

BEACH HOUSE

Written by

Christine Doule Koehler

9397 Cty Rd. K., Brussels, WI 54204
920-819-2145 Cell
920-825-1133 Home
Smilingso@aol.com

THE BEACH HOUSE

SUPERIMPOSE: 25 YEARS EARLIER

EXT. WOODED AREA - NIGHT

Full moon lights the tree branches. Flickers of light illuminate from the ground, the source of black smoke billowing up.

Repeated chanting with muffled rhythmic words.

Closer. Dark FIGURES(6) long robes and hoods, dance around a bon fire.

They part in two. A TALL FIGURE walks the path, arms stretched high, holding a bundle.

Faint cries are heard. A BABY.

The tall figure chants a LOUD, thunderous bellow.

The chanting gets LOUDER.

The tall figure sets the bundle inside the fire.

Sparks fly. Louder chanting. Screaming baby.

EXT. WOODED AREA - MORNING

Dark and dreary fog lingers over smoldering ash. Under a bench lays a pink blanket. The sounds of children's laughter is heard at a distance.

EXT. SANDY PATH - AERIAL VIEW

OMINOUS, THREATENING MUSIC. Foggy day. Two young girls, ELLIE(6) and HAYLEY(6) run hand in hand, laughing, run out of the woods. Close behind the bushes rustle.

They reach the water. Floating is a crate. On top sits a kitten, harnessed to the box. They stop and run to the edge of the water. Panic.

ELLIE

She's gonna drown.

Ellie pushes her towards the cat.

HAYLEY

Go get it.

Ellie inches towards the cat. Turns back to Hayley waving her hand.

ELLIE

Take my hand.

Hand in hand, Ellie inches out, reaches for the cat. It floats away.

Hayley is impatient.

HAYLEY

Grab it.

Ellie lunges towards the cat, goes down, dragging Hayley along.

We see them from a distance through someone else's eyes.

A rustling in the brush.

They surface gasping, screaming, and fighting. Down again. Up again gasping.

Hayley goes down. The tide drags her body out.

Ellie's POV. She locks eyes with someone in the brush. Stares into big brown eyes. Holds it for a few seconds. Goes down.

Seen listless under water, eyes wide, is Hayley, her long hair flowing with the tide, a golden locket floats around her neck, her body entwined in weeds.

The sound of footsteps thumping, heavy breathing. The sight of a PERSON running at a distance.

From behind the brush, a teenage GIRL(17)runs out, to the edge of the water, frantically searches, spots a body. Rushes in, grabs Ellie, lays her limp body down and starts CPR.

Nothing. Lips are blue.

The girl picks up the motionless, body and takes off running.

The sound of a car door, squealing tires.

INT. HOSPITAL ICU - NIGHT

Sounds of beeping, humming, voices in the background. The blinking of monitors. One NURSE looks up at the monitor and writes on a clipboard labeled "Jane Doe".

On the bed, hooked up to wires pumping life into a child. It's Ellie. Next to her on a pillow is an identical gold locket placed around the neck of a teddy bear.

The eerie sound of a young girl weeping. A gray mist moves from the bed, brushing the arm of the RN, and evaporates into the ceiling.

The nurse brushes off her arm, continues her charting.

A tear runs down the side of Ellie's face.

EXT. DOWNTOWN - MORNING

A stormy day. Joggers, early walkers, and people under umbrellas.

A young MAN(30's)hangs a flier on a post;

INSERT - POSTER

MISSING GIRLS; HAYLEY RICHMOND AND ELLIE
WINSTON; LAST SEEN SUNDAY MORNING
TOGETHER, PLAYING IN THEIR OWN BACK
YARDS. ANYONE WHO HAS SEEN THESE GIRLS
AND KNOW OF THEIR WHEREABOUTS, PLEASE
CONTACT THE VINEYARDS POLICE DEPARTMENT.

People distributing fliers to passerby's, stores.

EXT. DOWNTOWN - PASSERBY'S POV

The photo of Ellie and Hayley, arm in arm, smiling from ear to ear.

SUPERIMPOSE: TWENTY-FIVE YEARS LATER

INT. NURSES STATION MED SURG UNIT - AFTERNOON

The close up of an X-ray. A child's face. DOCTOR STEVENS points to the jawline with his pen while speaking into a recorder.

DOCTOR STEVENS
There are tiny bone fragments from
an old injury.

NICOLE LENZ(31)dressed in scrubs, RN Charge Badge, interrupts.

NICOLE

Excuse me Doctor, her parents are
both in the room now.

DOCTOR STEVENS

I'll be right there.

Dr. Stevens glances over his shoulder at Nicole.

Nicole leaves, clipboard in hand. Stops in front of a room,
hears crazy, acid rock music playing. Walks in.

INT. PATIENTS ROOM

Laying in bed, hooked up to various monitors, a trach in
place. The MALE PATIENT is covered in cult related tatoos,
and fire in his eyes.

The TV shows rockers screaming a song about raping women,
killing thy neighbor...

Nicole leans on the rail, grabs the remote.

NICOLE

Let's see what we can find.

The patient can't speak, barely moves. His eyes bleed evil.

She channel surfs.

His ice cold eyes lock onto her. He lifts his hand and grabs
her wrist. Jagged nails bite into her skin drawing blood.

She drops the remote, and pries his fingers off.

Angry, she picks up the remote, flips to "Daily Mass".

He stares an evil glare.

EXT. PATIENTS ROOM

Doctor One waits for her outside.

DOCTOR STEVENS

Ready?

INT. PEDIATRIC UNIT

They walk through a door marked "PEDIATRIC UNIT".

Different sounds. Families in waiting areas. Babies crying, nurses wear teddy bear scrubs.

INT. ROOM 240

Drapes closed.

CHILD(4)lays in hospital crib, head bandaged, drain protruding from side.

MOM(20) layed out on a bed next to a MAN(26) sleeping. Empty bags of fast food litter the room.

Doctor one stands in place, looks around.

DOCTOR STEVENS

Lovely.

He taps the mom's foot with chart. She sits up with a start.

MOM

Oh, you're here.

Nicole opens the curtains. Big mistake.

The sleeping man jumps up, closes the curtains.

MAN

I told you stupid nurses, I want the curtains shut, ya hear me.

He flops back down on the bed.

MOM

The doctor is here to see the baby.

The doctor addresses the male.

DOCTOR STEVENS

Are you the father?

MOM

Yea, but he says he aint.

Doctor examines the baby's head wound. Mom and father snack on chips.

Nicole re-bandages the head.

DOCTOR STEVENS

You're the dad, right?

DWAINÉ
I didn't do nothin to that kid.

MOM
You're always smacking her around.

The doctor looks him in the eye.

DOCTOR STEVENS
That kid may never wake up from her
brain trauma.

He turns to Nicole.

DOCTOR STEVENS (CONT'D)
Have Social Services come in.

INT. RN MANAGERS OFFICE

SANDRA(50's)RN badge, dressed in scrubs sits behind a desk.

Nicole walks in, sets papers on the desk, flops down on a
chair.

Sandra looks up.

NICOLE
My replacement is late again.

SANDRA
Lisa?

Nicole rolls her eyes.

NICOLE
This is really getting old.

SANDRA
You've got vacation time.

Sandra looks at Nicole's red arm.

SANDRA (CONT'D)
What happened to you?

INT. NICOLE'S APARTMENT, KITCHEN - NIGHT

Nicole sits at the table, head in hands.

Her roommate, RENAE(32) walks in slamming the door. Drops her
purse on the floor and a letter on the table.

RENAE
Someone die?

NICOLE
Don't ask.

Renae grabs two waters, set's one down in front of Nicole,
sits at the table.

RENAE
I hate to preach, Nic.

NICOLE
No. You don't.

RENAE
You need to get away. Find a guy,
get layed, have an affair.

NICOLE
Easy for you to say.

She grabs the letter.

NICOLE (CONT'D)
What's this?

RENAE
I found it on the step.

She opens it, reads aloud.

NICOLE
"Please contact me regarding a
caregiver position. Signed, Jeffrey
Richmond. 301-535-1133"

She looks up at Renae.

NICOLE (CONT'D)
Is this for real?

Renae grabs the letter, reads it.

RENAE
Could be just what you need.

Nicole grabs the letter back with a grin.

NICOLE
Only one way to find out.

INT. CAFE - MORNING

Nicole is greeted by the hostess.

NICOLE
I'm meeting someone.

HOSTESS
Name?

NICOLE
Jeffrey Burgess.

She checks over her list.

JEFFREY(O.S.)
Nicole?

She turns to see JEFFREY(36).

NICOLE
Yes?

With outstretched hand.

JEFFREY
I'm Jeffrey.

A hostess shows them their table.

A waitress shows up.

NICOLE
Just coffee for me.

JEFFREY
Same here.

Nicole plays with silverware.

JEFFREY (CONT'D)
Thanks for meeting me.

NICOLE
I assume you aren't the one who
needs the caregiver.

JEFFREY
No. An old friend.

NICOLE
Tell me about the patient.

The waitress brings their coffee.

JEFFREY

Anna Winston. She and her husband live on Martha's Vineyard.

NICOLE

That would be quite a commute.

Jeffrey is reassuring.

JEFFREY

You see, Anna has been diagnosed with lung cancer, so her doctor put her into hospice.

NICOLE

What is her condition now?

JEFFREY

Not as bad as you'd think. Her immediate need is wound care.

NICOLE

How does she get around?

JEFFREY

She occasionally uses a wheelchair.
(beat)
They have a cottage on the property they've opened up.

NICOLE

They thought of everything.

Jeffrey brings out a file, shuffles through it and hands her an envelope.

JEFFREY

She prefers to pay you by the week. This is the first check.

NICOLE

She assumes I'll accept?

She opens the check. Looks up to Jeffrey.

Jeffrey nods his head.

JEFFREY

Anna is very generous.

NICOLE

Is this a joke?

Jeffrey laughs.

JEFFREY
Is that a yes?

EXT. RESTAURANT

Jeffrey and Nicole walk to her car.

NICOLE
How do you know the family?

JEFFREY
My parents lived next door. Anna
and my mother were friends.

NICOLE
Are you living there now?

JEFFREY
No. I just came back to bury my
father.

NICOLE
I'm sorry.

JEFFREY
There are things in the will I have
to honor. In the meantime, I told
Anna I'd help her out.

NICOLE
Should I contact you with the date
I can start?

Jeffrey reaches for a card.

JEFFREY
That would be great. This is my
number.

She get's into her car, drives off.

INT. CAR

Over the sound of the radio, THUMP.

EXT. CAR

Something black and fast runs to the side of her car, flies
over the top leaving scratches.

The car comes to a halt. Nicole gets out and looks around.

Nothing.

INT. CAR - MORNING

Nicole drives up a long, tree lined driveway. Up ahead is a stately beach house surrounded by a wrap around porch.

