

"Spirit of Darkness"

by

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As her family becomes the epicenter of paranormal activity
garnering worldwide attention, a young mother strives to uncover
the origin of the multigenerational nightmare and the means
to end it, no matter the cost.



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FADE IN:

1

EXT. AERIAL SHOT — SUNSET

1

TITLE: 1918 Pami Island, South China Sea

A small tropical island: descend to a campfire clearing between a rocky outcrop and a solitary fishing village.

2

EXT. ISLAND CAMPFIRE CLEARING (1918) — DUSK

2

At a campfire: three native teen girls, in traditional Bajau garb: SADAR (17, tall, stern demeanor), BOKKO (16, short curly hair) and TONNY (16, not in peak physical condition), and a younger girl (ANU, 12). Sadar, Bokko and Tonny prepare Anu for a rite of passage. The teens silently apply war-party makeup, decorate Anu's clothing and braid her hair. They are focused and determined. Anu struggles to mask her anxiety.

- Satisfied with their work, the girls hike silently up-hill, away from their village toward a rocky outcrop overlooking a bay. Sadar carries a spear and lantern. The girls bear grim expressions. Their outing is not a joyous task. Tonny struggles to keep up, and soon lags behind the others by several yards.

The three other girls do not see or hear Tonny as she is lifted swiftly and invisibly out of frame.

- With trepidation, the remaining girls approach the mouth of a cave. Together they stare at a hand-painted warning sign written in Jawi script above the opening. A crude image of a stylized animal mask is painted on both ends of the words.

Sadar finally notices Tonny's absence, and gestures questioningly to Bokko, who merely shrugs in reply.

Terror now grips Anu. She attempts to withdraw. Sadar and Bokko gently grab Anu and redirect her back toward the cave entrance. Sadar realizes she neglected to equip Anu.

SADAR

Anu!

Sadar hands a spear and lantern to Anu, who acknowledges the items with forced appreciation. Anu mutters a brief prayer before entering the cave. When Anu looks back to the other girls for final encouragement, they are gone.

3

INT. CAVE — DAY (DARK INTERIOR)

3

Anu descends alone down a narrow rocky path, deep within the cave. Her lantern provides only a few feet of visibility. The spear shakes in Anu's trembling hand.

- Anu at last finds the location of her objective: she must add her name to a dozen other names scratched into a cavern wall. Anu lights another lantern that someone left behind, before she hastily carves her personal mark into the rock. Still facing the graffiti, Anu hears a voice behind her:

GHOST (INVISIBLE)

Ah-Noooh

Anu swings around to see Tonny balled up in a corner, in a state of paralyzed shock. Tonny's eyes are open but not blinking. Anu stands frozen by fear. A grotesque disembodied tribal mask (like the cave sign) enters the light between Anu and Tonny, then cocks slightly.

GHOST (INVISIBLE) (CONT'D)

Ah-Noooh

Anu releases a delayed scream, followed by a moment of still silence. Just as the mask inches closer to Anu, a major earthquake rocks the scene. The rumble is deafening as rocks and dust cascade. Ghost, wearing the mask, looks rapidly all around the cave. Before pausing to stare at Anu, the mask drops to the ground, unbroken.

- GHOST POV [Universal: fisheye lens effect with muted color tones]: Ghost watches Anu scramble away with one lantern after she attempts to rouse Tonny, but Ghost does not pursue Anu. Ghost's rapidly shifting POV conveys panic. Ghost attempts to move down a different path deeper into the cave, but the way is now blocked by debris. In the last seconds before the falling rocks create a wall between Ghost and its inner chamber, we glimpse an unnatural white glow emanating from the sanctum. Ghost glides out of the cave to escape.

4 **EXT. ISLAND VILLAGE OVERLOOK - DUSK**

4

GHOST POV (CONT'D): Ghost pauses at a boulder overlooking the village and bay. As the temblor subsides, the tide ebbs away from the bay, exposing moored canoes and fishing nets. The last rays of sunlight reveal a wall of water on the horizon.

Ghost darts around the village and the island, desperately seeking signs of life but repeatedly finding only floating corpses and devastation. We sense that, despite not being a living person, Ghost is afraid to be alone. [END GHOST POV]

5 **EXT. PAMI ISLAND - TSUNAMI CHAOS - DUSK**

5

The earthquake-triggered tsunami surge nearly covers the entirety of Pami Island, washing away most evidence of human habitation. Some villagers attempt to flee in their fishing canoes, but the crashing waves are inescapable. Men, women, children and livestock are swept far from the island.

Pami island is a mere bump in the path of the tsunami. One solitary hut is at sufficient elevation to avoid destruction. The wave continues undeterred through the sea, to cause further destruction on another island in the distance. Sharks soon encircle the few survivors of the initial wave.

6

INT/EXT. OUTSIDE A HILLTOP HUT – TWILIGHT

6

Atop the only significant hill on Pami Island: Anu sits on a stump, sobbing, while her blind grandmother – NANA (62, long grey braids) – stands in the doorway of her modest hut. The hut is the only structure left standing. Anu's stump is several feet from the porch, near a newly-formed cliff-like edge of the hill.

SUBTITLES:

NANA

Anu, tell me what you see.

ANU

It's all gone, Nana. Everything.
Everyone.

Without warning, a chunk of the hillside, including the stump and Anu, instantly collapses, causing Anu to drop out of frame. Anu screams, and Nana calls out for her in blind panic. Nana unknowingly steps to the very last inch of the precipice, listening for Anu to respond. Nana attempts to make her way blindly down the hill to find Anu, but a fallen tree blocks her path. Nana eventually gives up and retreats to her hut while continuing to call out.

7

EXT. PAMI ISLAND – TWILIGHT

7

All island inhabitants are seemingly lost. The cave mouth now resembles the entrance to an underground lake.

– GHOST POV: After witnessing the village's destruction, Ghost returns to the cave entrance to find its abode now flooded and inaccessible. Distressed, Ghost scans the horizon before seeing movement in the distance on Nana's hill. Ghost then rapidly zig-zags to the base of the hill, pausing to look down at Anu's seemingly-lifeless body. Ghost looks up to notice Nana stepping away from the precipice. It hurriedly ascends the hill to the front door of Nana's hut.

8

INT. – NANA'S HUT – TWILIGHT

8

GHOST POV: Ghost enters Nana's hut. As the door swings open, Ghost finds Nana sitting alone, in a state of shock, the only living person left on the island. Nana is not fazed by Ghost's entrance. Though blind, Nana looks directly at Ghost.

SUBTITLES:

NANA

I should have known YOU would still be here. I've watched you for so long now, toying with my people, tormenting them. You're like a wicked child plucking wings off a dragonfly for no reason but your own amusement.

— NANA POV: All black except for a violet silhouette of a hovering ghostly figure.

NANA (CONT'D)

A child! Yes, that's what you are. Or once were. It doesn't matter anymore. All I can sense from you now is your fear of solitude... a child who desperately needs to bully other children.

— GHOST POV:

NANA (CONT'D)

But you won't have anyone left to torture, because when I'm gone... you'll be nothing but a forgotten shadow, doomed to haunt this empty island graveyard, alone... forever!

[END GHOST POV]

DISSOLVE TO:

9

INT. SMALL AIRPLANE — NO. CALIFORNIA — MORNING (1978)

9

Airplane interior: JANET BROWN (32, long brown hair) prepares to land a Cessna 172 while her husband — DAN BROWN (34, Native American) — coaches her. Their two boys — MICHAEL (8) and DEREK (6) — sit in the back. Michael gestures out the back window.

MICHAEL

(to Derek)

Look — there's our new house.

DAN

You're doing great. Just flare up a little, but no too early...

10

EXT. BROWN HOME — NO. CALIFORNIA — MORNING

10

Sierra Nevada foothills: (as with the real Cameron Park) there are multiple homes on the Browns' street built along the rural private airport, allowing pilots to land their planes and taxi directly into their driveways.

Adjacent roads are very wide. Stop signs sit low to the ground so that airplane wings pass over them. The Browns' home backs directly against the airport runway and borders a neighborhood park. Beyond the small airport, Cameron Park is a middle-class rural bedroom community.

After landing, Janet drives the Cessna directly to the family's recently purchased two-story home, which includes a detached hangar/garage like all other homes on the street. Dan hops out and yanks a "SOLD" sign out of the grass.

TITLE: **1978 Cameron Park, Northern California**
SECOND TITLE: **WEEK ONE**

11 **INT. BROWN HOME — DOWNSTAIRS — DAY**

11

Janet hangs framed items on a wall:

- Janet's nursing school diploma (Harris College, Ft. Worth)
- Group family photo of members of the Shingle Springs Band of Miwok Indians, including Dan
- Photo of Dan in an army uniform (rank: warrant officer) with his female colleague, Nicole
- Photo of Janet, Dan and Nicole in a bar in Ft. Worth, Texas
- Framed Silver Star Medal awarded to Dan
- Photo of Dan in a commercial pilot uniform, with Nicole in a US Forest Service pilot uniform

Janet decides not to hang a sad candid photo of her mother (Leola), and examines it while walking past a large grandfather clock that is not working. She yells toward Dan before stepping into his office:

JANET

Dan, do you think Nicole could help
me find my mom?

— Dan abruptly stops organizing his office. Their cat hops out of an empty box.

DAN

What brought this on? Last time I
mentioned your mom, you didn't
think we'd ever see her again.

(to himself:)

And I'd like to keep it that way.

Janet enters Dan's office.

JANET

I don't know. Maybe it's the new
house, or the boys both now being
in school. Or maybe I just miss
her.

(MORE)

JANET (CONT'D)

Whatever it is, I'm tired of being angry... I want her to know the boys before it's too late.

DAN

Just because Nic is flying choppers for the federal government doesn't make her an FBI agent.

Janet stares quietly at Dan.

DAN (CONT'D)

Okay babe, if this is what you want, I'll call Nicole right now. But once Leola is back in our lives, we may all regret this conversation.

12

EXT/INT. SANITARIUM (LARGE VICTORIAN MANSION) — EVENING

12

Outside a Victorian-style mansion in Northern California: A young woman in a nursing-home uniform — AIDE (23, mascara running) — angrily throws her cap on the ground outside a sanitarium lobby after ending her shift. Another staff member — SANITARIUM NURSE 1 (40) — enters at the same time. A sign reads: "Happy Hills Health Resort".

AIDE

I don't know who's crazier — them or you. You actually *choose* to be here. I'm gonna get my old job back cleaning toilets at the motel.

Aide storms off, and Sanitarium Nurse 1 looks back at Aide with confusion before turning to enter the building. As she takes her next step, she launches vertically out of frame.

— Inside the old mansion, the common areas are dark and lights flicker. It is eerily quiet, except for the low music (a slow version of "Ain't Misbehavin"). Paintings are askew. Lamps are knocked over. A birthday cake is uneaten. A piñata is smashed open on the floor. A "pin the tail" donkey on the wall has multiple knives in it. All residents (age 60-80) whimper and pray as they hide behind beds and doors.

An elderly woman — EDITH (80) — with long oily hair covering her face, wearing a soiled housecoat, is unconscious, limp, and levitating just off the floor. A birthday hat sits akimbo on her head. Her body floats from room to room, as if hoisted on display from her armpits by an invisible person.

— GHOST POV: From just behind/alongside Edith's head, we see Edith (carried by Ghost) turn a corner to spy a closet door, ajar, at the opposite end of a hallway. [END GHOST POV]

An employee — JEROME (27) — cowers in a janitorial closet.

— JEROME POV: The closet door opens slowly, revealing Edith hovering in the hallway. Jerome, now terrified, is not detected. Edith moves on after a brief pause. But Jerome knocks a broom over, causing a loud clank followed by Jerome's panicked breathing. After a long beat, Edith slowly floats backwards to the doorway.

— From behind, we see Edith hover into the dark closet.

— While Jerome cries out in terror (O.S.), we see a nearby closed bedroom door labeled "Leola". Inside the dark suite, a woman with long white hair — LEOLA (60) — sleeps on her side, with her back to her bedroom door, facing the camera. Everything except Leola's face is out of focus. Jerome stops making noise. After a beat, Leola's door creaks open behind her. Leola opens her eyes.

GHOST (INVISIBLE)

Wee-Oh-Waah

13

INT. COMMERCIAL JET AIRPLANE COCKPIT - DAY

13

Cockpit: As Dan pilots a plane on final descent, his co-pilot — ARCHIE (32) — sees something (O.S.) off the starboard side.

ARCHIE

Are you shitting me? Dan, did you see that?

DAN

I guess not. What was it this time?

ARCHIE

I'm not sure I can describe it. But I definitely need to report this.

Dan scoffs in annoyance.

DAN

How are you going to report something you can't even describe?

14

EXT/INT. SACRAMENTO AIRPORT - AFTERNOON

14

Three hours later. Dan exits an airport building to walk onto the apron area for small planes, intending to fly his Cessna home. A young woman — GINNY (25) — runs out of the building and brings Dan back inside (no audible dialogue).

— Inside: Ginny directs Dan into an administrative office.

GINNY
She's on Line Two.

Dan picks up a desk phone. His female friend of Puerto Rican descent with a Bronx accent – NICOLE (35) – is on the line.

DAN
Nic – what's so important you
couldn't wait 'til I got home?

NICOLE (V.O.)
Hey! I'm the one doing you a favor!

DAN
You're right. I'm just in a shitty
mood after spending two hours
answering questions about something
my copilot claimed he saw before we
landed. What did you find?

NICOLE (V.O.)
She's at a private sanitarium in
Grass Valley.

DAN
This whole time she's been an hour
away? How'd you track her down?

NICOLE (V.O.)
Secret sauce, my friend.

DAN
Now I need to decide whether to
tell Janet.

NICOLE (V.O.)
What???

DAN
Well fuck, Nicole, I didn't think
you'd actually find her! Would you
want to bring a Section-Eight
mother-in-law back into your life
if you could avoid it?

NICOLE (V.O.)
I can't lie to Janet, Dan. You know
she'll ask me about this.

