wagon.

STACY

Grow a ten inch penis?

Mark looks down and knods his head.

MARK

All good on that.

Stacy just stares at Mark with a grin. Mark turns around and starts to walk out of Stacy's office.

STACY

Where you goin?

MARK

Goin' to get a job.

STACY

Doing what?

MARK

I'm pretty handy, maybe
construction.

STACY

Oh honey, wait.

Mark turns back to Stacy gets up and walks over to Mark. She reaches in her pocket and pulls out some money and hands it to Mark. Mark has a puzzled look.

STACY (CONT'D)

You're going to need a new tape measure, yours seems to be off by about six inches.

MARK

Just mean.

Mark leaves Stacy's office as she is laughing.

STACY

Bye!

EXT. TONY'S PARENTS HOUSE - NIGHT

The house is a large home in what appears to be a very upscale area. Outside the house in the driveway is Tony's parents Bently and Tony's BMW.

INT. TONY'S PARENTS HOUSE - (CONT'S)

Tony, a regular clean cut looking guy wearing a button up shirt sits at the dinner table of his parents house. At the table also sits Tony's father and mother. Both parents are dressed casual. They are all drinking wine. They have finished eating and in front of them are empty plates.

TONY'S MOTHER

You finished boys?

Both Tony and his father sit back rubbing thier stomachs.

TONY

That was great mom.

TONY'S FATHER

It was alright.

Tony's father winks at Tony as Tony's mother picks up their plates. She gives Tony's father a butt bump then gives Tony a kiss on the cheek.

TONY'S MOTHER

Thank you sweetheart. At least one man in this family appreciates me!

Tony's mother walks to the kitchen.

TONY'S FATHER

Love you dear!

TONY'S MOTHER (O.C.)

Ya, ya.

TONY'S FATHER

So son, how's school going?

TONY

(sarcastic and with an english

accent)

Well father, it is going just splendid. Why it's the cat's meow.

TONY'S FATHER

What are you planning on doing with your life?

TONY

I'm not sure. I think I just need a little more time.

TONY'S FATHER

Son, you know what I call a person that's been in school as long as you have?

TONY

Dedicated?

TONY'S FATHER

Doctor.

TONY

Oh dad, you can call me Tony.

TONY'S FATHER

Your mother and I want you to be happy.

TONY

Thanks dad, I really appreciate the...

TONY'S FATHER

We're cutting you off.

TONY

Huh?

TONY'S FATHER

Well, we feel it would be benificial.

TONY

Beneficial?

TONY'S FATHER

Beneficial to you mother and I. We want to buy a boat.

TONY

You're kidding.

Tony's mother pops her head in.

TONY'S MOTHER

Did you tell Tony about the boat!

Tony looks at his mother in shock as she dissapears back into the kitchen.

TONY

But...What do I do?

TONY'S FATHER

Become a man son, become a man.

Tony's father gets up and puts his hand on Tony's shoulder. Tony is speechless.

TONY'S FATHER (CONT'D)

I know you'll do great son.

EXT. APT BUILDING - DAY

Mark pulls up to the curb in front of an apartment building. Mark parks and gets out carrying a twelve pack of beer. He walks to and opens a mailbox that looks like it hasn't been checked in weeks. He grabs a bunch of mail and heads up to apartment building.

INT. MARKS APT - LATER

Mark comes into the living room wearing sweat pants, running shoes and a t shirt. Mark stretches poorly for a while, then runs in place for about ten seconds. Mark walks to the fridge and opens it. Mark appears to reach for a gatorade only to move it out of the way and grab a beer. Mark sits down on the couch and cracks open the beer. Mark turns on the TV. The news is on. The story is on a woman found dead in her house.

ANCHOR

A grusome scene today at a Palisades home. A woman's body was found dead in her apartment. She suffered from a single gun shot wound to the head. Little facts on the case have been disclosed other than officials do not believe foul play was involved. The woman, 42 (MORE)

ANCHOR (CONT'D)

year old Elizabeth Brewer was a well known psychic and paranormal investigator. Authorities do not have a reason why she would take her own life at this time.

Mark turns the TV off.

Mark picks up his phone and dials.

MARK

Hey Stacy, it's me. Just thinking of you, thought I would say hi. Give me a call. Bye.

Seconds go buy and the phone RINGS. Mark JUMPS to answer it.

MARK (CONT'D)

Hello! Oh, hey what's up. No, just waiting for a call. At home, cruise over. It's been a bad day. Ok, see ya in a few.

Mark hangs up. Mark stares at the blank TV screen, in the screen Mark can see his reflection. Mark flexes.

MARK (CONT'D)

You are a sexy man.

Mark hears some comotion outside. Mark pears through his window being nosey. Mark sees a tow truck and a man getting ready to hook up a car.

MARK (CONT'D)

Poor bastard.

Mark looks closer. He realizes it's HIS car being towed.

MARK (CONT'D)

Oh crap!

Mark runs out as quick as he can to the tow truck operator.

EXT. SIDEWALK - DAY

MARK (CONT'D)

Hey man! You must have the wrong car!

Driver looks at a clipboard with paperwork on it.

TRUCK DRIVER

You Mr. Turner?

Mark looks at the driver in a guilty way.

MARK

No?

Driver just looks at Mark.

MARK (CONT'D)

I need my car. It's the only thing I have left!

TRUCK DRIVER

Ya, not anymore pal.

Mark looks at the name on the driver's shirt.

MARK

C'mon....SAM. Help me out here?

TRUCK DRIVER

Well...

Driver looks down at the paperwork on the clipboard he has laying on the hood of Mark's car.

TRUCK DRIVER (CONT'D)

MARK.....Call the finance company.

Mark reaches in his pocket and pulls out a money bill. He hands it out to the driver.

MARK

(in confident

way)

Maybe this will change your mind.

Driver looks at a twenty dollar bill in Marks hand and gives Mark a "come on you're kidding me "look.

Mark looks around and notices neighbors staring in curiosity.

MARK (CONT'D)

(to the driver
in a loud voice
so to be heard
by neighbors)

For me, giving is the best feeling in the world. Especially when it's for children. Hopefully this car will bring a little extra money to the orphans.

Mark hands the twenty dollar bill to the driver.

MARK (CONT'D)

This is for you. You have a great day.

Driver looks at Mark and takes the twenty.

DRIVER

I'm sure Oliver and the gang will be thrilled.

Mark laughs in an exagerated way.

MARK

Good one SAM!

Mark pats the driver on the shoulder in a friendly manor and turns to the neighbors watching. Mark embarrassed gives a smile then walks quickly inside with his head down.

INT. MARKS APT - LATER

Knock at the door. Tony comes in the apartment. Mark comes out of the bedroom still wearing the same work out cloths from earlier.

TONY

I'm screwed!

MARK

Hey monkey boy.

TONY

I need a beer.

Mark grabs a couple beers out the fridge and throws one to Tony who has sat on the couch. Mark sits on the couch next to Tony and picks up the bills on the coffee table. Tony sees the late payment letters.

MARK

I need to start making money, real money!

Mark THROWS the bills back onto the coffee table.

TONY

Dude, my dad cut me off.

MARK

It's the only way I'm going to get her back.

TONY

I don't know what I'm going to do!

MARK

Damn she looked good today.

TONY

I'm serious, I'm screwed!

MARK

Do you think I was a bad actor?

TONY

Dude!

MARK

What's up.

TONY

Are you even listening to me!

MARK

Not really, but you sound stressed.

TONY

My parents cut me off so they can buy a fricken boat!

MARK

Dude, your parents are so cool.

TONY

I hate you.

MARK

What, I like boats.

TONY

Let's get out of here.

MARK

Cool, you have to drive.

TONY

Why?

MARK

Kinda lost my car.

TONY

Lost your car?

MARK

Donated it.

What charity?

MARK

Ford Credit.

TONY

That sucks.

Mark and Tony get up and walk to the front door to leave.

MARK

Oh and your buying.

TONY

I'm buying!

MARK

You're the one with the rich parents.

TONY

You really don't listen to me.

MARK

Plus, the twenty Stacy gave me I gave to Sam.

TONY

Who's Sam?

MARK

Repo guy.

TONY

You gave the repo guy a tip?

MARK

He was a nice guy.

TONY

Does anything bother you. I thought my life sucked!

Tony laughs at Mark and walks out the door. As Mark starts to close the door.

MARK

I can think of one thing.

INT. BAR - NIGHT

Tony and Mark are at a whole in the wall type bar and are sitting at the bar. On the bar top in front of them sits multiple empty beer bottles and some empty shot glasses. TV is on showing a popular show where people hunt and clean

ghosts from people's homes. Mark and Tony are clearly intoxicated.

TONY

Dude, what am I going to do? I'm going to end up, well like you!

MARK

You wish. Hey, this is the show Stacy watches.

Tony looks at the TV, then looks back down.

TONY

Oh man, I'm not ready to work!

MARK

Why don't you work for your pops?

TONY

I don't want to sell insurance. I want to do something cool!

MARK

You could have a boat.

TONY

You know it's a dagger everytime you mention the word boat, right?

Mark smiles and looks at Tony.

MARK

Ya, that's gotta sting.

TONY

I want to do something fun with my life. I don't want to have to wear a suit every day.

Mark still watching the ghost show on TV.

MARK

Look at these people. Driving new cars. Traveling around. Who buys this crap?

The bartender walks up to Mark and Tony.

BARTENDER

You guys good?

MARK

Ya.

The bartender starts to walk away when Mark grabs his

attention back.

MARK (CONT'D)

Hey wait!

BARTENDER

Ya?

MARK

You believe in ghosts?

BARTENDER

Do I need to cut you guys off?

MARK

No, seriously?

Bartender looks at Mark and Tony.

BARTENDER

I suppose I've seen some things I can't explain.

MARK

So you do believe! My girlfriend, well ex believes this stuff.

BARTENDER

Maybe, who know's. I knew a guy who's mom get her house investigated for ghosts.

MARK

Really?

BARTENDER

Ya, some psychic went through and I guess got rid of the ghost, she says. Cost her two thousand bucks.

MARK

Two grand! Did it work?

BARTENDER

My buddy says it was a scam, but his mom believed it. You guys need another beer?

Mark is thinking.

MARK

Ya, thanks man.

The bartender grabs two more beers and sets them in front of Tony and Mark. Tony is hammered, Mark is in deep thought.

MARK (CONT'D)

Ya. We could do that.

TONY

Hell ya we can have more beer!

MARK

No, well ya. But I meant be ghost hunters.

TONY

What! You're drunk man.

Tony starts laughing.

MARK

Why not!

TONY

What do you know about hunting ghosts.

MARK

I saw " Ghostbusters ".

TONY

You do realize that was a movie.

MARK

Check it out. I knew a guy who had a job as a psychic, like the ones you see on the late night commercials. He told me people would believe anything he said. Most the people were lonely and just wanted someone to talk to.

TONY

(sarcastic)

Those people are fakes? No way!

Tony laughs and drinks his beer.

MARK

But people believe it, and they spend a lot of money on it. He made bank.

TONY

He still does it?

MARK

No, got shut down.

Tony LAUGHS!

And you want to do this!

MARK

Why not! We don't have anything else going. It's not like he went to jail.

TONY

I don't know.

MARK

Think about it. It's easy. It's hardly work! Good money. And could be fun!

TONY

Who's going to hire a ghost hunter.

MARK

(pointing at the bartender)

His friend's mom did!

Tony gives Mark a " really, that guy " look.

MARK (CONT'D)

But seriously, how hard can it be! You've seen what they do.

TONY

I don't watch that crap.

MARK (CONT'D)

You're about the only one! This is the thing to do right now. This is how we make our money.

TONY

(laughs)

What! I don't even believe in ghosts.

MARK

I don't believe in ghosts either! But a lot of poeple do. We just have play along.

TONY

Dude, I don't know how to be a ghost finder guy!

MARK

It's easy! All we need is some tape recorders and maybe a video camera.

TONY

Really?

MARK (CONT'D)

It's easy money. What's the worst that could happen?

TONY

I don't know, sounds kinda shady.

MARK

Ya, maybe you're right. Stupid idea.

Tony laughs.

TONY

Very.

Mark and Tony drop the subject and start drinking.

MARK

So when do your parents set sail?

TONY

Can we drink on the job?

MARK

I don't think OCEA really deals with haunted houses.

TONY

I know I'm gonna regret this but what the hell, let's do it.

Tony laughs as Mark smiles in celebration.

MARK

In two months you'll be thanking me.

TONY

Ya, ya. You know I agree to anything when I'm drunk you bastard.

MARK

I know, remember the donkey bar in Mexico?

Tony looks at Mark worried.

