

THE VICTORIAN HAUNTINGS

FADE IN.

INT. CLYDE HORROR ROOM - NIGHT

A female, JOJO, early-30's, SCREAMS OUT in pain and anguish as she is strapped to a rustic mid-evil torture table. Her arms and legs are tethered at each corner.

A dead man hangs from a suspended meat hook from the ceiling that has numerous torture devices hanging from it. A blood-stained Iron Maiden sits agape in the corner.

A large black wolf licks a pool of blood from the suspended man.

Three others, a man and two girls are chained to a wall weak and bleeding.

A large wooden door opens. The wolf looks up. In walks CLYDE, late-60's, rough, scraggly with scattered tattoos. He yields a large ax in his right hand.

CLYDE

Would you shut the hell up! All of that hootin' and hollerin' ain't going to save you! No one can hear you down here with my soundproof walls!

JOJO

You will never get away with this! My father will find me and end this nightmare!

CLYDE

Stupid girl. Why do you think I captured you? To draw that snake of a father of yours out so I can dispatch of him once and for all! I'm gonna use you as bait!

JOJO

And what about these people here? What did they do to you?

CLYDE

They got in the way! Collateral damage!

Clyde turns his attention to the heavy wooden door and yells out.

CLYDE (CONT'D)  
Roger, I got another one for ya!

EXT. OUTSIDE OF THE HOUSE - NIGHT

A GARDNER, mid-50's, dirty and rough, wrestles with a grave stone in a small cemetery as a black crow sits on a tree branch watching him dig with a shovel.

A body wrapped in a sheet lies next to the hole.

The full moon is beginning to rise, creating an eerie glow. A wolf HOWLS as light rain falls with occasional THUNDER and lightning.

The crow CALLS out making the Gardner pause and then look up. He squids in the night to try and see then goes back to digging.

INT. F-B-I OFFICE - DAY

F-B-I AGENT GRIMES, late-40's, clean-cut, is conducting a meeting with several other F-B-I agents. He stands in front of a large grease board with several suspects' photos taped to the board.

AGENT GRIMES  
My daughter was taken from her apartment at hillside and bird two days ago. I cannot express the importance that we find who did this and bring them to justice!

He then has several addresses written on the board. He circles one, then points to the other two.

AGENT GRIMES (CONT'D)  
MEEKS, JOHNSON, you take locale one. GOMEZ and SIKES, you take locale number two. HOBBS and I will survey locale number three.

A phone RINGS.

AGENT GRIMES (CONT'D)  
Inform the local police and set up a press release. I want the perp to know who they are dealing with!  
(MORE)

AGENT GRIMES (CONT'D)  
Be safe and keep your guards up,  
people!

The agents rise and begin to disburse. Agent Meeks approaches Agent Grimes.

AGENT MEEKS  
Don't worry chief, we will find  
your daughter. Hang in there.

Agent Grimes looks to Agent Meeks.

AGENT GRIMES  
I know we will, I have a strong  
feeling about this one like I am  
being baited or something. I'll get  
to the bottom of this and I swear  
if they hurt one hair on my little  
girl, hell have no fury!

Agent Meeks departs Agent Grimes leaving him in deep thought.

INT. GURLEY ST. BAR PRESCOTT - NIGHT

A female BARTENDER, early-30's, attractive with long straight brown hair, watches a large television flat screen as a news flash flashes onto the screen.

ON SCREEN

A female news reporter, KRISTINE WATSON, early-30's, is standing outside of a federal building.

FEMALE REPORTER  
A statewide hunt has been issued  
for this woman Jojo Grimes who's  
father is a prominent F-B-I agent.  
She was kidnapped from her house in  
Prescott earlier this week.

The reporter cuts to her father.

F-B-I FATHER  
I will find who did this and bring  
swift action to the perp who is  
responsible. Numerous leads are  
flowing in. That is all I can say  
at this juncture.

Back to the reporter.

## FEMALE REPORTER

We will keep you posted as new development arise. Reporting live, this is Christine Watson signing off!

## BARTENDER

The Bartender then turns and begins to wipe down glass pints.

A group of five adults, sit at a round table in the dimly lit bar with MUSIC pumping in the background. They have drinks in front of them.

JON, late-30's, athletic with tattoos, is the group leader. Two females are talking to each other. KIP, late-20's, round nerd glasses and SUE ELLEN, late-20's, jet black hair up in a bun, sit next to each other at the table.

JIMMY, early-30's, a portly jokester with short hair, sits next to ZACK, late-20's, biker look sporting a dew rag and random tattoos tap his finger to the rock music.

## JON

Yeah, Zack attack, this is a great song! How's work been treatin' ya?

## ZACK

I had to reset four different phones today. Looking to get a promotion soon.

## JIMMY

That is great bro! Me, I'm killing it at the Chicken Shack! What about you Jon, sling any sick ink today?

## JON

I had three clients today. Two bangers and a nice portrait. A decent day.

## SUE ELLEN

Oh, that reminds me that I need to get some new ink soon. I'm still debating that geisha on my arm.

## JON

Cool, I look forward to doing that one. Kip, "how was your day?"

Kip is too busy fiddling with a Rubik's Cube

JON (CONT'D)

Yo, earth to Kip, come in Kip!

The Bartender is listening in from behind the bar.

Kip snaps out of it, looks up, and clues in.

KIP

Oh, sorry guys, normal day at the sub shop. Nothin' special. Ready to check this house tonight.

ZACK

I was a bit apprehensive earlier but now I have a bit of liquid courage going. Now, I'm ready to see what's up?

JIMMY

I don't know guys, we could get in a whole lot of trouble and get arrested exploring in those old houses. Especially the one we are supposed to go into tonight.

JON

Ah, come on man, where is your sense of adventure? Don't tell me you are getting cold feet now?

ZACK

Mine goes out the window when I think of the 5-0 getting involved. Besides, I don't look good in orange!

SUE ELLEN

Oh, I bet you would look fabulous in an all-orange jumpsuit looking all good for the boys in cell block C!

ZACK

Ha, ha. You're so funny.

JIMMY

Guys, for some reason, I have a bad feeling about this one. Just sayin'.

He peers down at his watch.

JON

Guys, we have done several houses like this one in the past, what's your problem bro?

JIMMY

I have heard rumors around town about the Asylum house we are about to go into. Folks are saying some messed-up things have happened in that house over the years.

Sue Ellen looks up at Jimmy.

SUE ELLEN

What kind of rumors?

The Bartender approaches their table. The group looks up at her.

BARTENDER

I have heard of that place, it's over on Merit st. Right? I heard a crazy man offered his entire family of seven in that house back in the day. Like, in nineteen twenty-seven?

The two girls turn and look at each other.

BARTENDER (CONT'D)

They say that on certain nights like the full moon, that a chain saw can be heard from inside the house.

ZACK

Yeah, I heard that too!

SUE ELLEN

Wait! Isn't tonight the full moon?

BARTENDER

Yep! Maybe you guys will get lucky and see something cool?

The Bartender meanders back behind the bar.

ZACK

Come on Jimmy, here is our chance for that adventure.

Zack winks at Kip. Kip rolls her eyes.

KIP  
As you know, not much scares me.

Jimmy perks up.

JIMMY  
Well, that's why they all call you  
the ice queen.

Kip grabs two pieces of ice from her drink and throws them at Jimmy. Kip gives Jimmy a cutting glance.

KIP  
Here ya go jerk! Chomp on this!

Jimmy then ducks and the ice missing him lands on the floor.

JON  
Hey, Kip, nice throw, you suck at  
throwing.

JIMMY  
I heard that's not all she sucks.

The whole group moans.

KIP  
You had to go there now. Huh?

An awkward moment of silence.

ZACK  
Where is this house again?

JON  
The large Victorian house at the  
top of the hill on, Merit St. You  
know the one? Can't miss it!

SUE ELLEN  
Oh, yeah, every time I go by that  
place, my skin crawls.

KIP  
I hear ya. But, I'm dying to get in  
and see what's up! We will bring  
all of the equipment and see what  
we can capture. Maybe, capture some  
badass EVP's or apparitions?

JON  
I went by there earlier today to  
scope the perimeter and saw a  
cemetery in the backyard.

(MORE)

JON (CONT'D)

The front door was unlocked. Looked crazy even during the day!

SUE ELLEN

Cemeteries give me the creeps.

JIMMY

Me too...

JON

When I was there, I saw some creepy old landscape guy straight out of some horror flick.

JIMMY

Man, I do love a good horror flick. You know, something to get the ole blood pumping.

He lunges toward the girls to try and spook them.

KIP

Wow, you are in rear form tonight aren't ya?

SUE ELLEN

So, what do we all know about this place other than it is haunted and something bad happened a long time ago?

ZACK

The locals say that the house used to be an old insane asylum back in the day. Some old man owns it is all I heard.

SUE ELLEN

Does he still live there?

ZACK

Well, I guess we will find out when we get there now, huh?

He looks at Jon intently.

ZACK (CONT'D)

See? True adventure!

KIP

Are we going to just investigate with all of the equipment or are we going to shift some ghosts if we see them?



JIMMY

I guess it all depends on what we run into. If something crazy pops off, then I'm outta there!

SUE ELLEN

I hear ya, bro!

JON

If it's anything like our last couple of houses, we can always call in the Priest.

KIP

Or, we can just deal with them ourselves! We have done enough of them now and I feel we could handle anything that arises.

Jimmy becomes animated.

JIMMY

Maybe, it will be like the exorcist with some chick with her head spinning while throwing up green soup!

SUE ELLEN

Ewe!

JON

I love that movie! That would be epic! Or, that chick in white from the ring!

JIMMY

Oh, yeah, that chick was hella scary climbing through that T-V! That was a badass scene for sure!

JON

What do you say we blow this pop sickle stand and head on over there and see what's up? I have a new device I want to try out.

He looks down at his watch on his left wrist.

JON (CONT'D)

It's nine-thirty now, by the time we get over there and set up, it will be after Ten.

Zack raises his hand to signal the Bartender. He makes the hand gesture for the check.

The Bartender rolls over to the table.

BARTENDER  
Will it be cash or credit card  
tonight?

Zack slips her a large bill.

ZACK  
The change is all you.

BARTENDER  
Thanks!

BARTENDER (CONT'D)  
No problem, You guys be sure to  
have a great rest of your evening  
and be safe! Let me know how it  
goes?

JON  
Will do, we are rolling over there  
with all of our equipment. Should  
be an entertaining night, to say  
the least?

The Bartender winks at the group as she says goodbye and walks behind the bar.

The group gets up to leave and exit out of the front door.

The Bartender picks up a landline phone. She begins to dial and places the receiver to her ear.

She is talking passionately with someone on the other end with a muffled voice that can barely be made out.

BARTENDER  
There are five of them. Be on the  
ready.

FADE OUT.

EXT. OUTSIDE OF THE HOUSE - NIGHT

The Gardner is digging a hole in the cemetery behind the house. A distant SIREN rings out and he suddenly looks up.

He resumes digging. A wolf howls in the night.

INT. CLYDE HORROR ROOM - NIGHT

In a dark stone basement in the old five-story Victorian mansion, Clyde sits at a grinding wheel sharpening an ax. He is the Patriarch.

Torture devices of all kinds are present. Television monitors are stacked showing every room in the house.

He is holding an old phone to his ear.

CLYDE

Understood. I'll be ready for them.

He hangs up the phone and picks up a walkie-talkie. He pushes a button.

CLYDE (CONT'D)

Come to the house we are in  
business. Repeat, we are in  
business.

He sets the walkie-talkie down sits down resuming sharpening his ax.

SCREAMS and CHAIN RATTLING emanate from an unseen room.

CLYDE (CONT'D)

Shut the hell up in there! I can't  
think straight with all of that  
racquet going on!

His door creaks open to reveal the Gardener's face.

CLYDE (CONT'D)

Come on in Roger, I need to talk to  
you.

Roger the Gardener enters the room and is standing near the grinding wheel.

There is movement in a few of the monitors.

CLYDE (CONT'D)

Seems that it's gonna be a busy  
night, so stay focused. I don't  
need any more screw-ups from you.  
I'm told that five will be heading  
over here tonight. Got it?

Roger nods his head and slowly turns to exit the door. He exits.

Clyde shakes his head.

CLYDE (CONT'D)

The shit I have to deal with around here.

FADE OUT.

INT. THE CAR - NIGHT (DRIVING)

The group is all in a van driving. The van makes a right onto an empty dark street.

JON

The house is just up here on the left.

SUE ELLEN

Even this road is creepy as hell.