DAN
Fine. Give me the address.

15

INT. BROWN HOME — DOWNSTAIRS — NIGHT

15

Kitchen: A calendar on the refrigerator has each day of March crossed out through Monday, March 20. The last two weeks are circled and marked "SPRING BREAK". Easter is on March 26.

— Dan walks into the house while Janet is in the living room organizing. The boys are running around the house playing with Star Wars toys. Dan approaches Janet with a note card, announcing with insincere enthusiasm:

DAN

Jan, Nic found your mom. She's only an hour away. Here's the address.

JANET

Oh my God.

DAN

I bet Nicole thinks she's a regular Sam Spade now. Still want to see Leola?

JANET

Yes. I haven't stopped thinking about her the last couple days.

DAN

I get that. Like a nightmare you can't shake.

JANET

I don't appreciate your tone. She's my mother for Christ's sake.

Dan takes a deep breath.

DAN

Tell you what — I'm not flying tomorrow. I'll watch the boys. You go and take your time. I'm sure Leola will want to spend all day with you catching up.

(pause)

And give her a big hug for me.

16

EXT. SANITARIUM (LARGE VICTORIAN MANSION) — DAY

16

Next day. As Janet arrives at the sanitarium, EMTs are transporting Sanitarium Nurse 1 out of the building on a stretcher. She has the same haunting blank stare as Tonny. We overhear PARAMEDIC (30) as Janet walks by.

PARAMEDIC

They found her this way in the
attic. Remind me not to bring my
grandmother here.

— On a large wooden porch on the back side of the house,
Janet approaches Leola from behind, sitting still in a
rocking chair. Leola is haunted, disturbed and unstable.

JANET

Hi Mom.

Leola turns and looks up at Janet. Leola's recognition is
delayed before her eyes enlarge and she hops from her chair.

LEOLA

GET OUT! I don't want you here! Why
would you come here!?! HELP!!!

SANITARIUM NURSE 2 (50) rushes over.

LEOLA (CONT'D)

Get her out of here! Who the hell
let her just waltz in here?

SANITARIUM NURSE 2

(To Janet)

I'm sorry, miss, but we can't have
you disturbing the residents. You
need to leave now.

As Janet is escorted away, Leola continues yelling rabidly:

LEOLA

You brought this on yourself! I had
the gate locked up and you had to
go and open it! You never could
just leave things alone! Go pray to
Jesus now, Janet! Go tell it on the
mountain! On the mountain, Janet!

Janet, crestfallen, covers her ears as she exits. She gets in
her car and starts to drive away.

— GHOST POV: Looking backward from the rear seat of Janet's
car, we see Sanitarium Nurse 2 standing outside as Janet
proceeds down a long, narrow driveway. Ghost turns around to
look at Janet.

GHOST (INVISIBLE)

Ja-Net

[END GHOST POV]

— Janet slams on her brakes and road dust fills the air. Sanitarium Nurse 2 walks hurriedly out to the car, more annoyed than concerned.

SANITARIUM NURSE 2
Is there something wrong? If not,
we need you to unblock the road for
other visitors.

JANET
I thought I heard —

Janet looks up at the nurse's impatient face.

JANET (CONT'D)
Never mind. I'm fine. Thank you for
your concern.

Janet looks in the rearview mirror and around the car before composing herself and driving away.

17

INT. BROWN HOME — DOWNSTAIRS — NIGHT

17

Living room: Janet and Dan sit on the couch, sharing a bowl of popcorn while watching an old movie. The lights are low. Their boys are asleep. The cat is on Janet's lap.

DAN
I'm sorry it didn't work out today.

JANET
No you're not. You've never liked
my mom. You practically celebrated
her disappearance, and over the
last nine years you never once
suggested that we try to find her.

DAN
Of course I don't like her, Janet.
But my opinion of her is completely
based on the fifty stories YOU told
me about what a fucked-up, dinky-
dau mother she was! And now I'm
supposed to forget all that?

Janet reluctantly acknowledges some truth in Dan's position.

JANET
I guess I should have known better.
Sometime in the last nine years,
the sane part of my mom must have
slipped away, and all that's left
is the woman I saw today.

DAN

Hmm. I don't recall the sane part.
I just remember her going on about
an evil spirit that "touched her
mind".

— GHOST POV: From a corner of the room:

JANET

I know my mom has told some really
far out and sometimes insane
stories, but I also know some
really spooky shit happened over
the years, Dan.

DAN

Here we go.

JANET

Even today, I heard ...

Again, Janet decides not to mention the voice in the car.

JANET (CONT'D)

Forget it.

DAN

Honestly, Janet, it's for the best.
The boys don't need any more
superstitious bullshit than they
already get from MY parents. Look,
we found her, you know she's alive
and being cared for--let's just
leave it at that.

[END GHOST POV]

— TV SCREEN: The penultimate scene of *Wuthering Heights* (B/W, 1939). Heathcliff tells a dying Cathy that he effectively murdered her, and challenges her to punish him by haunting him for the remainder of his life.

DAN (CONT'D)

Oh brother. I didn't realize we
were watching a ghost story.

— TV SCREEN: Final scene of *Wuthering Heights*, with the ghosts of Cathy and Heathcliff walking together toward the crag on the moor. Credits roll.

— Dan stands up.

DAN (CONT'D)

The moment ghosts enter the picture
it just becomes silly to me.

Janet rolls her eyes, disappointed with Dan's lack of sensitivity and literary ignorance.

JANET

I know, Dan, but it's one of the greatest books ever written. Besides, the ghosts aren't really the point of the story—

A creaking noise from upstairs distracts Janet.

DAN

Shouldn't they be asleep by now?

JANET

Let's go check on them.

18

INT. BROWN HOME — UPSTAIRS — NIGHT

18

Dan takes Janet's hand and leads her up to their boys' bedroom door. They both quietly peek into the room without turning on the light. Both boys have rigged their beds to appear to be asleep under their covers, but their heads and limbs are not visible.

— Janet and Dan enter their bedroom and turn on the light, to find what looks to be a man standing inside one of their drapes with his hands outstretched behind the fabric. Janet is startled, but Dan gives Janet the "shh" sign and points down to the floor. A pair of eight-year-old feet is visible. Janet tiptoes over to the drapes and pulls back the fabric, revealing Derek on Michael's shoulders, both in pajamas.

A moment of giggles, then WHAM! — the loudest possible slamming noise rocks the house. A trace of dust settles from the ceiling. The boys are instantly upset by the noise.

JANET

Jesus! Dan, what the hell was that?

DAN

You stay here, I'll check downstairs and outside. Maybe a car crashed. Hopefully not a plane.

19

INT. BROWN HOME — DOWNSTAIRS — NIGHT

19

As Dan passes through the main floor of the house, he almost steps on his reading glasses. He picks them up and places them on a table in the living room.

20 INT. BROWN HOME - UPSTAIRS - NIGHT 20

Boys' bedroom: Janet consoles her two boys as she leads them back to their room and tucks them back into bed.

21 EXT./INT. BROWN HOME - DOWNSTAIRS - NIGHT 21

Outside the house: Dan completes a perimeter check and finds no evidence of a disturbance.

- Dan returns to the living room to retrieve his glasses from the table, but they are gone. He continues looking, becoming frustrated. Janet comes down the stairs.

JANET

Did you find anything outside?

Dan is distracted by his search.

DAN

No. My best guess is that an underground transformer vault blew next door at the airport. They're on a different sub-grid.

JANET

What are you looking for?

DAN

My glasses. They were right here before I went outside, and now they're gone. Did you or the boys touch them?

JANET

You just saw me come downstairs.
I've been up there with the boys.

— GHOST POV:

Janet walks into the kitchen.

JANET (CONT'D)

Do you want a beer?

Dan doesn't answer. Janet opens the fridge.

JANET (CONT'D)

Dan, your glasses are right here.

DAN (O.S.)

Where? In the kitchen?

Janet walks back into the same room as Dan.

JANET

Yes, in the refrigerator. You don't remember leaving them in there?

Dan is now visibly angry.

DAN

Of course I don't remember leaving them there, Janet, because I didn't leave them there. If you didn't do it, then obviously one of the boys--

JANET

I just told you we were upstairs. Nobody touched your damn glasses!

DAN

Then who did? A ghost? A ghost thought it would be funny to put my glasses in the fridge?

[END GHOST POV]

Dan starts to walk upstairs.

JANET

Seriously, Dan, what made that noise? It sounded like something dropped a steel beam on our house. Did one of the boys make that noise, too?

DAN

No, but that doesn't mean it was a *Soo-les'-ko*.

22 **EXT./INT. BROWN HOME -- DOWNSTAIRS -- NIGHT** 22

Janet walks past the wall of photos, and stops to touch the picture of her, Dan and Nicole at a bar in Fort Worth, Texas.

23 **EXT. ARMY BASE -- FORT WORTH, TEXAS -- NIGHT (1968)** 23

FLASHBACK: Dan (here, 24) gets in a surplus army Jeep with his friend and fellow army soldier, Nicole (here, age 25, tall and very muscular); both are wearing casual clothes but are obviously in the Army with short military haircuts. They drive past a sign for "Flight Training School, Fort Wolters, Texas".

24 **INT. BAR -- FORT WORTH, TEXAS -- NIGHT (1968)** 24

FLASHBACK CONTINUES: Janet (here, 22) is in a booth in a bar after work, wearing a nurse uniform.

Dan, holding three beers, sits down across from Janet. Nicole talks to another bar patron in the background.

DAN

Good news. I passed my final pilot's test today. When I rotate back to the Nam, I'll be *flying* Hueys instead of fixing 'em.

Janet and Dan clink their beers.

JANET

I'm proud of you, babe. I just wish you could fly them *stateside*.

DAN

I promise you, I'll be back before you know it. Then we'll get hitched, move back to Northern California, buy a house and a plane, have a couple kids—

JANET

A plane?

DAN

Boeing just started making a new plane called a 747. It carries five hundred people, and I'm going to be the first red man to pilot one. Then I'll be able to afford a big house and my own plane, and you won't have to work while the kids are growing up.

JANET

Wow, I wish I'd known all this before I bothered going to nursing school.

A belligerent drunk jackass with long hair in a cowboy hat — COWBOY (40) — interrupts Janet and Dan.

COWBOY

Do you know the one about the nurse, the cowboy and the Indian? The Indian gets his ass kicked and the cowboy gets a blowjob.

DAN

(Standing)

Unless *she's* kicking my ass and you're sucking your own dick, I don't see how this story plays out.

Nicole (clearly stronger than Cowboy) steps into frame and puts her hand on Cowboy's shoulder.

NICOLE

Friend, is this the part of the
joke where the nurse has to triage
the badly-beaten cowboy?

Cowboy wisely steps away.

COWBOY

See you around, Papoose. You too,
"sir".

Dan starts to move toward Cowboy with a clinched fist.

JANET

Let that ignorant redneck go.
Come sit back down.

NICOLE

Janet, I've been meaning to ask
you, how did you end up coming all
the way to Fort Worth for nursing
school? There must be a dozen
places you could have gone that
were closer to Sacramento.

JANET

After my dad died, between
kindergarten and high school my mom
dragged me to nine different towns.
Each time we moved there was a new
hallucination or new conspiracy
theory... or the next new step-dad.
Growing up with my mother was like
being in a traveling circus.

Janet unconsciously fiddles with her cross pendant necklace.

JANET (CONT'D)

But no matter where we moved--big
city or small town, beaches or
mountains--there was always, like,
a shadow over us... it's hard to
explain, but coming to Texas for
nursing school was my chance to get
out from under the darkness.

Dan stares at Janet like a lovesick puppy. Nicole shakes her head.

JANET (CONT'D)

When they send Dan back to Viet Nam, will you be going, too?

NICOLE

No, I'm stuck here at the flight school doing admin. But I'll tell you a little secret. There's a dumb lieutenant who doesn't know I'm-- you know--and he thinks he can get into my pants by giving me flying lessons in a chopper. After the war, maybe I'll follow you two lovebirds out to California and become a pilot myself.

JANET

And with that, soldiers, I'm gonna head home. Something about my apartment is giving me the creeps, and I need to go to church early tomorrow so I can have time to find another place.

(to Dan)

Later I'd like to hear more about your grand vision for our future.

25

INT. BROWN HOME - DOWNSTAIRS - MORNING

25

Next day. Janet serves breakfast to the boys. Dan comes downstairs in his pilot uniform.

JANET

Do you want some eggs?

DAN

No, thank you. I'll grab something at the airport. Still mad at me?

JANET

No, *should* I be mad at you?

Dan kisses Janet's neck from behind.

DAN

Will you and the boys see me off?

JANET

Come on, guys, let's help Dad get ready to go to work.

Janet passes the large grandfather clock (now ticking and keeping the correct time). It chimes at 8:00 am.

Janet looks at her watch to confirm. The entire family heads out to the adjacent garage/hangar.

26

EXT. BROWN HOME — DAY

26

Inside the Cessna: Dan conducts quick pre-flight checks in the cockpit, while the boys play in the back of the plane until it's time for Dan to leave. Janet talks to Dan through the open cabin door.

JANET

Thank you for resetting that old clock this morning. I kept meaning to do that.

Dan is not focused on what Janet is saying as he checks the instrument panel.

DAN

You're welcome, but I didn't touch that clock.

JANET

But it wasn't working and now it's keeping correct time.

DAN

Even a stopped clock is right twice a day.

JANET

As insightful as that is, Dan, it has absolutely nothing to do with what I'm saying. Please stop and look at me.

Dan huffs and pauses to look impatiently at Janet.

JANET (CONT'D)

What are the odds a clock would stop functioning, and not only start running again, but just happen to start working at the exact time it stopped? You don't find that the slightest bit curious?

DAN

Look, I only have a round trip to Phoenix today and I'll be back this afternoon. Then you'll have my FULL attention to debate the probabilities of clock behavior.

(MORE)

DAN (CONT'D)
 (yelling backward)
 Boys! Time to get out!