EXT. WINSTON'S FRONT YARD - MORNING

Outside her car she looks around the area.

Through the trees is another impressive home. She is interrupted by Jeffrey who walks to meet her.

JEFFREY
Any trouble finding us?

NICOLE
None at all.

JEFFREY
Anna is around back.

EXT. BACK YARD

A frail ANNA(68) sits at a table, leg up on a stool, smiles when Nicole and Jeffrey turn the corner.

With an outstretched hand:

NICOLE
Hello, Mrs. Winston.

ANNA
Please, call me Anna.

NICOLE
OK.

ANNA
I've heard so much about you.

Anna looks into Nicole's eyes.

ANNA (CONT'D)
She is lovely, isn't she Jeffrey?

Jeffrey smiles.

Nicole hesitates.

NICOLE

Thank you.

Interrupting them, GEORGE (73) steps out. Flat affect.

GEORGE

Am I invited to this little tete-a-tete?

Anna ignores him.

ANNA

Tell me about yourself, Nicole.

George steps up to Nicole.

GEORGE

I'm George by the way.

They shake hands.

NICOLE

How do you do, George. I look forward to working with you.

JEFFREY

Hello, George.

He ignores Jeffrey.

George walks away, looks over the yard.

Anna gives him an evil stare as Nicole looks on uncomfortably.

Nicole is distracted by someone peeking out a window. Anna notices and waves this person out.

ANNA

Marian. Come out here. - Our daughter. (whispers) She's not right.

MARIAN(43)matronly, quietly slips out the door, walks to Anna, glances over to George who gives a chilling stare.

ANNA (CONT'D)

Join us, Marian, meet Nicole.

NICOLE

Nice to meet you, Marian.

With eyes down, she responds.

MARIAN

Thank you.

Jeffrey stands, walks over to George.

GEORGE

I've been meaning to talk to you
about your father.

JEFFREY

It was nice of Anna and Marian to
show up at the funeral.

GEORGE

Will you be disposing of his
personal items?

JEFFREY

And now a sudden interest in my
father's possessions?

They are interrupted by a burst of laughter from Nicole and
Anna.

ANNA

It's been a while since you've been
in town, Marian.

Marian, shyly responds.

MARIAN

Not really.

George and Jeffrey join them at their table.

Marian slides her chair back, and leaves.

JEFFREY

Ready to see your new digs?

NICOLE

I am.

George stands in place as they walk off. Anna continues
sipping her drink, ignoring George.

EXT. PATH LEADING TO COTTAGE

Jeffrey and Nicole walk side by side.

JEFFREY

This cottage has been here for over eighty years. The family lived in it before the big house was built.

Nicole stops and takes a long look at it.

NICOLE

It looks like something I've dreamt about.

JEFFREY

It's interesting all right. Like the family who built it.

NICOLE

That's a nice way of putting it.

He chuckles.

JEFFREY

I guess it wasn't hard to pick up on.

They reach the cottage. Nicole reaches down and lifts a painted rock, picks up an old key embedded in the dirt. Without hesitation, she unlocks the door.

JEFFREY (CONT'D)

Now how did you know the key was there?

Jeffrey makes an eery sound.

JEFFREY (CONT'D)

Whooooooooo.

Nicole doesn't laugh. She doesn't get it.

INT. BEACH HOUSE - LIVING ROOM - DAY

Anna uses her cane to walk to the couch. George approaches her.

GEORGE

You did it anyway, Anna.

With a stone face she responds:

ANNA

It's done George. She's here now.

George turns.

ANNA (CONT'D)
Would you help me with these
pillows?

George turns and hesitantly places pillows under her feet.

GEORGE
I'm leaving. Tell Marian I'll be
waiting in the car.

INT. COTTAGE - KITCHEN - DAY

Fresh flowers sit on the table. The door opens.

Jeffrey walks in first.

JEFFREY
This is it.

Nicole is pleasantly surprised.

NICOLE
I love it.

She smells the flowers and proceeds to the rest of the rooms.

INT. BEDROOM

A slight breeze blows the curtains in with a faint sound of
the ocean waves.

Nicole spots a large closet.

NICOLE
Now this is a closet.

They both laugh.

NICOLE (CONT'D)
It's so perfect.

A stack of blankets and pillows lean against a wall. Nicole
moves them to the side.

NICOLE (CONT'D)
What's in here?

JEFFREY
Just the attic.

She grabs onto the door handle. Jeffrey steps in front of
her, slams the attic door closed.

JEFFREY (CONT'D)
Let's get your car unloaded.

She gives him a perplexed look. Jeffrey laughs.

JEFFREY (CONT'D)
Childhood stories.

EXT. COTTAGE - EVENING

The sun is going down.

Jeffrey and Nicole haul the last items from the car into the cottage.

INT. KITCHEN - EVENING

Jeffrey plops a box down on the cupboard and grabs a bottle of wine.

NICOLE
I'll get the glasses.

She opens up a cupboard and grabs two wine glasses.

He pours and they toast.

JEFFREY
Cheers to your new job.

Clink of the glasses.

CRASH from upstairs.

Nicole startles.

JEFFREY (CONT'D)
I'll check it out.

He heads up the stairs.

Nicole walks to the kitchen door. She looks out at dark clouds rolling in.

Jeffrey walks back in.

JEFFREY (CONT'D)
Just a window.

She points to the sky.

JEFFREY (CONT'D)
Another good one coming.

They both drink up.

NICOLE
Do you mind, I need to get
something over to Anna.

JEFFREY
Not at all.

She runs to the living room, comes back with a notebook.

Out they walk. The door closes.

Then...

A scraping/dragging sound coming from upstairs.

Whispers in the room.

We are taken through the house, up the stairs, into Nicole's
bedroom, where a cloud of dark smoke filters into the closet.

INT. CLOSET - EVENING

Clothes hang. Behind them, a door. It's open a crack. The
cloud of black smoke enters.

INT. ATTIC - EVENING

A cluttered room, old trunks scattered.

Whispers are louder.

In the middle of the floor, a trunk. Scrape marks from a dark
corner leading to the trunk.

Sitting on a trunk is a black cat. It's eyes, the color of
emeralds, eerily light up.

A low, guttural sound comes from the cat.

INT. WINSTON'S HOME-GEORGES BEDROOM - EVENING

A dim light next to the bed casts shadows on the walls.

On the bed sits George, reading through a stack of papers. A
torn, grey envelope at the side labeled;

INSERT - Family Documents.

Flashes of lightening, followed by a CRACK of thunder. George remains calm.

INT. LIVING ROOM - EVENING

The room is peaceful between rumblings of thunder.

Marian (personality called Baby) plays with a shabby doll, strokes it's hair roughly.

While combing it's hair, she speaks baby talk.

BABY

Now you're all pretty for Baby.

She reaches under the couch and pulls out a baggie filled with shiny items, pulls out a tube of lipstick and smears in onto the dolls lips.

BABY (CONT'D)

There. Perfect.

She reaches into the baggie, pricks herself with something sharp and quickly pulls her hand out. Slaps the doll.

BABY (CONT'D)

You're a bad, bad girl.

She looks at her finger. Squeezes it so blood seeps. Licks it slowly, smacking her lips.

BABY (CONT'D)

You hurt Baby.

The sound of footsteps on the porch.

Her head snaps up, eyes roll back and flutter.

She is now Marian.

NICOLE (O.S.)

Hello? Anna?

She and Jeffrey turn the corner of the living room.

The doll is laying face down on the floor next to Marian.

NICOLE (CONT'D)

Is your mom awake.

MARIAN

No.

NICOLE

I brought her this.

Nicole hands her a calendar.

NICOLE (CONT'D)

Tell her I looked it over and we
can talk about it tomorrow.

MARIAN

OK.

Nicole notices the bloody finger. Takes Marian's hand.

NICOLE

What happened?

Marian is surprised to see the blood.

MARIAN

I don't know.

Marian gets to her feet and Nicole leads her into the
kitchen.

NICOLE

Let's clean this up.

Jeffrey picks up the doll, turns it over.

JEFFREY

Jesus.

He lays it on the couch and walks into the kitchen.

INT. KITCHEN - EVENING

Flashes of lightening.

JEFFREY

We'd better -

He's interrupted by a CRASH of thunder and a rush of rain.

Finger bandaged, Marian goes to a closet and grabs a rain
poncho.

MARIAN

Here.

Jeffrey takes the poncho, he and Nicole step outside.

EXT. BEACH HOUSE - PORCH - NIGHT

The wind howls, a downpour of rain.

Nicole nearly blows off the porch, Jeffrey grabs her arm.

JEFFREY
Let's get you back.

NICOLE
Impressive storms you get here.

Jeffrey lifts the poncho over them and they run to the cottage yelling.

NICOLE (CONT'D)
Shouldn't you be getting home
yourself?

JEFFREY
I'm just on the other side of the
Winston's.

Jeffrey follows her inside, shaking off the poncho.

INT. COTTAGE KITCHEN - EVENING

Jeffrey turns the lights on, writes his number on a sheet of paper on the table.

JEFFREY
If there's anything you need, call.

Nicole laughs.

NICOLE
I'm not afraid of a little storm.

He goes back to the door.

JEFFREY
I'm right through the yard.

He steps out, covers himself with the poncho.

A LOUD crash of thunder. She closes the door, locks it.

INT. JEFFREY'S HOUSE-KITCHEN - NIGHT

Jeffrey blows in, flips on the light, throws the dripping poncho on a chair.

The lights flicker when lightening strikes, illuminating dirty footprints leading to the sitting porch. He follows.

INT. SITTING PORCH

Jeffrey stares in disbelief at torn open boxes, papers strewn around the room. He picks up a few envelopes, throws them down and SLAMS his fist on a table just as a CRACK of thunder pounds.

Behind him, a transparent young girl, Hayley, gray in color and wearing her golden necklace, walks up from behind him and stands frozen like, watches as he continues rummaging.

He finds a box with his name on it. Turns it over and over before opening it.

It's a Rolex watch.

He flops down on a chair and examines the watch, slides it on.

He throws his head back, eyes closed.

Hayley creepily crawls over the boxes to Jeffrey's side, kneels down and lays her head on his lap.

Jeffrey raises his head back up, looks around. Hayley is gone.

INT. COTTAGE - BEDROOM - NIGHT

Nicole lays in bed, pajamas on, cell phone up to her ear, a glass of wine in the other hand.

NICOLE

I'm here to do my job, Regan.

RENAE (O.S.)

I didn't say you should rape him.

NICOLE

I'm sensing some odd vibes in this house.

Just as she sips her wine, the lights flicker from the lightening.

RENAE (O.S.)
From Jeffrey?

A loud CRASH of thunder.

Nicole jumps, spills her wine on herself and on the floor.
She screams and drops her cell.

Nicole yells to Renae.

NICOLE
Hold on, Renae.

Close up of phone.

We hear Renae.