The van pulls up near the front of the old house. The brakes come to a squeaking halt.

A massive old mansion stands before them. All five stare at the house taking it all in.

JIMMY

Well, guys, it's showtime! Let's do this!

The group exits the car. They unload a good amount of equipment. Several cameras, tripods, scanning devices, and listening devices. They quietly shut the doors and move the equipment behind a large bush.

A creepy old-school hearse is parked out front.

JON

You guys wait here while I go around back to see if anyone is home. I'll be right back.

The group nods. Jon takes off toward the house.

The group watches him as he disappears into the night.

SUE ELLEN

Now what?

ZACK

We wait.

The group is cold and is bundling up shivering holding several ghost hunting equipment.

JIMMY

This is a badass old hearse. Kinda sets the mood! I hope the house is clear, I'm dying to get in there and check it out.

KIP

Me too!

SUE ELLEN

What should we do if we hear that crazy thing with the chain saw?

ZACK

Well, I guess we see if it is a ghost or not and try to talk to it or capture it on audio. Perhaps shift it if we can?

The group is standing there in the cold.

KIP

Damn, where is he?

SUE ELLEN

I know right? It's freakin' cold out here.

An owl makes a weird HOOT.

KIP

Whoa, what was that?

Jon appears out of nowhere scaring the group.

JON

All is clear. Do you all have the equipment ready to go?

The team raises their devices out for inspection.

ZACK

Hell, bro, you scared the hell out of us.

JON

Oh, sorry guys, I was trying to be as quiet as possible. The house is all clear, I saw no lights on and no sounds coming from inside. The front door is unlocked and slightly open.

ZACK

Really? Like they are expecting us or something?

SUE ELLEN

I dunno guys, I have a bad feeling about this. You guys go on ahead. I'll wait for you in the car.

JIMMY

Ah, come on! Don't be dumb. Think about it, you will be safer with a group and not all by yourself in the dark out here where anything can get you? Right?

JON

Quit trying to scare her bro, It's already scary enough that we are here. We do not need your added whims.

Jimmy looks at Jon rolling his eyes like "whatever".

In the distance, a police car approaches.

ZACK

Uh, guys? Looks like we have company. COPS!

JON

Ah, crap! Everyone down in the shadows. Hide fast!

The group all dive in the nearest shadow from the hearse and some nearby bushes. They hide all of the equipment.

The police SCANNER blares as the car slowly drives by. The car drives down the road and turns left. It's gone.

They regroup near the car.

KIP

Whew, that was close. That's the last thing we need, to be harassed by the cops.

JON

Okay, guys, it's time. Are you all ready to do this? Remember, no matter what we see or hear, try to keep a level-headed mind about the situation.

JIMMY

It's gonna be hard to keep a level head if some crazy dude with a chain saw is chasing your ass!

SUE ELLEN

Right? Or, some scary ghosts manifesting.

JON

If it gets weird, let's all try to meet right here at the car. Everyone look at their phones or watches, it's ten twenty-seven now. Let's all meet up here at say one at the latest?

The group agrees. Jon heads toward the front door with several tripods in tow as the group files in behind him.

A window curtain moves in one of the top-tier windows.

Jon hesitates and then pushes the door open. It CREEKS. Cobwebs block the entrance. The group pushes them aside and enters the house.

INT. THE ENTRANCE TO THE HOUSE - NIGHT

The kids are all standing in the entrance of the old dark dingy Victorian mansion. Old cobwebs cover the place.

Old wood floors CREEK when stepped on.

JIMMY

Man, check this place out! It is freakin' badass! Straight out of an old horror film!

SUE ELLEN

This place is creepy as hell! Ewe! God, I hate spiders!

ZACK

No one has been in this house in years by the look of it. Check out how thick the dust is on the ground?

JON

Keep your voices down! Stay sharp! Cams and recording devices out. Go into night vision! Jimmy, you go into infrared.

The group begins to explore the large empty living room.

The heavy front door behind them suddenly SLAMS SHUT.

The group all jumps out of their skins whipping around to look at the door.

ZACK

Ah, shit, that's not good. Let's just hope the wind shut it and not the chain saw guy!

JIMMY

Yeah, he might just jump out of nowhere at any time now! Boo!

He is attempting to scare the group.

Sue Ellen jumps catching her breath.

SUE ELLEN

That's not funny, Jimmy!

KIP

So, what's the plan guys? Should we all fan out or mob through this together?

JON

Kip, get the camera ready and I have the new device to see stick figures if a ghost arrives. Make sure the audio is recording.

KIP

Gotcha, no problem. I'm ready.

A shadow figure of a man floats toward them in the living room. The group is too busy looking the other way to notice.

Jon notices it.

JON

Look! Do you guys see him too?

SUE ELLEN

See what?

The shadow man disappears.

JON

The shadow man that was just here! That was wild! We just got here and we are seeing stuff already!



SUE ELLEN

What? You just saw a ghost or something? Where?

JON

It almost walked right into you, Sue.

KIP

Damn, I missed it. Would have been cool to capture it on one of our devices.

ZACK

That's why we have to be on the ready at all times.

Faint SCREAMS are perceived by the group.

JIMMY

Did you hear that? Sounds like someone screaming! Holy crap guys!

KIP

Shh, shut up guys, listen!

Silence. Then another faint SCREAM.

SUE ELLEN

There it is again!

ZACK

It sounds like it is coming from that vent up there.

He is pointing at a vent high up the wall.

JON

Well, I guess we will have to try and figure out where that vent goes, and then we can investigate it. I'm sure it's just residual energy.

SUE ELLEN

I'm not so curious as to where that vent goes! Or, what is on the other side! Just sayin'!

JIMMY

Just stick close and you'll be okay girl. Jimmy will protect ya!

SUE ELLEN

More like try to scare me!

JON

Come on guys, stay focused. Zack, "place a REM pod here in the entrance and a steady cam to see if we can catch any orbs."

ZACK

On it.

Zack pulls out a REM pod from his jacket and places it on the ground, he turns it on creating a BEEP and red light. He then sets up a small tripod and sets up a hand cam to it.

ZACK (CONT'D)

That should do. Rock and roll guys!

The group begins to slowly walk deeper into the massive dark space. Different spots are lit up by lights from camcorders held by the group.

All are filming as they walk. Jimmy wears headphones with a digital recorder strapped to his cam recorder.

JIMMY

Come out little ghosties, come out where ever you are! Come speak into this device with the red light on it. Or, even better, come scratch one of us or something!

ZACK

Must you taunt them, bro, you are just asking for something crazy to happen. Ghost, "scratch Jimmy and not me Thanks!"

SUE ELLEN

Me either, thanks!

JIMMY

Is that not why we are here? To see something crazy and capture it all on film?

They walk into a large adjacent room. They fan out then convene in the center of the room.

Jon is filming in one direction while Jimmy and the group filming in the opposite direction.

A little ghost boy watches from the upstairs railing.

KIP

It feels like we are being watched.

She looks up and the ghost boy vanishes.

JON

Guys, this house is massive with an untold number of rooms, and who knows if there is a basement or rooms underground. We should split up.

ZACK

Okay, Jon and Kip go upstairs. Jimmy, Sue Ellen, and I will check this level and anything that might be lower. Sound cool?

JON

Sure, keep an ear out for those screams we heard back there. Meet us at the car out front at the latest around one, okay?

JIMMY

We will call you if there are any problems or we need your assistance. You know, if anything crazy pops off.

JON

Okay, guys, good luck. Let's find us some ghosts or maybe a demon!

KIP

Remember that one we ran into a few months back at that old hospital?

JIMMY

Oh, yeah, we heard it growl, and Zack got touched.

JON

That was a wild night for sure. Then we had to protect ourselves to ensure that things did not follow us home.

JIMMY

Good times!

KIP

I can only hope something cool like that happens tonight.

SUE ELLEN

No demons for me tonight thank you  
very much!

JIMMY

Come on scaredy-cat!

A black cat emerges from out of the shadows. The movement makes the group jump.

JON

Where did that cat come from? It  
looks like we are all scaredy-cats!

KIP

Oh, a kitty! Here, kitty, kitty!

The cat looks at something over their heads and bolts off running. The group looks up shining their lights expecting to see something. A large chandelier hangs next to a winding staircase leading off to the right.

Jon looks to Kip. He motions with his hand.

JON

Shall we?

KIP

I believe we shall!

The group splits off.

Jon and Kip begin to scale the massive staircase.

Jimmy, Zack, and Sue Ellen continue forward into the next room.

INT. CLYDE HORROR ROOM - NIGHT

Clyde watches the monitors as the teams peel off in different directions. He leans forward to talk into a microphone. He pushes a com button. Boaz his black wolf sits next to him.

Boaz whines.

CLYDE

Stay alert! We have two on the  
staircase and three on the main  
level.

CLYDE (CONT'D)  
 Don't worry Boaz, you will get your  
 chance. We have to be patient in  
 times like this.

Clyde reaches back into a mini-fridge and pulls out a large  
 slab of meat. He tosses it on the ground. Boaz wolfs it down.

CLYDE (CONT'D)  
 Good boy.

INT. STAIRWAY - night

Jon and Kip are walking up the long staircase. Near the top,  
 SCOURING scratches and SQUEAKING.

KIP  
 What the hell is that?

JON  
 Sounds like rats or something.  
 Nothing to worry about. Who knows  
 how many rats live in this massive  
 house?

They are on the landing at the top of the staircase. They  
 turn to explore down a hall.

Their backs are to the landing with the chandelier. Something  
 grabs Kip's attention spinning her around. It freezes her in  
 place and she begins to point.

KIP  
 Uh, Jon, there's a... There's a...

Jon's filming in the opposite direction.

JON  
 What, Kip? What is it?

KIP  
 Jon, turn around, there is a  
 lady...

JON  
 A lady? What do ya mean?

Jon whips around. His eyes widen.

A GHOST WOMAN is hanging from a rope from the large  
 chandelier in the room.

Kip lets out a SQUEAK.

JON (CONT'D)  
Oh, hell yeah! Now we're talkin'!

Jon and Kip walk towards the ghost lady who is motionless.

JON (CONT'D)  
Quick, switch your cam to infrared  
and switch on your digital  
recorder. This gives me a chance to  
try out this new tech!

KIP  
Oh, yeah! Fire that bitch up and  
let's see if it works?

Jon raises a flat monitor at the ghost lady and turns it on. The screen turns on into a split-screen. The left side shows the woman as a stick figure. The right side shows nothing.

JON  
Interesting!

Kip stands next to Jon looking at the screen.

KIP  
That's cool, you don't see crap in  
the main cam but there she is in  
stick form. She is kinda blue  
looking in my cam.

JON  
That makes sense because ghosts are  
colder than us and show up that  
way. You know they are alive when  
they are glowing red and yellow!

The ghost lady suddenly looks up at them. Her face is pale white and transparent with eyes that are black circles. She has long black flowing hair and is wearing a white flowing dress. Her mouth opens and a swarm of flies shoots out.

Jon fumbles his device, then regains composure as he and Kip yell, turn, and take off running in the opposite direction.

INT. MANSION UPSTAIRS HALL / ROOM - NIGHT

They run down a hall and duck into a room to the right. They are breathing hard.

KIP  
What the hell was that? Is she  
following us?

JON

God, I hope not! That one got me a bit. Woe, I didn't see that coming! That was intense.

KIP

Maybe we can document it on our way out more now that we know what to expect?

JON

Good idea. The rest of the group will get a kick out of this one.

Two hallways lead from the room.

JON (CONT'D)

Should we go left or right?

KIP

Let's go right. If that was any indication, then this will be a very active night!

JON

For sure!

INT. UPSTAIRS HALLWAY RIGHT - NIGHT

They are walking down the hall. Several large rats are seen running.

KIP

Ah, rats! God, I hate rats! I was just thinking, I sure hope we do not see any rats. And now, there are rats, a bunch of them! Ewe!

JON

What the hell. Come to think of it, as we were coming up the stairs, I thought a ghost hanging from a chandelier would be scary.

KIP

And there that crazy lady was! Wait! Downstairs, Jimmy said something about a cat and a black cat appeared!

They are putting two and two together.

JON

Don't tell me that whatever you think about in this house manifests? That would be all bad? Quick, let's test this theory.

KIP

Okay, let's think of something not scary or dangerous. Maybe, a clown!

A happy bozo-type clown appears.

JON

Ah, dammit! I hate clowns! They creep me the hell out! Go away! Now!

The clown disappears. Jon has a concerned expression.

KIP

What? What is it?

JON

I just hope we do not run into her.

KIP

What? What do you mean? Her?