Dan blows Janet a kiss. She gives him a reluctant smile. Dan pulls the Cessna out of the driveway. Janet and the boys walk back into the house.

27 **INT. BROWN HOME — DOWNSTAIRS — DAY**

27

— GHOST POV:

JANET
 Guys — what do ya say we go to
 Sam's Town today?

The boys cheer in response, then run upstairs. Janet stops to look at the clock. In the glass of its face, she sees the slightest reflection of a shadowy distortion pass behind her, and spins around to find nothing. Turning back to the clock, a creaking noise gets louder before the wood floor underneath the clock gives way, causing the entire clock to drop and crash roughly one foot through the floor. Janet runs out the door to try to catch Dan before he leaves. [END GHOST POV]

28 **EXT. BROWN HOME — DAY**

28

Janet chases after Dan in the Cessna, but he cannot hear her.

29 **INT. BROWN HOME — DOWNSTAIRS — DAY**

29

In Janet's absence, multiple small rattlesnakes slither from a hole in the floor, spreading out in different directions.

30 **EXT./INT. VIDEO ARCADE (SAM'S TOWN) — AFTERNOON**

30

Arcade/Restaurant: Sam's Town is an old-west/gold-rush themed restaurant, candy shop and very large penny arcade, reflecting its proximity (10 miles) to Sutter's Mill. Nearby is Highway 50, buzzing with cars and large rigs hauling logs.

The entire interior is covered in sawdust and peanut shells. For adults, there is a bar and dining area. Games include a mix of early video, pinball, Skee-ball, and air hockey. The background noise is a cacophony of pinball and children.

— Janet sits alone at a table eating a sandwich, keeping an eye on the boys while they attempt to play air hockey. A loud, expressive, fast-talking woman — SALLY (32, curly red hair) — sitting nearby interrupts Janet's solitude.

SALLY
 Hi — sorry to disturb you — I'm
 Sally. I saw you came in with a
 couple young boys.
 (MORE)

SALLY (CONT'D)

I have two rug-rats myself.
Probably climbing on a Skee-ball
machine as we speak.
(offers her hand)

JANET

(Shakes Sally's hand)
Hi - I'm Janet. Mine are six and
eight. How about yours?

SALLY

Four and eight. Our oldest might be
in the same class - do you live
here in town? I don't think I've
seen you before...

- When they see a Skee-ball machine has become available,
Michael and Derek give up on air hockey before the game is
over, allowing ROBBIE (13), wearing a baseball cap, to take
undefended shots without inserting a quarter. With each shot,
the opposite paddle moves unassisted to block him. On his
third try, the puck ricochets back into Robbie's goal. Now
freaking out, he slowly backs away from the air hockey table
and accelerates toward a side exit of the arcade. Just
outside the door, Robbie stops and turns around to look back.

- From inside the arcade, we see Robbie (framed by the
doorway) launch up out of view, and the door slams shut.

SALLY (CONT'D)

My husband's a TV news reporter,
though he doesn't get much time on
camera. Yet.
(crosses fingers)
What about you?

- The boys have moved over to the Skee-ball section, and a
small crowd is gathered around Michael. Every roll of the
ball lands in the center hole (an impossible feat for an
eight-year-old), as if an invisible hand is deflecting each
errant throw into the same narrow hole. Dozens of tickets
(redeemable for prizes) pile up from the Skee-ball machine,
and one of the onlookers - BILLY (11) - interjects.

BILLY

I don't know how you're doing this,
but I know you're cheating. It's
not fair that you're winning all
these tickets!

Billy grabs most of the tickets and walks away.

DEREK

Hey! Bring those back!

— POV OF THE CROWD OF KIDS: Billy's back is to the camera, as he quickly marches away toward the prize counter to exchange the tickets. Michael is catching up with Billy, presumably to confront him. A Skee-ball flies into frame from behind camera and clocks Billy's head, knocking him out.

— Janet and Sally are still chatting:

SALLY

An E.R. nurse — wow! That's impressive. I can barely pull out a splinter without fainting.

JANET

When the boys are older, I may go back... but right now I love being a full-time mom. By the way, we've decided to continue our tradition of hosting a neighborhood Easter Egg hunt at the park near our house. I'd love it if your family would join us.

SALLY

Are you kidding? Of course we'll come! And I'll bring one of my famous casseroles—

The boys' commotion interrupts Janet and Sally, and they rush over to the group of kids standing around Billy. A blood-stained Skee-ball rests on the floor amongst the peanut shells. Janet instinctively takes charge.

JANET

Michael, go tell an employee to call an ambulance. Sally, go see if they have a first aid kit. Did any of you boys see what happened?

Most of the boys turn and look at Derek, who is about to burst into tears.

31

EXT. VIDEO ARCADE — AFTERNOON

31

Outside the arcade entrance, thirty minutes later: paramedics are loading Billy onto an ambulance. A youthfully awkward officer — DEPUTY SOENZO (26) — talks to Janet.

DEPUTY SOENZO

Don't worry, ma'am, I don't believe your son is capable of throwing a Skee-ball from that distance. But one of those kids did.

(MORE)

DEPUTY SOENZO (CONT'D)

They all tell the same story: the ball came from your son's direction but nobody saw who threw it.

JANET

Thank you, Deputy. I promise, my boys would never hurt a fly. I hope that kid Billy is okay.

DEPUTY SOENZO

He'll be alright.

(whispers)

I probably shouldn't say this, but that kid's an asshole. Have a good day, ma'am.

Janet walks with the boys toward her car.

MICHAEL

Mom, I could spend my whole life at Sam's Town.

DEREK

Me too.

JANET

Life is more than just playing games, even when you're a child.

— Sally pulls her car next to Janet's as Janet leaves the parking lot with her boys. Janet rolls down her window.

— GHOST POV: From the front passenger seat, Ghost views Janet driving, looks at her boys in the back seat, then Sally:

SALLY

Despite the medical emergency it was a pleasure meeting you, Janet. We'll see you on Easter Sunday!

[END GHOST POV]

— As the crowd outside Sam's Town disperses, ROBBIE'S MOM (38) is asking people if they've seen her son. She notices Deputy Soenzo and approaches him.

ROBBIE'S MOM

Deputy, can you please help me? I can't find my son. He's thirteen-

A baseball cap falls into frame and hits Robbie's mom in the head before dropping to the ground. She picks it up.

ROBBIE'S MOM (CONT'D)
This is Robbie's hat!
(Looking around panicked)
Where did it come from?

Deputy Soenzo looks up at the roof of Sam's Town.

- Deputy Soenzo climbs up a ladder to find Robbie balled up in a corner of the roof, in a zombie-like trance, like previous victims of interactions with Ghost. Robbie is unresponsive. The Deputy grabs his radio.

DEPUTY SOENZO
Hey, we're gonna need another
ambulance at Sam's Town.

32 INT. HANGAR/GARAGE - LATE AFTERNOON 32

GHOST POV: Same day. Ghost watches Janet through a window from inside the hangar/garage as she works in the back yard.
[END GHOST POV]

33 EXT. BROWN HOME - BACK YARD - LATE AFTERNOON 33

Michael and Derek play in the opposite end of the yard from where Janet is planting.

Janet flinches from a scorpion crawling past her toward the boys. She picks up a large rock to (over)kill the scorpion, revealing a rattlesnake. Janet falls back in reaction to the snake. It prepares to strike. As Janet scoots backward on the ground, the rattlesnake is lifted into the air, struggling against the invisible hand holding it.

Janet is jolted by a telepathic memory from Ghost.

34 INT. DREAM/MEMORY SEQUENCE - CAVE - DAY (DARK INTERIOR) 34

GHOST POV: Repeat the 1918 cave scene, from the POV of Ghost, observing a frightened Anu. [END GHOST POV]

35 **EXT. BROWN HOME — BACKYARD — DAY** 35

Janet snaps back to reality, dazed. Janet watches the rattlesnake squirming suspended above her, before it flies high into the air, toward the airport, as if catapulted. In the background, a small plane descends to land.

36 EXT. AIRPORT RUNWAY - DAY 36

As Dan is just about to touch down in his Cessna, he sees the snake drop onto the runway in front of the plane.

37

EXT. BROWN HOME — DAY

37

Dan rolls into the driveway in the Cessna and climbs out. He finds Janet, somewhat trance-like, tidying up the backyard.

DAN

Honey, you're not going to believe this, but a hawk — or maybe even an eagle — dropped a rattlesnake on the runway just as I was landing. But don't tell my mom — she'll probably convene a tribal council to interpret the "omen".

Janet kneels, dazed and in shock. She does not look at Dan.

JANET

It wasn't a bird.

DAN

Of course it was a bird. That snake didn't drop from a spaceship!

JANET

Nothing dropped the snake, Dan. It was thrown from right there.

Janet points to the rock without looking.

DAN

You're telling me someone threw a rattlesnake from our back yard onto the runway? Who?

JANET

I don't know.

DAN

What do you mean you don't know? Jan, you sound crazy right now—

Being called "crazy" snaps Janet out of her stupor. Janet swiftly pops up into Dan's face, defiantly pointing her trowel.

JANET

Do NOT call me "crazy". One moment that snake was here and the next moment it was hurtling through the air toward the airport. I don't know HOW or WHO or WHY, but I watched it happen as clearly as I'm looking at you.

Dan remains skeptical.

JANET (CONT'D)
And earlier today, that old clock
just fell through the floor.

Dan reacts with more credulity, and leans in to make eye contact with Janet again.

DAN
Wait- what?

JANET
All afternoon I felt like I was
being watched. It was like Fort
Worth all over again.

DAN
Okay, we'll figure this out. Let's
go inside and I'll pour you a
drink.

GHOST POV: Ghost watches Dan and a dazed Janet walk back inside the house. She turns and looks directly at Ghost.
[END GHOST POV]

38

INT. BROWN HOME — DOWNSTAIRS — NIGHT

38

Dan sits in his office, speaking to Nicole on the phone.

NICOLE (V.O.)
The Janet I know has always been
level-headed. Do you think you may
be over-reacting?

DAN
She said an invisible person threw
a snake 100 yards onto the runway.
That doesn't sound nuts to you?

- GHOST POV: Janet eavesdrops in the hall. [END GHOST POV]

NICOLE (V.O.)
Would you say that about your guy
friends? Your co-pilot Archie says
weird crap all the time, but you
never call him "crazy".

- GHOST POV: Ghost inches closer to Janet from behind, as she leans against the wall listening to Dan. [END GHOST POV]

DAN
Yeah, but this was different. It
was the first time she ever
reminded me of Leola.

- GHOST POV: Ghost, now very close to Janet, thrusts Janet into Dan's office so hard she falls down. Janet yelps in reaction. [END GHOST POV]

- Dan jumps from his desk to Janet.

DAN (CONT'D)
Jan, what happened?

JANET
Something knocked me down!

Dan does not mask his disbelief. Seeing Dan's reaction, Janet gets up, grunts, and storms upstairs. The boys watch the whole scene from the top of the stairs.

39 **INT. BROWN HOME — UPSTAIRS — NIGHT**

39

Boys' bedroom (empty): the cat, on high alert, sees something and pursues it under Derek's bed. We hear the sounds of an interspecies struggle; the cat yells out, then silence.

The boys hop in their beds, and Dan enters the room.

MICHAEL
Dad, is Mom alright?

DAN
Yeah bud - she's just tired. She'll
be fine. You boys be good and go to
sleep, alright? Good night.

MICHAEL AND DEREK
Good night, Dad.

- ANIMAL POV: From under the bed, we see the POV of something very close to the floor, shifting back and forth in a snakelike manner. It creeps to the top of Derek's bed, then looks down at Derek's sleeping face. [END ANIMAL POV]

- Dan lies awake in bed when we hear an ear-piercing scream (Derek) from the boys' room. Dan leaps out of bed into their room, turns on the light, and finds the cat sitting on Derek's bed with a dead rattlesnake in its mouth.

40 **EXT. BROWN HOME — NIGHT**

40

Dan walks out the front door and takes the snake, in a bag, to a trash can.

As he approaches the front door to re-enter the home, it slams shut. Dan opens the door expecting to find someone in the foyer, but nobody is downstairs.

41 **INT. BROWN HOME — UPSTAIRS — NIGHT**

41

Two hours later. We see Janet sleeping, then Dan sleeping next to Janet, and finally Michael and Derek, standing awkwardly together, but asleep, at the foot of the bed. Each of the boys has a gap between his outside arm and torso. The camera angle swings out to reveal the boys are hovering (being held invisibly) inches off the floor.

42 **EXT. BROWN FAMILY NEIGHBORHOOD — AFTERNOON**

42

Next afternoon. Michael and Derek ride their BMX bikes around the neighborhood. They cut through a vacant lot that leads to a large storm drain conduit under the airport. From the entrance, it appears dark and scary, particularly to Derek.

MICHAEL

It's a shortcut to the market if we go this way.

Derek reluctantly follows Michael.

- Halfway through the conduit, Derek and Michael come across Billy (still wearing a bandage on his head) and his older brother, CHAD (12) walking toward them carrying skateboards. The pairs of boys pass each other before Billy calls back.

BILLY

Wait a minute! I know you!

(to Michael)

You're the Skee-ball cheater!

(to Derek)

And you're the kid who put me in the hospital!

Billy and Chad set their skateboards down. Billy knocks Derek off his bike. Michael helps Derek get back up.

CHAD

Don't let me catch you little shits in our tunnel again.

Michael is furious, but he and Derek wisely continue riding away. As Billy and Chad, smirking, watch Derek and Michael leave, we hear from behind Billy:

GHOST (INVISIBLE)

Biw-wee

Billy and Chad, struck with terror, turn around. Ghost strikes them multiple times until both are on the ground crying and begging for mercy.

- At this point, Michael and Derek have reached the end of the conduit. Hearing the commotion causes them to look back, but they do not see Ghost punishing Billy and Chad.