RENAE (O.S.)
Nic. Are you OK?

The power goes out.

Total darkness. The room is illuminated from flashes of
lightening, revealing Nicole making her way to the bathroom.

Renae is still on the phone.

RENAE (O.S.) (CONT'D)
Hello! Nicci, are you there?

We hear the water running. The lightening and rumbling of
thunder continues.

There is a squeak. The closet door opens slowly. A black
shadow crawls across the floor to the phone.

A guttural growl is heard.

RENAE (CONT'D)
What the hell is that? Nicci?
Hello!

The running water stops.

The shadow seeps back to the closet.

Nicole makes her way back to the bed, picks up her phone.
It's dead. She settles into bed, eyes wide, stares out.

INT. WINSTON'S HOME - ANNA'S BEDROOM - MORNING

Anna sits before a mirror as Nicole does her hair.

NICOLE
You seem tired.

ANNA
I'd swear the house was cracking in
half with that thunder. - Could you
get me a sweater off the top shelf
in the closet?

Nicole opens the closet, reaches up, feels around. We see her
hand feeling around further, further.

She quickly pulls her hand off the shelf and yells;

NICOLE
Ouch.

A small, embellished box tumbles to the floor. She examines a
small dot of blood on her finger.

She bends down and picks up the box. The top is open
displaying old shells tucked inside.

Nicole has a fleeting thought;

CUT TO:

The tide is splashing over her small feet. She bends down and
picks up shells.

END

ANNA
Nicole?

Nicole slowly looks up to Anna.

ANNA (CONT'D)
Give that to me.

Anna slowly reaches over and takes the box from her, slides
it into her pocket without taking her eyes off Nicole. Coldly
responds.

ANNA (CONT'D)
I'm ready for my dressing change.

Nicole drapes a sweater over Anna.

INT. KITCHEN - MORNING

The sun peeks out of clouds.

Anna sits at the table as Marian prepares breakfast. She places a plate of fruit and toast in front of Anna.

ANNA

Marian, please bring Nicole some fruit.

Nicole looks out the kitchen window.

Through the window: George pushes a wheelbarrow up the walk. He stops, brings out a bucket and bales water from a low spot in the yard.

NICOLE

What's he doing?

Marian stands at the sink, doesn't move, looks down at the dishes.

MARIAN

That's his burial ground.

Nicole turns to Anna questioningly. Anna answers nonchalantly.

ANNA

We've had a number of pets throughout the years.

Marian turns to Anna.

MARIAN

I'm going out.

ANNA

You should take Nicole. Show her the grounds.

NICOLE

I would love to.

Marian hesitates, not too happy.

MARIAN

I guess.

Nicole sorts medications out and hands them to Anna.

NICOLE

I'm all set.

Anna bows her head to Marian.

EXT. JEFFREY'S HOUSE-EDGE OF WOODS - MORNING

Nicole and Marian stop in their tracks. It's Jeffrey, wearing his boxers, barefoot, looking gorgeous.

He holds out his cup.

JEFFREY

Mornin. Just in time for fresh coffee.

Marian covers her eyes. Nicole laughs.

Jeffrey looks down at himself.

JEFFREY (CONT'D)

I'll be right out.

Nicole and Marian walk up the porch steps.

Jeffrey walks out wearing jeans and a t-shirt carrying three coffee's.

JEFFREY (CONT'D)

Nothing like a good storm.

He looks over to Marian.

JEFFREY (CONT'D)

How long has it been since you've been over here.

Marian is uncomfortable. She looks down.

JEFFREY (CONT'D)

Our two families spent every summer together for as long as I can remember. - Marian was the oldest and got stuck taking care of us younger ones.

Marian withdraws.

NICOLE

How many young one's were there?

Marian paces.

JEFFREY

There was Marian, myself, and cousins coming out of the woodwork. And of course Ellie and Hayley.

Marian's covers her ears and repeats while shaking her head back and forth.

MARIAN

No, no, no. Go away David.

Her eyes fall back into her head and flutter. (personality of DAVID) a cocky facial expression, speaks in a low voice and get's into Jeffrey's face.

DAVID

Don't EVER mention those names

Down the steps she goes. Fast pace into the woods.

Jeffrey moves his chair back, calls after her.

JEFFREY

Who's David, and what the hell was that?

Nicole stares, eyes wide.

Marian (David) turns to them.

DAVID

(deep voice)
Stay away from me.

Nicole and Jeffrey stand and stare.

EXT. WOODS BETWEEN YARDS - MORNING

Marian crashes through, Nicole close behind.

NICOLE

Marian, wait.

Nicole catches up. Turns Marian to face her.

NICOLE (CONT'D)

What's going on with you?

Marian shakes her head back and forth, her eyes fall back into her head and her eye lids quiver. (She switches back to Marian).

Nicole holds onto her shoulders.

NICOLE (CONT'D)

Marian. - Look at me.

Marian drops her head, and looks back up. She looks around as if confused.

MARIAN
I should go home.

NICOLE
What happened back there?

MARIAN
I should be with my mom.

Nicole steps in front of her.

NICOLE
Wait, please.

They sit on a log.

NICOLE (CONT'D)
Was it something Jeffrey said?

MARIAN
I don't know.

She stops abruptly when her eyes lock onto something.

NICOLE
What?

Nicole follows her stare to the Winston home. Upstairs, a dark figure, George, is watching.

She looks over to Marian.

NICOLE (CONT'D)
Your dad?

Marian stands, wipes off her pants.

MARIAN
I have to go.

Marian takes off running to her home.

Nicole glances at the upstairs window, George is gone.

She takes a step, and is startled by a yell behind her.

JEFFREY (O.S.)
Hey.

She turns, a confused look on her face.

JEFFREY (CONT'D)
What's going on?

Nicole looks back in Marian's direction.

Jeffrey is out of breath.

JEFFREY (CONT'D)
Where did she go?

NICOLE
How well do you know Marian?

Jeffrey looks around the woods.

He takes Nicole by the elbow and leads her down a path.

JEFFREY
I was only fourteen when I went to
live with my aunt.

NICOLE
After your mom died?

JEFFREY
Yes. Marian was a lot older, and
before that I was away a lot, camp
and stuff.

He takes off his Rolex and twists it around in his hands.

NICOLE
Well, whoever came out just now,
wasn't Marian.

JEFFREY
What the hell does that mean?

NICOLE
Nothing good.

Nicole slows her pace.

NICOLE (CONT'D)
I better get back to Anna.

JEFFREY
Yea, I've got things to do myself.
I'll stop over later.

INT. BEACH HOUSE - HALLWAY - AFTERNOON

Nicole looks down a hallway. Doors closed on each side.

NICOLE (O.S.)
I'm here, Anna.

She reaches Anna's closed door. Stops.

A door at the end of the hallway slowly opens.

She walks towards it, looking behind her.

Her hand eases the door open, glances around again, walks in.

INT. CHILDS BEDROOM

The room is dated. A childs bed littered with stuffed animals.

Nicole, wide eyed, walks to a small, painted table covered with crayons and pictures. She picks up a drawing.

Staring at it, she steps backwards and sits on the bed holding the drawing up.

INSERT - Drawing

A faded colored picture of two young girls holding hands, big grins on their faces. Behind them a black cloud with raindrops in the air. Signature of child:
E L L I E

She lays down on the bed, curls in a fetal position. Tears roll down her cheeks.

FLASHBACK - EXT. WINSTON'S YARD - DAY

Two girls, ELLIE and HAYLEY(both 6) walk hand in hand, each carrying a doll, smiling.

Behind them are the woods. A teenaged girl walks out.

Ellie and Hayley turn, see the girl, scream and run off.

Someone yells out after them.

GEORGE (O.S.)
Hey.

END OF FLASHBACK

GEORGE (O.S.) (CONT'D)
Who let you in here?

Nicole startles. Quickly stands. Looks around confused.

NICOLE
I didn't know - I'm sorry.

She rushes past him out the door wiping her face.

He looks around. With head down, he walks out closing the door behind, locking it.

INT. ANNA'S BEDROOM - AFTERNOON

Anna is laying in bed, covers up to her chin when Nicole walks in looking pale.

ANNA
Are you feeling alright?

Nicole sits next to the bed, flustered.

NICOLE
Sure.

She takes a deep breath.

NICOLE (CONT'D)
Let's take a look at that leg.

Nicole walks into the bathroom. Sounds of water running, clinking of bottles.

Anna talks to her.

ANNA
Are you settled into the cottage,
Nicole?

NICOLE (O.S.)
Yes, it's already feeling like
home.

ANNA
I thought it would be perfect for
you.

She walks out with a towel and bucket of dressing supplies and walks around to the side of the bed.

Nicole drapes the covers back exposing Anna's bandaged leg. The bandage is half unraveled with bloody gauze hanging off. Blood on the sheet.

NICOLE
What happened?

With gloves on, Nicole gingerly lifts Anna's leg, gently cleans the wound.

NICOLE (CONT'D)

You shouldn't pick at this.

She drops the bloody gauze into a basket.

Anna just lays with head back.

Nicole lifts the blanket further up Anna's thigh. There is a faded tattoo. She slides the blanket up further.

A tattoo of an upside down pentagon.

Anna stops her.

NICOLE (CONT'D)

A tattoo?

Nicole moves the supplies and sits on the bed. She smooths out the bandage and lifts up again on Anna's blanket.

Anna's hand goes to Nicole's.

ANNA

It's nothing. I was young and foolish.

Nicole looks Anna in the eye.

NICOLE

I've seen this before.

Anna stares back.

ANNA

You must be mistaken.

NICOLE

But...

Anna holds her hand tight on the blanket.

ANNA

I said - you must be mistaken.

INT. MARIAN'S BEDROOM

A drab room.

Marian sits writing, her back to us. She rips out a page, crumbles it up. Starts over.

She bangs her pen onto the paper. Rips another page out and throws it.

INSERT - THE LETTER, which reads:

"Dear Nicole,
Consider this a warning...if you
ev"

Another page on the floor.

INSERT - SECOND LETTER, which reads:

"Nicole, It's not safe for you to be"

She rips it out, folds it and slides it into an envelope.

A tap at the door.

Behind Marian, George opens the door.

Marian freezes. Gingerly slips the envelope into her jacket.

GEORGE

Have you any idea who unlocked the
room?

She answers without eye contact.

MARIAN

No.

GEORGE

Stay away from it.

EXT. WOODS - AFTERNOON

A wisp of smoke rises from a pit surrounded by stones.

Marian, wearing a black robe, sits on a rock, hunches over the pit, ignites the crinkled paper on fire.

She slips a small mouse out of her bag, wraps it in a rag, holds it over the fire and chants in a child's voice.

MARIAN

Ad Satanus qui laetificat
juventutem meam. (To Satan, giver
of youth and happiness.)

She places the wrapped package gently into the fire, closes her eyes, lowers her head.