JON

I kinda don't want to even say it out loud.

KIP

Well, don't then, but now we know it just manifests things and we can expect it. It's not as scary that way, right?

JON

I guess?

KIP

Oh, come out with it already so we can just get it over with. Who is her, like your ex-girlfriend or something?

Jon scoffs.

JON

No, not her, that would be scary enough. No, The chick from that movie, "The Ring"?



KIP

I love that movie, her name is Samara. Wait! Would we need a T-V or a well?

JON

Wow, Kip, I did not realize that you were a horror film aficionado? I'm impressed. Yeah, That chick has been on my mind ever since the beginning.

KIP

You do not even want to know what I was thinking about too! From one of the best horror films of all time! It's...

Jon cups his hand over her mouth.

JON

Yes, keep that to yourself and maybe it won't manifest? Let's continue on.

INT. ROOM RIGHT UPSTAIRS RIGHT HALL - NIGHT

They enter into a good-sized room with dated furniture.

JON

Look how old this furniture is. It feels so old and creepy.

Jon has his tablet out scanning the room. Kip is scanning in infrared.

JON (CONT'D)

So, where is she? I don't see crap? Are you getting anything?

KIP

Who? And, no?

JON

The ring chick! I was clearly thinking about her and so did you! You even said her name!

They both look around wildly waiting to see if she manifest.

KIP

I don't know? Maybe there are rules to how this works?

JON

It's like I was just expecting her to just manifest or something like the other things did?

KIP

Well, I see nada so far, maybe she will make an appearance at some point? Let's go check out some more rooms.

INT. CLYDE HORROR ROOM - NIGHT

Clyde is watching Jon and Kip through the monitor.

He leans over and pushes the microphone button.

CLYDE

The two upstairs are currently in room eighteen. Janis scared them pretty good. They are entering the shadow man's room. Stay alert! They will surely get a rise out of this one!

INT. HALL RIGHT HALL - NIGHT

They are nervously looking around as they walk.

Both are filming with their devices. As they explore, a shadow man walks up behind them. They sense something and turn around fast to look.

The shadow man disappears.

KIP

I suddenly got the chills like someone is walking on your grave. It's making my skin crawl.

JON

Yeah, me too! That was weird? Remember to be careful about what you think about.

KIP

No joke. Truth!

A door is to the left.

JON

Well, here is our next room, after you.

He turns the rusty knob and it CREAKS. The door sticks a bit. He budes it with his shoulder and then it opens. Kip shoots into the room.

INT. BEDROOM BED FLOATING RIGHT HALL - NIGHT

Kip gasps!

JON

What is it?

He enters the room and his eyes widen. GHOST GIRL 1, late-teens, is levitating in a bed. She is five feet off the ground with an arched back. Her pale white dress hangs down almost touching the bed.

The ghost girl is struggling and calling for help.

GHOST GIRL 1

Help me! Please! Someone!

KIP

Are these the screams we heard earlier?

JON

Dunno, did you think of this?

KIP

No! Did you?

JON

Nope! It's interesting how she is creepy and cool all at the same time! Let's see if she will respond to us?

KIP

Hey girl in the bed, can you hear us? We are here to help you. We heard your calls for help.

No response from the transparent girl.

JON

It might just be some residual energy. I do find this fascinating. She is not pulling up on my device? Anything on yours?

Kip scans the girl and perceives nothing.

KIP  
Nope, nothing on this one. I guess  
you're right. Residual energy?

He walks around the bed studying how she is floating. Kip films Jon as he inspects the ghost. He waves his hand under her floating body.

He walks up close to her face and is looking intently at her. She turns her head to look at him.

He flies back startled falling to the ground.

JON  
Holy crap!

Kip is laughing at Jon.

KIP  
You should have seen yourself  
flying back like that. I caught  
that one on camera too! That was  
gold bro!

JON  
That scared the living daylights  
out of me.

A deep demon voice yells out.

DEMON  
LEAVE!

Jon and Kip both jump. The pair get entangled in the door as they hi-tail it out of there.

INT. HALL WAY RIGHT - NIGHT

They are catching their breath standing in the hall.

JON  
So far, this is nothing like any of  
the other places we have explored.  
This house just might be possessed!

KIP  
And, we still have a few more  
floors going up. More rooms down  
this hall and another whole hall to  
go. Who knows where else?

JON

Well, let's continue and bang out the rest of these few rooms, and then we will go upstairs. Then head back toward the chandelier lady.

KIP

Agreed. Sounds like a plan.

INT. MAIN LEVEL HOUSE HALL - NIGHT

Billy, Zack, and Sue Ellen are on the floor they entered. Billy is filming with the digital recorder. Zack is filming in infrared. Sue Ellen holds a digital voice recorder.

Sue Ellen sticks close to Billy as they cautiously walk down a short hallway. A large room opens to their right. They enter it.

INT. ROOM TWELVE - NIGHT

They stand with their backs touching so nothing can sneak up on them.

Sue Ellen begins to scream!

SUE ELLEN

Oh, my god!

ZACK

What is it, Sue?

SUE ELLEN

Look! Spiders!

Hundreds of spiders now manifest and are crawling all around them. Sue Ellen flaps her arms and tries to hide behind the guys.

Jimmy tries to remain calm and calm Sue Ellen down.

JIMMY

It's going to be okay girl, they are just spiders and can be killed. Let's not freak out here and calmly exit this room. Okay, guys, on the count of three.

The other two settle themselves.

JIMMY (CONT'D)

One, two, three, go!

They make a break for the door. To their amazement, the sea of spiders disappears as they approach leaving them a clear path to the exit.

INT. MAIN LEVEL HOUSE HALL - NIGHT

They stand outside of the room trying to wrap their heads around what just happened. Jimmy is trying to figure it out.

JIMMY

So apparently, those were ghost spiders or something? It's like they just came out of nowhere?

SUE ELLEN

I am kinda glad that they were just ghost spiders and not the real ones. Just sayin'.

Zack is in contemplation. Jimmy notices this.

JIMMY

Are you all right bro? You're not terrified of spiders, are you? Like arachnophobia or something?

Zack snaps out of it.

ZACK

No, insects do not normally bother me. I even had a pet tarantula as a kid. His name was Ernie. A big black one.

JIMMY

Then, what gives bro?

ZACK

When we were in there, thoughts of thousands of spiders popped in my head and then all of those spiders just appeared!

Zack pauses for a moment.

ZACK (CONT'D)

Thought-forms! They had to be thought-forms!

Sue Ellen is curious.

SUE ELLEN

What is a thought-form?

Billy is a bit curious as well but then remembers.

BILLY

Remember last year at that  
abandoned school?

SUE ELLEN

Oh, yeah! I think it was an old  
high school or something like that?  
What about it?

ZACK

Remember when Jon was showing us  
how to talk to the ghost by  
creating images in our thoughts so  
that others in the other planes can  
see and feel it.

BILLY

It's like a form of telepathy or  
something.

SUE ELLEN

Oh, yeah, so that is how we shifted  
those ghosts. We created a shaft of  
light that once touched would shift  
the ghosts out of the place.

She is pleased that she now recalls the event.

BILLY

So you are saying that those  
spiders were in essence, just  
thought-forms? But, who's thought-  
form?

ZACK

Mine, it was me. I thought about a  
room full of spiders. The odd thing  
is that they actually appeared to  
us. Interesting. So, be careful  
about what you think!

BILLY

I wonder if Jon and Kip have  
experienced this too? Def something  
to talk about when we meet back up  
with them later.

SUE ELLEN

So, if I think of a hot guy, will  
he appear right here in front of  
me?

ZACK

It doesn't usually work that way unfortunately or we would all be disgustingly rich and famous!

The three continue down the hallway.

BILLY

I don't need thought-forms to become rich and famous.

ZACK

That's because you are already a legend in your own mind! Boom!

SUE ELLEN

Good one! So aren't we supposed to be recording or investigating? Jon will be pissed if we don't capture something.

ZACK

Yeah, you're probably right. Okay, guys, let's get serious here, and please try to think about nothing as we go.

JIMMY

Honestly! Do you guys honestly think that I can not think of anything? My mind never shuts up. I need to smoke weed to act normal!

SUE ELLEN

I wonder if future ghosts will act like they are smoking weed?

They are oblivious that there is movement in the shadows behind them. A BANG.

All three whip around GASPING.

JIMMY

What the hell was that!

Jimmy points his camera in the direction of the noise. The black cat emerges from the shadows.

The group all give a sigh of relief.

SUE ELLEN

Oh, thank god, it's just the cat! I was about to have a heart attack!



JIMMY

And I thought it was going to be that guy you were talking about! Or worse, what I was thinking about! Oh, great...

ZACK

Come on guys let's press on, we have a lot of house to get through. Stay focused and on point.

The group presses on down the hall.

EXT. LOCATION ONE IN CAR - NIGHT

Agent Meeks and Agent Johnson are parked on a hill watching an old abandoned warehouse through binoculars. Agent Johnson is eating a hamburger.

AGENT MEEKS

Man, these stakeouts can be so boring. There's no telling how long this will take?

AGENT JOHNSON

Yeah, but if we can catch whoever is doing this we will get a promotion for sure!

Agent Johnson becomes alert as he peers through the binoculars.

AGENT MEEKS

What is it? You got something?

AGENT JOHNSON

Yeah, the side door just opened and three men came out.

Agent Meeks raises his binoculars to his eyes. Three men come into view.

ON SCREEN

The three men have long scraggly hair and wear light gray jumpsuits. A white van is parked beside the warehouse.

AGENT MEEKS

I recognize these guys! They are part of Clyde's crew. Two are his brothers and the one is a cousin if I remember correctly?

AGENT JOHNSON

We have had them in our sights for a long time now, just can't seem to pin them down on anything. Perhaps this is a second location for Clyde?

AGENT MEEKS

Clyde's family runs deep in this community for over one hundred years or so. This is how it was told to me.

EXT. HOUSE ON MERIT - DAY

Clyde's dad and crew are constructing the mansion.

AGENT MEEKS (V.O.)

Clyde's dad built the old victorian mansion with his father back in eighteen seventy-two.

Clyde's dad's wife is dead lying in a pool of blood on a bed.

AGENT MEEKS

In nineteen twenty-seven, Clyde's dad snapped and killed seven of his kin with a chainsaw.

INT. LOCATION ONE IN CAR - NIGHT

Agent Johnson is shocked as they watch the family members loading equipment in the van.

AGENT JOHNSON

Holy crap that is crazy! So what ended up happening to him?

AGENT MEEKS

Well, Clyde's dad ended up being in cahoots with the local police and was never prosecuted. Then he married Clyde's mom, a witch doctor!

AGENT JOHNSON

Wow, this just keeps getting better and better. Dang!

AGENT MEEKS

Between then and now, Clyde has several siblings and several cousins all just as crazy as the next! Some generational curse!

AGENT JOHNSON

So, now Clyde is the main honcho over that messed-up family?

AGENT MEEKS

That is correct!

AGENT JOHNSON

And has he been able to keep his nose clean and out of trouble?

The men are loading chainsaws, riffles, and shotguns into the van.

AGENT MEEKS

It looks like these guys are preparing for something.

Agent Meeks picks up his com system and pushes a button.

AGENT MEEKS (CONT'D)

Agent Grimes, come in. Agent Grimes.

Agent Grimes responds over the radio.

AGENT GRIMES

Agent Grimes, go ahead!

AGENT MEEKS

We have three of Clyde's family members loading up guns and chainsaws into a white van. It's an odd time to be hunting or cutting up trees?

AGENT GRIMES

Put a tail on them and let's see where they lead us to. Keep me apprised. Grimes out!

Agent Meeks hangs up the radio receiver. They sit and watch the men finish loading. They close the warehouse and get into the van.

Agent Meeks starts the car.

AGENT MEEKS

Okay, guys, let's see where you  
will lead us.

The van pulls out. The agents follow.

INT. UPSTAIRS HALLWAY - NIGHT

Jon and Kip set up a tripod with a camera and a REM pod then  
continue down the hall.

A door to their right is open. They stand at the entrance and  
shine their lights into the room. Nothing is seen.

The REM pod ALERTS. They turn to look at it.

JON

The REM pod is going off. Let's go  
see what is setting it off. Shoot  
your infrared and let's see what  
catches.

KIP

Okay.

They walk up to it. It is blinking red and yellow and  
SIGNALING.

JON

See anything?

KIP

Nope. You?

JON

Let's see if they will communicate  
through it. "Spirit that is setting  
off this REM pod. Can you please  
continue to set off that light? One  
beep for no and two beeps for yes?