- The beating stops. Billy and Chad look up to see their skateboards float, snap in half, then fly out the conduit as if in a vacuum. Fleeing back the way they came, bloodied Billy and Chad run past Michael and Derek without comment.

43

INT. BROWN HOME - DOWNSTAIRS - EARLY EVENING

43

Later that day: The front door opens ominously, revealing a storm outside. In walks a tall, confident, imposing woman - MARINA (65) - wearing a mix of modern and traditional Miwok clothing. Janet and the boys watch reverently as Marina inspects the house carrying a shaman stick. We see the grandfather clock is gone and the floor is boarded up.

Downstairs, Janet and the boys gather to hear her diagnosis.

MARINA

Janet...

Dan enters coincidentally from the garage/hangar.

MARINA (CONT'D)

There is an unnatural presence in this house... not of this world.

DAN

I told you not to tell her about the snake. Mom, what are you wearing? You're a bookkeeper not a shaman.

MARINA

What's this about a snake?

MICHAEL

Two snakes.

JANET

(ignoring Michael)

Your mom brought some Easter gifts and I mentioned we've had a couple weird moments since we moved in.

MARINA

(to Dan)

Unlike you, Janet listens when the condor cries. She sees the coyote shadow. Your mind is closed.

There is a long tense pause between Marina and Dan. Dan shakes his head and rolls his eyes.

MARINA (CONT'D)

Son, when another tribe attacks a chief's village, he has only two options: fight or run. He can't simply close his eyes and hope the invaders disappear. You are the chief of this family, and this home is your village. You must open your eyes and make a choice.

More tense silence. Janet attempts to break the awkwardness.

JANET

Do you want to stay for dinner?

Marina kisses Janet's head, hugs the boys and embraces Dan.

MARINA

No, thank you.

(to Dan)

Come by the house more often. Your father wants to see all of you.

Marina is about to close the front door behind her.

MARINA (CONT'D)

I am serious about your home, son. Sometimes the First People walk among us, but we do not fear them. (pauses to look around)
This is something else.

DAN

Mom, what do you want me to do? Is there some holy water in your trunk we should sprinkle around the property?

MARINA

(deep, angry commanding voice)

Is this what they taught you during the war? To obey strangers but disrespect your own mother?

Dan immediately recognizes his error.

DAN

No, ma'am.

MARINA

I want you to do TWO things: start listening to your wife, and get your children out of this house.

After Marina slams the door, Dan gives Janet an angry look and leaves the room.

44

INT. BROWN HOME — DOWNSTAIRS — NIGHT

44

Two hours later. The Brown family eats dinner together. Thunder and rain are audible. The mood is tense. Michael breaks the silence.

MICHAEL

Somebody at the park today said it's Good Friday. I don't see what's so good about it.

JANET

It's a celebration of the day Jesus died on the cross for our sins.

DAN

I gotta say, I could never quite get my head around that concept. The guy is nailed to a cross two thousand years ago, and that means God forgives me for something I haven't even done yet?

DEREK

Nailed? Through his body?

DAN

Yep. His hands and his feet.
(mimics crucifix)
If mom was Catholic you'd see gruesome, bloody statues of Jesus every Sunday, but luckily we get to go to church in a junior high school gymnasium.

JANET

Cute.

DEREK

Seems like they should call it *crappy* Friday.

JANET

Derek!

Dan cannot hide his smile. Janet is not amused.

DAN

Should we see what Grandma brought today?

Dan pulls out two boxes from under the dining room table and hands them to the boys. Michael opens his present while Derek struggles with his wrapping paper.

MICHAEL

Cool! A G.I. Joe action figure!

Derek finally opens his box and is far less enthused. He unfurls a full bunny costume. Its bizarre appearance results from a failed attempt to incorporate a Miwok aesthetic.

JANET

Dan, it's *Easter*, not Halloween.

DEREK

Mom, please don't make me wear it.

DAN

Pal, maybe you can just put it on really quick so I can take a Polaroid for Grandma.

Dan goes into the kitchen to get his camera. Derek, annoyed, puts on the bunny suit. It is objectively disturbing. Dan takes a Polaroid picture of Derek.

JANET

I think she might have made it herself...

MICHAEL

Was she on medication?

Dan places the developing Polaroid on a bookshelf.

BOOM!!!

JANET

[Yells out in fright]

The television in the adjacent room has a minor explosion as a result of a lightning strike we see on the roof antenna, followed by a total power outage in the house.

— GHOST POV: Ghost watches from the darkened family room as the boys run toward it to inspect the smoldering TV set.

JANET (CONT'D)
Boys! Get back over here.

Derek pauses to stare at Ghost before returning to the table.
[END GHOST POV]

DAN
It's bad enough I have to worry
about lighting strikes when I'm
flying. I'll go check the breakers.

Dan leaves the room. Janet and the boys remain seated at the dinner table, talking in the dark.

JANET
I guess we're buying a new TV.

MICHAEL
Can we get a really big one like
Freddie's parents have?

JANET
We'll see — maybe there will be a
sale after Easter.

The lights turn back on. A man wearing a dark hoodie now sits in Dan's seat at the head of the table, motionless. His face is not visible. His arms are under the table. Janet and the boys are frozen and speechless.

DAN (O.S.)
Janet, do you know where the double-
A batteries—

Holding a screwdriver, Dan stops mid-sentence when he sees the figure. Everyone is still and silent for a long pause.

DAN (CONT'D)
What do you want?

The man does not react to Dan's question. Dan takes an assertive step toward the table, but the figure's clothing collapses quietly into the chair. Dan looks under the table, then carefully approaches the chair. He reaches down to pick up the hoodie. After a brief inspection, he turns back to Janet and the boys, now huddled.

DAN (CONT'D)
This is *my* sweatshirt. How did you
get it to stand up like that?

Confused and frightened, Janet and the boys all stare silently at Dan in disbelief of his naive reaction.

JANET
C'mon boys. We're gonna go have a
surprise slumber party at Aunt
Patty's house.

Janet takes the hoodie from Dan, and whispers:

JANET (CONT'D)
Idiot.

45

INT. BROWN HOME — UPSTAIRS — NIGHT

45

In the boys' room: Michael somberly stuffs clothes and toys
in backpacks. Janet sits on Derek's bed, trying to conceal
her stress. Derek appears to have been crying.

JANET
I'm sorry I scared you guys. I
thought it would be a funny joke.
All I did was use a balloon and
some strings, but it ended up being
way more realistic than I thought.

MICHAEL
(Very serious)
Really Mom? We're not little kids
anymore.

DEREK
That's right. You don't have to
make up a story to make us feel
better.

MICHAEL
Besides, there's no way you could
have pulled off that prank, Mom.
(long pause)
I think it was in the back yard
yesterday.

DEREK
And in our bedroom.

Janet launches into a state of heightened alert.

JANET
Boys, has anything happened that
you haven't told me? Did someone
frighten you? Have you been hurt?

The boys nod negatively. She brings them together for a group
hug.

— Primary bathroom: Dan is alone, trying to process what just happened. While brushing his teeth, he looks into the mirror and sees what he thinks is Derek standing in the corner in the bunny costume (the "bunny").

DAN
Jesus, son, you scared me worse
than... what happened downstairs. I
think your Mom's right, that bunny
suit is pretty creepy.

Initially, Dan is not paying attention to the bunny in the mirror, as it turns and levitates, out of the bathroom. Dan then notices the bunny just as it leaves his view in the mirror. He spins around to watch it exit, 18 inches off the floor. Dan is stunned initially, but walks into the main bedroom just in time to see the bunny float into the hallway.

— Hallway: When Dan enters the upstairs hallway, the bunny is gone. He pokes his head into the boys' room to see Janet still cuddling the boys, then darts downstairs.

46 **INT./EXT. BROWN HOME — DOWNSTAIRS — NIGHT**

46

Dan searches frantically. The bunny is nowhere to be found. Dan sees the front door is open and scans the front yard, then comes back inside. He notices the Polaroid photo is on the floor. He picks it up and sees a faintly visible ghost silhouette in the photo, near Derek in the bunny costume.

47 **INT. BROWN HOME — UPSTAIRS — NIGHT**

47

Dan enters the master bedroom and shuts the door. Janet stands ready for a serious confrontation.

DAN
Janet—

JANET
Choose your next words very
carefully, Dan.

Dan, still confused and reluctant to admit he was wrong, struggles to articulate his thoughts:

DAN
Under the circumstances, and
weighing all the variables, I think
it would be reasonable, at this
point, to... get the fuck out of
this house.

Janet relaxes slightly and takes a deep breath.

JANET

Thank you for acknowledging that something... whatever... is going on in our home. We can go to your sister's tonight, but I don't want to cancel the Easter party, okay? I really want this for the boys.

DAN

Are you serious? You wanna come back here on Sunday for a fucking Easter party?

JANET

Not here. Next door - at the park.

Dan drops his head.

DAN

Alright. But come Monday we're gonna make like Saigon and evacuate this place.

48

INT. PATTY'S HOME — MORNING

48

Next day. Patty's house: Dan, Janet, Michael, Derek, Dan's sister PATTY (28, Native American), and Patty's baby are in the living room of Patty's modest home on Miwok land, where she lives alone as a single mom. Dan and the boys put on ski gear while Janet and Patty fawn over the baby.

DAN

Hey sis, thanks for letting us crash here. You sure you don't want to come skiing with us? Might be the last day of the season.

Patty gestures toward the baby.

PATTY

Not unless you've got a very tiny pair of skis.

(to Janet)

What are YOU up to today?

JANET

We forgot the cat. I need to go back to the house.

DAN

Jan-

JANET

It's not even negotiable, Dan.

DAN
Copy that. Please don't hang out
there very long.

JANET
I won't.

49 **INT. BROWN HOME - DOWNSTAIRS - MORNING**

49

Janet walks throughout the house, calling for the cat. When she makes her way back to the living room, the bunny is floating. It cocks its head. Janet is jolted by another telepathic memory from Ghost.

50 **EXT. DREAM/MEMORY SEQUENCE - SKI RESORT (1964) - DAY**

50

GHOST POV: Ghost is in the middle of a black-diamond ski run with only one skier (Janet) approaching. She turns to avoid Ghost, causing her to careen off the run and into a tree. Ghost hovers over Janet, now unconscious. Reflected in Janet's mirrored sunglasses is Ghost, lightly sprinkled with snow, resembling a disturbing version of a snowman head.

51 **INT. DREAM/MEMORY SEQUENCE - HOSPITAL (1964) - DAY**

51

GHOST POV - CONTINUOUS: TEEN JANET (18) is in a hospital, recovering from a ski accident. An attractive, charming nurse - NURSE 1964 (40) - is present. Janet's mother (wearing loud colors and makeup) - YOUNGER LEOLA (46) - walks in and sits next to Janet's bed.

YOUNGER LEOLA
Janet, honey, do you recognize me?
Do you know who I am?

Teen Janet shakes her head (no).

YOUNGER LEOLA (CONT'D)
I let you go skiing, and now you
don't even know your own mother.

NURSE 1964
She'll regain her memory, but it
could take some time.

YOUNGER LEOLA
She's my daughter, I don't need you
to explain her mental state to me!

The nurse leaves the room.

TEEN JANET
(Staring blankly)
There was a floating snowman.

Leola looks around inexplicably, paranoid, then stands.

YOUNGER LEOLA

Did it touch your mind, Janet?

Leola looks around again, until she seemingly finds and fixates for a moment on Ghost. Leola kisses Janet on the head and looks up at Ghost again as she walks away.

Nurse 1964 re-enters the room with her hands behind her back, as Leola scowls at her before leaving. The nurse sits on Janet's bed and sets a bible down.

NURSE 1964

This will give you comfort and strength while you recover. Your body can lean on me, and your soul can lean on God.

Janet looks up at Nurse 1964 with unbridled admiration, and begins reading the bible. [END GHOST POV]

52

INT. BROWN HOME — MORNING

52

Janet on the floor: The cat is licking Janet's face when she recovers from the telepathic vision. She kneels to pray.

TEEN JANET

Dear Lord, please protect my boys and keep them safe. Please watch over us while we cope with whatever is happening to our family. And most importantly, please don't let me go insane like my mother.

Janet walks over to the phone, picks up a notecard and dials.

TEEN JANET (CONT'D)

Hello, I'd like to visit my mother, Leola Callahan, today, but this time I need some help to prepare her for my arrival.

53

EXT. PAMI CAVE — DAY

53

An archaeology student — ADDISON (23, thin, tall, with bushy hair) — makes his way up the backside of the hill that contains Ghost's cave. His t-shirt says "STANFORD DIG TEAM 1978". He does not notice a subtle distortive effect as his shoes make contact with the soil; up close, the surface dirt and rocks at this spot appear almost blurred. Addison hikes around to the cave entrance and the faded warning sign.

54 **INT. PAMI CAVE – DAY (DARK INTERIOR)**

54

Once inside the cave, Addison pauses to observe, with his flashlight, the faint impressions of names once scratched into the cavern wall. Nobody has entered this cave (the one-time home of Ghost) in six decades. Addison squeezes through a pile of rocks to reach an inner chamber, the same area that Ghost was blocked from entering in the opening scene. One wall seems out of place--darker and smoother than the other surfaces in the cavern. Intrigued, Addison touches the wall. He reacts as if electrocuted and falls back.

– **TRANSITION:** Zoom rapidly out of the cave, into the sky, halfway across the globe, down through the morning clouds to a view of the exterior of the Browns' property, and finally into the Browns' empty home.

55 **INT/EXT. BROWN HOME – MORNING**

55

GHOST POV: Ghost becomes highly alerted in reaction to Addison entering its chamber in Pami. (If someone is there, Ghost's sanctum must be accessible once again. The time has come to return!) We (Ghost) see alternating images of the cave and house. Ghost flits around the empty home, manic and excited, then floats into the hangar/garage and finally to the driveway, realizing Janet's car is gone. [END GHOST POV]

56 **EXT. WINDING ROAD IN THE FOOTHILLS – MORNING**

56

Janet, made up and in nice clothes, drives to visit Leola. The cat is in a small carrier in the front seat.