No.

MARK

That's probably best.

Mark turns away from Tony and starts drinking as Tony just looks worried.

EXT. CLAWSON ESTATE - DAY

Outside there are multiple pick up trucks with roof racks. There are contracters working. The house looks in new condition from the outside.

INT. CLAWSON ESTATE - (CONT'S)

Inside the house the bottom floor is being restored and in middle of repair. Worker(1) walks in the front and up the stairs carrying a mirror.

INT. CLAWSON ESTATE UPSTAIRS HALL - (CONT'S)

Worker(1) carries the mirror up the stairs and into the hall where countless mirrors line the hall. He walks up to worker(2) who is hanging a mirror at the end of the hall.

WORKER 1

Here's the last mirror.

Working hanging the mirror hanging the mirror is sweating.

WORKER 2

Just set it down, thanks.

WORKER 1

Lot of mirrors.

WORKER 2

Yep, almost done.

Worker 1 is looking at all the mirrors.

WORKER 1

Who would want to restore this house after everything that happened.

WORKER 2

What happened here?

WORKER 1

You don't know! A whole family was murdered here.

WORKER 2

Bullshit.

WORKER 1

No, no bullshit. The husband, wife and thier three kids. All by the oldest son.

Worker(2) starts looking around the hall, starting to get creeped out.

WORKER 2

Really?

WORKER 1

Ya, but that's not the creepiest part! They say the kid was dressed up when he did it.

Now worker(2) is listening and very creeped out.

WORKER 2

Dressed up? Like what, in a tux?

Worker(1) gets serious.

WORKER 1

No, dressed as a clown.

Worker(2) starts laughing!

WORKER 2

Ok! You ARE full of shit!

Worker 1 starts laughing and starts back down the hall towards the stairs.

WORKER 1

OK! Don't believe me. When you going to lunch?

WORKER 2

Be down right after I hang the last mirror.

Worker 1 leaves and goes down the stairs leaving worker 2 alone. Worker 2 picks up the mirror and hangs on the wall. He lines it up with a square. He looks at his reflection in the mirror and puts his hand through his hair.

WORKER 2 (CONT'D)

You handsome beast you.

He hears a jingling, like small bells. He looks down the hall.

WORKER 2 (CONT'D)

Hello!

He starts to walk down the hall. Halfway to the stairs he hears the jingling again. It seems to be coming from down the hall where he hung the last mirror. He heads back towards the end of the hall, passing mirrors. The jingling continues as he passes the mirrors you can see the clowns image in the mirrors where the workers reflection should be and the worker catches it out of the corner of his eye. The worker stops and looks at the mirror. He walks up to the mirror and stares. It is his reflection, but the mirror starts to turn black. He walks right up to the mirror in distressed curiosity. A voice comes from the mirror.

THE CLOWN

You've been naughty.

The clowns face appears in the mirror. The worker is frozen in fear. The clown laughs and reaches out and GRABS the worker and PULLS him into the mirror. It is silent. Just an empty hall where the worker stood. Up the stairs comes worker 1. He yells back to someone down stairs.

WORKER 1

No. He's not up here.

WORKER 3 (O.C.)

Well lets go, I'm starving.

Worker 1 looks up and down the hall confused then heads back down stairs. Back in the mirror worker 2 was pulled into you can see worker 2's face and he appears to be yelling for help as a large white glove covered hand pulls him away from the mirror and the mirror goes back to a regular mirror.

INT. MARKS APT. - MORNING

Mark is sitting on the couch with a wet towel on his head. Mark is hung over, badly from the night before. Theres a knock at the door and before Mark can answer, the door opens it's Tony.

MARK

Why do you even knock!

TONY

Got a beer for me?

MARK

We need to make some money, we can't afford both our drinking habits.

Tony walks to the fridge to get a beer.

You need one?

MARK

Might as well. I'm dying anyway.

Tony grabs Mark a beer and throws it to Mark.

TONY

That's the spirit. So I got the ad's out.

MARK

How you get the money for that?

TONY

Now you care about my money situation! Craigs list is free.

MARK

(sarcastic)

That should get us going.

Tony sits down on the couch next to Mark.

TONY

Hey don't knock it! Lot of people go on it.

MARK

Oh I'm sure you'll have a flood of calls.

Mark's phone rings. Mark looks at the number confused.

MARK (CONT'D)

I don't know this number.

TONY

Answer it! Could be a customer.

MARK

(laughs)

Ya right.

Marks pauses and looks at Tony.

MARK (CONT'D)

Dude! You used my number!

Tony smiles as the phone keeps ringing.

TONY

It was your idea! Answer it!

Mark hands Tony the ringing phone. Tony pushes it away. Mark

and Tony start slap fighting until Tony slaps Mark in the face. Tony points at the phone.

MARK

Dick.

Mark answers the phone.

Hello? (pause) Ya this is..

Mark looks at Tony in a confused way.

MARK (CONT'D)

Empty Houses.

Tony knods his head yes at Mark. Mark looks at Tony like "where did you get that name"!

Tony smiles in appreciation.

TONY

(whisper)

Pretty clever, huh!

MARK

How can I help you? (pause) OK, well we're very familiar with those situations.

Mark looks at Tony and shakes his head like he has no idea what he's talking about.

MARK (CONT'D)

Well we charge five hundred for the paranormal analysis. Great, let me get your address. (pause as Mark starts writing) We'll call an hour before we arrive. Take care and we will see you then. (pause) Ok, and just keep that ghost on ice till we get there! Ok, bye.

Mark looks at Tony with a smile.

TONY

Keep the ghost on ice?

MARK (CONT'D)

We in business my ghost huntin' friend. (pause) Empty Houses?

TONY

(proudly)

No, "M" "T" Houses! Using M for Mark and T for, well me, then houses! M.T. Houses! Our slogan is (MORE)

TONY (CONT'D)

we take your unwanted ghosts with
us, and leave your house (pause)
"M. T."!

MARK

Oh, I get it. And wow that is truly awful. We'll get to that later. But now, we get ready for our first job!

TONY

Sweet! This is going to be awesome!

MARK

We're going to be great at this!

Tony and Mark cheers their beers.

CUT TO:

INT. CAR - NIGHT

Mark and Tony sit in Tony's car outside of the customers house. Silent and just staring at the house.

TONY

Well, our first house.

MARK

There's no such thing as ghosts. Right?

TONY

Ya, theres no such thing.

Tony looks at Mark with doubt in his eyes.

EXT. DRIVEWAY - CONTINUOS

Mark and Tony exit the car. Tony grabs a duffel bag and they start walking to the front door of the house.

TONY (CONT'D)

OK, so I went on the internet and looked up everything I could on ghost hunting. Just follow my lead.

MARK

I looked up everything I could on the history of this house.

And?

MARK

Not a damn thing.

TONY

So what you going to tell her?

MARK

Thought I would wing it.

TONY

Just let me do the talking.

Mark Points to the duffle bag Tony is carrying.

MARK

Whatcha' got there?

TONY

Our tools! I got tape recorders...

Mark looks at Tony with eyes wide open as Tony pulls out a walkman.

MARK

(sarcastic)

State of the art.

TONY

Oh, they're preloaded. Just hit record. But remember to rewind it all the way to the beginning of the tape before you play it for the client.

Mark is just looking at the walkman.

MARK

Preloaded?

TONY

Oh!

Tony pulls out a black box with lights on it from the bag. The box looks shabby, poorly painted black. All the manufacturer markings have been painted over.

MARK

What is that?

Tony stops Mark.

This is our "Ghost Monitor". It'll light up if ghosts are near us.

MARK

It's a stud finder.

Tony is smiling with pride on his makeshift device.

TONY

You like it?

MARK

You're an idiot.

TONY

Whatever.

Tony puts the device back in the bag. A lady that looks to be in her 40's dressed casual inside the house comes to the front door.

THELMA

Are you Tony?

Tony and Mark walk up to the front door. Thelma opens the door for them.

TONY

Yes maam. I'm Tony and this is Mark.

THELMA

I'm Thelma, come in, come in please.

Tony and Mark enter the house.

INT. THELMA'S HOUSE - (CONT'S)

Mark, Tony and Thelma are standing in the living room. The house is nicely kept. Seems upper scale. In the living room walks a man also in his 40's. He is kind of a nerdy looking guy. Thin, wearing glasses.

THELMA (CONT'D)

This is my husband Ronald.

RONALD

Hi, I'm Ronald.

Mark and Tony, entertained by the strange couple, shake hands with Ronald and introduce themselves.

So what trouble have you been having?

THELMA

We hear a voice and noises like someone is walking around the house.

TONY

Ok, well is the voice familiar?

Thelma and Ronald get very serious. Tony starts to set down his bag and stops when he hears Thelma.

THELMA

Oh yes. It's Elvis.

Mark and Tony both pause in shock.

MARK

I'm sorry.

RONALD

Elvis.

TONY

THE Elvis.

Both Thelma and Ronald knod their heads yes.

THELMA

The king!

Tony and Mark stand with their jaws wide open. In disbelief of what they are hearing.

MARK

Oh (pause) wow.

TONY

He's here, in this house? And you want him gone?

THELMA

Oh no! We just want you to help us find out why he's here?

Tony and Mark stand in shock by what they're hearing.

TONY

OK, well let's take a look around and see what we can find.

THELMA

Would you boys like some coffee?

MARK

That would be great.

TONY

Yes thank you.

Thelma leaves the room. Tony sets the bag down and begins to take out the tape recorders. Ronald is standing and watching them. Just staring.

MARK

Give me one of those please.

Tony hands Mark a tape recorder. Ronald looks at the walkman.

RONALD

You can hear his voice with that?

MARK

We keep it simple Ron.

THELMA (O.C.)

Do you boys want sugar.

Tony yells back towards the kitchen.

TONY

That would be great.

Mark stands with tape recorder in hand, looking serious. Thelma walks into the living room. Mark looks at Tony.

MARK

You ready Tony. Let's find out why the hell Elvis is tormenting these nice people!

Mark turns away from Tony and Ronald to see the surrounding rooms when Mark hears Tony.

TONY (O.C.)

And this here will light up if a spirit comes near it.

Mark shrugs his shoulders and has a " he didn't pull that out did he " look. Mark wont even turn around, just waiting for Ronald's response.

RONALD (O.C.)

The tools of the trade. You guys are pro.

Mark turns back around and smiles at Ronald. Thelma walks into the room with two cups of coffee and hands them to Mark and Tony.

MARK

Thank you.

TONY

Yes, thank you very much.

RONALD

That's what we call Thelma's special coffee!

MARK

Oh, great!

THELMA

I call it " Elvis Coffee ". It seems we always hear Elvis when we drink it.

Mark and Tony look at the coffee then at Thelma and Ronald and laugh nervously.

TONY

Well, lead us to where you hear (pause) Elvis.

THELMA

We've heard him in the kitchen.

Thelma and Ronald start into the kitchen. Mark and Tony wait till Ronald and Thelma are turned away from them as Mark and Tony poor their coffee out in a large plant in the living room.

INT. KITCHEN - (CONT'S)

Mark and Tony follow Thelma and Ronald into the kitchen. Both Mark and Tony have their tape recorders in hand and holding out in front of them.

TONY

So you hear him in here.

THELMA

Yes. At the table.

Mark and Tony walk to the table.

What does he say?

THELMA

Well, one day he asked my to make him a bannana and peanut butter sandwich.

MARK

Yep, sounds like Elvis alright.

Tony holds out the stud finder. Mark just looks at Tony like these people are " out there ".

THELMA

Is he here!

Ronald grabs Thelma's hand in excitement.

TONY

I'm not picking up anything on the energy monitor.

Both Thelma and Ronald look disapointed.

THELMA

(dissapointed)

Oh.

Tony turns around to them quickly. Mark jumps back startled, as do Thelma and Ronald. Tony is very serious.

TONY

That doesn't mean he's not here (pause) right now. Among us as we speak.

Now Mark is really shocked by Tony's acting. Tony looks around the room. Thelma and Ronald start looking around the room also. Mark just stares at Tony.

TONY (CONT'D)

We should continue through the house. Where else do you hear him?

RONALD

I heard him in the upstairs bedroom singing.

MARK

You heard Elvis singing?

THELMA

Oh yes, I've heard him also!

Mark is still stunned by these people.

RONALD

Should I take you to the room?

MARK

Oh please!

INT. STAIRCASE - (CONT'S)

Ronald and Tony lead the way with Mark and Thelma following. Thelma starts a conversation with Mark as they walk up the stairs.

THELMA

This is so exciting. Finally being able to prove to our friends we aren't crazy!

MARK

That would be something to prove!

Mark smiles at Thelma.