The REM pod beeps twice.

KIP

Oh, thank you. Are you a man?

The REM pod beeps once.

JON

So, you are a woman then.

The REM pod beeps twice.

JON (CONT'D)  
 Good, thank you for your response.

A white orb then rises out of the REM pod.

JON (CONT'D)  
 Are you getting this girl?

KIP  
 Yeah, I can see it clearly through  
 my cam. Where is it going?

The orb floats between Jon and Kip and continues down the hall entering an opening to the left.

JON  
 Quick, follow it!

They follow the path the orb flew. The door to the left is open as they approach. A LITTLE GIRL GIGGLING is perceived.

JON (CONT'D)  
 Do hear that? It sounds like a  
 little girl giggling. Maybe that  
 orb was a young ghost girl?

KIP  
 It's flat-out creepy if you ask me.

They approach the door and look in. The room is full of dolls.

INT. DOLL ROOM - NIGHT

A GHOST CHILD is sitting on the floor playing with a real doll. She is making the doll dance while holding its hands as she talks to herself.

JON  
 Holy crap, dolls! God, I hate  
 dolls!

Jon fires up his pad. He points it at her. The girl's stick figure is revealed as he plays.

JON (CONT'D)  
 Got her signature on here, this is  
 so cool. The rest of the team is  
 going to love this!

KIP  
 I wonder if she is residual energy  
 or is cognisant? Can hear us?

The girl continues to play with the doll in jointed movements.

JON

It's like she is glitching out or something? Hmm, where is your family little girl?

The girl is pasty and glitching. She looks up at them with black holes for eyes.

KIP

This just got a whole lot creepier.

GHOST CHILD

He is coming...

KIP

Who's coming?

GHOST GIRL

If I was you, I would run and hide. He's coming to get you!

She goes back to playing with the doll.

JON

What do you think she means by that?

KIP

Not quite sure! Who's coming to get us?

The girl shows no response and goes back to talking to her doll.

The ghost girl jolts up holding the doll in her right hand and a large kitchen knife in her left. The doll falls to the ground creating a THUD.

The ghost girl then stabs the doll with the knife repeatedly.

JON

Holy shit! Look at what she is doing to that doll!

The ghost girl vanishes leaving the doll on its back looking up. The white orb enters the doll.

DOLL

Mama... Mama...

The doll's voice makes their skin crawl.

JON

God, I hate dolls. Ever since that  
Puppet Master movie and Chucky!

KIP

Oh, great, now we are going to see  
them too?

The doll turns its head to look at them.

DOLL

Mama!

Jon grabs his chest.

JON

Oh, my god! I just knew that was  
going to happen. If that doll gets  
up, I swear, I'm out of here!

The ghost girl is not visible. She GIGGLES and fades.

KIP

The energy has shifted in this room  
now, I guess she is gone. Whew,  
that was intense man!

JON

This room is one of my worst  
nightmares with all of these old  
dolls. Let's move on.

Jon and Kip exit the doll room.

INT. HALL RIGHT HALL - NIGHT

Jon and Kip are standing in the hall taking it all in.

JON

Kip, we have done a lot of  
investigations now, and so far,  
this has to be one of the most  
paranormal ones to date.

KIP

For sure, as you know, I don't  
scare that easy but we have seen  
some crazy things so far.

JON

I wonder how the other group is  
doing?

INT. DOWNSTAIRS HALLWAY - NIGHT

Screams are getting louder.

ZACK

You can hear it a lot clearer now.

SUE ELLEN

It sounds like some torture chamber  
or something. Creepy!

JIMMY

Yeah, no telling what we will find  
down here.

The group is looking around. They are shooting their cameras  
for lights. They arrive at a junction.

Three different halls are presented. They come to a stop.  
Jimmy thinks fast.

JIMMY (CONT'D)

Well, folks, will it be hall number  
one, two, or three! Choose wisely!

SUE ELLEN

(singing)

To the left to the left...

JIMMY

Oh, Okay, Beyonce.

ZACK

Sure, I guess we will go left. We  
can always double back.

The group is going down the bottom left corridor.

INT. HALL LEFT BOTTOM - NIGHT

The hallway is slightly sloping down.

SUE ELLEN

I wonder where this way leads. It  
smells super musty down here.

ZACK

Who knows when the last time  
someone was even down here. It's so  
dusty.

Jimmy is in a playful mood.



JIMMY

I'm sure the chain saw guy  
frequents these halls quite often.

ZACK

Stop it, bro, quit trying to scare  
us.

JIMMY

Man, you guys are no fun. You know  
it's just stories. Do you actually  
think crazy shit would be popping  
off over all these years and still  
allowed to continue?

SUE ELLEN

Yeah, but remember what all we just  
found out. This house manifests  
your thoughts so literally anything  
might pop up?

ZACK

True Sue, Billy, "I guess your  
right. Let's see what all is down  
here."

They continue walking while looking around. A large metal  
door appears on their right. It has large brass handles.

JIMMY

Check out this bad-ass old-school  
door. Looks like something from an  
old castle!

SUE ELLEN

I wonder where it leads?

Zack pushes on the door leaving handprints in the dust. The  
doors crack open. They are CREAKING. The door swings open  
fully.

INT. OLD LIBRARY - NIGHT

The group walks into a large library. Numerous rows of old  
books are revealed. Cobwebs are draped over the isles.

JIMMY

Wow, get a load of this place! It's  
so freakin' old.

He runs his hand down the books leaving marks in the dust.

Sue Ellen touches some books and dust flies up. She is coughing and swatting at the air.

Ext. AGENT MEEKS VAN - NIGHT (DRIVING)

Agent Meeks is driving a van following the other van. They tail them staying out of view. The van pulls up to the mansion.

Another Agents car is parked nearby. Agent Meeks nods at them then radios them.

AGENT MEEKS  
Agent Grimes, come in.

Agent Grimes picks up and holds it to his mouth.

AGENT GRIMES  
Go, ahead.

AGENT MEEKS  
Agent Johnson and I followed this van here. Three of Clyde's kin are in the van with guns, knives, and chainsaws.

AGENT GRIMES  
Roger that! Let's hang out here a while and see what all transpires. A group of ghost hunters entered the house about forty-five minutes ago.

AGENT MEEKS  
Ghost hunter's sir?

AGENT GRIMES  
Roger that Agent Grimes. This might just be our lucky day. We will only get involved if something goes awry. Hold tight and let's see.

AGENT MEEKS  
Understood, sir!

The three exit the van, open the side door and retrieve their tools. They then head to the back of the house.

Agent Meeks and Agent Johnson watch through binoculars.

INT. CLYDE HORROR ROOM - NIGHT

Clyde is grinding his ax. He looks up to the monitors. The three enter the back of the house. He looks to Boaz.

CLYDE

It's just a matter of time now.

INT. LIBRARY - NIGHT

ZACK

Hey, guys, check this out.

JIMMY

What is it?

ZACK

Here look.

Zack has a large book opened. He is pointing to a place on the page.

ZACK (CONT'D)

Looks like some old pictures and documents from the late eighteen hundreds. Apparently from back in the insane asylum days. Check this out.

A large antique book holds old black and white pictures. Some with crude drawings.

Billy and Sue Ellen approach and look over Zack's shoulder. Zack flips through the pages.

Crazy pics are seen with patients strapped to beds. Horror scenes are revealed with crazy contraptions.

JIMMY

Looks insane back in the day. Some heavy crap went down back then. No wonder they say this place is haunted.

Sue Ellen peels off looking at books on the shelf. She pulls one out and wipes the dust off of the cover. The title, Ancient book of spells is revealed.

SUE ELLEN

Hey, guys, I found an old book of spells. This is wild!

Zack looks up in caution.

ZACK

I would be careful if I was you  
Sue, no telling what that book  
might manifest.

BILLY

Right?

Sue Ellen sits down on a couch covered with a sheet. She is thumbing through the spells.

A MOUNTAIN MAN, mid-40's, with long black scraggly hair and beard, emerges from behind one of the tall bookcases. He is on all fours hunched down moving like a spider.

He sneaks up on Sue Ellen and stabs her with a decorated knife in the back shoulder. The knife is sticking out of her back.

She screams. Zack and Billy whip around.

ZACK

What in the?

The crazy man scurries back behind the bookshelf and disappears.

JIMMY

Oh, my god, SUE! What was that? Are you Okay? Holy shit!

ZACK

Of course, she is not Okay, There is a god damn knife sticking out of her back. Ah, shit, what do we do?

Sue Ellen is whimpering.

SUE ELLEN

Take it out! Just take it out!

JIMMY

Yeah, but aren't we supposed to just leave it in so she does not bleed out or something? I don't know?

SUE ELLEN

Bleed out? What the hell?

Sue Ellen is freaking out.

ZACK

Look, all I know, we need to get the hell out of here and get her ass to the ER.

JIMMY

I think we should call the cops, shit got real fast, they will know what to do.

Jimmy pulls out his cell phone. He turns it on. His face shows disappointment.

JIMMY (CONT'D)

Ah, crap, my cell gets no signal in here!

Zack looks at his.

ZACK

Mine either! And say what? Ah, sir, we are illegally in this old house and some crazy man just stabbed my friend? Yeah, right.

JIMMY

Let's get out of here before that crazy thing returns and tries to kill us all. Let's meet up with the rest and Jon will know what to do.

Jimmy and Zack help escort Sue Ellen out of the library. A heavy bloodstain is forming on her shirt.

They exit the library.

INT. HALL DOWNSTAIRS LEFT - NIGHT

They hurriedly enter the hall and are startled. Behind them is CHARLES, mid-50's, scraggly hair wearing a light gray jumpsuit.

He fires up two chainsaws. They are loud and obnoxious. Smoke fills the hall. The group all panics when they see him.

CHARLES

Run little piggies run! Ha, ha, ha!  
I'm coming fer ya!

The group panics.

JIMMY

Run!

Jimmy is in the lead with Zack on his tail. Sue Ellen is wounded by the knife and falls behind. Charles is closing in behind her.

She screams, stumbles, and falls. She turns to her back to face Charles. The two guys stop in their tracks.

BILLY

Sue!

Charles is on top of her. He berries a saw into her belly, blood is squirting up spattering on his face. She is screaming as she is dying. Blood is everywhere.

The guys have a horrified look on their faces.

ZACK

No! This can't be! Tell me this is a thought-form! This can't be real!

She is bleeding out. Billy and Zack take off running down the hall.

CHARLES

I'm coming fer ya! You can't hide little piggies!

Zack is in anguish and does not know what to do.

ZACK

This is a nightmare, this is not happening! Sue Ellen! Oh, my god, what are we going to do?

JIMMY

We have to get out here right now!  
Go, go, go!

The guys sprint to the end of the hall to the landing. Charles is mocking them. Chain saws are blaring as thick smoke fills the hall.

CHARLES

Oh, come on! Are you going to make me chase you through the house?  
Your time is done little piggies!

The men are running frantically. They make it to the end of the hall which splits in two. They look behind them at Charles who is walking slowly to intimidate them.

INT. HALL WAY RIGHT / LEFT - NIGHT (RUNNING)

They choose the hall to their right and run as fast as they can. A hall to the left emerges and take it.

Billy notices a closet and opens it quickly. Charles is out of view.

BILLY  
In here quick!

INT. CLOSET - NIGHT

Zack ducks into the dark empty closet after Billy. There are slats they can see through to the hall. CHAINSAWS are getting closer and LOUDER.

The guys whisper to each other.

BILLY  
Oh, my, god bro! This is insane!  
What the hell are we going to do?

Zack is panicking.

ZACK  
Shh! He will hear us!

BILLY  
Not on my watch! Follow me!

Zack turns to see in the dark. Billy cracks open a back door in the closet.

ZACK  
Oh! Hell yeah! Good job bro!

Charles is outside of the closet. His features are seen through the metal slats.

CHARLES  
I can smell your stench from here  
little piggies! I already killed  
the female and now it's your turn  
to meet your maker!

Charles REVS his chainsaws to intimidate the guys.

CHARLES (CONT'D)  
I a know your in there piggies so  
come on out and die with honor!

Charles begins sawing into the door of the closet. Sawdust and smoke fill the space. Charles stops and kicks in the rest of the door revealing an empty closet.

He enters the closet, inspects it quickly, and moves on down the hall mumbling to himself.

INT. AGENT GRIMES VEHICLE - NIGHT

Agent Hobbs reaches up and places his right hand on his ear.

AGENT HOBBS

Sir, I am picking up two distinct chainsaws on one of the lower floors. A scream of a female as well.

AGENT GRIMES

My daughter?