57 **INT. BROWN HOME – MORNING**

57

GHOST POV: The house is empty. In Dan's office, a large, expensive, mounted globe with an internal light suddenly spins around and stops with the South China Sea in view. Something invisible, the size of a small hammer, bangs on this part of the globe, first denting and then piercing a hole where Pami Island would be. A ray of light now escapes from inside the globe, through the new hole. [END GHOST POV]

58 **INT./EXT. SANITARIUM – LATE MORNING**

58

One hour later. As Janet approaches the reception desk, Sanitarium Nurse 2 reads Leola's file. The profile includes:

**+ Paranoia + Schizophrenia + Hallucinations + Seizures
+ Alternate reality.**

– **Back porch:** Janet approaches Leola from behind. Leola sits in the same chair from the previous week.

JANET

Mom?

LEOLA

(Without turning)

They gave me a pill. I won't
defecate all week. Thanks for that.

JANET

(Now in front of Leola)

I'm sorry, but I wanted to have a
lucid conversation with you.

LEOLA

You're here to ask questions about
whatever is now happening to you
and your boys.

Janet is surprised both by Leola's calmness and prescience.

JANET

What makes you think I'm here to
ask questions? And how do you know
what's been happening in my home?

LEOLA

Oh Janet. Why else would you be
here? It's certainly not to enjoy
my charming company.

59

EXT. S.F. COAST (1947) – DAY

59

NARRATED FLASHBACK: Janet's father – ADULT ANDREW (34) –
stands on the edge of the bow of a sailboat and lights a
flare, preparing to toss it before jumping in the water to
maroon Ghost on the small island.

– Adult Andrew floats lifelessly, his head cracked on a rock
just below the surface, with a flare in his hand, now
extinguished in the bloody water.

LEOLA (V.O.)

When you were a baby, your father
tried to abandon the ghost on one
of the Farallon Islands, but he
failed, and it killed your father.

JANET

(Incredulous)

So, you're saying that a ghost from
thirty years ago in San Francisco
is the same one haunting my family?
Why did it go away and then come
back now, all these years later?

LEOLA

Go away?

(Standing, agitated)

GO AWAY? It never "went away", Janet! It's been with us, your whole life, pranking and interfering... you just don't remember everything because it touched your mind! But not everyone is as lucky as you. For most people, once they're touched, they never come back...

(Briefly lost in thought)

I've been tormented by that thing for the last 35 years! The only break I ever got was when you found Jesus and went off to nursing school in Texas.

Janet is perplexed by Leola's last sentence.

LEOLA (CONT'D)

But when you came back to get married, I saw my chance to protect

(poking at Janet)

you and my future grandchildren.

I brought it here, with me, to keep YOU safe. And now the last nine years here were all for nothing.

(pause)

Come with me.

60

INT. SANITARIUM - LEOLA'S ROOM - AFTERNOON

60

Janet sits on Leola's bed. Leola pulls an old keepsake box from her closet and hands it to Janet. It contains various items, each of which Janet examines and places on a different spot on the bed:

- Old passport for Janet's grandfather, James
- 1919 ticket for passage from Singapore to San Francisco
- A faded and poorly colorized 1918 B/W photo of James, Martha and Andrew taken during their fateful voyage (the bottom of the photo is marked "South China Sea, Nov. 1918")
- Two 1918 photos that James took: Tonny's corpse and the Pami cave entrance

Janet stops to inspect the last item. The photo captures the warning sign outside the Pami cave and a faint silhouette of Ghost in the corner. Janet turns the photo over to reveal a note on the back: "[Smudged] Island Nov. 10, 1918 - Translation (Sama): Spirit of Darkness Dwells Here"

Leola dramatically grabs Janet's wrist. Zoom in slowly on Leola, now speaking much more coherently and emphatically:

LEOLA

You should never have come here,
but what's done is done. Even if
you ignore everything else I said
to you, remember this.

(pause)

This shadow will haunt you and your
boys until *they* have children, and
then it will haunt their
children... and it will never stop
unless YOU put an end to it, Janet.
Your father was killed trying, and
I wasn't strong enough, but I know
you are. Fair or not...

Leola theatrically places the Pami mask in Janet's hands.

LEOLA (CONT'D)

...this is YOUR burden now.

Pan from the mask to the photo of Janet's grandparents/father
on the steamship.

CROSSFADE:

61

INT. SHIP DINING ROOM (1918) — DUSK

61

Aboard a passenger steam ship from Manila to Singapore: Six
VIPs sit at the captain's table wearing formal attire —
JAMES CALLAHAN (32, thin) and MARTHA CALLAHAN (30, beautiful
with green eyes and brown hair), with their young son, ANDREW
(5), DRUNK BRITISH WOMAN (65), DRUNK BRITISH MAN (70) and the
CAPTAIN (60, bearded and strong).

A waiter hands a 1918 box Kodak camera back to James after
taking the family photograph of the Callahans.

CAPTAIN

(Scottish accent)

So, Mister Callahan, what brings
you and your family all the way
from Minneapolis to Singapore?

JAMES

You might say I'm an ambassador of
sorts. I represent the largest
international American corporation—

DRUNK BRITISH WOMAN

(Interrupts triumphantly)

The Singer Company!

(MORE)

DRUNK BRITISH WOMAN (CONT'D)

I suppose you sell shiny Singer
sewing machines on the sea shore in
Singapore!

DRUNK BRITISH MAN

Very clever dear.

CAPTAIN

We don't get many Yanks on board,
especially ones traveling with
their wife and wee bairn.

MARTHA

My husband's career has its
challenges, Captain, but we're
blessed to have a good life and to
be a long way from the Great War.

DRUNK BRITISH MAN

I'll drink to that.

James taps his box Kodak camera, sitting on the table.

JAMES

And we've been lucky to document
some swell sights along the way.

A CREWMAN (25, Australian) bursts into the dining room.

CREWMAN

Captain! We just received word on
the wireless: multiple reports of
an earthquake. They say this one
could stir up one hell of a wave.

CAPTAIN

(Standing)

What's the closest island ahead?

CREWMAN

Pami, sir.

A sudden awkward silence halts the small talk. Passengers at
nearby tables whisper in reaction to overhearing Crewman.

MARTHA

(Looking around the room)

James, care to explain?

JAMES

There's a local legend that Pami
Island is--

CREWMAN

Cursed. It's not a legend, ma'am.
We picked up a lone fisherman from
that God-forsaken island two years
ago. Damnedest thing I ever saw.

62 **EXT. BOAT ON WATER – DAY**

62

FLASHBACK: Ship's crew rescuing CURSED FISHERMAN (30,
emaciated, dirty, sunburnt), in frozen shock like Tonny.

63 **INT. SHIP DINING ROOM (1918) – DUSK**

63

CAPTAIN

That's enough. Get a spyglass on
that island. We'll keep our
distance until we can enter the
northwest bay safely... but get the
crew ready to man lifeboats in case
we need to rescue any natives. And
I don't want to hear another word
about a curse!

(to the table)

Now, if you'll excuse me—

JAMES

With your permission, Captain, I'd
like to volunteer to help.

The Captain nods and exits the room. Crewman bends down to
whisper to James.

CREWMAN

Don't be surprised if you're alone
on that mission, Mister Callahan.
Nobody I know on this crew would
set foot on Pami Island.

64 **EXT. ISLAND SHORELINE/VILLAGE – NIGHT**

64

Two hours later. Six men, including James Callahan, arrive on
shore. After briefly scanning the beach, two of the men panic
and return to their rowboats. The others fan out to find
survivors. Debris floats in the bay. Corpses litter the
island.

65 **EXT. CAVE ENTRANCE – NIGHT**

65

Carrying a lantern, James repeatedly calls out while hiking
past the destroyed village, up a slight grade to the rocky
outcrop. James sees the warning sign above the flooded cave.
Fascinated, James hangs his lantern and takes a photo with
his box Kodak.

When James retrieves the lantern, he notices and picks up Ghost's mask, which floated out of the cave. He places the mask in his satchel.

A few feet away, James notices something else just below the surface of the water in the tsunami-created pond. As he reaches down, Tonny's frozen face pops up. After regaining his composure, James takes another photograph.

— GHOST POV: Ghost gazes up at the stars. It watches a bright meteor pass across the entire frame, then turns to notice James at the cave entrance. Ghost scans the horizon, sees the distant steam ship, then approaches James closely. James senses he is being watched and turns toward Ghost.

UNKNOWN MALE VOICE (O.S.)
I found a girl — she's alive!

James rushes toward the distant voice. [END GHOST POV]

66 **EXT/INT. HILLTOP HUT — NIGHT** 66

Another VOLUNTEER (35) from the steamship enters the hilltop hut to make a gruesome discovery: Nana lies dead on the floor in front of a chair, in a pool of blood. We do not see the fatal wound. Volunteer steps out of the hut to the edge of the nearby cliff to see the group gathered below:

67 **EXT. BASE OF HILL — NIGHT** 67

James joins two other men around an unconscious girl (Anu) at the base of the hill, next to a dislodged tree stump atop the recent rockslide. Anu is muddy, bloody and bruised.

68 **EXT. SHORELINE — NIGHT** 68

The men carry Anu to a lifeboat to return to the ship, unaware that Ghost has joined them on the boat, just in time to avoid permanent isolation.

— GHOST POV: Ghost looks down at Anu, then watches James who is holding Anu's hand, before looking back at the island from the lifeboat. [END GHOST POV]

69 **INT. STEAMSHIP SICK BAY — LATE AFTERNOON** 69

Next afternoon. James, Martha and young Andrew enter the sick bay dressed for dinner. IRISH NURSE (27, red hair in a bun) attends to a sleeping Anu.

IRISH NURSE
The poor lass. She still hasn't
woken up. It must have been quite a
tumble down that hillside.

MARTHA

Did they find anyone else? I mean,
alive?

IRISH NURSE

I'm afraid not, ma'am. This girl
was the last of her island.

MARTHA

Where will she go?

IRISH NURSE

I suppose they'll ship her off to
an orphanage somewhere. I'm not
sure which country claims Pami
Island... if any.

JAMES

We have friends at the U.S.
Consulate in Singapore. Perhaps we
can put in a good word and help her
get to the states.

MARTHA

James, we'd best be off to dinner.

— GHOST POV: Ghost watches this conversation from the far
corner of the room. James and Martha exit, but Andrew stops
and looks directly back at the camera for an extended moment.
[END GHOST POV]

— From Andrew's perspective, we see the slightest suggestion
of a moving shadow where Ghost is.

— GHOST POV: As Ghost moves closer toward Andrew, Andrew
watches it, as though he can sense Ghost's presence. Ghost
looks back and forth at Andrew and Anu. Andrew walks away,
and Ghost makes its choice: to follow Andrew. [END GHOST POV]

70

INT. SANITARIUM - LEOLA'S ROOM - NIGHT

70

Six hours later: Leola wakes up in bed.

GHOST (INVISIBLE)

We-o-wah. We-o-wah.

Leola turns to her left. The wet and partially decomposed
body of Leola's dead husband, Andrew, kneels on the floor
next to her bed, his face at eye-level to hers. She screams.

Leola wakes from the dream, then curls up and cries.

71

INT. CHURCH SERVICES - SCHOOL GYM - MORNING

71

TITLE: **WEEK TWO**

Church on Easter Sunday: A local protestant church conducts services within the junior high school gymnasium. A fundraising chart for the proposed new church is 75% full. The service ends with the final hymn. The Browns are in attendance. Janet stands to address the congregation.

JANET

I know most of you already have plans, but Dan and I would love it if you'd join us at our neighborhood park immediately after coffee hour today. It's on Wing Way by the airport.

72

EXT. JUNIOR HIGH SCHOOL PARKING LOT - MORNING

72

Parking lot, 15 minutes later: Dan approaches his truck while waiting for Janet and the boys to finish speaking with PASTOR JERRY (45) and other church members. Janet has broached the topic of paranormal activity in her home.

PASTOR JERRY

Ours is not a superstitious faith, Janet. In the absence of divine intervention, my experience is that there's a rational explanation for just about everything. But if that doesn't comfort you, just keep in mind... as hard as we may try, we're not meant to understand everything that happens in this world.

Janet is not satisfied with Pastor Jerry's answer.

PASTOR JERRY (CONT'D)

What does Dan think?

JANET

Normally he thinks supernatural phenomena are bullshit.

PASTOR JERRY

That's not the word I would use, but Dan's not far off. My advice, Janet, is to let your war-hero husband protect your family, and for you to just focus on being a good wife to Dan and a good mother to your boys. That's the real purpose God has ordained for you.

73

EXT. NEIGHBORHOOD PARK — DAY

73

Large event tent in the neighborhood park: Janet and Dan finish hiding Easter eggs. Dan places a regular egg near a hole along the fence bordering their house, and Janet hides the Golden Egg under a dense shrub. Dread overcomes Janet as she looks over the fence at their home and sees a shadowy distortion in an upper window. Dan notices Pastor Jerry arrive, and breaks Janet from her fixation on the house.

DAN

What pearls of wisdom did Pastor
Jerry have for you?

Janet huffs.

JANET

We may be looking for a new church.

74

INT./EXT. BROWN HOME — DOWNSTAIRS/BACKYARD — DAY

74

30 minutes later: the tent and park are full of neighbors and fellow church members. Food is spread out on multiple picnic tables. Dan chats (inaudible) with Nicole (here, age 34).

Sally and her sons — LUCAS (4) and JACOB (8) — arrive with the promised casserole. Jacob and Lucas run outside.

JANET

Oh, Sally, thank you for coming —
I'm so glad you're here. Where's
your husband the star newscaster?

SALLY

Called in to work on a big story.
The East Area Rapist struck again.

Janet acknowledges Sally with a grim expression.

JANET

Speaking of news, I'm gonna grab my
movie camera and start documenting.

— GHOST POV: Dan and Nicole, both with light beers in their hands, watch Janet effortlessly multi-task.