MARK (CONT'D)

So have you SEEN Elvis in your house?

THELMA

No. But he did...

Thelma grabs Mark by the arm and stops him. She whispers in Mark's ear. Mark drops his tape recorder.

THELMA (CONT'D)

In our bedroom. Don't tell my
husband.

Tony turns around from the top of the stairs after he hears the tape recorder drop.

TONY

Mark, you alright?

Thelma continues up the stairs as Mark stands speachless.

RONALD

Young man?

Mark grossed out, picks up his recorder off the ground. Thelma gives Mark a smile.

MARK

Ya, I'm fine.

Mark heads up the stairs to join the other three.

INT. UPSTAIRS BEDROOM - (CONT'S)

Tony and Mark walk in to the bedroom that Thelma and Ronald have led them to. In the room is a bed and a dresser. Very plain other than really bad Elvis paintings hanging on every wall. The paintings look like finger paintings done by very untalented children. The bed cover is Elvis, the pillows are Elvis. There is even an Elvis lamp. Mark who was still flustered and trying to get a hold of himself is now beyond belief of the room he is standing in.

MARK (CONT'D)

Oh, wow.

THELMA

You like it?

RONALD

We did it together, for Elvis! These are all original paintings.

TONY

You don't say!

RONALD

Oh yes indeed! Thelma is quite the artist.

Ronald smiles at Thelma. Thelma walks up and puts her arm around Ronald.

THELMA

Yes, but you found everything else. We did this together. Elvis really likes it, he told me!

MARK

Did he now.

TONY

Ok, let's find out what the King wants shall we.

Tony looks back at Mark and smiles.

TONY (CONT'D)

Let's do an EVP session.

RONALD

What is that?

Ronald looks to Mark for an answer. Mark is wide eyed and has no idea what it is. Mark starts to stumble out an answer when Tony jusmps in.

Well Ronald, it's where we try to comunicate with the spirit and catch any voices on the recorder.

RONALD

Oh! So EVP stands for?

Now both Mark and Tony are stumped!

THELMA

Oh honey, let them do their thing!

Mark looks to Tony quickly trying to just get past Ronald's question.

MARK

You heard the young lady Tony, let's get started.

TONY

Ya, ok. We need complete silence (pause) well, except for...the questions...I have to ask.

Tony flustered and nervous sees Mark just staring at him like Tony is an idiot.

TONY (CONT'D)

Ok then. Alright. Ok.

Tony shakes his hands, cracks his neck and his knuckles. Tony is putting on an act, and overdoing it! Mark is just staring at Tony. Tony closes his eyes and starts to speak in a low tone, weird way.

TONY (CONT'D)

Elvis. The king, the legend. Why art thow in this residence, and what does thow seek.

Thelma and Ronald look confused. Mark smiles at Thelma and Ronald as he walks up to Tony who is standing in the middle of the room with his hands out and eyes closed. Mark whispers in Tony's ear.

MARK

Calm it down Shakespear.

Tony whispers back.

TONY

I don't know how ghosts TALK. You TRY.

Mark pushes Tony away. Mark looks up at the cieling.

Hey Elvis!

Mark starts whistling like you would for a dog to come. Thelma and Ronald look at each other, really confused!

MARK (CONT'D)

Here Elvis (whistle).

Tony lets out a laugh to Thelma and Ronald like " he is just kidding "as he walks up to Mark. Tony whispers to Mark.

TONY

Really!

Mark stops whistling. Mark continues, very casual.

MARK

Elvis, are you here? What do you want with these nice, very sane people?

Tony looks at Mark like " what are you doing!

MARK (CONT'D)

Ok, Elvis. What do you want pal? They made you this room, Thelma makes you sandwiches. So, throw us a bone here, talk to me buddy.

Tony butts in.

TONY

Ok, I'm not picking up anything here.

MARK

(sarcastic)

You sure?

TONY

Yes! Let's leave a recorder in the room while we check out the rest of the house.

Mark looks at Thelma and Ronald.

MARK

(patronizing)

I thought I felt something.

TONY

Let's continue shall we!

Tony walks out of the room with Ronald and Thelma.

TONY (CONT'D)

So where else have you heard Elvis?

Mark just shakes his head and laughs as he follows the three.

INT. - LIVING ROOM (LATER)

Ronald and Thelma are sitting down in the living room. Mark and Tony are just off the living room where no one can hear them talk. Tony is nervous.

MARK

What's wrong?

TONY

I don't have anything on the recorders that sounds like Elvis. I don't know what to do. I, I just...

Mark stops Tony mid sentence.

MARK

C'mon, these people are nuts. They'll believe anything. What did you put on the recorders?

TONY

I don't know, ghost stuff.

MARK

What the hell is ghost stuff!

TONY

Well, moaning and some muttered words.

Tony is freaking out as Thelma calls out to them.

THELMA

Is everything alright?

MARK

Yes maam, just getting our evidence together for you.

Mark smiles at Thelma then whispers to Tony.

MARK (CONT'D)

Don't worry. Let's go.

Tony and Mark sit down in the living room with Thelma and Ronald.

Ok, let's see what I got on my recorder.

Tony, rewinds the recorder all the way to the beginning.

RONALD

We're excited to hear what you got on there!

MARK

So am I.

Mark smiles at Tony. Tony who is now very hesitant and nervous to start the recorder.

ΓΟΝΥ

Ok, here we go.

Tony looks at Mark who is smiling. Mark is loving watching Tony squirm. Tony turns on the recorder. It is quiet till a monster sounding voice is heard.

RECORDER

Hey (pause) you

The voice sounded nothing like a person let alone ELVIS! Thelma, Ronald and Mark's eyes are wide open in surprise. Tony stops the recorder. Mark and Tony are quiet and just look at Ronald and Thelma to see what they will say.

THELMA

That's him! That's the voice I hear!

Mark and Tony are in shock.

MARK

Really?

THELMA

Oh yes!

Thelma holds Ronald's hand smiling.

RONALD

Yep, that's him. What else did he say!

Tony starts playing the recorder again.

RECORDER

(moaning) Thank you (pause) love
(pause) happy

Tony stop's the recorder.

THELMA

Oh Ronald! He like's the room we did for him!

Thelma and Ronald hug each other while Mark and Tony just look at each other. Relieved that Ronald and Thelma bought it.

RONALD

Did you get anything else? What about when you talked to him?

TONY

That's all we got. But I think we can see, Elvis is in your home. And he's very happy.

Thelma and Ronald are smiling and holding each other.

EXT. THELMA'S HOUSE - LATER

Mark and Tony exiting the house.

MARK

Holy crap that was the easiest five hundred bucks I ever made!

Mark and Tony get into the car.

INT. MARKS CAR - NIGHT

TONY

I had no idea. We should've started this years ago.

MARK

No shit! And did you see how happy they were when we left! I feel like we did something good.

TONY

Me too. We were meant to help people.

MARK

Ya. I hope there's more people just like them we can help.

Tony looks at Mark and smiles.

TONY

There are buddy, and we'll find every last one of um'.

You know just what to say to me. Let's go find more crazy bastards.

Tony looks at the cash given by Thelma and Ronald. He looks at Mark and smiles.

TONY

Damn straight.

MARK

Dude, we need better equipement.

TONY

It's all I had! Did you like the voices?

MARK

No, it was really awful. How did you do that?

TONY

My nephews Incredible Hulk voice mask.

MARK

I thought it sounded familiar.

Tony starts the car and they drive off.

MONTAGE

- 1) Tony and Mark go into a house.
- 2) Tony and Mark come out of different house.
- 3) Tony walking into the city planning building.
- 4) Tony walking out of city planning building holding what appears to be housing plans.
- 5) Mark at the library looking up information on the history of a home.
- 6) Mark walking out of library with a handfull of books.
- 7) Tony and Mark outside of a different house. A woman hands Tony a check.
- 8) Mark and Tony walking out of an electronics store carrying full bags.
- 9) Mark gets a check handed to him outside of a house by an older couple.

Mark and Tony start getting a lot of business. The phone is

ringing constantly. Overnight they are becoming a success. They use their proven technique of looking up the history of the houses they go into to find spirits. They also have become quite familiar with the tools of the trade and how they work. They have made thousands of dollars in a very short period. Life is turning around for both of them.

Mark has moved out of the crappy little apartment and into a house. He also has a new sports car. Tony is driving a new Mercedes. Life is good!

EXT. MARK'S HOUSE - DAY

Tony pulls up to Mark's house in his Mercedes. In the driveway is a new sports car. Tony gets out holding a bag and two cups of coffee. Tony enters the front door of the house.

INT. MARK'S HOUSE - CONTINUOS

TONY

Wakie wakie, hand off snakie.

Bedroom door opens and Stacy comes walking out. Behind her Mark follows.

STACY

Meet me later?

MARK

Maybe, I'll think about it.

Stacy smiles and kisses Mark passionatly on the lips.

STACY

(smiling)

Love you. Hi Tony.

TONY

Hey Stacy!

Tony gives Stacy a hug. Stacy walks out the door. Mark sits down on the couch as Tony walks over and hands Mark a cup of coffee.

TONY (CONT'D)

What the hell?

MARK

(laughing)

What's a guy going to do? She begged me to take her back!

Ya, right.

MARK

Where's the cream and sugar?

TONY

Sorry, gotta drink it black.

MARK

Well, you've already managed to ruin a perfect day. Get out.

TONY

I think I can make it better.

MARK

I doubt it.

Mark sets down the coffee in disgust and lights up a ciggarette.

TONY

When you gonna quit smoking?

MARK

You show me a man without vices, all show you a man without virtues.

TONY

Does that line ever work?

MARK

Usually shut's people up.

TONY

Got an email last night.

MARK

Doesn't work on you apparently.

TONY

Big job.

MARK

Oh ya? Really scrary ghosts this time?

TONY

Really big estate some contractor is trying to remodel.

Remodel? Guess you finally get to use that stud finder.

TONY

Workers are saying the place is haunted and won't go back in. He wants us to investigate and show the workers it's safe to go in there.

MARK

When, where and how much?

TONY

Tomorrow, the hills....five grand.

Mark spits out the coffee he was about to drink.

MARK

Five grand! For an investigation?

TONY

Apparently no one else will take the job.

MARK

Really? For five grand? Did he say what's going on at this place?

TONY

Same old. Hearing noises, nothing new. Scaring the workers.

MARK

OK, sounds like a deal. Meet up after you get back from the library?

TONY

Aren't you going?

MARK

I can't. Got plans with Stacy.

TONY

You're never going to actually work are you?

MARK

God willing.

Mark turns on the tv. It's the news.

MARK (CONT'D)

Is there anything else on this TV besides the news!

TONY

You can change the channel, watch I'll show you.

As Tony reaches for the remote Mark stops him. On the news they are repoting on the woman psychic who had comitted suicide the previous day that Mark had seen.

MARK

Wait!

Mark grabs the remote.

TONY

What?

MARK

Check it out. I saw this yesterday.

Mark turns up the tv volume. The reporter is speaking about the death.

REPORTER

Yesterday a woman's body was found. The story is getting more bizzarre with new details about the case. Investigators are now giving out information that a letter from the woman was found. The letter states " I am bing followed by him. He will not leave me in peace and I can't go on. God save my soul. "

Theres a knock at the front door. Mark opens the front door. In the doorway stands a man in his late 20's.

MARK

Can I help you?

JOSH

I'm Josh Hartnet.

MARK

Prove it.

Josh is confused. Tony is sitting listening.

JOSH

I live with my parents across the street. I'm looking for work.

Mark turns to Tony.

MARK

Yep, it's you. Tony, come meet Josh Hartnet.

Tony get's up and walks over to Josh.

TONY

I'm Tony.

Tony shakes Josh's hand.

JOSH

Hey, how you doin.

TONY

You're looking for work? Why us?

JOSH

You do paranormal investigation, right?

TONY

Ya, how did you know?

JOSH

Small neighborhood. Everyone knows.

TONY

Well Josh, what can we do for you?

JOSH

I think I can help you.

TONY

Oh ya. What can you do?

MARK

We know it's not acting.

TONY

Why you hatin' on Josh Hartnet!

Tony turns to Mark then back to Josh, then back to Mark.

TONY (CONT'D)

Thirty days of night?

Hollywood Homicide, Pearl Harbor...

Tony accepts defeat and shakes Mark's hand and turns back to a confused Josh.

TONY

So Josh...

JOSH

I'm a psychic.

Mark is now curious.

MARK

(sarcastic)

Really.

JOSH

Yes. I'm not lying.

TONY

Like Sixth Sense, Bruce Willis? "
I see dead people " shit?

JOSH

Ya, sorta. See, hear.