AGENT HOBBS

That cannot be determined at his juncture, Sir.

AGENT GRIMES

Understood, Agent. Keep me advised.

INT. UPSTAIRS ROOM / HALL - NIGHT

Jon and Kip are exploring a room when CHAINSAWS go off from below. They stop in their tracks to listen.

KIP

Did you hear that?

JON

Yeah, it sounds like two chainsaws going off somewhere down on the bottom floors. See if you can contact Jimmy.

Kip retrieves her cell phone from her pants pocket and turns it on. Her face is illuminated in the light revealing a sad expression.

KIP

There is no signal up here. Damn it!

JON

I sure hope the team is all right downstairs?



Kip and Jon continue out of the room and enter the hall. They walk a short distance to a new room opening to the left.

INT. LARGE PIANO ROOM / HALL - NIGHT

There is an old broken piano in the room. A bundle of balloons floats four feet off of the ground with a string attached.

Jon looks to Kip with a puzzled expression.

JON  
Balloons?

Kip acts coy.

KIP  
Remember when I said something back there about a thought I had and hoped that it does not manifest?

JON  
Yeah, what was it? Wait don't tell me!

Jon is putting two and two together with the balloons.

The Bozo-type clown manifests behind them.

BOZO  
That's right Johnny boy! It's me, Pennywise! Wanna play?

Jon rolls his eyes as he turns around to face the clown.

JON  
God, I hate clowns! Really, Kip? You had to think of this guy again? What is your deal with clowns?

KIP  
I'm sorry, An image of him popped into my head back when we were talking about how things manifest. My bad.

JON  
Okay, then, let's just unmanifest him then.

BOZO  
Oh, come on, Johnny boy!

The Bozo clown looks to Kip. Kip is freaked out.

BOZO (CONT'D)

Kip, you manifested me. Ole' Johnny boy there was expecting my alter ego!

KIP

And who is that?

Jon looks to Kip.

JON

You had to ask?

BOZO

My alter ego is one of Johnny boy's worst fears!

The Bozo clown then morphs into an evil clown with razor-sharp teeth catching both Jon and Kip off guard. Jon takes a step backward, his eyes transfixed on the manifestation.

JON

I knew it, dammit!

EVIL CLOWN

What's the matter, Jon? You hate clowns? Well, don't ya think that we are kinda funny?

Jon composes himself.

JON

Oh, yes, a regular laugh riot! Now, get out of our sight, you are only a thought-form! You are not real!

The evil clown vanishes leaving the old piano in the room.

KIP

Wow, Jon, I did expect the clown, but not A super evil clown! Damn, I'm impressed with how you handled that!

JON

Thank you, Kip. I know right? Well, at least we are better equipped to handle the ghosts when they appear. That was a wicked-looking clown!

KIP

True that! It's too bad we were not able to capture them on film or at least their voices. I was too startled to even think yet alone react!

JON

I just hope the team downstairs figures out how to handle them.

KIP

They are experienced, paranormal investigators. I'm sure they will be fine.

JON

Famous last words.

KIP

What?

JON

You know, famous last words right before someone dies? I have always wanted to write a coffee table book of famous last words and sayings.

KIP

Oh, I see. So, you're saying that I'm sure they will be fine is a famous last saying?

JON

Yeah, I personally think that Watch out! Or, Trust me has to up there at the top?

KIP

Yeah, but I bet something simple like O for OH, no! Has to be up there?

JON

You're probably right. Shall we continue?

KIP

Okay! Onward and upward!

Kip and Jon exit the piano room and enter back into the hall.

They walk down the hall shining their devices in the dark.

INT. STAIRS ROOM - NIGHT

A large opening to their right reveals several stairs going up with four balconies rising.

JON  
Get a load of this place? This is  
amazing! Just imagine!

KIP  
Wait! Don't!

JON  
Oops! Too late!

A massive waterfall manifests before their eyes pouring from the top floor to the floor below them. They look over the railing to see their location. The floors go up four more floors.

JON (CONT'D)  
This is magnificent!

Kip's mouth is agape.

KIP  
I can honestly say that I have  
never seen anything like this  
before! Wow, just wow!

JON  
I mean, you might see something  
like this in a mall or something  
but never like this!

Jon raises his filming device at the waterfall and can see the water rushing through his device.

JON (CONT'D)  
I can see it through my device. Got  
it! Nice!

KIP  
Hell, yeah! The other guys are  
never going to believe this!

A ghost boy peers over the top rail at Jon and Kip. Kip pauses for a moment and looks up in the boy's direction. The boy vanishes. Kip shrugs it off and goes back to watching the waterfall.

INT. HALL DOWNSTAIRS - NIGHT

Charles is huffing and muttering under his breath as he searches for the boys. He retrieves a walkie-talkie from his gray jumpsuit. He raises it to his mouth and pushes a button.

CHARLES

Clyde, come in Clyde.

INTERCUT with CLYDE in HIS HORROR ROOM

Clyde moves over to his microphone and pushes his red button.

CLYDE

Clyde here, go ahead.

CHARLES

I dispatched the female. Tell Roger to come and fetch her. The remaining two males have eluded me.

CLYDE

Yes, I see that. Not much escapes my watchful eye. I have summoned Rudy to dispatch the others. Head on back to base to prepare for phase two.

CHARLES

I am sorry Clyde, I'll do better next time.

CLYDE

You had better or there won't be a next time! Capeesh!

CHARLES

Yes, Clyde, I fully understand. Heading back now to base to prepares for phase two. Charles out!

CLYDE

Clyde then calls out to Rudy.

CLYDE

Rudy, come in.

Rudy's voice crackles over the system.

RUDY (O.S.)

Rudy here, go ahead.

CLYDE  
Rudy, engage!

RUDY  
Understood! Rudy out!

Clyde walks back over to his grinding wheel. He sits down and begins to sharpen his ax, sparks fly. SCREAMS and BEGGING are muffled through the thick walls.

Clyde is annoyed by them.

CLYDE  
Shut the hell up in there! You are giving me a goddamn headache!

INT. SIDE ROOM WITH CHAINS - NIGHT

Jojo and two others are chained to a wall. BOB, mid-20's, and his girlfriend SARA, mid-20's. They are in anguish.

JOJO  
Don't worry guys, my dad is the chief of the F-B-I and he is going to save us.

BOB  
Well, he didn't save those last two, did he? What makes you think that he or his team will save us in time?

SARA  
Yeah? I don't want to die in this hell hole!

JOJO  
None of us do, but we have to keep a level head or this freak will win.

BOB  
Yeah, you're right.

Bob is fiddling with his cuff that is cutting into his wrist.

BOB (CONT'D)  
We have to get out of this place!  
I'm too young to die!

JOJO  
It's going to be okay guys, you just have to have a little faith!

SARA

Have a little faith? In who? Your dad? Jesus? A goddamn priest? Hell, you saw what all happens in this house! Ghosts and sickos on all of the floors!

BOB

Yeah, if the chainsaw guy does not get you, then one of the ghosts or other killers will!

JOJO

Come on now, guys, we have to remain positive. We have each other at least. Let's continue to yell out so my dad will be able to pick up on our location.

The others agree and all begin to yell again. a muffled voice of Clyde permeates the wall.

CLYDE (O.S.)

Shut the hell up in there!

INT. HALL / STAIR LANDING - NIGHT

Jimmy and Zack are running down the hall to the bottom of a stair landing. They stop to catch their breath. Jimmy is out of shape and breathing hard.

JIMMY

I think we lost him?

Zack looks down the hall behind them. He is still emotionally shaken at the demise of Sue Ellen.

ZACK

Let's hope so man. We need to call the cops!

JIMMY

I know bro, but there is no cell service down here!

ZACK

So, what are we going to do?

JIMMY

At this point, stay alive and try to get upstairs to meet up with Jon or at least make it back up to the main floor we came in on.

ZACK  
Okay? Then, what?

JIMMY  
Once we get outside, then we can call in the troops because our cell phones will work. We have to get outside!

ZACK  
Let's head up the stairs to get higher in the house. Maybe, then we can yell for Jon and Kip?

JIMMY  
Sounds like a plan.

They turn and begin to climb the stairs upward. A GUN COCKING emanates from above them. They freeze in their tracks.

Jimmy strains to listen closely.

JIMMY (CONT'D)  
Did you hear that? It came from above us.

Zack is pointing further up the stairs.

ZACK  
Yeah, it sounds like a gun cocking or something?

Rudy calls out.

RUDY  
You can't hide, you're as good as dead just like your little friend back there! So tragic!

Billy pulls close to Zack to talk quietly.

JIMMY  
It doesn't sound like the same guy?

Zack shrugs.

JIMMY (CONT'D)  
Quick, Let's go back the same way we came from!

Zack is having a panic attack. Billy tries to calm him down.



ZACK  
But, what about the chainsaw guy  
back there?

JIMMY  
We will just have to take our  
chances! Run!

Rudy slowly walks down the stairs heavy-footed to scare the  
guys. He fires his shotgun into a wall then steps onto the  
floor the boys are on.

JIMMY (CONT'D)  
Run faster!

RUDY  
I can smell your stench from here!  
Woo, woo!

The men turn to see him and are halted in their tracks.  
They begin to backpedal.

ZACK  
This can't be happening!

INT. HALL - NIGHT

Jimmy turns to run down a different hall.  
Zack is right behind him.

RUDY  
Where are you running off to? Come  
get equated with your good friend  
Rudy. I'm sure we will spend some  
good quality time together!

Rudy cocks his gun and fires a round just missing Zack. Zack  
rounds the corner banging his knee on the edge of the hall.  
He hobbles to catch up to Jimmy.

INT. SIDE HALL - NIGHT

Rudy picks up speed to follow the guys.

RUDY  
You guys are making ole' Rudy work  
fer it, aren't ya?

Jimmy is ahead of Zack who trips and falls. Billy notices this and stops to turn around to go back for Zack. Rudy is approaching fast.

Zack in seeing his dilemma looks to Jimmy.

ZACK

Go on without me man! I can't  
continue!

Zack makes it to his feet to continue hobbling.

Jimmy is heading back for him when The crazed Rudy cocks his gun and shoots Zack in the middle of the back.

Blood splatters on the wall. Zack cries out in pain as he falls to the floor.

Jimmy is mortified as his friend lies in a pool of blood.

JIMMY

Zack! No!

Rudy cocks his gun and looks at Jimmy. He fires! A shot hits a wall near Jimmy's head.

JIMMY (CONT'D)

Ah, shit! What am I going to do?

He spots a door opening to the right. He makes a b-line for it. Another SHOT RINGS OUT.

RUDY

Come out, come out, wherever you  
are. You can't hide forever!

INT. ROOM SIDE HALL - NIGHT

Jimmy is frantically looking around the room. He spots a trap door in the wood floor. He grabs a metal pipe lying nearby and pries the door. It cracks open. He swings the door open.

The stairs revealed, descend. He enters the stairwell and closes the door slowly behind him.

RUDY enters the room and walks over to the open window. He looks out.

RUDY

That guy is a slippery eel.

He picks up his walkie-talkie and pushes the button.

RUDY (CONT'D)

Roger, we have another one come get  
'em!

He Stashes his walkie-talkie, turns, and exits the room.

INT. STAIRS - NIGHT

Jimmy is descending old concrete stairs. SCREAMS are getting loud as he descends.

JIMMY

I lost him, man that was close!  
This is so messed up. I wonder if  
these are the screams we heard  
earlier?

INT. BASEMENT HALL - NIGHT

Jimmy is now walking on in a concrete hall. Wood walls are on his sides with slats. Jimmy is trying to pinpoint where the screams are coming from. He walks over to the sounds and calls through the slats.

JOJO

Somebody, please! Help us! We are  
trapped down here, Please! Someone,  
anyone!

JIMMY

Uh, who is there? Are you guys  
okay?

JOJO (O.S.)

Who's there?

Jimmy is looking through slats in the woodwork. Jojo position herself to converse with Jimmy through the slats. You can see her eye and partial face through a slit.

JIMMY

I'm Jimmy. I'm part of a paranormal  
investigation team. Two of my  
friends were just killed. What is  
this place?

He peeks through the slats and sees three people in chains in what appears to be a dungeon with heavy chains suspended from the ceiling and walls.

Two girls and a male are chained to a wall. They are bleeding.

JOJO

I was kidnapped from my home and brought here for what reason, I don't know maybe to lure my father in or something?

JIMMY

Your father, why? Who is he?

JOJO

Chief of the F-B-I. I thought it was going to be some agents coming to save us.

JIMMY

No, just me! Who else is in there with you?