NICOLE

You're living the dream, buddy. No
offense, but I don't know how you
ever managed to close that deal.

(Gestures toward Janet)

Though I never would have pegged
Janet as a party-hostess type.

DAN

She's not. She does this for the boys. According to Janet, her one general order as a mother is to make the boys' childhood as different from hers as possible.

NICOLE

Hmm. Are you glad you moved back to your old stomping ground?

DAN

I can't believe I'm saying this – we may have ourselves a bona fide haunted house situation. We're bugging out 'til I can make sense of things.

NICOLE

No shit! So maybe Janet's not so crazy after all?

Dan gives Nicole a side-eyed look.

NICOLE (CONT'D)

How does this work? Are we close enough to the house for the spirits to reach us? Maybe one of your tribe's ancient burial grounds is under this entire neighborhood!

DAN

Stick around, Sherlock. I'm sure something will pop up.

(Interrupting himself)

Hey – I'd better get the grand tournament started.

[END GHOST POV]

Janet loads her Sankyo Super-8 camera and starts filming.

– JANET'S CAMERA POV: As she pans across the yard, Janet does not notice the bunny costume moving in surreal fashion in the corner of the background. She then turns to focus on Dan explaining the Easter Egg hunt rules. Dan has a whistle around his neck. A dozen kids ages 4-10 gather around him.

DAN (CONT'D)

Everyone have their baskets? Good. When I blow the whistle, you can start looking. There are 121 eggs hidden in the backyard.

(MORE)

DAN (CONT'D)

Each egg can be exchanged for one piece of candy. One very special Golden Egg has a five-dollar bill. Any questions? Ready, set, go!

— Dan blows a whistle. Janet continues filming kids running around the yard, now finding eggs and eating candy.

DAN

Guys, don't stop to eat the candy until the hunt is over!

[END JANET CAMERA POV]

— NEIGHBOR GIRL (6, wearing Easter dress) reaches down to pick up an egg near the park fence, but the egg falls into a hole. She gets on her knees and reaches into the hole.

— SNAKE POV: We see the girl's hand reach into the hole, not quite reaching the egg. [END SNAKE POV]

— On the verge of tears, Neighbor Girl runs over to her father (NEIGHBOR DAD, 31, unreasonably annoyed) and tugs on his shirt until she gets his attention, and points to the location of the hole. Neighbor Dad follows his daughter to the spot, gets on his knees, and reaches into the hole.

— SNAKE POV: Neighbor Dad's hand grabs the egg, and the snake strikes. [END SNAKE POV]

— Neighbor Dad jerks his hand out of the hole. We see the bite marks between his thumb and index finger.

NEIGHBOR DAD

Oww! What the fuck!?!

Amidst the commotion of children running and yelling and parents talking, nobody immediately notices Neighbor Dad's incident. As he walks into the park restroom to inspect his wound, we see five snakes slither out of the hole.

— JANET'S CAMERA POV: Derek and another boy — STEVEN MATTHEWS (10) — both spy the Golden Egg at the same time, but Derek successfully grabs it first.

STEVEN

Hey, I found it first!

DEREK

No you didn't, that's why it's in my hand.

Steven pushes Derek down and stands menacingly over him.

JANET (O.S.)
 Hey that's not nice! Derek, you OK?

Steven flies up and backward, as if tossed by an invisible bull. After landing on his back 18 feet away, he is slow to get up, but not seriously injured. (END JANET CAMERA POV)

— Janet puts down the movie camera and rushes to Steven. Sally, Nicole, Dan walk over, along with the other people who witnessed Steven's flight.

Music stops. Everyone at the party is stunned motionless and silent, jarred by Steven's impossible moment.

Steven's parents collect the boy while a handful of onlookers, including neighbor GLENN SMITH (45) and his wife JOAN SMITH (42), whisper inaudibly.

As the Easter partygoers stand silently watching Steven leave, Joan Smith suddenly screams out in pain, bitten by a rattlesnake. Other children start screaming as we see a few other snakes in the yard, and everyone rushes to escape, with Pastor Jerry the first to flee.

— GHOST POV: Ghost looks down at two abandoned baskets of Easter eggs. [END GHOST POV]

75

EXT. NEIGHBORHOOD PARK — EARLY AFTERNOON

75

An hour later. Inside the tent, Sally, Janet, Nicole and Dan are chatting. Paramedics are present. Most of the guests have left. Deputy Soenzo approaches the group.

DEPUTY SOENZO
 Well, folks, I probably shouldn't say this, but after poking around it seems your property is sitting on a pretty sizable rattlesnake den. I called Animal Control, but I suggest you play it safe and find another place to stay for now.

JANET
 We're way ahead of you, Deputy.
 Thank you.

Deputy Soenzo smiles and politely leaves.

DAN
 Is this the Norman Rockwell moment you were hoping for?

Dan walks away, annoyed, before Janet can answer. Janet picks up her movie camera and looks at Sally.

JANET

Sally, I hate to ask, but do you think your husband could get this film processed at the news station?

SALLY

Of course! I promised I'd bring him a late lunch, so I'll just take this to his office with me now.

Sally reaches for the camera but Janet holds on for emphasis:

JANET

I appreciate your help, but I need to know you'll keep this between you and your husband for now.

SALLY

You have my word.

Everyone says their goodbyes, and the Browns start cleaning.

76

EXT. NEIGHBORHOOD PARK — MID-AFTERNOON

76

Janet nervously cleans up after the party. She walks behind the restroom building and sees that most of the Easter eggs have been thrown against the exterior wall in a pattern to form the word: P A M I

Janet gasps at the sight before she is jolted by another telepathic memory from Ghost:

77

EXT. DREAM/MEMORY SEQUENCE — PAMI ISLAND — NIGHT

77

GHOST POV: Repeat the 1918 rowboat scene, from the POV of Ghost, watching as it departs from Pami Island. [END GHOST POV]

78

EXT. NEIGHBORHOOD PARK — MID-AFTERNOON

78

Dan, calling for Janet, finds her semi-conscious in the park with an egg in her hand, and scoops her up. Janet's face is dirty and grassy. Dan sets Janet down in a lawn chair.

DAN

I'll get something to clean you up.

Dan darts into the park restroom and finds Neighbor Dad dead on the floor.

79

INT. PATTY'S HOME — GUEST BEDROOM — NIGHT

79

Later that evening. Janet and Dan are awake and upright in a double bed in Patty's guest bedroom. Dan wraps up a phone call with the airline flight scheduler.

DAN

They need me to fly tomorrow early.

JANET

Seriously? With everything that's going on, you can't take a few days off?

DAN

Janet, if we have to sell our house, we're gonna take a huge loss. We can't afford me giving up any flight hours right now.

JANET

That's fine. You go fly around the country and I'll stay here and deal with our demonic nightmare.

DAN

When I found you in the yard today, you were facing that wall with an egg in your hand.

JANET

So?

DAN

So... is it possible you don't remember throwing all those eggs?

JANET

WWHHATTTT???

Michael and Derek rush into the room wearing Close Encounters and Star Wars pajamas, and climb onto the already-crowded bed with their pillows and stuffed animals.

MICHAEL

It's not even negotiable, Mom.

80

INT. DAN'S CESSNA — DAWN

80

Next morning. Dan drives his Cessna out of the Brown's hangar/garage and lifts off from Cameron Park airport. Seconds later, he looks over his left shoulder out the window while banking.

After Dan levels out, he looks back to his right. The bunny is immediately next to him, in his face. It cocks its head.

81 **EXT. PATTY'S HOME — EARLY MORNING** 81

Deputy Soenzo knocks on Patty's front door. Both Patty and Janet come to the door.

DEPUTY SOENZO
I'm afraid your husband's been in
an accident, ma'am.

82 **EXT. HILLSIDE — PLANE CRASH SITE — MORNING** 82

Dan's badly-damaged plane is covered in manzanita and sage scrub. A sooty bunny costume is on the copilot seat.

83 **INT. PLACERVILLE GENERAL HOSPITAL — AFTERNOON** 83

Janet sits next to Dan's bed in the hospital. Dan, unconscious, has a cast on one arm, I.V., nasal tube, head bandages, and multiple contusions.

Nicole walks in and gives Janet a hug.

JANET
Nicole, they think Dan had an
aneurysm. Does that even make
sense?

NICOLE
No, it doesn't. Are the boys OK?

JANET
Yes, they're with Dan's sister.

NICOLE
Can I stay for a while?

Janet gives Nicole an appreciative nod. Nicole sits down next to Janet. They both observe Dan.

NICOLE (CONT'D)
I know he can be a stubborn ass,
but he would do anything for you
and the boys.

JANET
I know.

NICOLE
So would I.

Janet smiles and holds Nicole's hand.

A hospital worker wearing a large "ORDERLY" badge – ORDERLY (female, 23) – enters.

ORDERLY

Let me turn on the TV for you. We just had these installed.

84

EXT. BROWNS' STREET – AFTERNOON

84

INTERCUT – WATCHING TELEVISION

The UBC network news anchor – NETWORK ANCHOR – is age 60. The SACRAMENTO REPORTER is age 35. An expert commentator – PROFESSOR LANGDON – is age 63.

– Interview footage: Glenn Smith is interviewed in front of the Browns' home.

GLENN SMITH

Our neighbors were hosting an Easter party – that's Janet and Dan Brown, we've only barely known them for a couple weeks – and two boys were arguing about an Easter egg, when one of them flew up like a human cannonball. I couldn't believe what I was seeing.

– Janet abruptly sits up, focused on the TV.

NICOLE

They're in front of your house on national news!

– Interview footage:

GLENN SMITH

As if that wasn't bad enough, there were rattlesnakes everywhere. One bit my wife in the leg, and I heard another neighbor died. It was like all hell broke loose.

– CLIP OF JANET'S FILM OF STEVEN FLYING

NETWORK ANCHOR (V.O.)

Here you can clearly see Steven Matthews, age ten, being launched backwards a distance of six yards.

JANET

(standing)

Sally, you back-stabbing bitch!

— Sacramento Reporter (Sally's husband) is with Professor Langdon at the park with the Browns' home in the background:

SACRAMENTO REPORTER

Joining us is Professor Langdon, a renowned accident investigator. Professor, your thoughts?

JANET

And that's her weasel husband!!!

PROFESSOR LANGDON

Without a shockwave, there are basically two invisible natural forces that can knock a person down: wind, or an earthquake. Neither is evident here. This leads us to a mechanical force. I have been assured the film footage was not manipulated, so if this event is a hoax, the boy either had to be pushed, lifted or pulled via some hidden mechanism. While these options are theoretically conceivable, they don't seem plausible based on the eyewitness accounts.

SACRAMENTO REPORTER

What, then, is your *initial* conclusion?

85

INT. PRIEST'S PRIVATE ROOM IN TEMPLE — AFTERNOON

85

INTERCUT — WATCHING TELEVISION

News report continues — the camera zooms out from the television, revealing a dark study/den. A man (PRIEST, 65, Caucasian, tall, slender) in a black silk robe watches the same network news report. We do not see his face, but we see his onyx ring etched with a red sigil (two serpents forming the base of the Leviathan cross).

PROFESSOR LANGDON

(close up)

Frankly, this film scared the [BLEEP] out of me. This could very well be the first modern evidence of a supernatural phenomenon to hold up to scientific scrutiny.

Without showing Priest's face, we see that Priest is petting the head of a naked, drugged, bruised woman with blonde hair (CHRISTINA, 20), chained to his chair on the floor.

As Priest becomes increasingly enthralled by the newscast, his petting becomes a gradually tightening grip around Christina's throat while he quotes a prophecy to himself:

PRIEST

And lo, there arose the true Lord
of the Earth, and he set his seat
upon a hill of serpents; yea, the
vipers were as stones beneath his
feet, and their hissings were as
incense in his courts. And he
lifted up his voice, saying, I
shall reign with fire, and all men
and beasts shall bow before me.

Pan to a painting of a shadowy figure above a mound of snakes, with robed followers kneeling in the foreground.

— After the woman collapses on the floor, Priest picks up a phone from a table on the other side of the chair.

PRIEST (CONT'D)

The time has finally come. Our lord
has revealed himself.

86 **INT. PLACERVILLE GENERAL HOSPITAL — MORNING**

86

Next day. Janet flips through a phone book, makes a call.

JANET (ONE-SIDED CONVERSATION)

Good morning, my name is Janet
Brown— (pause) Yes, that's me. I'm
hoping you can connect me with
someone at UBC National News
Network...

87 **EXT. AIRPORT RUNWAY — MORNING**

87

Three men in white suits step out of a private airplane.

88 **INT. PLACERVILLE GENERAL HOSPITAL — MORNING**

88

Enter a trio of middle-age men led by BIBLE GUY (50), all wearing white suits and holding bibles.

BIBLE GUY

Mrs. Brown, we're members of the
Fellowship of the Father's Light.
We've come up from Oakland to help
you expel whatever evil spirit is
haunting your family. May we...?

Janet blocks his rather forceful attempt to enter Dan's room.

JANET

Look, I'm sorry you came all this way, but I'm just not in a position to entertain guests—

BIBLE GUY

Mrs. Brown, remember Matthew 10:33
— "But whoever denies Me before men, him— "

JANET

"— I will also deny before My Father who is in heaven." Yes, I know the verse. I am not denying Jesus, sir, I am simply asking YOU, with all due respect, to fuck off.

Janet shuts the door.

89 **EXT. PLACERVILLE GENERAL - DAY**

89

Two local news vans, a police car and a crowd of people have congregated outside the entrance of the hospital.

90 **INT. PLACERVILLE GENERAL HOSPITAL - AFTERNOON**

90

A MONTAGE of various characters visits Dan's hospital room. Dialogue is inaudible. Janet becomes increasingly exasperated as she engages and dismisses each of the visitors:

- Psychic medium
- Punk teenagers
- Paranormal researchers with alien t-shirts
- Secret society representatives
- A young priest and an old priest

91 **INT. PLACERVILLE GENERAL HOSPITAL - AFTERNOON**

91

The final visitor is a professional-looking young man — TV PRODUCER (28) — who knocks on the door and presents his card from *UBC Friday News Hour*.