She pulls the envelope out. Turns it over in her hands.
Stuffs it back into her pack.

EXT. BEACH HOUSE - PORCH - AFTERNOON

Nicole walks Anna to a chair set in the shade. Places her leg
on a stool.

NICOLE
This sunlight is great for moods.

ANNA
Just having a lovely young woman
like yourself around is good for my
mood.

Jeffrey walks up the stairs.

JEFFREY
I couldn't agree more.

ANNA
You're just the man I was looking
for.

Jeffrey joins them.

JEFFREY
What can I do for you?

ANNA
I'd like it if Nicole could pick up
my medications at the pharmacy.

He addresses Nicole.

JEFFREY
OK with you?

NICOLE
Sure. I'd like to see the town.

George stands at the bottom of the steps, shovel in hand.

GEORGE
You seem to be hanging around here
a lot, Jeffrey.

JEFFREY
Is that a problem?

George lifts his shovel, turns, yells for Marian.

GEORGE
Marian. Ready to go?

ANNA
That's right. Go to - that place.

George turns and walks away.

INT. PHARMACY- DAY

Locals stream in and out. Nicole's in line at the window. At a distance Jeffrey looks over books at the magazine rack.

Nicole steps up to the window to a PHARMACIST. Hands him a prescription.

NICOLE
I'm here to pick up meds for Anna
Winston.

People quit talking and turn to Nicole.

The pharmacist coughs, clears his throat.

PHARMACIST
Alright.

Nicole looks around at the people.

They quickly turn away from her. Some walk away.

Nicole turns back to the window.

The MANAGER steps up from behind the pharmacist window.

MANAGER
Did you say "Anna Winston"?

NICOLE
Is there a problem?

He clears his throat, lowers his voice.

MANAGER
It's been a while since we've
filled anything for her.

NICOLE
OK. Can I just have the meds?

MANAGER
It'll be ready in a few minutes.

Whispers are heard behind Nicole.

An expressionless pharmacist hands her a small bag.

Nicole stares up at him.

All eyes are on her as she slices her way through the stares.

Jeffrey pages through a magazine.

Nicole comes up from behind and grabs his arm.

NICOLE

Let's get out of here.

EXT. PHARMACY - DAY

Nicole storms out.

NICOLE

There was some strange shit going
on in there.

Jeffrey hurries to keep up with her.

JEFFREY

Hold on.

He grabs her arm.

JEFFREY (CONT'D)

What happened in there?

She feels her face, looks down at her body.

NICOLE

Do I have something on my face, my
clothes?

JEFFREY

Did someone say something?

NICOLE

It was like they were afraid of me.

He leads her to his car.

INT. CAR - DAY

Jeffrey reaches for the ignition, Nicole stops him.

NICOLE
Hold on. We need to talk.

Jeffrey turns to her.

NICOLE (CONT'D)
What's going on in this town?

JEFFREY
Damned if I know.

She stares at him.

NICOLE
I don't believe you.

Jeffrey resigns himself to her.

JEFFREY
I was hoping that when I returned,
things would be - normal.

NICOLE
As opposed to what?

He takes a deep breath.

JEFFREY
You know how I told you I was away
a lot when I was young?

NICOLE
Yes.

JEFFREY
I always suspected my parents were
hiding something.

He looks up at Nicole.

JEFFREY (CONT'D)
Even worse, I think it involved the
Winston's.

NICOLE
So, what's with this secret place
Anna spoke of?

JEFFREY
No idea.

INT. GEORGE'S STUDY - EVENING

A stuffy office filled with cigar smoke. Whisky decanter half empty on the desk.

George and Dr. Stevens in a serious discussion.

George pulls a large, leather bound book from the library of dusty books, and flops it down on the desk.

INSERT - Cover of black leather bound book; An inverted pentagram displaying a goats head superimposed within a sacred circle.

He opens it, flips through pages as Dr. Stevens looks on.

George pounds his fist on the book.

GEORGE

She's going against ALL the rules.

Dr. Stevens attempts to calm George.

DR. STEVENS

Her mind is made up.

GEORGE

Damn that Richard for dying.

INT. COTTAGE BEDROOM - EVENING

The wind howls outside the window.

Dressed for bed, Nicole checks the lock on the window. Something catches her eye. She looks closer.

She turns the light off.

From her window she watches.

EXT. COTTAGE

A very peaceful scene of someone walking into the woods carrying a lantern.

The reflection on the glass window is that of Nicole.

This person falls, doesn't move.

INT. COTTAGE

Nicole gasps.

NICOLE

Oh my God.

She grabs her robe and runs out.

EXT. COTTAGE

Nicole runs towards the woods, bathrobe flowing behind her.

She shields her face from the wind as she calls out.

NICOLE

Is someone out here?

INT. WOODS

Nicole follows an unfamiliar path stepping over fallen branches, tripping over vines.

A clearing. She stops, looks around.

Whispers, all around her.

Nicole turns in a circle, searching.

NICOLE

Who's out here?

Nothing except the howling winds.

Out of the darkness, small, black creatures crawl to the edge of the woods on all fours, eyes glowing yellow.

There is a flash at a distance.

She walks towards it.

More whispers.

She stumbles. Get's up and runs.

Another clearing. Nothing.

Out of breath, she sits on a fallen log.

The wind howls slapping a cold mist onto her face. She wraps her bathrobe tightly around her.

There is something behind her. It's dark, human in form, now crawling animal like towards her. A rustle of leaves.

Nicole jumps up, looks around.

The figure STOPS, blends into the ground.

NICOLE (CONT'D)
Who's out there?

Eyes wide, she backs up.

The figure stands it's black robe blows in the wind.

Frightened, Nicole turns to run, bangs into a large tree, gathers herself up and runs blindly down a dark path.

A clearing faintly lit by the moon.

She suddenly falls into a shallow pit.

She looks down on her hands and they're covered in a putrid, slimy muck.

Nicole brings her hand up and it's covered in hair and guts.

She stumbles out. Opens her mouth to scream, and sees it.

The figure stands still, staring at her. A deep, guttural moan seethes out of it's mouth.

Nicole stumbles back, hits her head on the ground.

HER POV:

CUT TO BLACK:

Everything is blurred. She barely makes out the black figure standing over her revealing a white face, black eyes and lips, and intense angry eyes.

FADE IN:

EXT. COTTAGE - MORNING

Thick fog. A body is curled up on the front step.

Closer, it's Nicole, caked in mud and debris.

Her hands go to her head as she squints her eyes shut.

She slowly get's to her feet and nearly crawls into the cottage.

INT. KITCHEN - MORNING

On the table is Jeffrey's phone number.

She grabs her phone and punches in the number. Waits.

NICOLE

Jeffrey, it's me. You need to call
me as soon as you get this message.

She sets the phone down and walks into the bathroom.

The phone rings.

She runs out. Grabs the phone.

NICOLE (CONT'D)

Jeffrey!

RENAE (O.S.)

No. And why didn't you pick up when
I called last night?

NICOLE

Renaë?

Nicole cuts her off.

NICOLE (CONT'D)

Listen to me. There's something
really creepy going on here.

She starts to cry.

RENAE (O.S.)

Is this about Jeffrey? Did he hurt
you, Nicci?

NICOLE

It's something in the woods.

A pounding at her door. Jeffrey.

NICOLE (CONT'D)

Regan, It's Jeffrey. I'll call you
later.

RENAE (O.S.)

Wait. Don't hang up -

Click.

Nicole makes her way to the door, let's Jeffrey in and falls
into his arms.

She cries uncontrollably.

JEFFREY
What the hell happened to you?

NICOLE
I need to sit.

He sniffs her hair, cringes.

JEFFREY
Jesus. What is that?

They walk into the living room. Nicole begins to tell her story.

LATER

Jeffrey paces the floor.

JEFFREY (CONT'D)
Creature in the woods, bloody stuff
in a hole.

Nicole angrily turns displaying her filthy body.

NICOLE
Does this look like a story--

Jeffrey goes to her.

JEFFREY
That's not what I'm saying. I
believe you!

She paces, looks down at her cloths.

NICOLE
I need to get these off.

Nicole walks to the stairs, then turns back to Jeffrey.

NICOLE (CONT'D)
Do you mind - I'm still shook up.

Jeffrey goes to her, takes her hand and leads the way.

Nicole stops.

NICOLE (CONT'D)
What if someone's hurt out there?

JEFFREY
Let's worry about you right now.

INT. NICOLE'S BEDROOM

Nicole walks out of the bathroom wearing a robe, her hair in a towel.

Still overcome with fear and shock, she stutters through more of the story.

Jeffrey listens intently.

NICOLE
I have no idea how I got to my porch.

JEFFREY
Nicole...

NICOLE
Did I black out? Did someone carry me?

JEFFREY
This is crazy.

NICOLE
What do you think is out there?

JEFFREY
I don't know.

(BEAT)
My advise; don't say anything to the Winston's.

EXT. RENAE'S CAR - MORNING

Renae throws a bag into the back seat and jumps into the drivers seat. Dials into her cell.

RENAE
Nic, it's me. By the time you get this, I'll be on my way.

EXT. WINSTON'S PORCH - DAY

Nicole parks Anna's wheel chair at the table. She gazes across the yard to an opening in the woods.

Anna follows her gaze.

ANNA
Did you sleep well last night?

NICOLE
Just restless.

(BEAT)
Is Marian around?

Anna laughs.

ANNA
That girl loves to sleep in.

A shadow is cast over the table.

GEORGE (O.S.)
Coffee?

Nicole jumps, gasps.

George holds a tray of coffee.

Nicole turns, reaches for one. There are scratches on her hand.

NICOLE
Thanks.

GEORGE
What happened?

Nicole hides her hand.

NICOLE
Just a scratch.

GEORGE
You should put something on that.

NICOLE
It's fine.

ANNA
How about we finish our coffee so
you take me out to the back yard.

EXT. WINSTON'S BACK YARD - DAY

Nicole pushes Anna down the walk. On the porch, Dr. Stevens walks up, greets George.

Anna and Nicole reach the end of the walk where it is met by a sandy path leading to the ocean.

ANNA

You go ahead. The ocean is beautiful this time of day.

NICOLE

I'm not a fan of the water.

Anna is insistent. Brings out her shawl.

ANNA

Here. Wrap this around me before you go.

She looks up to the sky.

ANNA (CONT'D)

Looks like more clouds are moving in.

Nicole hesitantly, does as she asks and heads down the path.

As Anna watches, a hand rests on her shoulder.

She turns to Dr. Stevens.

ANNA (CONT'D)

Good morning, Doctor.

He stares ahead.

DR. STEVENS

How's she working out?

ANNA

Alright, so far.

He steps in front of Anna.

DR. STEVENS

There's a change of plan. I've discovered something you'll find interesting.

Her hand reaches up and grabs his wrist. She seethes.

ANNA

Am I going to like this?