TONY

Wow, that's crazy.

MARK

Yes, very crazy. Good bye Josh.

Tony stops Mark from pushing Josh out the door.

TONY

Wait! Let's listen to him. Could be good having a psychic with us.

MARK

A psychic! I find it easier to believe he's the actor!

Josh laughs.

JOSH

Well, I'm not much of an actor.

MARK

See what I mean!

Ok, hold on.

Mark is pissed, he thinks Josh is a complete bullshit artist and Tony's buying it.

JOSH

I can prove it!

MARK

Ok, what's my middle name?

Josh is defensive.

JOSH

I can only talk to the dead.

MARK

(sarcastic)

Oh, right.

Mark laughs and walks away.

JOSH

If you just let me go once with you, I CAN prove it!

MARK

(sarcastic to

Tony)

Oh, I guess we should bring him on a job with us!

TONY

Ya. That's not a bad idea.

MARK

What!

JOSH

Ya, I could do that!

MARK

I bet you could, can you give us a second Josh.

Mark walks Tony into the kitchen.

TONY

What dude!

MARK

You can't be serious!

Why not? Can't hurt.

MARK

Dude, do we really want somebody else knowing what we do.

TONY

What do we do?

MARK

You know what we do! And it works because it's just you and me.

TONY

Ya, ok. BUT, you know we could charge more if we have a " real " psychic on our crew?

MARK

I thought you didn't believe in ghosts!

TONY

I don't know, at least he does. He could add to the experience?

MARK

Do what you want. It's on you.

Tony and Mark walk back into the living room where Josh is.

TONY

Ok Josh, we want to see what you can do. Join us tomorrow out in the hills. Big house, lot's of history.

JOSH

Somebody died there?

Mark walks up to Tony.

MARK

You sure about this?

TONY

We'll give you the address tomorrow and what time to meet us. We want to hear what you say about the place. We'll go from there.

Josh looks excited.

JOSH

You won't be dissapointed! See you guys tomorrow.

Mark walks Josh to the door and opens it. Josh stops halfway out the door, Tony can not hear what Josh tells Mark.

JOSH (CONT'D)

By the way, your grandmother's middle name was Marie.

Mark is shocked by what Josh told him. Josh walks out the door and Mark closes it.

MARK

This is a bad idea.

TONY

You worry too much. It'll be ok.

Tony walks to the front door.

TONY (CONT'D)

You'll see! Catch you later bitch. Unless you wanna go to the library and help me?

MARK

No, you go ahead.

TONY

Great, I'll do all the work like usual.

MARK

Thank's Tony. Luv ya buddy!

Mark watches Tony as he walks out the door.

TONY (O.S.)

Blow me!

MARK

(shouts)

I love it when you talk dirty!

INT. LIBRARY - SAME DAY

Tony is going through information on the library computer about the estate he and Mark will be going to investigate the next day. As he goes through the information and taking notes something GRABS his attention.

Tony focuses in on an article of a multiple homicide that took place in the estate. Heading on the article reads: "Prominant lawyer and family grusomely murdered by family

member."

TONY

Family found murdered in large estate Sunday morning. Authorities are stating no weapon was used. The suspect, oldest son of the Hank and Victoria Clawson, Hank Clawson Jr. was found by police at the residence...

Tony stops for a second, being hard to believe what he is reading.

TONY (CONT'D)

(horrified)

in the kitchen holding the severed head of the deceased man. He attacked officers on scene and was mortaly wounded. It was determined later that parts of the victims bodies had been eaten by the suspect.

Tony scrolls down to see a picture of the family. The picture is of the whole family dressed very nice. Underneath reads: Clawson family, 1918. Further down is a picture of Hank Clawson Jr. as a clown. Underneath the picture: Hank Clawson Jr., 1920. Grayson's Traveling Circus.

INT. CAR - AFTERNOON

Mark and Tony are driving to the estate to meet the contractor. The road they are driving on is a small two lane windy road with big trees all along the side. As they get further the road starts to narrow and become one lane. They have not seen any buildings for miles. As the road narrows the trees branches hang over the road, blocking the sun. Neither of the two have said a word since the begining of the trip down the long road. Along the side of the road they see a cross.

TONY (CONT'D)

There's something erie about a cross on the side of a road.

MARK

How you mean?

TONY

It's like death is reminding you it's always there.

Dude, don't get creepy on me.

TONY

(laughs softly)

Ya. Sorry. Shouldn't be much further up here.

MARK

God I hope not. We're runnin' out of road. Can you grab me a pack of smokes out of the glove box?

TONY

You got it smokey.

Mark checks his phone.

MARK

No service, I hate cell phones.

TONY

You need to call the wifey?

Tony makes a WHIP sound. Mark just looks at him.

MARK

Just give me your phone!

Tony hands Mark his phone. Mark trys dialing and then notices there is no signal. Mark hands it back.

MARK (CONT'D)

Your phone sucks.

Tony looks at his phone and then looks around at their surroundings. Trees are almost completely covering their view of the sky.

TONY

I don't think anyone is getting a signal out here. It is nice out here though.

Mark just shakes his head pissed off that the phones don't work.

MARK

Ya, just lovely.

Tony and Mark continue to drive another mile until they come up to a gate that is open. You can tell the gate is old and looks like something you would find on an old farm. Rusted metal and paint almost completely gone.

This is it.

Tony and Mark pull through the gate and up a dirt drive that takes them to the front of the estate. It is beautiful. An old victorian stlyle estate with huge pillars in front. Looks like an estate from an old plantation. No one is there yet.

Mark pulls the car up and parks. He gets a lighter to light a ciggarette.

MARK

Nice spread.

Mark looks at Tony and lights his cig.

TONY

Ya, no kidding. That's a big house.

MARK

Ah, I've seen bigger.

TONY

Bet you hear that a lot.

MARK

Not from your mom.

TONY

She's just being nice.

MARK

So what's the story on this place anyway?

Tony waves Marks smoke from his ciggarette away.

TONY

You're gonna love this.

Tony gets his briefcase from behind the seat and opens it up.

MARK

(sarcastic)

Nice briefcase!

TONY

Thanks, even have my initials on the side.

On the side of the brief case in gold letters are T.C.L.. Tony holds it up so Mark can see it.

What's the "C" stand for?

TONY

Just "C". My parents said they couldn't agree on a middle name so they went with just a letter. They thought of it like "TLC" just a little out of order.

MARK

Well isn't that just about the cutest story I've ever heard. Thank you.

TONY

You're welcome dick. OK, so you ready for this?

Mark takes another drag from his cig.

MARK

Hit me!

Tony PUNCHES Mark in the shoulder. Mark yells from the punch:

(cont.)

What the hell!

Tony just smiles at Mark.

TONY

OK. Apparently a wealthy high powered lawyer named Hank Clawson and his wife Victoria had this place built for their family in 1908.

MARK

Dude, my arm hurts.

As Mark rubs his shoulder and looks up at the front of the estate. Mark takes one last drag of his cig. and throws out the window.

TONY

Dude! Don't throw those on the ground.

MARK

I'll pick it up before we leave, K! Go on.

Alright. So he had four kids, Hank Jr., Stephen, Dianna and Bernadice.

MARK

Bernadice, what an awful name.

TONY

Back then every girl had an awful name. I think it was to keep u'm from getting pregnant.

MARK

How's that?

TONY

Would you want to admit sleeping with a girl named Bernadice?

MARK

Huh, true.

TONY

So apparetly the oldest, Hank Jr. was a little off. Instead of taking over the family business he ran off and joined a traveling circus.

MARK

Wow, bet pops didn't see that comin.

TONY

No, in fact pops wasn't all that pleased with his son's career path. He disowned little Hank for shaming the family name.

MARK

Seems fair.

TONY

Then in 1921 Jr. was convicted of killing a co-worker. Jr. said he killed the guy because he used his magic makeup.

MARK

Well ya! That stuff's expensive!

Ya, if you can find it! So anyway he was put in an asylum. In 1923 he murdered a guard and escaped.

MARK

Wait, what did he do in the circus?

Tony stops and gives Mark a sinister smile.

MARK (CONT'D)

Dude! No!

TONY

Ya brother, he was a clown.

MARK

Damn, I knew it! Steven King was right.

TONY

Oh, "IT". I know, creepy movie.

MARK

Was it a movie, or a warning?

Mark looks up at the house. He grabs another ciggarette.

TONY

(laughing)

You scared!

Mark gives a " f' you " look to Tony.

MARK

Keep going. So I take it he came
back here.

TONY

Well yes, he did come back here. And he wasn't all that pleased with his estranged family.

MARK

I bet. What he do, spray pops with a flower.

TONY

A little more than that. He murdered the entire family with his bare hands.

He proved his point, I don't think a person could do more to show his unappreciation.

TONY

Oh, and you would be wrong my friend. After he killed them, the cops found him feasting on their bodies and talking to his dad's severed head in the kitchen.

Tony laughs as he watches Mark's face go to complete disgust.

MARK

That had to be an interesting conversation.

TONY

I think it was a debate.

MARK

What?

TONY

Well the article said when the police got there, the dad was a head!

MARK

Haha.

TONY

I'll be here all week! Don't forget to tip your waitress!

MARK

And let me guess. They locked him up again, he escaped and was never found but peple have claimed to see him here.

TONY

No, he attacked the cops when they found him. Cops shot him " several times " until he was dead.

MARK

Good. Case closed.

TONY

You were right about one thing though.

Mark looks at Tony in an unsettling anxious way.

What.

TONY

The workers say they have seen him. Or what they think is him.

MARK

And? What do they see.

TONY

Oh, just a figure of a man.

MARK

Well, nothing new.

Mark finishes his ciggarette and throws the butt out the window. Mark grabs another smoke out of the pack and opens the car door. Turning back to Tony who is still in the car.

MARK (CONT'D)

This place is creepy.

EXT. ESTATE - DAY

Tony gets out of the car and is looking through some paperwork. Mark is standing at the front of the car looking up at the front of the house smoking a cig.

TONY

Chainin' it today.

Mark smoking another ciggarette turns to Tony.

MARK

Didn't know you were keeping track there cheif.

Mark turns back looking at the house then turns to Tony.

MARK (CONT'D)

I get a strange feeling from this place.

TONY

Ya, I get five thousand feelings. You OK?

MARK

Ya, fine.

Dude, don't worry. I was thinking what I want to do with my half. I think..

Mark hears a voice from the house and TURNS suddenly back to the house. It is a laugh.

MARK

Did you hear that!

TONY

Hear what?

Mark stands, slightly confused and staring at the upper floor window of the estate. Tony has stopped looking at paperwork and is at the trunk of the car.

MARK

That laugh! From the house.

TONY

Dude, you OK?

Marks stares for a few seconds more then snaps out of it. Tony opens the trunk and pulls out a filled duffle bag.

MARK

Ya, just had a long night. Hearin' things I guess.

TONY

(laughs)

You're freakin' yourself out man.

MARK

Ya, I'm losin' my mind I guess.

TONY

No. Can't lose what you never had.

Mark looks down the driveway as a car pulls up.

MARK

Here comes our customer. Let's get this over with and get the hell out of here. Place creeps me out.

TONY

(laughs)

You got it man.

Tony turns and both watch the car come up the driveway and park next to Mark's car.

In the great words of Samuel L.
Jackson, " let's get into
character."

Both doors open up and out comes the driver, and older gentleman with white hair and expensive gold rimmed glasses. He is dressed in a grey suit and is in his late 60's. The passenger is a beautiful young girl in her early 20's wearing a nice blouse, skirt and heels. She has a glow to her of excitement, maybe intrigued by the notion of a haunted house. She stands tall in her heels and has perfect legs which is well noticed by Mark and Tony.

Tony extends his right hand and walks up to the older gentleman.

TONY

You must be Don!

DON

Tony?

Don shakes Tony's hand.

TONY

In the flesh. Nice to meet you.

Tony turns to Mark.

TONY (CONT'D)

Don, this is my partner Mark.

MARK

Hi Don, pleasure.

DON

Same here.

The girl walks up to the group. Mark and Tony's jaws drop as Olivia walks up.

DON (CONT'D)

Tony, Mark. This is my grand daughter Olivia.

She holds out her hand as Tony and Mark bump into each other trying to shake her hand. Tony gives Mark the evil eye then gives a cheesy smile to Olivia as he goes to shake her hand. Mark just gives a wave.

MARK

Hello Olivia, it's very nice to meet you.

Tony still shaking Olivia's hand.

Oh yes Olivia, nice to meet you.

Mark grabs Tony and pulls his hand away from Olivia.

OLIVIA

(flattered)

It's nice to meet you both. I'm his assistant, not just a grand daughter. He likes to think of me as still a little girl.