JOJO

Myself and two others, a boyfriend and girlfriend. Not sure how they arrived here.

Sara is CRYING. Bob is rubbing his chains against something metal.

Jimmy looks around the room through the slats. He sees an otherwise empty room.

He finds a loose board in the wall and pushes it open. He steps into the room. All three look up at him in shock.

SARA

Who are you again?

JIMMY

I'm here to rescue you! My name is Jimmy. We have to get you out of here right now!

Jimmy looks around the room and sees a set of keys on the wall. He grabs the keys and goes over the three to release them.

SARA

Oh, thank god you are here! The crazy man should be back at any moment, hurry!

Jimmy unlocks the shackles of the three. They all get to their feet.

JIMMY

Follow me back through that wall, I found some stairs that might lead us out of this house! Come on!

All four now slip through the opening into the concrete hall and to the concrete stairwell.

JOJO

So where is the rest of your team?

JIMMY

They're up on the top levels of the house. Our cell phones don't work here so I can't call them. Like I said two of my friends have already died. We need to call the cops!

JOJO

Let's just focus on getting the hell out of here.

BOB

Agreed!

INT. STAIRS BASEMENT - NIGHT

JIMMY

I need to go back up and meet up with my friends and let them know what all has happened down here! I need to make sure that they are all right.

JOJO

I am not going back up there! There are crazy-ass ghosts up there and who knows what else. Nope, no way! I'll find my own way out. Maybe a side door or something?

BOB

Nope, me either, I'm going to head down this here hall and look for a way out of this place too! If we are caught, we will die and I am not dying today!

SARA

I'm with him! Let's go! Fast! Before you know who shows up.

JIMMY

You know who?

SARA

Trust me, you do not want to know, if I was you I would just get out of here as fast as possible why you still can!

JIMMY

I get it, but I'm not going to just abandon my friends like that. Okay, when you get out, call for help, cops, or whoever, and we will be right behind you guys. Good luck!

Jojo gives Jimmy a peck on the cheek.

JOJO

Thank you for saving us! I will let my dad know about you and what you did.

Jimmy is shy and takes off up the stairs. The three remaining go down the concrete hall. They are descending further down. A large opening opens up to the right. A large room, they enter.

INT. CLYDE HORROR ROOM - NIGHT

A bloody torture room is revealed. Band saws, conveyor belts, mid-evil devices. A dead girl is strapped to the table.

JOJO

Ah, this is where I was, I was here yesterday. He had me hooked up to that table. I thought that I was going to be killed for sure! This girl, not so lucky.

She points at a mid-evil table for quartering prisoners.  
SOMEONE IS APPROACHING.

BOB

This place gives me the creeps, let's get outta here! Oh, shit someone is coming! Hide!

All three take up hiding positions in the room. Bob and Sara hide behind the Iron Maiden.

Jojo slips into a side wall where she can watch all that transpires through slats in the wall.

Boaz the big black wolf enters the room. Sara leans over and whispers into Bob's ear.

SARA  
It's only a dog.

Bob whispers back.

ROB  
That's no dog, that's a wolf. Holy  
shit!

The wolf starts GROWLING and slowly walks toward them.

Clyde enters the room.

CLYDE  
What is it boy, what did ya find?

Clyde walks a little closer and sees movement from behind the Iron Maiden.

CLYDE (CONT'D)  
Now, you had better come on out or  
I will send Boaz here in after ya,  
and trust me, you do not want Boaz  
coming after ya. He'll tear ya limb  
from limb.

The two stand up slowly and move from behind the killing device.

CLYDE (CONT'D)  
See, now that was not hard. I knew  
you would not get very far, where  
is the third one? Does not matter,  
we will find her soon enough. I was  
kinda partial to her anyway.

Jojo is watching through the slats of the wall. A large spider crawls by her. She cups her hand over her mouth and lets out a silent scream.

The wolf suddenly looks over at the wall. He walks over to the wall and is sniffing. Jojo is looking down at the wolf. She is frozen in fear.

Clyde grabs Sara and places her into the Iron Maiden as she is kicking and screaming.

CLYDE (CONT'D)

See that dead girl over there? She was kicking and screaming just like you are now and it did not help her now did it?

He secures her into the killing device.

SARA

Please, don't kill me! I'll do anything!

CLYDE

If I had a dollar for every time I have heard that one.

Clyde then unstraps the dead girl from the table and pushes her off onto the floor. Her body makes a loud THUD. Clyde then grabs Bob. Bob is fighting him. Clyde overpowers him and punches him dropping Bob to the ground.

Bob is picked up and strapped down to the table.

Clyde has a skill saw running. He cuts off Bob's right arm. Bob comes to from the pain and is screaming as blood squirts out. Clyde saws Bob in several places.

Jojo watches through the slats in horror. She is silently crying as large tears roll down her face.

Bob passes out dead.

Clyde pulls out his walkie-talkie and talks into it.

CLYDE (CONT'D)

Can you please come down here and clean up this mess. We have two more to bury. I have to get back to monitoring what's going down upstairs.

INT. STAIRWAY BASEMENT / STAIRS - NIGHT

Jimmy is going back up the concrete stairs. He arrives at the trap door and listens closely to make sure that Rudy is gone.

Jimmy hears nothing and pushes the door open and walks out into the empty room with the window still open.

JIMMY

Oh, A window.



He walks over to it and sticks his head out. He is several floors still from the ground which confuses him. He yells out.

JIMMY (CONT'D)

Help! Anyone! Call The cops!

He remembers that he has a cell phone and that he is now outside. He pulls it from his pocket and fumbles it out of nervousness. It drops and shatters on the concrete balcony one-floor be-lo.

JIMMY (CONT'D)

Good one dumb ass! Here you could have saved the day and no, I had to go and drop our only lifeline out of hell.

He looks to his right and sees a metal rung ladder rising from the concrete balcony below. It is out of reach.

He bites his lip and commits to climbing down one level to the balcony. He climbs out of the window and manages to catch a small ledge over to a water drain pipe. He manages to shimmy down the pipe to the landing.

JIMMY (CONT'D)

Why does it always have to happen to me? Jimmy, you sure got yourself into a pickle this time. Stay focused, you got this.

INT. AGENT GRIMES VEHICLE - NIGHT

Agent Grimes is sitting with Agent Hobbs as the call comes in from Agent Meeks who is closely monitoring the house.

AGENT GRIMES

Go ahead, Agent.

AGENT MEEKS

Sir, are you getting all of this? Several gunshots and one of the ghost hunters out on the side balcony calling for help to call the police.

AGENT GRIMES

Yes, Agent, we are watching it all. It is imperative that we wait till the right time to move in. Hold tight. I have a feeling this will all come to a conclusion shortly.

AGENT MEEKS  
Understood, sir!

Agent Grimes hangs up the CB. He looks over at his partner.

AGENT GRIMES  
Timing is of the essence. Be on the ready good buddy. When things pop off, it will get a bit messy.

AGENT MEEKS  
Understood, sir.

EXT. LADDER - NIGHT

Jimmy looks at the metal ladder. It appears solid enough to hold his weight. He tests it by standing on the first rung and shaking the ladder. He shrugs and begins to climb.

INT. UPSTAIRS ROOM - NIGHT

Jon and Kip are exploring an empty room. They hear a strange SCUFFLING coming from outside their window. Suddenly, the window opens.

Jon and Kip wheel around to see Jimmy climbing in through the windowpane.

JON  
What the? Jimmy?

JIMMY  
Boo! Got ya!

Jimmy now stands in the room with them.

KIP  
How did you... where did you...?

JIMMY  
No time guys, we have to get out of this house now like right now. There are mass killings and shit all downstairs. We need to get out of here and call the cops.

JON  
Our cell phones do not work in this house! Where are Sue Ellen and Zack?

Jimmy looks at them seriously and begins tearing up. He tries to compose himself. Jon grabs him by the shoulders.

JON (CONT'D)

Jimmy, where are Sue Ellen and Zack?

Jimmy looks up with tears in his eyes.

JIMMY

They're both dead.

JON

Dead? What? Stop playin' man.

JIMMY

Some crazy asshole has a dungeon and shit and is killing fools down there. He is monitoring shit up here too so, we need to stop talking and get the hell out!

Jon notices the sincerity in Jimmy's face and voice and now takes him seriously. Kip begins to tear up at the demise of her friends.

KIP

How did they die?

Jimmy composes himself. Jon becomes a bit emotional as well.

JIMMY

I barely made it out alive. Sue Ellen was being chased by a guy with two chainsaws after being stabbed in the library by some crazy mountain man.

JON

What?

JIMMY

Yeah, and then we escaped the chainsaw guy only to run into a different guy with a shotgun. He killed Zack!

KIP

No!

JIMMY

Then, I ran into some basement area where those screams were coming from.

(MORE)

JIMMY (CONT'D)

Three people were chained down  
there including the daughter of the  
chief of the F-B-I!

JON

What? The F-B-I? Damn! This is  
crazy! We have to get the hell out  
of here like, now!

The others look around frantically. Kip is trying to compose  
herself.

KIP

I can't believe that they are dead.

JON

Me either, but we have to push on  
if we don't want to die ourselves.

KIP

Okay, Jon, which way should we go?

JON

I spotted an old dumb waiter that  
we can take down to the floor level  
and look for a way out.

JIMMY

Dumb waiter? Wait? What the hell?

JON

Back in the old day's food and  
stuff was brought up on this pulley  
type system they called dumb  
waiters. We can all fit on it and  
lower ourselves down.

JIMMY

Why not just take the stairs?

He is pointing toward the door.

JON

Cause, you have no clue what all is  
up here bro. There is mad  
paranormal activity and possessions  
and crap up here. What you think  
manifests!

JIMMY

Yeah, I know, Zack figured that  
crap out downstairs!

JON

That dumb waiter is way back in the other hall too! Dammit!

KIP

We're just gonna have to go for it guys. Let's go hand signals if what he says is true about being monitored. No clue if he is watching us on video.

JON

More than likely. Agreed.

Jon points at the door. The three leave the room.

INT. UPSTAIRS LEFT - NIGHT

As soon as they step into the hallway, an apparition of a POSSESSED GIRL is suspended in the air five feet up the wall.

JIMMY

What in the?

Jon presses forward.

JON

We have to keep moving. It's just a thought-form.

They quickly slide by with their backs to the ghost. The ghost then comes off the wall and latches onto Kip's back.

Kip lets out a scream.

Jon and Jimmy turn to see the ghost on her back biting into her energy.

KIP

Get it off! Get it off!

She slams her back into the wall. The ghost disappears into the wall.

JON

It looks like it is gone, that was crazy! I have never seen a ghost attack someone like that.

KIP

Thought-form my ass, I could feel that!

JIMMY

I don't care anymore, I'm getting  
the hell out of here!

They are all now running down the hall to the landing.

INT. LANDING AT TOP OF STAIRS - NIGHT

JON

I saw that dumb waiter just down  
this hall.

Jon and Kip begin to head down the hall. They notice that  
Jimmy is not with them. They look back.

Jimmy is standing staring over the large balcony. He is  
looking at the lady hanging from the chandelier.

Jon grabs him by the arm. It startles him.

JON (CONT'D)

We have to go now!

INT. RIGHT HALL UPSTAIRS - NIGHT

They are running down the hall. They approach the dumb waiter  
and come to a halt.

JON

Okay, guys, this is it. Our ride  
out of here! Quick get in!

Blue energy begins to flow from the dumb waiter.

JON (CONT'D)

Oh, no! Don't tell me!

JIMMY

What? What is it?

The dumb waiter's door flies open. The chick from the ring  
comes climbing out.

JON

My worst fear is manifesting.

KIP

We have been waiting to see if she  
would manifest. Good timing if you  
ask me?

The group is frozen in fear then snaps out of it.

JIMMY

Guys, it's just a ghost, we can do this! Let's just power through it and get into that thing to get us out of here!

They lunge toward the ghost and she vanishes.

JON

Whew!

They all three enter into the dumb waiter. Jon pushes a button and it begins to lower slowly.

INT. DUMB WAITER - NIGHT

As it lowers, it gets hotter and hotter.

JIMMY

I don't know guys, seems this is taking us on a ride to hell or something. Is it me or is it getting hot in here?

KIP

I was thinking the same thing. Did any of you think of this?

JIMMY

I did why?

KIP

Cause, in this house thought, creates reality! Think cool! Now, quick!

The temp is lowering.

JON

Ah, good, it's getting better now.

The ride comes to a halt. The door opens. Jon pokes his head out to take a look.

They are near a kitchen. They exit the dumb waiter.