He releases his wrist from her grasp. Turns back to the path.

EXT. OCEAN FRONT

The tide is in, intensified by water arching up and breaking onto shore.

Nicole gingerly steps over stones and shells, keeping her distance from the crashing waves. She sits on a log.

She bends down and picks up a shell, stops.

CUT TO:

NICOLE'S VISION

EXT. BEACH - DAY

She's been here before. She looks around. Slips her shoes off and steps into the broken waves. She looks down at her toes. They are those of a small child. She stares at them, then at the shell she holds.

END NICOLE'S VISION

She looks ahead and makes out the figure of SOMEONE or something walking towards her in choppy movements.

Nicole steps forward. Squints.

A hideous girl, long, tangled black hair, white skin and round black eyes. Dripping water.

Nicole freezes. Eyes wide.

She transforms before Nicole. Her face, hair and eyes soften. She tries to communicate but the words are choppy.

VOICE

I'm - here - EL

Nicole is frozen. A hand drops onto her shoulder.

JEFFREY (O.S.)

Nicole.

She screams and jumps. She points to the girl.

NICOLE

Help her!

Nicole turns back. The girl is gone.

Jeffrey turns Nicole to face him.

JEFFREY

Nic. - Look at me. There's nobody
there.

She opens her eyes and looks around. She backs away from
Jeffrey.

NICOLE

What happened?

JEFFREY

You tell me.

NICOLE

Did you see her?

JEFFREY

There's nobody out here.

Nicole scans the beach.

The wind picks up. Above are dark clouds and rain.

NICOLE

Anna. I left her at the edge of the
path.

They take off running.

INT. WINSTON'S LIVING ROOM - EVENING

Anna, George, and Dr. Stevens in a heated discussion.

DR. STEVENS

We just can't risk it Anna.

A knock at the door. Anna raises her hand to the men.

ANNA

It's her.

George stands.

GEORGE

Let's finish this in my study.

The men leave the room, closing the door.

Nicole and Jeffrey walk in out of breath.

NICOLE

Are you OK?

Anna laughs.

ANNA

You didn't have to worry about me.
George is here to help.

Nicole sits.

Jeffrey looks out the window.

NICOLE

Of course I'm going to worry.

Anna looks to Jeffrey.

ANNA

Your mother would like her, you
know.

Jeffrey is preoccupied.

ANNA (CONT'D)

Jeffrey, is everything alright?

He turns to her.

JEFFREY

Why do you ask?

Anna speaks to Nicole.

ANNA

Jeffrey's mother was a lovely
woman. We were best friends since
childhood.

NICOLE

I'm sure she was.

ANNA

When she died, it was like losing
my sister.

NICOLE

I didn't realize you two were so
close.

ANNA

Oh, yes.

She whispers to Nicole.

ANNA (CONT'D)

And she always wanted the best for her son. Like you.

Nicole laughs.

NICOLE

I don't know about that.

ANNA

Tell me, is there something between you two, yet?

Nicole is speechless.

Jeffrey snaps his head around, glares at Anna.

JEFFREY

It's time we left, Nicole.

ANNA

Go ahead. I'll be fine tonight.

EXT. BACK ROAD TO HOME - NIGHT

At a distance, a car slowly drives through the rain. Bright lights on.

A deer darts in front of it, the car halts. Then slowly proceeds.

A dark figure stands at the side of the road carrying an umbrella.

The car stops. The window goes down revealing Renae. We see the back of the person standing at the window.

Holding a sheet of directions, Renae yells out.

RENAE

I'm looking for the Winston residence. My map says it's along here.

No answer.

RENAE (CONT'D)

Hello?

Renae looks closer. Her eyes widen before the scream.

Swiftly, two hands reach into the car and drag her out.

The phone goes flying along with the watch.

A thump, then dragging.

INT. COTTAGE LIVING ROOM - NIGHT

Nicole and Jeffrey both on their lap tops.

NICOLE

Listen to this. "Our suspicions rose when a second thirteen year old went missing around the same time the previous one disappeared."

Jeffrey reads from another article.

JEFFREY

"Recent cult activity has stirred the community once again. They've learned of the unconventional sacrifices performed within the group."

Nicole continues.

NICOLE

"When questioned, Anna and George Winston deny any suspicious activity in their woods."

Jeffrey leans over to Nicole's computer, reads further.

JEFFREY

"With the disappearance of their own child, Ellie, and the daughter of Matthew and Elaine Richmond, it seem's unlikely they are responsible for these tragic acts."

They are speechless for a moment. Until;

NICOLE

This is so bizarre.

JEFFREY

My father never trusted George.

Jeffrey get's up and walks to the kitchen.

NICOLE

Do you really think he had something to do with this?

Jeffrey walks back with two glasses of wine. Hands one to Nicole.

JEFFREY

I don't put anything past him. I also suspect my dad has evidence against George.

NICOLE

And that's why he was snooping around in his files.

They read on.

NICOLE (CONT'D)

Oh my God. "The latest disappearance was that of thirteen year old Nancy Kohl, daughter of local vagrants."

JEFFREY

Never heard the name.

NICOLE

It's dated a year ago.

JEFFREY

Christ, I'm sorry I got you mixed up in this.

NICOLE

You didn't know.

They sit back.

INT. BEACH HOUSE - ANNA'S BEDROOM - DAY

Nicole finishes bandaging Anna's leg. Gathers her supplies.

NICOLE

What does Dr. Stevens think of your leg?

ANNA

He's not happy.

NICOLE

Now what?

ANNA

He mentioned oxygen therapy.

NICOLE
That means you'd be going in for
treatment every day.

ANNA
Yes, and George will be taking me.

NICOLE
I wouldn't mind doing it.

Marian walks in, no eye contact.

ANNA
Marian, your dad will be dropping
me off at the clinic today.

No response. Pours some coffee. Holds up the pot.

She looks at Anna and Nicole.

MARIAN
Would you like some?

NICOLE
No thanks.

ANNA
Nicole, where's Jeffrey today?

NICOLE
Out of town meetings. He should be
back tomorrow.

ANNA
Maybe you can spend some time with
Marian.

Marian whips her head up at Anna.

MARIAN
I'm going with dad.

ANNA
He hasn't time for that nonsense
today.

EXT. WINSTON YARD - DAY

Marian and Nicole stroll around admiring the flower beds.

NICOLE
What nonsense was your mom talking
about?

MARIAN
We have a special place.

NICOLE
Oh?

MARIAN
But only me and my dad can go.

NICOLE
I see.

(PAUSE)
You two are very close.

MARIAN
What do you mean?

NICOLE
You get along well.

Nicole looks hard at Marian's face, which is covered in glasses and long, unkept hair.

Nicole slips the clip out of her hair and holds it up to Marian.

NICOLE (CONT'D)
Do you mind?

MARIAN
You want me to put it in my hair?

Marian is still as Nicole pulls her hair back and pins it up.

Nicole reaches over and takes the glasses off her face.

NICOLE
Look at me.

Marian shyly looks up.

She has an uncanny resemblance to Nicole.

Nicole let's out a slight gasp.

NICOLE (CONT'D)
Oh my.

Marian puts her hands up to her face.

MARIAN
Is something wrong?

Nicole reaches over and slides Marian's hands off her face.

NICOLE
You're very - beautiful.

A smile from Marian. She reaches up to the clip.

NICOLE (CONT'D)
Keep it.

She hands the glasses back which Marian slides on.

INT. COTTAGE KITCHEN - EVENING

Nicole leans on the cupboard, cell to her ear.

NICOLE
It's me again. Call me when you get
this message.

Hangs up.

INT. LIVING ROOM

Nicole's phone rings.

INTERCUT PHONE CONVERSATION;

NICOLE
How soon before you're back?

JEFFREY (V.O.)
I planned on tomorrow afternoon. Is
everything OK?

NICOLE
Sure.

JEFFREY (V.O.)
Alright, tomorrow morning.

NICOLE
Really, everything's fine.

JEFFREY (O.S.)
Tomorrow morning.

She laughs.

Patter of footsteps from upstairs.

NICOLE

I have to go.

She hangs up and looks towards the stairs.

Then, heads up.

INT. BEDROOM

There is a scratching noise coming from the attic off the closet. She approaches it slowly, listening.

Whispers, like in the woods.

The attic door is half open. She pushes it and climbs in.

The whispers stop.

Boxes are stacked, toys along walls, clothing hanging in bags.

She spots a large chest and walks to it, kneels beside it.

She opens the lid and stares at the treasures, lifting them out one at a time.

Children's clothing. A lovely dress, shoes.

She slowly goes into a trance.

She smells the dress. Picks up a sweater. Smells it. Then, a doll. She brings it out and hugs it, her eyes getting misty.

She picks up an album. Sits back, pages through it.

Now she is living it.

DREAM

EXT. WOODS BETWEEN YARDS - DAY

Two girls, ELLIE and HAYLEY(both 6) run squealing, wearing the cloths Nicole is holding, laughing.

ELLIE

This way.

HAYLEY

Mommy said I can't go there.

ELLIE

She won't know.

They venture deeper into the woods and discover a tree house.

HAYLEY
We should go back.

ELLIE
No. Let's go in.

She looks up into a treehouse window. Brown eyes peer down at her.

A loud thump!

END OF DREAM

Nicole looks around confused.

She places the clothing back, but keeps the album.

At her back, stands the black cat, eyes glowing.

She turns, see's nothing.

INT. NICOLE'S BEDROOM

She places the album on the bed, pages through it.

INSERT - NEWSPAPER CLIPPINGS, which show:

Pictures of the girls from her dream.

Headlines of the two missing girls.

Pictures labeled Anna and George Winston, and Matthew and Patricia Burgess, parents of Ellie and Hayley.

Accusations of cult involvement.

Unsolved mystery of the two girls missing.

Old photo's of Ellie growing up.

BACK ON NICOLE

Nicole looks at page after page in disbelief. Picks up her phone and dials.

NICOLE
It's me.

JEFFREY (O.S.)
I'm pulling in the driveway.

A big sigh.

INT. COTTAGE KITCHEN - NIGHT

Nicole runs and opens the door. They hug, Nicole clinging.

NICOLE
How did you know?

JEFFREY
I just knew.

They hug.

JEFFREY (CONT'D)
What's going on?

NICOLE
You have to see this.

She leads him up to her room.

INT. BEDROOM

Scattered newspaper clippings sprawled over the bed.

Jeffrey stops abruptly.

JEFFREY
What's all this?

Nicole, still in disbelief, starts in;

NICOLE
I was hoping you could tell me.

She hands him a clipping.

NICOLE (CONT'D)
Who are these girls?

And another.

NICOLE (CONT'D)
And this. George and Anna?

Jeffrey sits on the bed and looks through everything.

He takes Nicole's hand and sits her down next to him.

JEFFREY
This is Hayley, my sister.

NICOLE
And Ellie?