DON

Of course. I'm sorry Olivia. She's my grown up assistant. I thought I would bring her along to see this. You don't mind?

TONY

Not at all! More the merrier.

Tony walks towards Olivia to shake her hand again as Mark holds him back.

MARK

Sorry, he just got out of prison.

Mark and Olivia laugh.

OLIVIA

(laughing)

Well he seems very sweet.

Tony is smitten over Olivia.

DON

Well, shall we go find a ghost?

Mark looks back at the house. And gets brave.

MARK

Ya, let's do this.

Mark just stands as Don and Olivia start walking to the house. Mark is certainly nervous to go into the house as Tony taps Mark on the shoulder. Mark TURNS in an exagerated startled manor his attention away from the house to Tony. Tony is startled by Mark's reaction.

TONY

Dude!

MARK

Oh. It's you.

Yep, it's me. Aren't you forgetting someone?

Mark looks confused.

TONY (CONT'D)

Our new guy? Josh!

MARK

Oh, right.

(to Don and
Olivia)

We're waiting for one more in our group. He should be here...

Just then a jeep pulls up the driveway.

MARK (CONT'D)

Now!

The jeep parks and Josh gets out and walks up to the group.

JOSH

Am I late?

Mark gives Tony a look because Josh's new hire is late.

TONY

Right on time.

Tony turns to Don and Olivia.

TONY (CONT'D)

Don, Olivia. This is Josh. He's new to the team and will be joining us in our investigation today.

Josh, Don and Olivia greet each other by shaking hands.

The group starts walking to the front door of the estate as Tony walks with Don.

TONY (CONT'D)

So, Don. Why's it that no one else took this job.

DON

Well there was one I had come here about two months ago. We had just started the renivation and some of the guys were hearing some strange things. Freaked um' out so through a friend I found a woman psychic.

Don is getting the key to open the door as they walk.

TONY

And?

DON

She was in the house for about twenty minutes then came running out.

TONY

What happened?

Don stops and looks at Tony.

DON

She only said one thing " evil dwells here ". Then she JUMPED in her car and took off. I never heard from her again.

Mark overhears Don and stands silent remembering what he heard on the news the other night. He thinks to himself it's just coincidence.

DON (CONT'D)

Plus, people seem to get freaked out by seeing a clown ghost. Strange.

Tony lowers his head knowing Mark heard that, and it was something Tony didn't tell Mark. Mark looks at Tony, pissed off.

MARK

Oh, I was told they just saw a man!

DON

No, it was a clown alright. I told you that on the email, didn't I?

Tony tries to get off the subject.

TONY

Yep. Let's check out the house.

INT. ESTATE - CONTINUOS

From inside estate you can see the front door open and all five come into the hallway.

Looking into the interior of the house from the entry way is a large wood staircase missing the railing in front of them. On the left, parralel to the staircase is a long hallway. To the riht and left are large rooms off of the entry way,

perhaps living and dining rooms. The down stairs looks in the middle of construction. There is no electricity so the only light is provided by sunlight shining dimly through the windows. Along the wall going up the staircase are multiple mirrors hanging.

TONY (CONT'D)

How long you been working on this place Don?

Mark walks up to Tony and Don.

DON

Well, up intill we stopped it was into our third month.

MARK

What about the workers getting scared. When dod that start?

DON

It was when we started the upstairs renovation. A couple of them claimed to had seen a clown in the house. Then as soon as they found out the history of the house, they think it's haunted. In fact, one worker must have just left during his shift. We never saw him again.

Mark looks at Tony, Mark is in shock. Tony looks down, quilty.

TONY

Ya, I did.

DON

You guys know the story behind the house?

TONY

We do.

JOSH

What's the story?

Don looks at Josh in a serious manner.

DON

One of the most grusome murders in history.

Josh doesn't look surprised. Group starts to fan out slowly. Josh goes down the haul towards the kitchen. Mark takes Tony to the side so only Tony can hear him.

A clown.

TONY

Relax. It's just a story.

Tony walks towards the staircase. Mark looks around the house.

MARK

(to himself)

Ya, just stories that made a guy quit and never come back.

Don walks up to Tony standing at the bottom of the stairs looking up into the darkness. There are small reflections of light coming off the multiple mirrors hung on all the walls on the staircase and up to where Tony can see the start of the upstairs hall.

DON

It's truly a beautiful place.

TONY

(sarcastic)

Ya, it's really got that warm and fuzzy feel. Well let's get started.

Tony puts down the duffle bag and opens it. Inside are flashlights, recorders and video cameras. Josh turns to Mark who is staring at a mirror on the wall.

TONY (CONT'D)

You look great buddy. You ready?

MARK

Ya.

(to Don)

Lot of mirrors in this place.

DON

Yep. We actually repaired all the old mirrors using most of the original frames. Customer wants the house just the way it was when it happened.

Mark smiles at Don with a morbid look on his face.

MARK

Lovely.

DON

I'm sure it will be when I'm finished.

Mark walks up to Tony.

MARK

It feels like these mirrors look back at you, doesn't it? Wierd.

Tony looks over at the mirror and pats Mark on the back.

TONY

It's called a reflection.

MARK

Thanks.

TONY

Here's your recorder, flashlights and camera. Do you want a mask?

MARK

No, don't need it. Grab me a recorder for Josh.

TONY

Here.

Tony hands Mark the recorder they used on their first job they did. Mark smiles.

MARK

The walkman.

Tony smiles at Mark.

TONY

Our first job.

Don walks up to Mark and Tony.

 $\cup \cup V$

What's the mask for?

MARK

We cover Tony's face so he doesn't scare the ghosts.

TONY

Just dust, nothing special. Want one?

DON

No. I've been in here a lot. Think I'll live.

DON (CONT'D)

Well, what should I do?

TONY

(to Don)

You can come with me.

(to Mark)

Upstairs or down?

Mark looks up the stair case at a dark erie looking upstairs hall.

MARK

I'm good down here.

TONY

Great! You get the basement.

Tony gets up and hands Mark the recorder. Mark looks down and mumbles.

MARK

Of course there's a basement. Nothing bad ever happens in a basement.

Mark grabs the recorder from Tony's hand. Tony gives Mark a smile. Olivia walks up to Don and Tony.

OLIVIA

I think I'll stick with you guys.

TONY

OK.

Tony smiles at Olivia. Mark rolls his eyes.

MARK

Where's Josh at?

INT. KITCHEN - CONT'S

Josh is in the kitchen. It is plain and old looking. Not dirty, just out dated but in the middle of being updated. Half of the cabinets seem to have been removed due to the sopts on the wall. He is going through the cubards that are still hanging and looking around. Looking down in the original cast iron sink he sees something that catches his attention. He reaches in and grabs it.

INT. JOSH - HE HAS A VISION

Josh hears screaming as he sees a family covered in blood and a dark figure standing over them. Josh snaps out of it, he is freaked out.

INT. KITCHEN - CONT'S

Josh is startled when he hears Mark yelling for him.

MARK (O.S.) (CONT'D)

Hey Josh, where you at!

Josh lets go of the object and turns and walks out of the kitchen.

JOSH

Ya, coming.

Camera pans into sink where we see what appears to be a human finger bone.

Josh meets up with Mark who is standing at the staircase. You see Tony, Don and Olivia start up the stairs. Mark looks up at Tony.

MARK

(to Tony)

Meet back here in an hour?

TONY

(to Mark)

You got it brother.

Marks turns his attention back to Josh. Josh eager to tell Mark what he thinks he saw in the sink.

JOSH

I think I saw something in the kitchen.

MARK

If it wasn't a cold beer I don't really care. Here's your equipement for the day.

Josh although eager to tell Mark what he saw can't help but be shocked by the walkman tape recorder he was given.

JOSH

No, it was in the sink. I think it was a..is this a walkman?

MARK

Yes it is.

JOSH

I didn't know these still existed.

MARK

Yep, we use equipment that older ghosts can relate too.

JOSH

I don't think these ghosts are old enough.

MARK

Theres a tape in it. Just hit record.

JOSH

It's not working. Maybe its
broken?

MARK

Fine! Just put it away, we'll use mine. Not like we're going to get anything anyway.

JOSH

Do you even beieve in ghosts?

Mark looks at Josh, now trying to cover up what he said.

MARK

Ya man, of course I do! C'mon, let's go.

Mark turns and heads down the hall. Josh is suspect of Mark. Josh follows Mark down the hall looking for the basement stairs.

INT. UPSTAIRS - LATER

As Tony, Don and Olivia walk in the hall between the bedrooms upstairs you see mirrors on every wall and lining the hallway. Tony has his flashlight out and leading them throught the dark hall as Don holds the recorder. Olivia is also carrying a flashlight and curiously roaming the flashlight at all the mirrors on the walls.

OLIVIA

They sure liked mirrors.

TONY

Rich people, excentric assholes.

DON

Rumor has it Hank Sr. liked to use mirrors as punishment tools.

TONY

How so?

DON

Well, if the kids were bad he would make them stand and look into a mirror to see what a bad kid looked like. Sometimes he would have them stand there for hours.

OLIVIA

That's awful.

TONY

Guess it's better than gettin' the belt.

OLIVIA

I don't know. Seems cruel to the point of making you hate yourself.

DON

Maybe that's what drove the one kid crazy. I mean being told you look like a bad kid, you would start to believe it.

TONY

So, you become something that hides your face.

DON

A clown.

Tony, Don and Olivia contineue walking down the hall.

INT. TOP OF BASEMENT STAIRS - (CONT'S)

Mark is staring into a mirror smiling. Josh stops walking.

JOSH

C'mon man!

MARK

Where's the fire!

Mark looking into the mirror, rubbing his chin.

MARK (CONT'D)

Does it look like I'm getting gray in my beard?

Looking from over Mark's shoulder into the mirror Mark turns his head towards Josh's direction. In the mirror the Clowns face appears and dissapears as Mark turns back to look in the mirror.

JOSH

Yes. Now can we do this before I get old and start looking like shit too?

Mark heads away from the mirror and towards Josh.

MARK

I still look better than you.

JOSH

Whatever.

INT. UPSTAIRS HALLWAY - (CONT'S)

Behind Tony you can see Olivia point her flashlight into a room. She grabs Don's hand and they both go into the room and off camera from Tony. Tony is now talking to himself. He walks up to a door that is boardered by large floor to ceiling mirrors on either side. Tony is in the middle of trying to impress Olivia.

TONY

So being a professional ghost hunter isn't for everyone. You have to be very accute to your surroundings.

(struggling
with door)

Here hold this for a second and point it at the knob.

Tony hands the flashlight back still focused on the door knob. The flashlight is taken from him by a large hand wearing a blood stained white glove.

TONY (CONT'D)

Thanks. I have a feeling we're going to find something very interesting behind this door.

Tony gets the door open.

TONY (CONT'D)

OK, got it. Let me see the light.

The flashlight points and shines dirrectly in Tony's eyes,

he is blinded by the light and can't see.

TONY (CONT'D)

Ha ha, funny.

He reaches out for the flashlight and grabs it and turns back to the open door. It's a closet.

TONY (CONT'D)

Well, we found a closet.

Tony is stopped by the voices of Don and Olivia all the way down the hall. Tony quickly turns to see Olivia at least 30 feet away from him.

OLIVIA

Tony, you got to see this.

DON (O.S.)

Ya Tony, I think you should come down here!

Tony looks at his arm and all the hair is standing up. Tony stands in confusion over what just happened.

OLIVIA

You ok?

Tony looks down the hall at Olivia.

TONY

Ya, I'm good.

OLIVIA

Come here and check this out.

TONY

Ya, I'm coming.

Tony shakes it off and heads down the hall in a fast pace.

INT. BASEMENT STAIRS - CONTINUOS

Mark heads down the stairs with Josh right behind. Josh notices the mirrors lining the wall of the stairs. Mark is obliviously looking straight ahead as he makes his way downstairs pointing the flashlight.

JOSH

Damn these people and their mirrors!

Ya, I know. Creepy isn't it.

JOSH

This might sound wierd, but it feels like they look back at me.

MARK

I felt the same thing. Hey, maybe I'm psychic too!

Mark turns and shines the light in Josh's eyes.

JOSH

Ok, I know you don't believe me.

MARK

You are psychic!

JOSH

I was right about your
grandmothers name wasn't I?

MARK

Ok then tell me, what do you hear at this place?

Josh stops and looks around.

JOSH

Nothing, that's what bothers me.

MARK

That's because there's nothing too hear! It's just an old creepy ass house.

Mark starts to continue down the stairs.

JOSH

No, I don't think so.

MARK

Please tell?