INT. KITCHEN AREA - NIGHT

The group is checking out the kitchen. Elaborate plates and silverware with crystal glasses are set on a dining table. They begin to move and then levitate off of the table.

JON  
Holy crap! Look at that!

Everything then drops breaking the plates and glasses in a large CRASH! It makes the group jump.

Jimmy then inspects a box of cereal that is moving.

JIMMY  
Guys, check this out!

Jon and Kip walk over to Jimmy. The box begins to SQUEAK and then dumps over. A large rat emerges as a CHAINSAW fires up. The Rat Squills and takes off running.

The three whip around to see an apparition of a guy wielding a chainsaw chasing a girl that falls. He raises the chainsaw over her and drops it down. They disappear.

JON  
That was crazy!

JIMMY  
The real chainsaw guy is downstairs, he killed Sue.

KIP  
We have to get out of here! There must be a way?

Kip spots a large air vent going out of the sidewall.

KIP (CONT'D)  
I smell fresh air coming from this tube, It might lead us to the outside.

The guys check it out.

JON  
I think your right, Let's go for it.

INT. TUBE - NIGHT

Jon messes with the latch on the vent door. The door swings down. One by one they all enter the tube. Kip goes first.

JON  
After you, ladies first!

KIP  
Geese, thanks!



Jon is last and he swings the door up after him. Halfway through the pipe, Jon becomes claustrophobic.

JON

God, I hate small pipes! I must have died in one in a past life or something? Hurry, let me out of here!

EXT. OUTSIDE OF HOUSE - NIGHT

A tube emerges from the base of the house. One by one they all three emerge from the tube. They are all very dirty and look like hell.

KIP

Quick, call the cops, we should have reception now that we are outside.

JIMMY

Mine broke as I was coming to find you guys.

JON

Good call, calling them now!

Jon picks up his cell phone and calls the police.

JON (CONT'D)

Come on guys, to my car. We can wait for the cops to show up there.

They walk toward the front of the yard. It is dark and eerie.

JON (CONT'D)

Where is my car? It was parked right here!

A wolf howls.

JIMMY

Oh, my God, I swear guys, I did not think of a wolf.

INT. AGENT GRIMES VEHICLE - NIGHT

Agent Hobbs is ready to spring into action. Agent Meeks is motioning with his fingers. Agent Grimes waves him off. He picks up his CB and pushes the button.

AGENT GRIMES

All be advised to hold up. Five went in and only three came out. Still no sign of my daughter as of yet. Right now, let's sit back and see what all transpires. The one male called the police.

AGENT MEEKS

And, lookie here!

Jon, Jimmy, and Kip are staggering down the street. They look half dead. They are looking for someone to help them.

A cop car emerges in the distance.

KIP

Oh, thank god, we are saved! Look, a cop!

The group begins to wave their arms to get the cop's attention.

INT. COP CAR INTERIOR - NIGHT (DRIVING)

The cop is in his car looking at the kids. DISPATCH comes over the CB.

He hits his lights and rolls up to the three kids in the middle of the road. He lowers his window.

EXT. COP CAR ON STREET - NIGHT

POLICE OFFICER

Are you guys all right? What are you doing out here this time at night?

The kids are talking fast, confused, and not making much sense.

KIP

And then there was a guy with chainsaws killing people! And there was...

JIMMY

Our friend Zack was killed by a gunman in there... And some crazy dungeon...

JON

Sir, we are professional ghost hunters and yes we should have not been in there but things went south on us fast. There is some serial killer in there with an ax!

POLICE OFFICER

Woe, slow down guys. One at a time. Now, what? You entered this house illegally and were chased by a mad man with an ax and chainsaws? Have you been drinking tonight?

Kip is beside herself trying to convey what happened in the house.

KIP

No, sir, you don't understand! That house is possessed! People are dying in there! Two of our friends are dead! If you will just go in there you can see for yourself!

POLICE OFFICER

Now, calm down, calm down. Two of your friends were killed in this house? I should write you all up for disorderly conduct and disturbing the peace!

JIMMY

Please, help us! Call in reinforcements! Call in the military! Hell, call in a god damn priest! Please do something!

POLICE OFFICER

Get into the car and let me figure this out.

INT. BACK OF COP CAR - NIGHT

The group file into the back of the cop car. They are breathing hard trying to collect themselves.

POLICE OFFICER

It's going to be all right now, I've got you, you are safe. Try to sit back and relax.

JON

Relax? Are you kidding me? You have no clue what we just went through Back there! We just lost two of our friends.

POLICE OFFICER

Now, watch your tone! I told you that I now have this under control.

The car pulls forward and is slowly driving down the road. DISPATCH comes over the speakers. The car then turns left back toward the house.

JIMMY

Hey, wait! I thought you were going to take us to the police station! Are you not going to call this in? What about our friends?

The cop looks back at the group and his face turns evil.

POLICE OFFICER

Oh, I can assure you that your friends are good and buried by now!

The police officer emits a diabolical laugh.

KIP

What? This cant be? Please, let us out! Let us out of this car right now! We will do anything! Please! I beg you!

POLICE OFFICER

Looks like you are going nowhere at this juncture! You are by no means in a position to negotiate!

The group tries desperately to open the door. It is locked. They begin to hit the windows trying to break them.

POLICE OFFICER (CONT'D)

It's no use, I have bulletproof glass. Oh, and it's soundproof, so you guys can yell till the cows come home and no one will hear ya!

The car turns left again to head back toward the house.

The cop selects a special channel on his CB box. He picks up his CB and pushes the button.

POLICE OFFICER (CONT'D)  
Clyde, come in Clyde.

The system CRACKLES as Clyde answers.

CLYDE  
This is Clyde, go ahead.

POLICE OFFICER  
I got the remaining three here in  
the back of my car. I picked them  
up out front in the road.

CLYDE  
Understood! Good work! Bring them  
to the back of the house and I will  
prepare the gas.

Jon shoots a concerned look at Kip and Jimmy. He mouths the word "gas" and shrugs. They go back to trying to work the doors to escape to no avail.

The car pulls up to the back of the old mansion.

Roger is waiting with a garden hose hooked to a large tank. He approaches the driver's window.

The cop lowers his window. MUFFLED SPEECH is exchanged. The cop cracks the back window enough to insert the garden hose.

The cop gets out and watches from the side.

A gas is released into the back seat of the sealed police car filling up the back seat.

JON  
Gas! Oh, shit!

The group is choking in the back seat. They continue trying to break the windows. One by one they all pass out in the back of the cop car.

The cop looks at Roger and smiles.

FADE OUT:

INT. CLYDE HORROR ROOM - NIGHT

Jon, Jimmy, and Kip are passed out hanging from meat hooks piercing their chest. Bloodstains on their clothes. They appear dead.

Clyde is sharpening his ax on the grinding wheel. Sparks are flying.

Jojo is still behind the wall watching through the slats. Her face is in horror as she views the three hanging from meat hooks.

The three begin to wake up. They are groggy.

Kip looks up at the scene in front of her. She then notices the large metal hook piercing her chest.

KIP

What the hell? Hey, guys? Guys,  
wake up!

Jon and Jimmy come to. They strain to see where they are and their current situation.

JIMMY

Woe, where are we? My back is  
killing me!

KIP

Guys, we are all hanging on meat  
hooks!

Jimmy now sees the large hook projecting out of his chest.

JIMMY

Oh, shit, this can't be good?

JON

I just remember being in the back  
of that car and being gassed. I  
feel paralyzed. I cant feel my  
body!

CLYDE

Well, well, welcome to my little  
party! You're just in time for the  
main event!

KIP

You killed our friends? Please,  
just let us go and we promise to  
not say anything.

CLYDE

Oh, your friends are around here  
somewhere. You're going to be  
reunited very soon.

JIMMY

This is seriously messed up man,  
Please, just let us go.

CLYDE

Ah, the funny man wants me to let  
him go. Now that is funny!

JIMMY

Fuck you!

CLYDE

No, your the one that's fucked!

Clyde without hesitation plants his ax into Jimmy's chest.  
Jimmy cries out in pain. Jon and Kip are horrified.

He is suspended off the ground five feet. He is dead. Boaz  
goes over and begins licking his pool of blood on the ground.

Jon and Kip are both bound and struggling.

Clyde removes his ax from Jimmy's chest and stands in front  
of the Kip. She is protesting.

KIP

Please don't kill me, I'll do  
whatever you want!

He makes a slit on her right leg. Her jeans split and now she  
is bleeding. She is whimpering.

KIP (CONT'D)

Please, I beg you, let us go.

Clyde mocks her.

CLYDE

Please let us go, please let us go!  
The only place that your going is  
to hell bitch!

He slices her left cheek.

JON

You are never going to get away  
with this.

CLYDE

Get away with this? Bitch, I own  
this god damn town! The cops work  
for me! This house has been in my  
family since the late eighteen  
hundreds! Such the comedian!

Clyde pulls a knife out of his belt. He stabs Jon in the left side. Jon cries out in pain. Clyde gets right in front of him.

CLYDE (CONT'D)

Not so funny now are ya, shit stain.

JON

I'm going to kill you!

CLYDE

That's not very nice. You are trying my patience! Now, because I am a fair and understanding guy, I will let shit stain here decide how you all will die!

Jon pleads with Clyde.

JON

I'm sorry man, I did not mean anything by that. Please do not make me do this! I will do anything! Come on!

CLYDE

I will give you a tuff decision to make.

He points over to the wall. Three different killing devices are hanging.

CLYDE (CONT'D)

Will it be the chainsaw? Perhaps, ye ole' ax? Or, will it be the age-old baseball bat wrapped in barbed wire? Yeah, that one can be quite messy.

Jon and Kip are writhing around in pain moaning.

KIP

Please, please, please!

CLYDE

Now, I don't recall please being one of the choices here.

Clyde goes and picks up a large pair of hedge shears.

CLYDE (CONT'D)

Perhaps, we will call this razor-sharp device a please? Hmm?

(MORE)



CLYDE (CONT'D)

Do you want more, please? Let me hear it! Please!

He laughs, then runs his tongue down the blade of the shears. The kids wince trying not to look.

KIP

You are sick and demented.

CLYDE

Why, thank you, dear. That is very nice of you to say before you die!

The kids begin to yell out loud.

Jojo watches from behind the slats in horror. She looks around her confined space to try and find a tool to defend herself with. She spots a fire poker off to her right just out of reach.

CLYDE (CONT'D)

Ain't no one gonna hear you down here. Yell all you want, just makes this all the more fun! Yell away! But, the next one that yells please is gonna get their pretty little head cut clean off!

JON

Screw you man, go to hell!

CLYDE

Take a look around, we are already in hell!

Clyde without hesitation grabs his ax and buries it into Jon's shoulder-neck area. Jon cries out in pain.

Blood is squirting and running to the floor. Jon is losing conciseness. He looks up at Clyde in labored speech.

JON

I'm going to haunt you!

Kip is screaming. Jon passes out.

Jojo springs into action and lunges for the fire poker. She emerges from behind Clyde. Kip watches her movements. Clyde hesitates to see where she is looking. He turns around.

Jojo stabs Clyde through his midsection with the fire poker. It protrudes out of his back. He is in shock at being stabbed and grabs the fire poker attempting to pull it out.

He staggers around and makes it to his microphone. He drops to his knees as he pushes the button.

CLYDE  
Code red, I repeat, code red. All hands!

Jojo stands behind him covered in blood. She looks for something else to hit him with. She grabs the baseball bat wrapped in barbed wire. She cocks it back and swings hitting Clyde in the head.

Blood squirts out as he falls to the floor. He is shaking but not dead.

JOJO  
Go to hell, asshole!

Jojo searches for the release of the metal hooks. She locates the heavy metal lever and pulls it down.

Jon, Jimmy, and Kip all fall to the ground with a loud THUD.

She unhooks the chains from the hook in Kips back.

JOJO (CONT'D)  
Are you okay? I witnessed everything!

Jojo looks to Jon.

JOJO (CONT'D)  
Is he dead?

Kip is in rough shape laying on the ground in a pool of blood.

KIP  
I don't know, check his pulse?

Jojo checks Jon's neck with two fingers. She looks up.

JOJO  
I feel a faint pulse, this man needs immediate medical attention!

KIP  
We have bigger fish to fry, He called in reinforcements!

JOJO  
Come on, I see a phone! I'm going to call for help!

KIP

I am not doing so good. Sorry!

Kip is sitting in an upright position bleeding. She points to Clyde who is moaning and moving around.

Jojo grabs the phone and dials 911.

911 OPERATOR (O.S.)

911 what is your emergency?