TV PRODUCER

Mrs. Brown, you called this morning about talking to someone from UBC Network News?

JANET

Yes, thank you for coming, though I was expecting a returned *call*, not another surprise visit!

(pause, deep breath)

Sorry, let's go talk in the cafeteria.

– Sitting in the hospital cafeteria:

JANET

Look, I didn't contact you to be interviewed. We need *help*. I mean someone credible, not these nuts who keep finding their way in here.

TV PRODUCER

I completely understand. And I think I have an answer. We've scrambled to put together a special program about your story. We'd like you to join a panel of experts to discuss the implications of you possibly documenting a real, um–

JANET

Ghost?

TV PRODUCER

Yes. Thank you. They're calling it the "Gold Country Ghoul".

Janet shakes her head and rolls her eyes.

JANET

You want me to go to New York? While my husband is in a coma?

TV PRODUCER

No, we're filming the special in Sacramento with a nearly-live production delay – that's why I was already here.

JANET

I don't think so.

TV PRODUCER

I wouldn't be here if didn't believe that these experts can really help you.

JANET

This panel of "experts" – I need thoughtful people who are going to listen and engage. I'm not gonna do all this just to end up being part of some media fiasco.

TV PRODUCER

I promise – no drama, no bullshit.

92

INT. PLACERVILLE GENERAL HOSPITAL — EARLY EVENING

92

Orderly leaves as Janet and Nicole sit with Dan in his dimly-lit hospital room. Dan remains unconscious. Janet, exhausted, starts to drift off to sleep. Sally knocks on the door of Dan's hospital room, waking Janet. She carries a large bag.

SALLY

I brought you my famous enchilada
casserole and some slippers and
some magazines and a newspaper...

NICOLE

Excuse me - what's your name again?

SALLY

Sally.

NICOLE

Yeah, Sally, if I were you, I'd
turn right around -

JANET

You backstabbing bitch, Sally! Do
you have any idea what we've been
going through because of you! It's
not enough that we're being
terrorized, you had to go tell the
whole goddamn world about it!!!

Nicole has to restrain Janet from tearing into Sally. Sally begins bawling so uncontrollably that Janet and Nicole are totally disarmed. Between sobs, Sally manages a few words:

SALLY

So sorry... It wasn't me... my
husband... betrayed me... he's such
a prick... I kicked him out... so
sorry...

Nicole and Janet look at each other before moving in to give a Sally an awkward consoling hug.

93

INT. PLACERVILLE GENERAL HOSPITAL — NIGHT

93

Later that evening. Sally is gone. Janet reads a paperback book. Nicole looks through the items Sally brought. Nicole picks up the newspaper: the front page features Janet's still-frame photo of Steven in midair. The headline is "The Gold Country Ghoul is Real...(?)". Nicole hides the paper.

A paparazzi photographer appears from nowhere and snaps a photo from the partially open doorway to Dan's room.

Nicole leaps out the door and returns a moment later with a roll of exposed film in her hand.

JANET

Thank you.

NICOLE

Why don't you go back to Patty's house and get some rest. I'll call if Dan wakes up.

Janet appears reluctant to leave the hospital.

JANET

Alright. But I need to swing by the house first and get a few more things if I'm going to appear on national television.

94 **INT. BROWN HOME — DOWNSTAIRS — NIGHT**

94

Janet enters her home to find the power out. The entire contents of the house have been turned inside-out. She locates a flashlight and surveys the mess: cabinets displaced, drawers emptied, furniture turned over.

95 **INT. BROWN HOME — UPSTAIRS — NIGHT**

95

Janet gets on a stepladder and finds Leola's keepsake box hidden in her closet. She opens it to verify the contents: the documents, photos and mask. She closes the box and carries it while she steps out of the closet.

Dan's office globe has appeared at the foot of the bed, rotating unaided, with an inexplicably bright beam of light extending from the hole in the globe as it spins. With each rotation, the light passes through a magnifying glass mounted to the meridian arm, causing a periodic prismatic flash. Despite seeing the hole in the globe, Janet does not yet understand Ghost's intent to mark the location of Pami.

— GHOST POV: From the doorway, Ghost watches Janet standing near her bed and nightstand, on which is a 70s-style sand-art vase.

GHOST (INVISIBLE)

Ja-Net

JANET

(More angry than frightened)
Who are you!?! What do you WANT?

GHOST (INVISIBLE)

Re-Turn. Pammy.

JANET

What does that MEAN? AAAHHH!!!

With the keepsake box still in her left hand, Janet impulsively throws the glass sand-art vase across the dark bedroom toward Ghost. It shatters mid-air. Sand and glass spray in front of the POV, then fall as though the vase hit a solid invisible object. The room is still and quiet. [END GHOST POV]

Janet picks up her flashlight and shines it on Ghost, and we see the sandy silhouette of Ghost floating in the doorway.

A sudden noise from downstairs draws Ghost away from the room. Janet immediately follows, and from the top of the stairs we see the last of three dark hooded figures exiting the back of the house. Janet sees, on the ground floor painted in blood, the serpent sigil.

Still holding the box, Janet rushes down the stairs and slips on a framed photo, causing her to stumble and the box contents to spill. Janet lies unconscious near the bottom of the stairs.

96

EXT. PRIVATE AIRPORT — NIGHT

96

The three hooded men hop the backyard fence, walk across the airport runway and calmly step into the same airplane that brought the Bible Guys earlier.

— POV FROM INSIDE AIRPLANE: The Pami mask floats rapidly toward the airplane before the hooded men close the door.

97

INT. BROWN HOME — UPSTAIRS — MORNING

97

Janet is in bed. The phone wakes her up. She is confused.

JANET

Hello?

DEPUTY SOENZO (V.O)

Good morning Mrs. Brown, this -

JANET

Yes, Deputy. What's up?

DEPUTY SOENZO (V.O)

Sorry for the early call, but I wanted you to hear it from me first. I probably shouldn't say this, but three men were found dead early this morning in an airplane across the runway from your home.

Janet sheds tears of exhaustion, not sure how to react to the last twelve hours' events.

DEPUTY SOENZO (V.O) (CONT'D)
Mrs. Brown, are you alright?

JANET
Yes, Deputy, I appreciate your call.

Janet hangs up. She notices the Pami mask has been placed on Dan's pillow, then picks up the phone again and dials.

SALLY (V.O.)
Hello...

JANET
Sally, it's Janet. I really don't want to come back to this house for a while. Will you please come check the mail and our phone messages?

SALLY (V.O.)
Of course. I'll see you at the hospital.

98 **EXT. AIRPORT RUNWAY - DAY**

98

GHOST POV: Ghost observes the crime scene investigation resulting from killing the three home intruders. Ghost floats back over the fence into the Browns' home.

99 **INT. BROWN HOME - DAY**

99

GHOST POV: Ghost zips around the house searching for Janet.

100 **EXT/INT. JANET'S CAR ON RURAL ROAD - DAY**

100

GHOST POV: Ghost rapidly zooms from the house to catch up with Janet's car, as she drives on a winding two-lane road.
[END GHOST POV]

— Ghost forces Janet's car to an abrupt stop near a street sign with a U-shaped arrow for a sharp turn ahead. Her driver-side door flies off screen. The street sign rips free from the post and lands on the windshield. Janet's left hand is pulled from the steering wheel, outstretched beyond where the door had been. Her fist is clenched, but her index finger is pulled out straight, against her will, pointing southwest.

GHOST (INVISIBLE)
Re-Turn. Pammy.

Janet's hand and arm release. She screams out in terror.

101

INT. PATTY'S HOME — DAY

101

Patty is in the kitchen, feeding the baby in a high seat. The boys are drawing and coloring in the living room while a science/nature program is on the TV in the background.

NARRATOR (V.O.)

Some animals, like ants, bees and minnows, have the ability to see ultraviolet, or "UV" light. Even a rare number of humans, such as people with a condition called aphakia, can perceive ultraviolet light, due to a defect or damage to the lens of their eyes.

— Janet is at the open front door; the screen is shut. Janet is visibly rattled and her hands shake. She pauses to collect herself before opening the screen door.

JANET

Hello!

MICHAEL AND DEREK

Mom!!!

The boys jump up to greet Janet. Patty momentarily leaves the baby in the high chair with a jar of pureed carrots on his tray. After hugs and greetings, everyone settles into the living room. Nobody notices the screen open and close again.

MICHAEL

Mom, Aunt Patty said you are going to be on TV. Is that true?

Behind Janet and Patty, the most subtle suggestion of a shadow moves across the frame toward the kitchen.

JANET

Yes. I'll be on a talk show with some experts on spooky stuff.

(to Patty)

Thank you so much for watching the boys and letting us be here. We'll try to stay out of your hair.

PATTY

The boys have been great. I hope mine ends up as easygoing as his big cousins here.

— Unseen by the rest of the family, the baby looks perplexed as Ghost makes him crawl up the kitchen wall like a toy.

— Back to living room:

JANET

By the way, they're putting me up in a hotel in Sacramento tomorrow night; the show will be taped on Friday.

PATTY

I can't imagine going on national television. I'm already nervous for you. I hope someone on that show will have some answers for you.

Patty walks back toward the kitchen.

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

OH MY GOD!

The baby, now crying, is back in the high chair, with pureed-carrot-spiked hair and a mess on his tray, face and hands.

102

EXT. SACRAMENTO HOTEL — DUSK

102

When Janet arrives at the hotel by private car, a crowd of people and reporters await her. There is a diverse mix of oddballs holding signs with religious slogans and nonsense. One person holds a sign with a classic alien drawing that reads, "Shadow Visitors are NOT Ghosts!"

JANET

How did they know I'd be here?

Janet takes a deep breath and steps out of the car. POP!!! An egg just misses her head and explodes on the passenger window. Someone yells out, "You're a witch — go back to hell!" As a bellman anxiously helps Janet with her bags, she navigates the crowd to reach the safety of the lobby.

103

INT. SACRAMENTO HOTEL ROOM — DUSK/DAWN

103

Janet drops herself on the bed. She picks up the phone and requests an 8:00 am wake-up call, then quickly falls asleep with the television still on. A narrow strip of fabric peels away (by an invisible hand) from the corner of Janet's bedspread. While the fabric unravels, we hear on the TV:

UNKNOWN MALE VOICE (O.S.)

According to Frickman's law, there is an inverse relationship between the development of technology in a population and its average I.Q.

(MORE)

UNKNOWN MALE VOICE (O.S.) (CONT'D)

While a small minority continues to improve on the technology of prior generations, the remaining population not only becomes increasingly more dependent on the technology, but less able to understand how it functions. One can envisage a civilization far more advanced, scientifically, than ours, yet populated by beings whose average I.Q. may actually be lower.

Next morning. The phone rings with the wake-up call.

— JANET POV: her eyes slowly come into focus while the phone continues to ring. Janet tries to raise her head as if to sit up, but she is restrained. As she attempts to look around, some kind of netting holds her down.

— TIGHT SHOT on Janet's face, then gradually zooming out to reveal what happened in Janet's hotel room while she slept: The room's bedspread and sofa upholstery have been torn into thousands of narrow strips, and tied into hundreds of thousands of tiny knots, then strung and woven together to form a taut web between the bed and furniture, filling the entire room with a lattice of polyester polychromatic knots. The phone won't stop ringing for the wake-up call.

— Janet is jolted by another telepathic memory from Ghost.

104 **EXT. DREAM/MEMORY SEQUENCE — PAMI ISLAND — DAY** 104

GHOST POV: Ghost watches a group of young men in the bay at Pami Island use large hand-woven nets to catch fish. A weathered hand-painted sign in the small harbor has "Pami Island" written in Jawi Script and in smaller letters, in English. [END GHOST POV]

105 **INT. SACRAMENTO HOTEL ROOM — DAY** 105

Janet thrashes and yells for help as the phone keeps ringing.

106 **INT. TELEVISION STUDIO — DAY** 106

Janet arrives at the studio late. Above the dais, four large panels hanging from the rafters are situated in semi-circle formation as the backdrop for the panelist chairs. Each panel contains a different still-frame B/W photograph of Steven progressively flying across Janet's lawn.

TV Producer approaches Janet, who appears flushed and distracted.

JANET
I'm sorry I was late. My stomach
was all...

TV PRODUCER
Tied up in knots?

JANET
Something like that.

TV Producer waves over the host of the show – WALT GELSON
(45) – who resembles Phil Donahue.

– GHOST POV: While Walt and TV Producer make brief
introductions for Janet, Ghost watches from a rafter above
the front of the stage. PRIEST (65), wearing a white suit
and holding a bible (face obscured), is in the audience. We
see his onyx ring. [END GHOST POV]

Walt is seated in the center chair, with three guests each on
his right and left.

– 1970s TV FILTER:

WALT
Welcome to a very special edition
of the UBC Friday News Hour, coming
to you from Sacramento, California.
Unlike ever before, the entire
world is asking questions like,
"Are there really ghosts and
demons?" And if so, "What is their
purpose?" Reverend Muller, what is
your reaction to all this?

TITLE: **Reverend Doctor Randall Muller, President of the
Southeast Theological Seminary** (REV. MULLER – 58)

REV. MULLER
(Thick southern accent)
Like it says in the book of Job,
"As a cloud vanishes and is gone,
so one who goes down to the grave
does not return. He will never come
to his house again; his place will
know him no more." What we perceive
as ghosts are actually demons
masquerading as human spirits.

[END 1970s TV FILTER]

- GHOST POV: Ghost gets right up to Dr. Green while he is talking, and Dr. Green becomes so aware of a presence that he loses his train of thought and looks directly at Ghost. [END GHOST POV]

- 1970s TV FILTER:

TITLE: Richard Green, PhD, Professor of Astrophysics at Columbia University (DR. GREEN - 53)

DR. GREEN

While I agree with Dr. Muller that there are no ghosts, it's for a completely different reason. The very idea violates all fundamental laws of Newtonian mechanics and thermodynamics...