JOSH

Spirits are everywhere. Something seems to be *hiding* from us. But I feel like we're in danger being here.

Mark stops.

(laughing)

You are so full of shit.

JOSH

Ok, something horrific happened in this house.

MARK

Is that all you got?

Josh puts his hand against the wall.

JOSH

Down here I don't feel it, but when I was in the kitchen..

Josh stops talking. Mark starts listening, now interested to hear what Josh says.

MARK

Ya?

JOSH

You'll think I'm crazy.

Josh laughs. Mark turns back around and continues down the stairs.

MARK (CONT'D)

Way ahead of ya. Go on.

JOSH

I could feel and see a murder, but not by a man.

MARK

Oh ya, what do you see? A werewolf?

JOSH

I mean, it was a man but, he looked like a...

Mark's eyes wide open he stops and turns to Josh.

MARK

What?

JOSH

A clown. Nevermind. I knew you would think I'm crazy.

Josh goes to walk by Mark on the stairs when Mark stops him. Mark is serious.

How did you know my grandmothers name?

JOSH

She told me.

Mark gets the shivers and looks down at his arm, the hair is standing up. Josh continue down the basement stairs.

INT. UPSTAIRS BEDROOM - CONTINUOS

Tony enters the room where Don and Olivia have led him. Inside are clown dolls. Hundreds of them. Each of the four walls has a large mirror hanging. Tony walks in and starts picking up and looking at the dolls.

TONY

Well this is disturbing.

OLIVIA

What are they doing here?

DON

My crew was in here not two months ago and didn't say a word about any of this.

TONY

Kids!

OLIVIA

What?

TONY

You know, teenagers. Probably coming into the haunted house of the town. This makes it scrarier with the dolls in here.

Tony and Olivia keep talking as Don hears something and his curiosity leads him out of the room and down the hall.

Don is walking down the hall pointing the flashlight towards a large mirror at the end. The mirror is a large mirror, hanging just above the floor the height reaches to the cieling and is about three feet high. You can still hear the faint voices of Tony and Olivia carrying on a conversation as it fades as Don goes farther down the hall.

In the mirror Don sees something. It looks like someone on a tricycle. He turns around but nothing is behind him. He points the light back towards the mirror and continues walking towards it. He can see what appears to be a clown on a tricycle start riding in circles with nothing but complete darkness all around him, like a black tv screen with only a

the character showing. He can hear the clown cackling as he rides in circles.

As he gets closer he can see it is a large man dressed as a clown. Don keeps looking behind him to see if the image is a reflection. The image of the clown through the mirror seems at a distance of about 20 feet. The clown stops riding and gets off the bike and starts dancing and moving towards the mirror. The clown's image gets clearer as he approaches the face of the mirror.

The clown dances all the way up to the mirror, stops and is looking down at Don. The clown appears to stand around seven feet tall, he is wearing a large green wig almost like an eights hairband style. His face painted poorly white with a large red nose. He is wearing a multi colored polka dot clown outfit that is blood stained all down the front. There is no color in his eyes, like if a person wore solid black contact lenses. His teeth look like someone who has never seen a dentist, crooked and rotting. The clown has a sinister grin.

THE CLOWN Wanna see a fun trick?

Don is paralyzed with fear as he watches the clown. The clown holds up his arms. The clown grabs his left hand with his right. He gives Don the "O" face and pulls his left hand completely off! The clown laughs hysterically as he holds his bloody severed hand in the air. He stops laughing and looks at Don.

THE CLOWN (CONT'D) Come closer, I wanna show you something.

Don leans right up to the mirror. Two large hands come out of the mirror and grab Don. Don drops the flashlight.

THE CLOWN (CONT'D)

I need a hand!

Clown laughs hystericly and Don screams as he is pulled through the mirror. Tony and Olivia come racing out the bedroom and down the hall with no signs of Don. Rolling on the ground is the flashlight Don was holding.

TONY

What the hell?

OLIVIA

Grandpa!

TONY

Don!

Olivia walks up to the mirror and picks up the flashlight.

OLIVIA

Grandpa!

TONY

He must have ran down stairs. Let's go find him.

OLIVIA

Ya.

Tony grabs Olivia's arm and heads down the hall to the stairway.

INT. BASEMENT - CONTINUOS

Mark and Josh are in the basement looking through piles of trash that has been left durring the renovation. Josh picks up a mirror that is cracked off the ground. He shines the flashlight around the area and see's the room is full of broken mirrors in one pile and some frames against the wall.

JOSH

There must be hundreds of broken mirrors.

Mark picks up a frame holding just pieces of broken glass. The frame is wood and faded.

MARK

(laughs)

Ya, no shit. Must be the ones they replaced. It wouldn't kill um' to clean up a little.

Josh walks over to the corner and picks up a painting.

JOSH

Mark, look at this.

Josh hands Mark the painting. It is certainly old and covered in dust. It is a painting of a family. In the picture are six people. Mark turns the painting over to see if anything is written on the back. On the back it reads: Clawson family June 6, 1919.

MARK

This must be the family that lived here.

Josh walks over to the corner and picks up an unbroken mirror in the frame behind the stairs.

MARK (CONT'D)

Find something?

JOSH

Ya, a mirror that's not broken.

MARK

(sarcastic)

Great find!

Josh gives Mark a hard look. Mark laughs.

JOSH

I was pulled to it. It's a psychic's intuition.

MARK

Really?

Mark rolls his eyes and laughs.

JOSE

Everyone has psychic powers, just have to use them.

MARK

Then my psychic powers must be with insane women.

Josh laughs. Mark turns the painting back over to view the portrait side. He notices the oldest son who looks to be in his late teens in the painting. Josh puts the mirror back behind the stairs and sees a box cutter laying on the floor and picks it up and puts it in his pocket. Josh walks over to Mark. Mark hands the painting back to Josh.

MARK (CONT'D)

Here, put this back where you found it.

Mark and Josh here Tony and Olivia yelling for them from upstairs.

JOSH

Are they yelling for us?

MARK

Let's see what the hell's going on.

Josh holds on to the painting and runs with Mark. They both go running up the stairs.

INT. ENTRY WAY - CONTINUOS

Group meets up. Everyone but Don, who is nowhere to be

found.

MARK (CONT'D)

(to Tony)

What's up!

TONY

Hey. Where's Don?

MARK

How should I know.

TONY

He's not with you?

MARK

No, we just came up from the basement.

TONY

He probably went outside.

Tony goes to the front door. He tries to open but it won't budge.

TONY (CONT'D)

What the hell! It won't open.

Josh puts the painting down and walks up to the door to try to help Tony open it.

JOSH

Let me help.

Josh and Tony together can't get the door to open either.

TONY

It wont budge.

JOSH

I'll get this thing open.

Mark walks up to a window holding a metal flashlight.

MARK

I'll give us a way out.

Mark winds up and HITS the window as hard as he can. The window doesn't break. Mark HITS it again, and again. Mark looks at the flashlight then holds it up to the group. The flashlight is bent. Mark looks at the flashlight, it is stamped "made in China". Mark sees a hammer on the ground by Josh.

MARK (CONT'D)

Josh, toss me that hammer.

Josh picks up the hammer on the ground and tosses it to Mark. Mark winds up and hits the window as hard as he can. The hammer head shatters! Mark looks at the handle, it is stamped "made in Taiwan". Josh walks up to another window.

JOSH

Maybe it's just that window!

Josh starts HITTING the windows with his flashlight. Josh is going down the front of the house hitting every window. The others just watch him. He gets to the last window and hits it with no success of breaking any of the windows he tried. He looks up and sees his reflection in a mirror and is startled.

JOSH (CONT'D)

These damn mirrors!

Josh winds up and goes to break the mirror. Josh is THROWN back ten feet. He SLAMS into the wall behind him and falls to the ground. Olivia screems while Mark and Tony stand stunned.

MARK

Holy shit!

TONY

Josh!

Tony runs over to where Josh is lying.

TONY (CONT'D)

You alright?

Tony helps Josh up. Josh is dazed.

JOSH

Ya, I think so. What happened?

MARK

(to Josh)

I guess you didn't see that coming.

The group hears screaming from upstairs.

OLIVIA

That's my grandpa!

Olivia starts running up the stairs in a panic.

TONY

Olivia, wait!

Tony starts up the stairs after her. Mark stays with Josh who is still woozy from the fall.

Tony gets upstairs but he loses Olivia in the darkness. He starts walking down the hall calling her name.

TONY (CONT'D)

Olivia! Olivia!

Olivia runs down the upstairs hall and arrives at a large mirror. The mirror is floor to ceiling, in the mirror she sees her grandfather standing paralyzed and a clown holding him from behind.

OLIVIA

Grandpa!

THE CLOWN

Grandpa wants to show you a trick sweetheart.

The clown takes Don's hand and waves it in the air.

THE CLOWN (CONT'D)

Do you like balloon tricks?

The clown looks directly at Olivia as he pulls Don's hand up towards the clowns mouth.

THE CLOWN (CONT'D)

You're going to like this.

The clown smiles as he takes Don's index finger and brings it to his mouth. The clown opens up and BITES the tip of Don's finger off. Don screams in pain. Horrified, Olivia screams and starts crying. The clown then starts blowing into Don's finger and Don's hand starts to expand. As the clown keeps blowing soon Don's whole arm has expanded.

The clown then takes the bitten finger and starts to tie the finger in a knot as you would a balloon to keep the air from escaping. The bones crack as the clown ties the finger in a knot. Don is screaming in pain. Olivia is crying and can only watch in horror.

Tony turns the corner at the end of the hall to see Olivia standing still in terror at a large mirror. She has her hand on the mirror. Tony looks in the mirror and to his horror sees what is going on. Now the clown has taken a hold of the arm that is inflated.

TONY

Oh my God.

The clown laughs and starts bending Don's arm. Don screams again as the bones crack. Tony holds Olivia who is about to collapse in tears. Tony is hypnotized like when people see a wreck on the side of the road. You don't want to see a horific seen but you can't turn away.

The clown shapes Don's arm into a noose and slips it around Don's own head.

THE CLOWN

Are you ready for the big finale!

You can hear a drum role as the clown lifts Don up to a hook that comes down from the cieling. The clown puts the hook through Don's hand. Don is pleading for his life.

DON

Please don't do this. I don't want to die.

The clown looks at Don in a confused way then looks at Olivia.

THE MAN

She want's to see Grandpa finish the trick, don't you sweetheart.

OLIVIA

You bastard!

The clown laughs and drops Don from his grasp. Don is SUFFICATING. He is KICKING his legs as the clown claps his hands and points at him laughing. Don is hung from his own arm being used as the noose. In the mirror they can see a bloodied Don hanging and struggling to breath. Olivia is crying and is brushing the mirror in a gentle manor. Tony is panicing.

OLIVIA (CONT'D)

Grandpa, no.

Tony looks at the mirror and around it. He is completely confused and horified.

TONY

(panicking and
can't find the
words)

I don't know! I don't know!

The clown dances around Don's hanging body in a mocking manor.

No you bastard! Leave him alone!

The clown grabs one of Don's kicking legs and pulls it to his mouth.

OLIVIA (CONT'D)

Stop! No!

Tony grabs Olivia as he watches in horror as the clown bites out a chunk of flesh from Don's leg. Knowing he has to do something or Don will die, Tony grabs his flashlight and pulls back to swing at the mirror. The clown sees this and runs out of view. Tony hits the mirror and glass shatters.

Tony turns back at the broken mirror he just shattered only to see what appears to be an opening. Although Tony can see Don lying on the floor, there is nothing else he can see. It is dark, no walls or ceiling to this room area can be seen. Tony starts breaking the rest of the mirror. Tony in a panic is breaking the mirror. He stops, now the opening is big enough to get through. He is scared to go in.

TONY

Ok, you stay here.

Tony walks cautiosly in fear through the opening, steping softly in he can't even tell where the floor is. With the exception of being able to see Don, everything else is black. Tony, moving as quickly as he can, stretches his arms and feels the sides of what appears to be a room. It gets smaller as he gets further. By the time he gets to Don the room is at it's end.

INT. TONY - INSIDE THE DARKNESS

Tony walks up to Don. Tony unwraps Don's arm from around his neck and picks him up and starts dragging him to the opening to get him out.

OLIVIA

Is he..

INT. UPSTAIRS HALLWAY - (CONT'S)

Tony pulls Don to the opening.

TONY

He's alive, but he's hurt bad. Help me get him out.

Olivia grabs Don and helps get him out. As she is pulling Don through she notices the mirror starting to repair itself.

Tony, something is happening. The opening, its getting smaller!