Kip is busy watching Clyde. She does not notice Roger slipping in through the back door. He positions himself behind Jojo. She is knocked to the ground. She out cold.

Kip screams.

KIP

NO!

Roger is standing behind her with a bat. He drops the bat and rushes to Clyde's aid.

GARDENER

Clyde! Are you Okay? Oh, no! Clyde!

While the gardener is attending to Clyde, Kip crawls over to the weapons. She pulls herself up to a standing position.

She grabs the pruning shears then hobbles over to where Roger is bent over. She raises the shears and hits him hard.

He falls over moaning loudly. She holds the shears in her right hand and positions herself over Clyde. He is trying to recover.

KIP

Now, it's gonna be your turn. Ask me nicely. Please!

Clyde moans something indiscernible.

She swoops down and cuts off his head with the shears. Clyde now lies in a pool of blood.

The Gardener is screaming.

GARDENER

Clyde, No! You killed Clyde!

Kip stands over Clyde's dead body holding the shears. She leans down and yells at him.

KIP  
Bitch, Please!

Charles and Rudy emerge through the door.

Kip is shocked and freezes in terror. The meat hook penetrating her back and protruding out of her chest.

Charles looks down to see Clyde's dead body. He notices Jon, Jimmy, and Jojo, all laying on the floor. He sees that Roger is still moving. He looks to Rudy.

CHARLES  
Take that bitch out, I need to attend to Roger.

RUDY  
Come here bitch, I have somethin' fer ya!

Rudy promptly walks over to Kip. Kip with limited mobility tries to hit him with the shears. He grabs her arm and bitch slaps her with his other hand. She falls to the ground in pain.

Rudy grabs the shears and now stands over Kip. He raises the shears to cut her head off when a loud CRASH halts everyone. A males voice yells orders.

Agent Grimes busts through a side wall with several agents.

AGENT GRIMES  
Freeze! Nobody move! Put the shears down!

Kip looks over in shock as F-B-I agents rush the room.

Charles raises his shotgun to shoot at the Agents. Agent Meeks pumps two rounds into Charles's chest dropping him to the ground. He is dead. Rudy in seeing this drops the shears and puts his hands in the air.

KIP  
Ah, thank god! My friend needs immediate medical attention!

Agent Grimes rushes to his daughter's aid as others attend to Jon who still has the ax in his shoulder. Jimmy is covered in a white sheet.

Agent Grimes then stands to access the situation. He sees all of the video screens and weapons hanging on the wall. He then notices the mid-evil killing devices stained in blood. He shakes his head.

## AGENT GRIMES

Agent Meeks and Johnson, we are missing one more here. BRUCE, the one that looks like a mountain man. Sweep the house and detain him.

## AGENT MEEKS

On it!

The two agents peel off and exit through the door.

## INT. BASEMENT HALL - NIGHT

The two agents walk the cement hall and discover the room that Jojo and the other were chained in. They continue up the concrete stairs till they come to the trap door. They open it and enter with caution.

## INT. HALL DOWNSTAIRS - NIGHT

The two agents have their bright flashlights on as they explore the long halls. They come to bloodstains on the floor where Zack was killed. They come to the landing at the stairs.

## INT. STAIRS DOWNSTAIRS - NIGHT

Agent Meeks motions for Agent Johnson to continue exploring the current maze of halls and rooms. He will go up. They separate.

## INT. HALL DOWNSTAIRS LEFT - NIGHT

Agent Johnson follows a blood trail down the hall and into the library. The heavy door is ajar. He enters.

## INT. UPSTAIRS HALLWAY RIGHT - NIGHT

Agent Meeks is searching the halls quickly trying to sneak up on Bruce. He arrives at the place with the woman's ghost on the wall. He is taken back and he tries to pass. He turns to try and run past and she jumps off the wall onto his back.

Agent Meeks begins to scream like a girl flapping his arms. The ghost disappears. He breaths hard catching his breath from the shock. He continues talking to himself.

AGENT MEEKS

I sure hope there are no big snakes  
in there. I don't know what I'd do?

A massive oversized king cobra crawls out from one of the rooms ahead of him and raises its hood at him. It HISSES. Agent Meeks draws his gun and begins to shoot at the ghost snake. He is amazed when it does not harm the snake as it then slivers away and is gone.

AGENT MEEKS (CONT'D)

Shake it off Shaun. I have to press  
on! Gotta catch this guy!

He continues down the hall then takes a left.

INT. UPSTAIRS LEFT - NIGHT

Agent Meeks finds himself in the room with all of the stairs and balconies. He is amazed as he shines his flashlight around. He contemplates which floor to take. He goes up two flights and takes off down a hall.

AGENT MEEKS

This place is wild and so old!

INT. THE LIBRARY - NIGHT

Agent Johnson shines his light into the massive library. He follows the trail of blood to the couch covered in a sheet. He studies the area where Sue Ellen was attacked. Bruce springs forward and stabs him over and over in the neck. Agent Johnson pulls his weapon and gets a shot off before he falls to his knees.

Bruce gets in front of him as Agent Johnson is bleeding out.

BRUCE

A goddamn pig in my house! This is  
unacceptable!

INT. CLYDE HORROR ROOM - NIGHT

The shot from Agent Johnson is heard through the monitors in the kill room. Agent Grimes notices it and steps in to get a better look. He does a double-take when he sees Agent Johnson dying.

AGENT GRIMES

Oh, shit! Agent down in the library, All agents move in. Bruce is in the library! Take him alive!

Numerous agents are seen through the monitor flooding the library to apprehend Bruce.

Agent Grimes then notices a monitor of the back alley where a police car takes off speeding.

AGENT GRIMES (CONT'D)

To any available Agent, a police car just fled the scene and I want him apprehended. Go!

Agent Grimes then spots Agent Meeks running through the halls erratically.

AGENT GRIMES (CONT'D)

Agent Meeks status report? Is there a problem Agent?

INT. UPSTAIRS ROOM - NIGHT

Agent Meeks stumbles as he glimpses the girl levitating off of the bed and calling for help. The call comes in as Agent Meeks begins to run. He answers his CB.

AGENT MEEKS

Ah, no, sir! I am not all right. My current status is running from several apparitions out to kill me. I'm just trying to stay alive at this juncture!

AGENT GRIMES (O.S.)

Agent Meeks, Keep a level head. I can see in the monitors that if you continue straight you will come to a landing and stairs going down. This is the front door.

AGENT MEEKS

Understood, sir, I will do my best to make it to the door, Meeks out!

INT. DUMB WAITER - NIGHT

Agent Meeks then passes by the dumb waiter when the blue smoke appears and the door flings open with the ring chick crawling out.

He screams again and is so scared that he back peddles to the landing at the top of the stairs as he unloads his gun.

He hits the railing flipping over it hitting the large chandelier causing it to swing and fall. They fall two floors to the wood floor in a large CRASH. Agent Meeks neck is broken, he is dead.

EXT. OUT FRONT OF THE HOUSE AMBULANCE - NIGHT

Jojo is wrapped in a blanket as Kip is on a gurney with the hook protruding out of her chest. A detective approaches.

F-B-I car lights are flashing from several cars.

Another ambulance is there loading Jon into it. He is loaded in bad shape with the hook and ax in his shoulder, passed out.

F-B-I agents are walking the property with flashlights.

Jojo and Kip are talking with an F-B-I detective by the car.

F-B-I DETECTIVE

Do you guys think that you'll be okay?

JOJO

Sir, that shit was crazy in there!  
I was kidnapped from my house and kept prisoner here against my will. Luckily a group of ghost hunters found me! My father is Agent Grimes!

Kip is talking slowly as the drugs are taking hold for pain.

KIP

Sir, we are ghost hunters and do investigations into hauntings. I know we entered that house illegally and have now paid the ultimate price.

The Detectives face shifts.

KIP (CONT'D)

I know it sounds odd, but sometimes we can see and talk to ghosts to aid them in shifting to where they are supposed to be.



JOJO

But, that's not all! I saw some ghosts up in there, no real biggie, but the shit started popping off with dudes with chain saws and axes!

KIP

It got real, real fast! Never have we encountered something like this. How did you guys know? I mean how...?

F-B-I DETECTIVE

We have had an eye on this house and this policeman for a long time now. We only had small bits here and there, so we were willing to let you guys in there to scare up something worth busting these lowlifes on.

Jojo looks to Kip.

JOJO

It's true, I was goddamn bait for the F-B-I! My dad hatched the plan to get me into this house so he could bust these guys once and for all. It just went a bit south.

F-B-I DETECTIVE

Yeah, there is a large family here so it was all interlaced. The crooked cop was ole' Clyde's first cousin.

Agent Grimes approaches. He nods to the Agent then looks to Jojo. She smiles when she sees him, then scowls.

JOJO

Dad, that was crazy in there, I almost died. He had me hooked to a table that pulls apart. I was good as dead if not for Jimmy. Is the other guy going to be all right?

AGENT GRIMES

That has yet to be determined. I'm sorry babe that it got a bit out of hand and now I have lost two good agents.

F-B-I DETECTIVE

I will have questions for you as well Agent Grimes.

AGENT GRIMES

I'm sure you will. I need to attend to the house, I'll check back in with you guys shortly. I'm glad you're safe baby girl.

Jojo smiles at her dad as he takes off toward the house.

The Gardener is led in front of the F-B-I car and placed inside a neighboring car.

F-B-I DETECTIVE

The Gardner here is Clyde's youngest brother. The chain saw guy was Clyde's second cousin. Various cousins and whatnot have all had dealings with this ole' house.

JOJO

Is it all over now? Especially now that Kip and I took that crazy asshole out? It felt good killing him. I guess you will be arresting me now?

F-B-I DETECTIVE

You were protecting yourself, we have it all on tape, and will it hold up in court.

He looks at Kip on the gurney.

F-B-I DETECTIVE (CONT'D)

You girl, are a spitfire! Don't you worry, you were one hundred percent justified. Bitch, please! That was classic!

Kip is shocked by his response.

F-B-I DETECTIVE (CONT'D)

We're gonna be talking about this one back in the precinct for quite some time! I am sorry for the loss of your three friends. A memorial service will be held to honor them.

JOJO

Sir, this a house of horrors and should be destroyed so nothing like this can happen here again.

Kip is loaded into the ambulance. They close the door. The Agent hits the back of the ambulance.

The car drives off into the night.

SUPERIMPOSE: "Six months later."

INT. GURLEY ST. BAR PRESCOTT - DAY

Jon is sitting at the empty bar conversing with a male PATRON, late-60's. There is a pitcher of beer that they are sharing.

The female Bartender listens intently as Jon conveys the story.

JON

So, I woke up in a hospital bed next to Kip. I was relieved to see her. The F-B-I was there to take our statements and all.

PATRON

That is a wild story man. Then what happened?

JON

The remaining two killers were taken back for statements. Charges were brought against them.

PATRON

And what of your fallen friends?

JON

Their bodies were exhumed along with all of the others from the cemetery in the back yard and formal funerals were held in their honor.

PATRON

What happened with the Gardner and the others?

JON

The Gardener committed suicide in the first week of imprisonment.

(MORE)

JON (CONT'D)

The other brother is serving a life sentence. I was told about other cousins, so who knows.

PATRON

Yeah, that made big news when it all went down. I saw where they burned the house to the ground.

EXT. VICTORIAN MANSION - NIGHT

The house is burning up in a fierce inferno. Large sections fall to the ground. Embers rise into the night sky.

INT. GURLEY ST. BAR PRESCOTT - DAY

JON

I'm now engaged to Kip, We grew close through the experience. We are expecting our first child.

PATRON

Congratulations! That is great news brother! Hey, so whatever happened to Jojo and her father?

JON

Jojo has since moved far away from Prescott Arizona to place this all behind her.

INT. F-B-I OFFICE - DAY

Agent Grimes is working at a desk filling out papers in a busy F-B-I office.

JON (O.S.)

Agent Grimes was questioned then put on probation for allowing the situation to get out of hand and for the loss of two Agents. He now rides a desk pushing a pencil.

INT. GURLEY ST. BAR PRESCOTT - DAY

PATRON

They say that a legend was formed about the dungeon of horrors and how five ghost hunters brought it all down in a rage of glory!

JON

The entire situation was so extreme that I have post-traumatic stress from it. I just want to put it all behind us and move forward.

PATRON

I don't blame you, man. Thanks for sharing.

The bartender sets down a glass and goes to the landline phone and picks up the receiver. She dials a number and holds it to her ear.

BARTENDER

It appears that we have some unfinished business.

FADE OUT:

THE END