JEFFREY
George and Anna's daughter.

Nicole is in wonder.

NICOLE
Jeffrey, I saw these girls.

He gives her a strange look.

NICOLE (CONT'D)
In a dream.

JEFFREY
Maybe you've seen their pictures
before.

NICOLE
I didn't.

He picks up clippings.

JEFFREY
Where did you find these?

She points to the attic.

NICOLE
In an old trunk.

He looked very solemn while looking at them.

JEFFREY
This was so long ago.

NICOLE
It says the girl's have never been
found.

Jeffrey reads a few.

JEFFREY
It was shortly after this my
parents started sending me off to
my aunts.

Nicole get's up and retrieves more pictures.

NICOLE

There's more. - I had visions of
the two girls running in the woods.
- And there was a tree house.

JEFFREY

What about this tree house?

NICOLE

Painted black with skulls and a
sign that says No Girls Allowed?

Jeffrey blows out a breath.

NICOLE (CONT'D)

Strangely, it was calling to me.

Nicole put's her head in her hands.

NICOLE (CONT'D)

What's happening.

He comforts her.

She looks up to Jeffrey.

NICOLE (CONT'D)

It was so real.

JEFFREY

The tree house - it's mine.

NICOLE

In these woods?

JEFFREY

Tomorrow, I'll take you to it.

She lays her head on his chest. He kisses her head.

INT. BEDROOM - MORNING

Quiet, except a soft snore.

Nicole still dressed, covered with a throw, curled up under
Jeffrey's arm.

The sun shines on his eyes, he stirs. Glances down to Nicole.

Nicole's eyes open and she looks up at Jeffrey.

Embarrassed, she jumps up, straightens her cloths and hair.

NICOLE
I can't believe I fell asleep.

JEFFREY
You were exhausted.

She walks into the bathroom.

JEFFREY (CONT'D)
How about I make us some breakfast?

INT. BEDROOM - MORNING

Through the half open bathroom door, Nicole's reflection shows through the fogged shower curtain.

Jeffrey walks through the door.

JEFFREY
I hope you like...

He stops.

The water goes off and Nicole slides the curtain aside.

She looks up and see's Jeffrey. He turns.

JEFFREY (CONT'D)
Sorry.

Nicole grabs a towel and steps out.

NICOLE
I'm decent.

He turns back apologetically.

NICOLE (CONT'D)
What was it you wanted?

He stands there looking dumb.

JEFFREY
Ah...

NICOLE
I like them scrambled.

She turns, smiling.

JEFFREY
Right.

He bows out.

Pops back in.

JEFFREY (CONT'D)
After breakfast I'll show you the
tree house.

EXT. WOODS BETWEEN YARDS - MORNING

Fog lingers.

The cracking of brush and branches.

Nicole and Jeffrey trudge through an overgrown path.

Nicole appears uneasy.

She stops. He goes to her.

JEFFREY
What is it?

She looks around the woods.

NICOLE
It's so cold out here.

He puts his arm around her.

JEFFREY
Do you want to go back.

NICOLE
I have to do this.

He takes her hand, they continue.

NICOLE (CONT'D)
Let's talk about something else,
like your parents.

JEFFREY
Not much to tell. - After my mother
died I was shipped off to an aunt.
Before that, we lived inland during
the school year.

NICOLE
And your father?

JEFFREY
Never left this place.

NICOLE
He and George? Friends?

JEFFREY
Bitter enemies. My dad had
something George couldn't have...my
mother.

NICOLE
Ouch.

They stop. Up ahead is the tree house, black with skulls
painted on.

A sign hangs off the crooked door. "No Girls Allowed".

Nicole freezes, chokes up.

NICOLE (CONT'D)
That's it. - Even the sign.

She is shaking.

Jeffrey consoles her.

JEFFREY
We don't have to do this.

NICOLE
We do.

Jeffrey climbs up.

She takes a deep breath, then follows, slowly.

INT. TREEHOUSE - MORNING

The inside shows neglect. Faded pictures nailed to walls.
Rusted toys, ripped clothing.

Nicole covers her face with her hands.

NICOLE
What's that smell?

Jeffrey has his sleeve up to his nose.

JEFFREY
Smells like rotting animals.

Nicole tries to make out the pictures on the walls.

NICOLE
What are these?

Jeffrey looks.

JEFFREY
A Met's game my dad took me to.

He looks around.

JEFFREY (CONT'D)
Looks like this place got a lot of
use since I left.

He kicks over a pile of old cloths and out scatters large
rats, over Nicole's feet.

Nicole jumps back and screams!

She looks down and gasps.

There's a half eaten human head. Renae's.

Nicole loses it completely. Screams and screams.

Jeffrey wraps his arms around her. They are both shaken.

He leads her to the stairs.

JEFFREY (CONT'D)
Go.

They inch around the head and leave quickly.

EXT. TREEHOUSE - MORNING

Jeffrey jumps down and helps a shaken Nicole.

Once down, Nicole kneels down and throws up.

JEFFREY
Come on.

They crash through the woods, Nicole cries hysterically.

They reach the Winston's porch, run up.

EXT. WINSTON'S PORCH - MORNING

George rushes out.

Jeffrey and Nicole are out of breath.

JEFFREY
Call the police.

GEORGE
What is it?

JEFFREY
Someone's been murdered.

GEORGE
What! - Anna!

George rushes into the house.

INT. BEACH HOUSE - KITCHEN

Anna picks up the phone, dials.

ANNA
We've got trouble. - Damnit
Stevens! Get someone here.
Someone's been found.

Marian runs in.

MARIAN
Mother?

ANNA
Go to your room!

GEORGE
You need to calm down.

She glares at him.

ANNA
Help me out to the porch.

EXT. WINSTON'S PORCH - AFTERNOON

George and Anna walk out.

Anna is now very caring, soothing.

ANNA
What's going on?

Jeffrey is comforting a sobbing Nicole.

JEFFREY
Someone's been murdered.

GEORGE
The police are on their way.

JEFFREY
Something's going on here, George.

George ignores him.

JEFFREY (CONT'D)
And I want answers.

Jeffrey attempts to get up, Nicole holds his arm down.

NICOLE
Don't.

Sirens blare.

He comforts her.

JEFFREY
Will you be OK here with Anna?

She nods her head.

NICOLE
Please, hurry.

George wheels Anna over to Nicole. Follows Jeffrey.

ANNA
George said you knew this - person.

Nicole, visibly upset, crying.

NICOLE
Oh my God. Her face was...

She bolts to the railing. Leans over, wretches violently.

EXT. DRIVEWAY

Two POLICE OFFICERS and a DETECTIVE huddle around George as another car drives up.

Dr. Stevens get's out, makes eye contact with Jeffrey.

DR. STEVENS
The coroner's on his way.

DETECTIVE SULLY
We'll start checking the woods.

The officers head into the woods.

JEFFREY
I'm going with them.

GEORGE
They know the way. - You should be
with Nicole.

Jeffrey get's in George's face, grabs his arm.

JEFFREY
Listen, old man. You might have -
George rips out of Jeffrey's hold.

GEORGE
Stay out of their way.

The CORONER walks up from behind.

CORONER
George.

George turns to him.

GEORGE
Thanks for coming.

He turns to Jeffrey.

GEORGE (CONT'D)
You'll have to excuse us.

EXT. WINSTON'S PORCH

Angrily, Jeffrey approaches a crying Nicole.

JEFFREY
Let's get you out of here.

Anna looks on.

ANNA
Make her comfortable at home.

He ignores her.

ANNA (CONT'D)
And Jeffrey, she shouldn't be alone
tonight.

EXT. WOODED AREA

Detective Sully climbs from the tree house carrying a garbage bag.

George and the Coroner meet up with them.

DR. STEVENS

I thought things were different,
George.

GEORGE

I told you I'd take care of it.

DR. STEVENS

No, you told me it wouldn't happen
again.

The officer with the bag interrupts.

DETECTIVE SULLY

We'll search the woods, try to find
the rest of (he holds the bag up) -
her.

CORONER

Put it in my vehicle.

The men walk deeper into the woods.

OFFICER #1 (O.S.)

Over here!

In the house, Marian peers from an upstairs window.

INT. COTTAGE KITCHEN - DAY

Jeffrey paces, then spots an officer approaching.

He rushes to the door.

JEFFREY

Finally.

OFFICER #1

Are you the man who found the
deceased?

Nicole rushes to Jeffrey's side.

NICOLE

What did you find?

OFFICER #1
I have to ask you a couple
questions.

They sit at the table, Jeffrey comforts Nicole.

NICOLE
She was my best friend. Never hurt
anyone.

OFFICER #1
Any parents?

Nicole answers through tears.

NICOLE
They're both dead.

OFFICER #1
Any other family?

NICOLE
Just me. And a cousin.

OFFICER #1
I'll take their name. What about
her job.

Nicole grabs her phone.

NICOLE
I have to call them.

The officer stops her from calling.

OFFICER #1
Sorry ma'am.

He addresses both of them.

OFFICER #1 (CONT'D)
This is an ongoing investigation,
so we have to keep this
confidential for now.

George and Dr. Stevens show up at the door.

GEORGE
We'll need you to come with us
Jeffrey.

Nicole jumps up.

NICOLE

Why?

DR. STEVENS

We found a few things on your property. It's now a crime scene.

Nicole looks from Dr. Stevens to Jeffrey. Cries.

DR. STEVENS (CONT'D)

We don't think it was Jeffrey. We just have some questions.

NICOLE

Oh my God.

Jeffrey comforts Nicole.

JEFFREY

I won't be long. Will you be OK?

George is gruff.

GEORGE

Let's go.

Jeffrey points his finger at George.

JEFFREY

YOU aren't going anywhere.

Dr. Stevens puts his hand on Georges shoulder.

DR. STEVENS

George, stay here with Nicole. I'll go with him.

EXT. WOODS BETWEEN YARDS - EVENING

One of the officers is tying orange tape around Jeffrey's yard and the woods.

JEFFREY

What was it they found?

DR. STEVENS

Trunk of the body. Her legs.

Jeffrey is shook up.

JEFFREY

Jesus Christ. Who would do this?

INT. COTTAGE LIVING ROOM - EVENING

George consoles Nicole.

GEORGE
I'm sorry about your friend.

NICOLE
She was more of a sister.

GEORGE
I hope you understand the
importance of keeping this quiet.

Nicole leaves the room.

INT. KITCHEN - EVENING

Nicole pours herself a glass of water.

A tapping on the window.

She looks up.

The hideous ghost of Hayley stands motionless, mouths; HELP
ME.

Nicole freezes.

INT. LIVING ROOM

George walks around checking the windows' locks. He stops at
a window, looks out.

FROM THE WINDOW

A black figure makes it's way into the woods opposite
Jeffrey's house.

George catches his breath.

The kitchen door slams.

George turns, Nicole is gone.

GEORGE
Damn that girl.