Tony notices from inside as blackness starts to block the light from the opening. He pushes Don through. The opening is closing quick. Tony backs up, and RUNS and JUMPS through the opening running into the wall on the other side of the hallway.

INT. HALLWAY - CONTINUOUS

TONY

We need to get out of here, now.

Tony and Olivia pick up Don and start down the hall to the stairway.

INT. LIVING ROOM

Mark is kneeling on the floor next to Josh. Tony and Olivia come down the stairs with Don.

MARK

What the hell was going on up there! What happened to Don!

Tony and Olivia bring Don into the living room and lay him down. Olivia lays next to Don holding him.

TONY

We need to get him to a hospital.

JOSH

Did he fall?

TONY

Not exactly, let's just get out of here.

MARK

What? How?

TONY

I'll explain later! How do we get out of here?

JOSH

Not the windows or doors.

Josh rubs his head in pain. Olivia has walked over to where Josh had left the painting he found of the Clawson family. Olivia picks it up.

His energy runs through the house. The walls, doors, the windows.

TONY

What is that you're looking at?

MARK

Josh and I found that down in the basement, along with a stockpile of useless shit. Oh and a mirror that talked to Josh.

JOSH

I didn't say it..nevermind.

Mark smiles at Josh like an asshole. Tony walks over to Olivia and looks at the painting.

TONY

Is that...

MARK

That is. That's the happy go lucky Clawson family. Before the murders of course.

TONY

Well, we need to find a way out of...

Tony is stopped mid sentence by Olivia.

OLIVIA

He won't let us out. We're all going to die here.

MARK

That's the spirit!

JOSH

No, she's right.

MARK

Who the hell are you talking about!

TONY

Clawson Jr.. We saw him, well I think it was him.

MARK

What do you mean you think? Did it look like him!

Tony doesn't want to freak Mark out anymore than he has too.

TONY

Uh, little different. He's a c...

Don starts to wake up.

OLIVIA

Grandpa!

DON

What happened. Who was that?

TONY

We think it was the Clawson kid. Don, we can't get out of here. We need your help.

MARK

Relax! We're getting out of here, now.

Mark starts to walk up the stairs lined with mirrors.

TONY (CONT'D)

Where are you going!

Mark stops on the stairs. There is a mirror directly behind Mark on the wall where Mark stops. In the mirror you can see the clown looking at Mark.

MARK

Maybe there's a window upstairs we can...

The clown reaches through the mirror and grabs Mark and starts pulling Mark into the wall.

MARK (CONT'D)

Help me!!!

Mark starts yelling and flailing his arms and feet in pure panic. Tony and Josh run to Mark and are trying to hold him from being pulled through. Olivia stands paralized with fear. Josh drops his flashlight on the ground to get a better grip on Mark's leg.

TONY

Hold on! Don't let go!

JOSH

I'm trying!

They both start to lose grip as Mark is screaming in panic.

MARK

Don't let go! Don't let....

Mark gets pulled through the mirror. The mirror becomes a

window where Josh and Tony can see the clown pulling Mark away.

TONY

Break the mirror!

JOSH

What!

TONY

Just do it!

Josh picks up his flahlight and swings to hit the mirror. Right before Josh breaks the mirror the clown pulls Mark out of the view from that mirror. The mirror shatters and behind is just soid wall. Josh and Tony watch the image of the clown dragging Mark through the mirrors lining the stairway headed upstairs. Just the solid wall appears behind the broken mirror.

TONY (CONT'D)

Follow the mirrors! Don't lose him!

Tony and Josh start running and watching the mirrors to follow where Mark is taken by the clown. They are headed towards the second story hallway.

INT. UPSTAIRS HALLWAY - (CONT'S)

Tony and Josh come running down the hallway. They are coming to the end. Josh is breaking every mirror on the wall as he follows Tony. Tony sees the hallway is ending and there are only a few mirrors left. Tony runs ahead of the clowns progress to the last mirror and backs up where he can see the second to last mirror and the last mirror. He pulls the flashlight back, ready to throw the flashlight at the mirror dirrectly in front of him and stands anxious. He can hear Mark screaming for help.

TONY (CONT'D)

(to himself)

Ok. Ok. Come on you son of a bitch.

Tony sees the image of the clown dragging Mark through the mirror to his left, as soon as the image leaves the mirror directly to his left and as Josh breaks that mirror at the same time Tony THROWS the flashlight at the mirror in front of him. SMASH! Glass EXPLODES as Tony covers his face. Tony uncovers his eyes slowly to see the same scene he saw with Don. It looks completely black and Tony only sees Mark laying in this dark area behind the mirror. Josh runs up next to Tony.

TONY (CONT'D)

(to Josh)

Help me get in here!

Josh helps Tony through the opening. Once Tony is through Josh SITS on the floor in exhaustion and disbelief of what just happened.

INT. THE DARKNESS - (CONT'S)

Tony runs up to Mark and pulls him up in a seated position. Mark is knocked out.

TONY (CONT'D)

(worried)

Mark, Mark. C'mon dude, don't do this to me man.

Mark opens his eyes and looks at Tony. Mark starts fighting, Tony stops him.

TONY (CONT'D)

Dude, it's cool! We got ya.

Mark is looking around.

TONY (CONT'D)

He's gone man. You're good.

Tony is still holding Mark as Mark finally gets his wits back.

MARK

(exhasted and in pain)
Holy shit, clown man. It's a
clown!Did I piss myself?

Mark looks down, he's dry.

MARK (CONT'D)

Ok, I'm good.

Tony laughs.

TONY

You scared me man.

MARK

Ya, the clown scared me.

Mark looks around.

MARK (CONT'D)

What the hell is this place?

Tony looks around.

TONY

All I know is somewhere we don't want to be.

MARK

Here, here. Let's get the hell out.

TONY

(yells to Josh)

Hey, you OK?

JOSH

Ya, you guys?

MARK

(shouts)

Just ducky.

They can see Olivia has come up and is beside Josh.

INT. HALLWAY - SHORT TIME LATER

Mark is already in the hallway sitting against the wall. Josh helps Tony through the opening and into the hallway. Olivia is kneeled down checking Mark to make sure he's Ok.

JOSH

What the hell was that!

MARK

One unhappy clown.

TONY

(to Mark)

How you feelin'?

MARK

I'm good. You lied, he doesn't look anything like the picture.

TONY

Sorry man, didn't want to freak you out.

MARK

No, no. You know how I love surprises.

JOSH

Is this where you found Don?

TONY

Well, we found him in a room like this one right down the hall. When I broke the mirror I was able to get to him. That's how I knew.

MARK

That thing was in there with Don too.

TONY

Ya, but he dissapeared right as I broke the mirror. It was the same with you.

Mark points to the area Tony just got him out of. All the mirrors that were broken are back in a solid state.

MARK

Well look at that.

OLIVIA

Ya, the mirrors seem to repair themselves.

MARK

I guess we should stay away from the mirrors, huh?

TONY

Ya. Oh no!

Tony looks at Olivia.

OLIVIA

Grandpa!

The four get up and run down stairs.

INT. LIVING ROOM - (CONT'S)

Don is laying on the floor where they left him. There is a mirror hanging right next to him. The four run down yelling for Don.

DON

What! Did you find a way out!

JOSH

You ok?

Don, holding his broken arm and leg wrapped in a cloth to stop the bleeding looks at Josh and gives him a thumbs up.

DON

(sarcastic)

Doin' great, how are you?

TONY

Wait! Has anybody noticed anything happen that didn't involve a mirror?

The group look at each other, no one has.

MARK

So it's the mirrors, right?

Josh walks up to the mirror by Don.

JOSH

Then why didn't anything happen to Don?

OLIVIA

Nothing has happened downstairs.

Josh looks at Olivia sarcastically.

JOSH

You mean other than me getting thrown across the living room?

OLIVIA

Well ya, other than that.

Tony walks up to the mirror by Don and looks at the frame.

TONY

Don, you said you used the original mirrors.

DON

The ones that were repairable. Some we had to get made.

MARK

Which ones are original?

DON

Well, all the upstairs we were able to use the original frames. Downstairs were all replaced except for the big one right there. That one is the original frame also.

Don points to the mirror that Josh tried breaking earlier and was thrown back.

Just that one mirror down here?

DON

Yep.

Mark looks at Josh and laughs.

MARK

You are the worst psychic EVER!

OLIVIA

That's why we're safe down here.

TONY

I want to try something. Mark, grab the wood.

MARK

Would you settle for a hug?

Tony points to a two by four piece of wood about six inches long on the ground. Mark picks it up. Tony has a flashlight in his hand.

TONY

Don, the mirrors on the staircase are original right?

DON

Ya.

TONY

Mark, throw the piece of wood at one of the mirrors on the staircase.

Mark looks at the piece of wood, then walks about fifteen feet from the staircase. Mark winds up and throws the wood at the mirror. A GROWL is heard and before the wood hits the mirror it is thrown back across the room. Everyone ducks as the piece of wood hits a wall.

MARK

(sarcastic)

Great idea Tony!

Tony throws his flashlight at the mirror in the living room, again a GROWL and the flashlight is thrown across the room, everyone ducks again as the flashlight slams into a wall. Everyone looks at Tony, now pissed off.

(sarcastic)

Well this is fun.

Tony gives Olivia a look like she's a smartass. Tony picks up the flashlight.

TONY

Mark, try it again. Throw at the same time I do.

Mark picks up the piece of wood and gets in position. Josh and Olivia duck down by Don.

MARK

On three?

TONY

One, two, THREE!

Both throw at the mirrors, a much louder GROWL is heard as Marks thrown piece of wood is thrown back while Tony's flashlight shatters the mirror in the living room.

MARK

Holy shit, it worked.

Tony looks at Mark. Mark gives a smile. The mirror starts to repair itself.

JOSH

Oh quys!

Tony turns to look at the mirror he just broke that Josh is pointing at. Tony grabs the flashlight and breaks the frame and the mirror stops repairing.

INT. BOTTOM OF STAIRCASE - LATER

Tony, Mark, Olivia and Josh stand at the bottom of the staircase looking up. Tony and Josh have flashlights, Olivia has a piece of metal pipe and Mark has a hammer. Tony looks at Olivia and Josh.

TONY

You guys don't have to do this.

MARK

Cool, good luck.

Mark starts to walk away, Tony grabs him.

TONY

They don't have to. Man up!

Hey, I'm not tryin to impress some chic.

OLIVIA

I'm not a chick!

Mark looks at Tony.

MARK

Did you know that?

Olivia punches Mark in the shoulder.

MARK (CONT'D)

Ow! What's up with people hitting me!

TONY

Seriously Olivia, Josh. You don't have....

JOSH

What, let you guys have all the fun.

Tony looks at Olivia.

OLIVIA

I want to help destroy this bastard.

TONY

Ok so we know what we're all doing, right. Mark and I'll go first, you guys follow and break the ones we don't. At the top of the stairs you guys go down the hall to the left, Mark and I will go right. Break the mirrors and the frames.

JOSH

I'm ready.

MARK

Fine, let's do this.

INT. LIVING ROOM - LATER

The four are standing together at the bottom of the stairs. Tony in front of Mark, Josh behind Mark with Olivia behind him. Weapons in hand, Tony yells!

TONY

Holy shit!

The four go charging up the stairs! Tony breaking every mirror on the stair case as he goes up. All four are yelling till they get to the top of the stairs. They all stop, out of breath. Mark and Tony, out of shape sound like their going to die just from the run up the staircase.

JOSH

Well that was easy.

MARK

Ya, it was.

TONY

Ok, Mark and I will go this way.

JOSH

You guys Ok.

Mark and Tony are leaning against the wall out of breath. Olivia and Josh just staring at the two.

TONY

No, ya we're great.

Mark and Tony walk down the hall. Josh and Olivia walk the other way. Tony stops to tell Josh and Olivia something. Tony has stopped in front of a mirror hanging on the wall.

TONY (CONT'D)

Hey, be carefu...

The clown reaches out of the mirror and grabs Tony and pulls him into the mirror. Josh and Olivia run over to the mirror where Tony was pulled in and stays a mirror. They cannot see Tony.

OLIVIA

Tony!

Mark pulls Olivia away from the mirror.

MARK

Get back!

Josh walks up to the mirror and puts his hand on it, he can see Tony.

MARK (CONT'D)

Josh, get away from there!

Josh looks back at Mark.

JOSH

I see him.

Josh pulls back to hit the mirror. The clown reaches out and pulls Josh in. Olivia looks into the mirror but Josh and Tony are nowhere to be seen.

OLIVIA

Oh no.

Olivia starts running down the hall looking in every mirror she passes to try to find Josh and Tony.