He runs out after Nicole.

EXT. WOODS BETWEEN YARDS - EVENING

Nicole walks through the woods, searching.

NICOLE
Where are you?

Whispers are around her.

She stops, glares around the woods.

NICOLE (CONT'D)
Who's out there? I wanna help.

She walks forward, the whispers stop.

Something shiny on the ground. She picks it up.

It's Renae's cell.

She flops down and sits. Leans on a fallen tree.

She's sitting on something, reaches down and pulls up a bloody arm. Renae's.

Hysterical, she panics and runs.

EXT. JEFFREY'S HOUSE

George steps in out of breath.

Jeffrey turns to him.

JEFFREY
Where's Nicole?

George puffs as he speaks.

GEORGE
I couldn't stop her.

Jeffrey slams his hand down.

JEFFREY
You were supposed to keep her
there.

GEORGE
She ran into the woods, towards the
road.

EXT. EDGE OF WOODS

Nicole reaches the road.

A car on the other side of the road, tucked in the woods.

Renae's car.

She runs to it. The window is smashed and bloody.

On the seat is a watch. She reaches in and grabs it.

Jeffrey's Rolex.

NICOLE

No...

Yells behind her.

JEFFREY (O.S.)

Nicole.

Jeffrey reaches a frightened Nicole, approaches her gently.

JEFFREY (CONT'D)

Nicole?

NICOLE

Go away.

JEFFREY

What are you doing out here?

Nicole drops her head down, crying.

She lifts the watch.

NICOLE

Lose something?

JEFFREY

Where did you find that?

NICOLE

Right where Renae ripped it off
your wrist.

Jeffrey is angry.

JEFFREY

What? That's insane.

She stares at him.

JEFFREY (CONT'D)
Nicole, please. I swear. I did NOT
do this.

EXT. WINSTON'S PORCH - EVENING

The men regroup at George's.

DR. STEVENS
She was sliced into shreds.

OFFICER #1
What I don't get is, why an adult?

The men shake their heads.

DR. STEVENS
Whatever the reason, we'd better
get a handle on it or we'll have
another witch hunt on our hands.

ANNA (O.S.)
George?

He ignores her.

GEORGE
What do we do next?

DR. STEVENS
Check the woods some more, then
move onto the beach.

He displays a gun tucked into his belt. George's eyes go to
it.

ANNA (O.S.)
(louder)
George?

George is frustrated, snaps at Dr. Stevens.

GEORGE
What's that for?

DETECTIVE SULLY
Where's the girl?

GEORGE
Jeffrey's looking for her. -
Stevens, we don't need more trouble
here.

George heads into the house.

INT. BEACH HOUSE- KITCHEN

Anna sits at the table, pounds her fist.

ANNA

Who was that woman and what the
hell was she doing snooping around?

George get's into her face.

GEORGE

I have more important things to
tend to.

He stomps out the door, Anna yells after him.

ANNA

I demand to know what's going on.

SLAM!

Her eyes are slits, mouth pursed as she stares at the door.

EXT. WOODS - NIGHT

Angry, George walks through the woods carrying his cane.

Sticks crack under his feet.

Deeper into the woods.

He stops, the cracking of sticks continues.

He looks around. Nothing.

In the distance is the faint glow from the three homes.

A couple more steps and he trips, falling to his knees.

He struggles to get up, then proceeds slowly through the
woods.

He comes to a clearing where there is a small fire
smouldering.

He walks to it, picks up a stick and pokes around.

Behind him, whispers.

He turns and pans the woods.

GEORGE
Who's out there?

Nothing.

Turns back to the fire.

A guttural growl from behind.

He slowly turns and never sees what hits him.

Something black over powers him throwing him to the ground.

He eyes are wide as he shields himself with his arm.

Another blow, he's out.

The black creature creeps into the woods on all fours.

The woods are peaceful except for a low moan coming from George.

INT. BEACH HOUSE - KITCHEN - MORNING

A somber group of Nicole, Anna, and Jeffrey.

ANNA
I understand how upset you must be.

NICOLE
She never hurt anyone.

ANNA
One isn't safe anywhere these days.

Nicole is on edge.

ANNA (CONT'D)
Your friend should have known
better than to drive alone at
night.

Nicole sets down her coffee.

NICOLE
Are you saying it was her fault?

Anna laughs.

ANNA
I'm just saying that any young
woman out alone at night needs to
be more careful.

Jeffrey interrupts.

JEFFREY

Look, we all need to calm down.

Nicole shakes her head in disappointment.

George shuffles by in the hallway.

ANNA

George?

He keeps going.

ANNA (CONT'D)

Where have you been? I didn't hear
you come in last night.

Again, he ignores her.

Jeffrey walks out onto the porch.

EXT. WINSTON'S PORCH - MORNING

Jeffrey paces at the bottom of the steps, turns when Nicole
walks out.

He holds his hand out to her.

JEFFREY

I have something to show you.

She takes his hand.

NICOLE

I really can't take any more bad
news?

They head for the cottage.

JEFFREY

It's something I found of my
mothers last night.

INT. WINSTON HOME - KITCHEN

An angry Anna sits at the kitchen table.

ANNA

We need to get a handle on things
NOW.

George turns, faces Anna.

He has a black eye, cut lip.

ANNA (CONT'D)
What happened to you?

GEORGE
No treatment today?

ANNA
I asked you what happened.

GEORGE
Stay out of it.

He walks out onto the porch with his coffee.

Marian is standing at the kitchen doorway.

Anna sees her.

ANNA
Come in and eat something.

Head down, she walks in.

MARIAN
What happened last night?

ANNA
Your father just had some friends
over.

MARIAN
But they were in the woods.

George walks back into the room.

GEORGE
I'm ready to go, Marian.

Marian goes to the door.

ANNA
And I'm getting tired of you two
always going to that place.

He and Marian walk out, slam the door.

INT. COTTAGE - AFTERNOON

Jeffrey explains things as they go through the house up to the bedroom.

JEFFREY

She forbid me and my sister to go
into the bathroom closet.

NICOLE

And you didn't until now?

INT. BEDROOM

From under the bed he pulls out a locked file box.

He sets it on the bed and opens the lid.

JEFFREY

I always wondered what my mother
was hiding.

The box SNAPS open.

They both stare inside.

Jeffrey pulls out a stack of letters wrapped in twine.

Underneath are photographs. Nicole takes them out.

Jeffrey holds the letters.

JEFFREY (CONT'D)

Looks like my mom saved love
letters from my dad.

Nicole pages through the pictures.

Looks up sadly at Jeffrey.

NICOLE

I don't think they're from your
dad.

Nicole flips through them. Jeffrey looks on.

INSERT - private pictures of George and Jeffrey's mom,
Patricia.

- Patricia and George on secluded beach wearing bathing
suits.

- Them laying on the beach, kissing.

- George holding Hayley and Ellie as infants.
 - George and Patricia holding the girls, all smiles.
 Jeffrey looks at them in awe.

JEFFREY
 I don't understand.

NICOLE
 Read the letters.

He opens a letter and reads aloud:

JEFFREY
 "Dated June, 1982. My love. It was very difficult for me to not take you in my arms and kiss you tonight. I dream of the day we are both free."

He looks up at Nicole very confused.

Opens another.

JEFFREY (CONT'D)
 Dated November, 1982. "My love. This has been the most joyous year of my life because you've been a part of it. Happy one year anniversary. I love you more and more. George"

He lays it down and looks at Nicole, shocked.

JEFFREY (CONT'D)
 George. And my MOTHER?

Nicole picks up another letter reading;

NICOLE
 This one is dated July, 1983. "My Love. Just a few weeks left before we hold our beautiful children. All my love, George."

Jeffrey get's up and nervously paces the floor.

JEFFREY
 What does all of this mean?

(PAUSE)
 Did my mother give birth to George's baby? - Hayley?

Nicole calms him.

NICOLE
Jeffrey. Let's figure this out.

He sits on the bed, shuffles the letters around reading them.

JEFFREY
This one is dated November of
eighty-three. Their one year
anniversary.

He shuffles more.

JEFFREY (CONT'D)
This one, July.

He stops, looks up at Nicole.

JEFFREY (CONT'D)
July, nineteen eighty-three. That's
when Hayley and Ellie were born.
Exactly nine months after their
anniversary.

He throws the letters down.

NICOLE
Which would make Ellie and Hayley
sister's.

Jeffrey sits on the bed dumbfounded.

JEFFREY
Our families dirty little secret.

Nicole watches him pull out a black, leather bound book. The same George had with the inverted pentagram displaying a goats head superimposed within a sacred circle.

Nicole picks it up, recognizing the cover.

NICOLE
I've seen this before. - The
closet.

She gets up. Jeffrey stops her.

He is holding a piece of paper.

JEFFREY
What the hell?

Nicole looks at it.

NICOLE
Looks like a family tree.

JEFFREY
Yea, if the parents names are High Priest and High Priestess.

NICOLE
Anna is the High Priestess.

JEFFREY
And my dad...

Nicole gets up again.

NICOLE
Keep reading. I'll get the book from the attic.

INT. ATTIC - AFTERNOON

Nicole goes to the large trunk.

The top squeaks as she lifts it.

Outside the window floats the hideous drowned girl. She attaches herself as if wearing suction cups on all fours.

Watches.

Nicole picks up a piece of clothing, smells it with eyes closed.

A whisper;

HAYLEY (O.S.)
Ellie, Ellie.

She opens her eyes. Nothing.

Nicole digs past the clothes and brings out an album.

Opens it.

INSERT - Pictures of Ellie, Ellie and Hayley. Ellie and Anna. All big smiles, having fun.

Nicole has a smile on her face as she studies the pictures.

She points;

NICOLE
Oh my gosh, those shirts.

She laughs out loud. The ghost of Hayley is now on the floor looking on with Nicole, laughing.

Another picture;

NICOLE (CONT'D)
Here's another picture of us dressed alike.

HAYLEY (O.S.)
We were sisters. Don't you remember?

Staring at it, Nicole whispers.

NICOLE
Sisters...

Hayley is gone.

Jeffrey appears at the attic door.

Nicole turns to him still smiling.

NICOLE (CONT'D)
What was she like?

JEFFREY
Who?

She holds up a picture of Hayley and Ellie.

NICOLE
Hayley.

Jeffrey looks at what Nicole is holding.

JEFFREY
A sweet girl.

Off to the side in a mirror, the reflection of Hayley standing, arms at her side, watching Jeffrey and Nicole.

NICOLE
You miss her.

JEFFREY
My mother knew she wasn't coming back, even when no body was found.

Nicole picks out a picture of Hayley and Ellie. Stares at it.

NICOLE
They were inseparable.

As she stares at the picture, Nicole is pensive as Jeffrey speaks.

JEFFREY
They were born the same day, same hospital.

They stare at the picture.

JEFFREY (CONT'D)
I guess it was only right that they die together.

Nicole has a tear in her eye.

Hayley has a tear in her eye.

Nicole starts to cry.

NICOLE
But we didn't.

Jeffrey stares at Nicole.

JEFFREY
What?

Nicole is dead serious.

NICOLE
Jeffrey?

She slowly turns to Jeffrey.

Eyes wide.

She grabs his arm.

NICOLE (CONT'D)
I think I'm going crazy.

He chuckles.

NICOLE (CONT'D)
Serious. I think I'm Ellie.

JEFFREY
That's it. Let's get the hell out of this attic.

He leads her out.

EXT. PARK IN CENTER OF TOWN - AFTERNOON

Beautiful music in the background. George and Marian walk arm in arm through the park.

Marian has her hair up in the clip.

George carries yellow flowers.

At a distance, a gazebo with a small gathering listens to a choir.

George is huffing and puffing.

MARIAN

Can you make it all the way, dad?

George nods his head.

They walk in silence.

They reach a bench. Marian helps George sit.

George gets his breath.

In front of them stands a life-like statue of two young girls holding hands, laughing, dancing around real, planted flowers.

George slowly gets up, walks to the statue, kneels down.

He digs in the dirt with his hands and plants the flowers he brought.

A tear falls out of his eye.

Marian walks over to help him up. She wipes her eyes.

They walk away, then stop.

Marian looks back. There is a decorative sign in the garden;

INSERT:

TO OUR TWO INNOCENT ANGELS WHO ARE
WRAPPED IN GOD'S ARMS. WE WILL ALWAYS
LOVE YOU. MOMMY AND DADDY

She turns, they walk on.

INT. COTTAGE - BEDROOM - EVENING

Jeffrey sits on the bed as Nicole paces.

NICOLE

It makes sense to me now. The dreams, visions of Hayley. Now the letters.

JEFFREY

What about the parents who raised you?

NICOLE

Which ones? The story I got was someone found me half dead when I was around six or seven, and dropped me off at a hospital. Then foster homes.

JEFFREY

And that was the age Hayley and Ellie went missing.

Jeffrey paces.

JEFFREY (CONT'D)

Pretty bizarre story.

INT. BEACH HOUSE - LIVING ROOM - EVENING

Present are Anna, George, Dr. Stevens and his WIFE, two police officers with their three WIVES, Detective Dean, and the Coroner.

Anna angrily paces the floor.

ANNA

We're running out of time.

On the coffee table is the black book.

Anna sits in front of it and reads from it.

ANNA (CONT'D)

It says here; Following the death of either the High Priest or the High Priestess, no longer than thirty days may pass before the new rulers are sworn in.

CORONER

Blood descendants.

Dr. Stevens pulls out a bottle of pills, hands it to her.

He glances over to Detective Dean, winks.

DR. STEVENS
It won't kill them. It's merely a
hallucinogen.

She takes it, examines it.

ANNA
Tomorrow, we'll hold the ceremony.

Eaves dropping in the hallway is Marian. She clenches onto her hair with both hands, throws her head back, her eyes roll back.

She turns and runs, bangs into the wall. A loud THUMP.

They all STOP.

Anna glares at George.

George get's up and runs out.

INT. MARIAN'S BEDROOM - EVENING

Marian crashes through the door, sits in the corner. She is now Baby.

She slams her head against the wall, repeating.

BABY
No, no, no, no...

George runs into the room, kneels down by Marian.

Marian is frantically wiping off her arms, face, legs.

BABY (CONT'D)
Is it gone? Get it off of me. Get
it off. It's in my hair. My legs.
Get the blood off.

George runs out, and back in with a wet washcloth. Wipes her arms, face, legs.

GEORGE
I washed it off. You're all clean
Baby.

She takes the washcloth from him, scrubs her face, hair, and legs.

BABY
Is it gone?

She cries and George holds her. Rocks her.

GEORGE
Everything's going to be alright.

INT. COTTAGE BEDROOM - MORNING

Nicole lay in Jeffrey's arms.

NICOLE
Do you think they recognise me?

JEFFREY
I believe there's a lot more going
on than we know.

She looks around.

NICOLE
What's happened to my life?

JEFFREY
How about we talk over coffee.

EXT. COTTAGE - MORNING

Troubled, George paces outside.

At the sound of the door opening, he turns.

JEFFREY (O.S.)
What do you want, George?

George stammers.

GEORGE
Can I talk to you?

JEFFREY
Haven't you caused enough trouble?

GEORGE
It's about Nicole.

Jeffrey looks behind and steps out.

INT. COTTAGE - BEDROOM - MORNING

Nicole sits at her desk, writes.

INSERT:

Gone for a walk. A lot of thinking to do. Nic"

She folds it and sets it on the bed.

INT. COTTAGE BACK DOOR - MORNING

Nicole slips out quietly.

EXT. COTTAGE/PATH

Fog lingers.

Nicole follows a too familiar path through the woods.

Behind her crawl ghastly figures of children, eyes glowing.

Whispers.

She stops, looks around. Nothing. Continues.

An opening off to the side. An altar is set up over a burning fire pit.

THROUGH THE EYES OF ELLIE;

A celebration.

Eight, nine, no ten people roam wearing long black robes with hoods.

Singing, or chanting.

A young GIRL(14), pregnant, is dragged out.

A person, the Coroner, kneels down beside her, eases a knife into her stomach.

SCREAMS.

He pulls a baby out of her stomach, hands it to the woman.

Anna places it on top of the altar.

CHANTING

BACK TO NICOLE

Nicole falls to her knees, head down.

Whispers heard around her.

She looks up, around.

She sees the glowing eyes of ghostly young girls, arms stretched out to her.

Nicole takes off running through the path.

INT. COTTAGE - MORNING

Jeffrey and George come through the door.

JEFFREY

Nicole.

He turns to George.

JEFFREY (CONT'D)

I'll get her.

George stares out the door.

Jeffrey comes storming back in carrying the letter, punching numbers into his cell. Frantic.

JEFFREY (CONT'D)

Get over here, Dean!

He looks to George.

JEFFREY (CONT'D)

She's gone

EXT. EDGE OF WOODS - MORNING

Standing at the edge of the water is Anna. Off to her side is Dr. Stevens and the Coroner.

Nicole STOPS.

ANNA

Don't fight us, Ellie.

NICOLE

(whispers)

The high priestess.

ANNA

A title soon to be yours.

Nicole is seething.

NICOLE
You KILLED Ellie?

Anna let's out a loud, thundering laugh.

ANNA
You know nothing of what happened.

Nicole goes to her.

NICOLE
I know that you're a monster.

Anna laughs. Then gets serious.

ANNA
You've been brought back to serve a purpose.

JEFFREY (O.S.)
Stay away from her, Nicole.

They all turn.

The coroner grabs Nicole. She struggles.

Jeffrey and George are at the edge of the woods.

Anna lifts a gun.

ANNA
How naive you are Jeffrey, just like your mother.

George steps forward.

Jeffrey holds him back.

GEORGE
It's over Anna.

ANNA
Stay out of this.

GEORGE
You won't hurt our daughter.

ANNA
Tell them, George. It was her father who tried to kill her.

Nicole turns to George.

NICOLE

You?

GEORGE

I couldn't let you live the life they had planned for you and Hayley.

ANNA

That's right Ellie. Only you managed to escape, briefly.

She looks at Dr. Stevens, smiles wickedly.

ANNA (CONT'D)

But we managed to find you. It was just a matter of time.

She turns to the Coroner.

ANNA (CONT'D)

Take her away.

Nicole struggles. They fall into the water. Nicole's pants get caught on a branch.

They continue to struggle under water.

Dr. Stevens and Anna wrestle with the gun.

Jeffrey runs to the water, grabs onto the Coroner.

They wrestle in the water.

George runs to Anna.

A SHOT.

Blood spurts from Anna's chest.

George is holding the gun.

INT. UNDERWATER

Nicole panics, hair flowing. She tugs on her pants. Tugs. She stops, floats helplessly.

Hayley, looking like she did when alive, swims to her and frees her from the branch.

EXT. BEACH

Jeffrey throws the Coroner down, knocks him out..

JEFFREY

Nicole!

He runs into the water to find Nicole, dives in.

INT. UNDERWATER

Jeffrey is met by Hayley carrying Nicole.

Her gold necklace gleams. She takes it off, hands it to him.

Hayley smiles and hands Nicole over to him.

EXT. BEACH - MORNING

Jeffrey brings Nicole onto shore, lays her down.

From out of the woods, Marian runs to Nicole's side, kneels down and helps Jeffrey with CPR.

Nicole opens her eyes, coughs, spits out water.

She looks into Marian's brown eyes. It calms her.

NICOLE

I remember.

George runs over to Nicole, kneels, breaks down.

Detective Sully runs out from the woods followed by two County POLICE OFFICERS.

EXT. BEACH - EVENING

Nicole stands looking out over the water.

Marian and George stand at the treeline.

Nicole turns, reaches out her hand. They walk to her.

GEORGE

We have so much to talk about.

He drapes his arms around each of his daughters.

They quietly look over the water.

Hayley, the beautiful young girl, steps out of the woods behind them.

They turn.

She is surrounded by the ghosts of fifteen, beautiful young GIRLS.

The girls calmly watch as Hayley walks to them.

She leans up and kisses George, Marian, and Nicole on their cheeks.

Hayley turns, her eyes lock onto something.

Jeffrey stands in the background.

He walks to her, bends down for her to kiss his cheek. He has tears in his eyes and whispers.

JEFFREY

Thank you, for righting this wrong.

She joins the ghostly girls and together, they along the beach.

Then VANISH.

EXT. BACK YARD, BEACH HOUSE - AFTERNOON

George and Detective Sully sit at the table.

GEORGE

I can't thank you enough for helping us pull this off.

DETECTIVE SULLY

We not only broke that evil chain, you got your daughter back.

George looks over to Nicole and Marian.

GEORGE

And put the other to rest.

Nicole and Marian look over the gardens.

Marian has her hair done up no glasses. New, modern clothes. She is beautiful.

NICOLE

When you get back, we'll have a long time to catch up.

MARIAN
Will they help me get normal?

NICOLE
You're going to the best facility
in the country.

Dr. Stevens walks to the railing on the porch and announces;

DR. STEVENS
We're all set, Marian.

She turns to Nicole.

They hug tight for a few seconds.

They both wipe their tears, then giggle.

NICOLE
Everything will be fine, Marian.

Marian goes to George.

She gives him a long, tight hug.

MARIAN
I'll miss you, daddy.

GEORGE
Just get better.

JEFFREY (O.S.)
Don't I get a good bye hug?

They all laugh as Marian shyly walks up to him and gives him a hug.

MARIAN
Please. I just got my sister back.
Take care of her.

JEFFREY
I promise.

He hands the necklace to Marian.

Nicole walks over to them and places it around her neck.

NICOLE
Best friends.