INT. THE DARKNESS - (CONT'S)

Both are being dragged by the clown. Josh reaches into his pocket and takes out the boxcutter and SLASHES the clown's leg. The clown lets go of Tony, Tony drops to the ground as the clown growls and turns his attention to Josh who is laying on the ground.

THE CLOWN

You got me!

The clown holds his own throat gasping for air, he appears to be dying. He is coughing and gagging, then the clown stops and smiles at Josh. The clown LUNGES out and GRABS Josh by the throat and lifts him off the ground up to eye level.

THE CLOWN (CONT'D)

It's my turn.

The clown takes the box cutter from Josh's hand and STABS the knife into Josh's leg. Josh SCREAMS in pain. The clown throws Josh to the ground. The box cutter still stuck in Josh's leg.

THE CLOWN (CONT'D)

Tag, you're it!

The clown laughs and points at Josh's leg then runs off into the darkness. Both Tony and Josh lay on the ground. Stunned, Tony crawls over to Josh to help him. Josh pulls out the box cutter from his leg and screams.

JOSH

I need something to tie around my leq.

Tony takes off his over shirt and hands it to Josh who uses it as a tourniquet. They both breath heavily and look at their surroundings.

JOSH (CONT'D)

I thought you said the rooms were small, this goes on forever.

TONY

I don't know man. It was with Mark and Don when I went in. Maybe it's only when it's open.

JOSH

So we just need to find a mirror, break it and get out.

Josh and Tony look around, it is complete darkness but they can see each other perfectly.

TONY

I don't see anything.

JOSH

How come we can see each other but nothing else.

TONY

It's like this, I don't understand
it. You're the psychic, you tell
me.

JOSH

Didn't say I was a good one.

Tony laughs. Both are scared.

TONY

Great, guess I should have asked.

JOSH

That son of a bitch is strong!

TONY

Ya, I hear ya.

JOSH

Where did that bastard go?

TONY

I don't know man.

JOSH

You think he's had enough?

Tony and Josh start to laugh. From out of the darkness the clown comes up behind Josh.

THE CLOWN Oh, I'm not done yet.

Josh TURNS around with the box cutter in a stabbing motion. The clown grabs Josh's arm with the knife stopping Josh from stabbing him.

THE CLOWN (CONT'D) I'm bored with that game, let's play a new one.

The clown starts twisting Josh's hand, you can hear the bones crack as Josh starts to scream. The knife falls to the floor. Tony comes running at the clown to hit him. The clown SMACKS Tony to the ground. Lying on ground, blood coming out of his mouth he spits a tooth out on the ground. The clown turns his attention back towards Josh.

THE CLOWN (CONT'D) Let's have some fun, Joshy boy.

The clown growls in Josh's face. Josh is in complete fear.

INT. UPSTAIRS HALLWAY- (CONT'S)

Olivia and Mark are running down the hall going in and out of bedrooms checking every mirror in panic trying to find Tony and Josh.

INT. JOSH AND CLOWN

Josh is struggling trying with his one hand to release the clowns grip from his arm. Josh is about to pass out. Josh PUNCHES the clown in the side and the clown drops him on the ground. Josh is GRASPING his arm in pain. You see Josh's face from ground level. There are marks around his neck from where he was picked up by the throat by the clown. He looks at his broken wrist. In the backround you see the clown reach down and grabs Josh's cut leg. Josh's eyes wide open, in panic he tries to pull himself away with his unbroken hand.

THE CLOWN (O.S.) (CONT'D) (in a proffesoinal voice)

I'm sorry son.

Josh looks up to see the clown now in a doctors coat and oversized stethascope hanging from his neck. The clown starts to twist Josh's leg. Josh screams in pain.

THE CLOWN (CONT'D)
This is going to have to come off.

The clown laughs!

JOSH

No! Please! Stop!

Tony starts to come out of it. He sees what is happening to Josh and gets up. Tony is behind the clown. He runs up and JUMPS on the clowns back. He has the clown in a choke hold as tight as he can.

TONY

I'm gonna mess you up now bitch!

The clown stops twisting Josh's leg. The clown smiles and looks at Tony who is hanging from him.

THE CLOWN

Who you callin' a bitch.

The clown drops Josh's leg and starts twisting back and forth as Tony is flailing but not letting go. The clown is laughing as Tony holds on as tight as he can. The clown grabs Tony's arm and takes a bite out of it. Tony screams in pain and lets go of his grip and falls to the ground. The clown laughs and dissapears into the darkness.

INT. UPSTAIRS BEDROOM OF THE DOLLS - (CONT'S)

Olivia enters into a bedroom to check the mirrors when she sees Tony and Josh through one of the mirrors. She stops.

OLIVIA

Tony! Tony!

Olivia can tell that they can not hear or see her. Olivia yells to Mark. Mark comes running into the room where Olivia stands at the mirror. Mark looks into the mirror to see Tony and Josh. Olivia goes to break the mirror. As she goes to break the mirror the clown appears and pulls Tony and Josh out of view and behind the broken mirror is solid wall. Olivia sees Tony and Josh in the mirror next to the one she just broke and goes to break it when Mark stops her.

OLIVIA (CONT'D)

We have to get them out!

MARK

Wait, hold on. That son of a bitch will just keep moving them. He's messing with us. You bastard!

Mark starts pacing rubbing his head thinking.

OLIVIA

What do we do!

Wait, I have an idea. When I yell, break the mirrors to the right and left of the one you see Tony in.

OLIVIA

What are you going to do?

Mark starts walking out of the bedroom.

MARK

He's not going to let you just break those mirrors. I'm going to have to distract him.

INT. UKPSTAIRS BEDROOM - (CONT'S)

Mark walks into a bedroom and looks around. There is a mirror on every wall. Mark takes a deep breath and holds the hammer up ready to swing. Mark yells to Olivia.

MARK (CONT'D)

Swing!

Olivia goes to swing as the clown appears in the mirror and growls she is pushed back from breaking the mirror. Mark starts breaking mirrors and frames in the other room. The clown looks towards the dirrection where Mark is breaking mirrors and the growling gets loud and fills the house. Olivia gets up and goes to break it again and is pushed back by the clown. She falls to the ground hard. The clown dissapears from the mirror.

INT. UPSTAIRS HALLWAY - (CONT'S)

Mark comes running out of the room where inside lay destroyed mirrors and frames. Mark goes into another bedroom and starts breaking mirrors.

INT. UPSTAIRS 2ND BEDROOM - (CONT'S)

Mark goes to break a mirror and Mark sees the clown. Mark, scared, yells.

MARK (CONT'D)

Ahhh!

Mark throws the hammer at the mirror. The clown reaches out and grabs the hammer before it hits the mirror. Mark is frozen in fear!

MARK (CONT'D)

Oh, this is not good.

INT. UPSTAIRS BEDROOM OF THE DOLLS - (CONT'S)

Olivia gets up and breaks the mirror to the left of the one where she can see Tony and Josh.

INT. UPSTAIRS HALLWAY - (CONT'S)

THe clown laughs and pulls back the hammer to throw at Mark. All of the sudden the clown dissapears, the hammer drops to the ground. Mark stands silent, knowing he almost bit it. Mark takes a deep breath.

MARK (CONT'D)

Well that was going bad.

Mark runs over and picks up the hammer and starts breaking the mirrors in the room.

INT. UPSTAIRS BEDROOM OF THE DOLLS - (CONT'S)

Olivia goes to break the mirror on the right when the clown appears and she is thrown back. This time she falls back and hits her head on the floor and appears to be dazed. The clown dissapears from the mirror.

INT. UPSTAIRS HALLWAY - (CONT'S)

Mark comes out of the bedroom and goes to start breaking the mirrors on the wall. Mirrors line on both sides of the narrow hallway. Mark starts by swinging to the right and breaking that mirror, then goes to break the one on the left when the clown grabs the hammer. Mark looks into the mirror to see the clown push his head through the mirror and pull Mark to him. Mark is shaking in fear.

INT. UPSTAIRS BEDROOM OF THE DOLLS

Olivia slowly gets up. Still out of it, she is looking for the metal pipe she was using.

INT. UPSTAIRS HALLWAY - (CONT'S)

The clown lets go of Mark's arm holding the hammer and grabs Mark by the throat and starts pulling him into the mirror. Mark is trying to push and kick to keep from being pulled in.

MARK (CONT'D)
Olivia! Break the mirrors! Please!

Mark is starting to lose his grip on the wall as the clown continues to pull. Mark loses his grip and starts to go into the mirror when the claw of the hammer sticks into the wall and gives Mark something to grip to.

MARK (CONT'D)

Olivia! Seriously, not good here hun!

The claw of the hammer starts to lose it's hold in the wall. Its starts pulling the drywall out.

INT. UPSTAIRS BEDROOM OF THE DOLLS - (CONT'S)

Olivia finds the pipe and picks it up. She looks at the mirror and throws the pipe and breaks the mirror that Josh and Tony are behind. It opens up and Tony and Josh can see her. Tony helps Josh to the opening. Tony pushes Josh through the climbs out. Tony hears Mark struggling from the hall.

TONY

Stay with Josh!

Tony picks up the pipe from the ground and runs to the hall.

INT. UPSTAIRS HALL - (CONT'S)

Tony runs to the hall to see the clown trying to pull Mark into the mirror. Tony runs up to Mark.

MARK

Break the mirrors!

There are three mirrors left in the hall including the one Mark is being pulled through. Tony starts breaking the other mirrors. The clown is growling. Tony breaks the two and comes to Mark. Olivia runs out of the room and helps Tony pull Mark back away from the clown. As they pull Mark, the clown comes through the mirror and face to face with Mark. There is saliva dripping from the clowns mouth as the clown opens it and goes to bite. WHAM! Tony hits the clown in the head with the pipe. The clown let's go of Mark as Mark is pulled into the hall by Tony and Olivia. As Mark is pulled out the claw of the hammer drags up behind the mirror. The clown stops growling. There is a small cracking sound. The clown looks to the bottom corner of the mirror, as do Tony, Mark and Olivia. The clown looks at them and screams as the mirror spiders and shatters! There is a loud bang! The clown comes out of the mirror and is standing in the hall.

MARK (CONT'D)

Holy shit.

The clown is massive. He is growling as the four back up against the wall. The clown starts to walk towards them. Wind is blowing as dust and debri fly about the hall around the clown. The clown slowly starts to change to Hank Clawson Jr.. Hank holds out his hand, almost like asking for help. Hank screams as it appears his spirit is pulled down the hall and down the stairs. Mark gets up and starts breaking

all the frames that were missed. The mirrors are already starting to repair themselves as Mark breaks every last frame upstairs. After the last frame in the hall is broken, Mark falls to the floor. Shaking he takes out a ciggarette and lights it. Mark looks at the hammer that is stamped: "made in the U.S.A. ".

TONY

Let's get out of here.

JOSH (O.S.)

I'm ready.

INT. STAIRCASE - (CONT'S)

Mark and Tony are helping Josh down the stairs. Olivia in front comes down first to get to Don who is still laying on the floor. Olivia helps him up off the ground. Mark tells Tony to help Olivia with Don.

MARK

(to Tony)

I got him, go help your girl for crying out loud.

Tony goes over and helps Don to the door. Mark and Josh get to the door first, Mark goes to open the door.

MARK (CONT'D)

Oh no.

TONY

What!

MARK

It won't open!

Mark is starting to freak out. Josh reaches out and unlocks the padlock. The door opens.

JOSH

Hey, don't feel bad. I'm a psychic.

MARK

Ya. Thanks.

The five walk out the door.

EXT. CLAWSON ESTATE DRIVEWAY - (CONT'S)

The five are walking to the cars. They stop and look at the house.

DON

You guys really earn your money.

MARK

Piece of cake Don. At least you can finish the house now.

DON

Oh, I think I'm gonna let someone else take this over. I need a break.

OLIVIA

Yes you do!

Tony grabs the recorder out of his pocket.

TONY

Well these should be intersting tapes to listen too.

MARK

Ya, all of them should be.

They all turn and start towards the cars.

JOSH

Not mine.

MARK

Ya, sorry. We'll get you one that works next time.

JOSH

I got it to work, that's not it.

MARK

Oh ya, what's the problem buddy.

JOSH

It's a used tape. Just some guy doing a bad impression of Elvis saying he loves the paintings?

Mark and Tony look at each other and start laughing.

INT. CLAWSON ESTATE BASEMENT - (CONT'S)

The camera follows the stairs down to the basement and to the corner where the unbroken mirror sits. As the camera comes up to it, the clown is in the mirror and laughs.

As the camera fades to black and the music starts. (Psycho by Disturbed). In the middle of the screen are the words " $\mbox{\footnotesize THE TEAM}$ "

SCREEN FADES TO BLACK