TITLE: Rabbi Simon Dreyfus, Dean of the New York Rabbinical School (RABBI DREYFUS - 62)

RABBI DREYFUS

Laws? The arrogance of claiming to understand even a hint of how God has designed the universe!

TITLE: Edward Harrison, Editor of Beyond Magazine and Adjunct Professor of Paranormal Research at the Tacoma Institute of Technology (ED HARRISON - 48)

ED HARRISON

I must disagree with both Reverend Muller AND Doctor Green. The collective anecdotal evidence of disembodied souls is undeniable.

SERIES OF RELIGIOUS IMAGERY: angels, demons, heaven, hell

ED HARRISON (V.O.)

Long ago, the church recognized it could not brainwash people into disbelieving in ghosts, so it simply recharacterized them as either angels or demonic forces.

SERIES OF ICONIC IMAGERY: Dickens' *A Christmas Carol*, Shakespeare's *Hamlet*, *Carnival of Souls*, *The Haunting*

ED HARRISON (V.O.)
 Indeed, outside Christian
 orthodoxy, world literature is rich
 with examples of haunting spirits
 and poltergeists, and particularly
 with paranormal activity focused on
 specific structures where their
 former selves once lived.

Back to dais:

WALT
 Setting aside the distinction
 between ghosts and demons, are such
 beings truly sentient, or simply
 impressions, like a fossil record
 of someone's life force? Kannushi-
 san, I suspect you have an opinion.

TITLE: **Kannushi Hakurei Honda, preeminent author on Shinto
 history and philosophy** (KANNUSHI HONDA - 67)

KANNUSHI HONDA
 Before I address your question,
 please allow me to point out that,
 while this "historic" event
 (pointing to the photos of Steven)
 took place in California, it was
 filmed... with a *Japanese* camera.

The audience laughs.

KANNUSHI HONDA (CONT'D)
 Followers of the Shinto faith
 believe in formless and invisible
 entities known as Kami, who inhabit
 both places and objects.

SERIES OF SCENIC IMAGERY: mountain, waterfall, bamboo forest,
 group of Japanese macaques

KANNUSHI HONDA (V.O.)
 One Kami may represent a past life,
 while another may be the spirit of
 a mountain or a waterfall. If Mrs.
 Brown's film had been taken in
 Japan, many people would have
 accepted it as merely the behavior
 of a mischievous Kami.

Back to dais:

KANNUSHI HONDA

One could argue the only truly unique aspect of this incident is that it was captured with modern technology.

REV. MULLER

With all due respect, ghosts are not invisible nymphs or dead loved ones. They are fallen angels trying to deceive us! Perhaps Mrs. Brown should ask herself what she and her husband have done to invite the devil into their home!

WALT

Rabbi Dreyfus, you mentioned -

JANET

Excuse me!

(standing up)

While you men are debating religious theory, an actual documented force is attacking children and crashing planes and accosting me in my hotel room.

(gesturing to panel photos)

These "events" aren't happening to the world, they are happening to MY FAMILY. Whatever is doing all this, I can assure you it's not confined to our house and it's certainly more than someone's "spiritual fingerprint". It WANTS something, and for all I know, it's in this studio right now. I don't know if it's a ghost, a conjured demon, or a "Kami", and frankly I don't care. I didn't agree to come here for a lecture, I came here for some HELP!

The studio goes black. There are noises of a brief scuffle on stage. The lights come back on slowly. Walt is gone. In his place, Walt's lav microphone appears to be suspended in air, as if clipped to an invisible suit.

GHOST (INVISIBLE)

Re-Turn, Re-Turn, Re-Turn
Pammy, Pammy, Pammy, Pammy

[END 1970s TV FILTER]

Pandemonium ensues in the studio. Everyone scatters.

GHOST (INVISIBLE) (CONT'D)
Re-Turn, Re-Turn, Re-Turn, Re-Turn

The lav microphone drops. The panelist chairs launch in random directions, one by one, toward the audience. One chair flies through the glass into the production room. Another chair hits a camera. Sparks fly. One of the large backdrop panels falls down. People are screaming. Chaos erupts. Calmly dodging the flying objects, Priest (in the shadows, face not discernible) stands in the middle of the audience area, facing the stage with arms outstretched, to bask in Ghost's awesome display of supernatural power.

107 **EXT. TALK SHOW STUDIO — AFTERNOON**

107

Audience members, panelists and crew pour out of the studio. They collide with a swarm of looky-loos and protesters. Some people are bleeding. A gun is fired off camera. The crowd knocks Janet down. Nicole, out of nowhere, pulls Janet up and helps her escape the crowd to her Dodge Omni.

- GHOST POV: Ghost leaves the studio, scans the area, and rapidly catches up to Nicole's car.

108 **INT. DREAM/MEMORY SEQUENCE — APARTMENT (1947) — MORNING** 108

DREAM/MEMORY: YOUNG LEOLA (here, age 29) receives a phone call from her husband, Adult Andrew, while she paces holding Janet (18 months).

ADULT ANDREW (V.O.)

It's done, Leola. I anchored the dinghy. Meet me at the pier, but make sure it's following you. The raft is ready to go. Have towels and blankets in the car. And don't forget to put your bathing suit on under your clothes.

(pause)

This is going to work. I promise.

109 **EXT. DREAM/MEMORY SEQUENCE — SAN FRAN. BEACH (1947) — DAY** 109

MEMORY CONTINUES: From a dock, Adult Andrew helps Young Leola step into a sailboat. She has a picnic basket and baby Janet. Leola feels something touch her hair, sending goosebumps down her neck and arm. She nods to Andrew, confirming that Ghost is aboard. Andrew sails the boat roughly 50 yards from shore and drops anchor. The couple is tense while pretending to have a pleasant lunch on the water. We see a gas canister and some flares stowed.

Leola removes her outer garment and reluctantly gets in the cold Pacific water.

Andrew quickly hands her a small raft, followed by baby Janet. Leola casually swims back to shore, pulling Janet in the raft. Once Andrew sees that his gals are safely back on land, he tacks toward the open sea, alone with Ghost.

- Andrew sails the boat to a cluster of very small rock islands. A dinghy is anchored within swimming distance. Andrew lifts a can of gasoline and grabs a flare.

110 **INT. DREAM/MEMORY SEQUENCE - APARTMENT (1947) - NIGHT** 110

MEMORY CONTINUES: Young Leola paces anxiously while holding Janet. The phone rings. She picks up without saying hello. On the line is a COAST GUARD OFFICER (35).

LEOLA

Andrew, where are you? I've been worried sick-

COAST GUARD OFFICER (V.O.)

Ma'am, I'm sorry but we're going to need you to come down to the Coast Guard Station...

111 **EXT. DREAM/MEMORY SEQUENCE - S.F. PIER (1947) - NIGHT** 111

MEMORY CONTINUES: Leola watches men carry Andrew's body off a Coast Guard patrol ship, then notices they also towed in his sailboat. As she turns to Coast Guard Officer, Leola's demeanor snaps from shock to mania.

LEOLA

You brought it back! You brought it back! You should have burned that boat like he wanted!

(hitting his shoulder)

It can't cross water, and you gave it a fucking ride!

(sudden realization)

We were finally going to be free- now we'll be all alone with it, me and my baby. Who's going to help us be rid of that goddamn evil spirit?

112 **EXT. SANITARIUM - MORNING** 112

Sanitarium Nurse 2 shakes and startles Leola from her dream as she sits napping in the same porch chair.

SANITARIUM NURSE 2

I'm sorry to wake you. A church man is here to see you.

We never see the face of the man — Priest — who walks toward Leola wearing a white suit and carrying a bible. He stands next to Leola while she sits. Only his torso and hands are in frame. Leola does not turn to face him. An elderly woman (SYLVIA - 85) sits nearby, muttering.

LEOLA

You should have come yesterday. I just bought an entire case of snake oil this morning.

PRIEST

Ah, Leola, I see your rose has not lost its bloom.

Priest pulls a small candy tin from his suit pocket.

PRIEST (CONT'D)

It's clear you don't value your own life anymore, so I'm not going to waste time threatening you.

(speaking to Sylvia)

My dear, would you like a candy?

Sylvia smiles, stands up and shuffles over to Priest. He gives her a mint.

PRIEST (CONT'D)

(To Sylvia)

Why don't you walk over and pick some flowers from that garden?

(to Janet)

Care to wager on how many flowers she'll pick before she drops?

Leola doesn't answer. She grips the porch rail. Sylvia walks 20 feet before collapsing and dying.

PRIEST (CONT'D)

Mmm. Disappointing.

Priest attempts to hand Leola a ten-dollar bill, which she ignores.

PRIEST (CONT'D)

I was going to say "three flowers", so, you win. I believe in the honor system, Leola.

(pause)

Do you remember when you came to us almost thirty years ago, with a wild story about a ghost that had killed your husband, and was haunting you and your daughter?

Sanitarium staff rush to Sylvia, now dead.

PRIEST (CONT'D)

We have information we'd like to share with Janet. We can... protect her. But it's critical that she comes willingly. That means YOU must convince her to go to the temple. In fact, you owe it to her. If you hadn't acted so batshit crazy all those years ago, I would have taken you more seriously. And today your daughter wouldn't have a demon on her back.

Priest pulls some literature out of his jacket pocket and hands it to Leola.

PRIEST (CONT'D)

No harm will come to your daughter, Leola. It's the *entity* we want. You should have seen what it did in that television studio... after killing three of my men near Janet's home.

LEOLA

I've seen enough of what that thing can do. You will free my daughter and her family from it, once and for all? You swear to it?

Priest gestures with both hands on his "bible". We see his onyx ring with the serpent sigil.

PRIEST

I swear to God. Just make sure Janet finds her way to the temple soon. Otherwise, your grandsons are going to get a candy delivery.
(taps his suit pocket)

113

INT. PLACERVILLE GENERAL HOSPITAL — LATE AFTERNOON

113

Janet's head is on Dan's chest. Dan is still unconscious. Orderly turns on the television.

ON TELEVISION SCREEN:

[Stock footage of the United Nations Security Council]

NEWS ANCHOR (V.O.)
In New York today, the U.N.
Security Council held a special
session to discuss the threat of
paranormal violence, in reaction to
the incident yesterday at a
television studio in Sacramento.

Janet hears Leola's voice approaching.

LEOLA (O.S.)
No thank you, I can find my own way
around a hospital.

JANET
Mom?

As she gets up to greet Leola, Janet does not notice Dan
waking up. He is groggy and confused. Leola walks in the
room, wearing loud colors and too much cheap makeup, slightly
disheveled. Dan instinctively closes his eyes.

JANET (CONT'D)
How did you get here?

LEOLA
On my broom, how else?

JANET
Come sit.

Janet and Leola sit together.

LEOLA
I told you that the burden to rid
our family of this phantom was on
you. I was wrong. You're not alone
in this.

Janet takes Leola's hand.

JANET
Thanks, mom. That means a lot.

Leola pulls her hand away. Janet is stung.

LEOLA
I'm talking about the Fellowship.

As she hands the church brochure to Janet, Leola struggles to
portray a sensitive and sympathetic mother.

LEOLA (V.O.)

After your father died, I found a church called the Fellowship of the Father's Light. They gave me so much love and guidance.

- We see the contents of the church brochure, with photos of hippies in white linen.

LEOLA (V.O.)

I was certain they could help us be free of this... *entity*, as they call it.

JANET

Why did they fail?

LEOLA

It wasn't them. It was me. I failed. I cared more about having a man than having peace. We left the Bay Area to follow... oh I don't even remember that one's name. And so I lost touch with the church.

Leola returns her hand to Janet's.

LEOLA (CONT'D)

Go see them. They will help you.

JANET

I was so rude to them when they came here.

LEOLA

I'm sure they'll understand. You've been under unimaginable stress, especially with Dan's plane crash and the talk show and those three men who were killed.

JANET

Wait, how did you know about the three men?

LEOLA

(Ignoring Janet)

Dan, I'm leaving. Open your eyes.

Dan opens his eyes and can't help but smile when he sees Janet looking at him. Janet jumps to her feet.

JANET

Daniel!!!
(embraces and kisses Dan)

DAN

Jan, I'm so sorry—

JANET

It's okay, baby. I'm just glad
you're alive and talking. Mom,
how'd you know Dan was awake?

LEOLA

Ever since they took me up in that
spaceship, I've developed mild
clairvoyance. Goodbye, Dan.

Leola starts to exit the hospital room.

JANET

Mom, how are you getting home?

LEOLA

Just promise me you'll go to the
temple in Oakland.

JANET

Okay, I promise.

Leola exits the room. Janet looks back at Dan.

DAN

I love you so much.

More affection, followed by a moment of seriousness.

JANET

I'll be right back. I need to make
sure she gets home OK.

Janet walks around the hospital floor but cannot find Leola.
She then goes down to the lobby, but Leola is not there.
Janet returns to Dan's room.

JANET (CONT'D)

An employee at the home must have
given her a ride. I didn't know
anyone liked her enough to do that.

Janet and Dan share a long pause.

DAN

It was on the plane with me, Jan.

JANET

I know.

DAN

There may be rules about how ghosts get around, but this one seems to need transportation, at least to travel long distances. I remember it kept repeating, "return".

JANET

Yeah... at first I thought it was demanding that something *be* returned, but now it seems obvious that it wants help to return to a specific place... "Pammy" it said, like the word on the wall.

(lost in thought)

DAN

You said something about going to Oakland. Is that really necessary? I need you around while I'm recovering. I just want things to get back to normal.

JANET

(Triggered)

Normal? Dan, my film of Steven Matthews is now one of the most recognized images in the world. We have wackos coming out of the woodwork and - oh, I almost forgot - a powerful paranormal entity threatening to destroy our family! There's no hope of being in the same galaxy as "normal" unless we can get this thing back to wherever it wants to go.

114

INT. PATTY'S HOME - LATE NIGHT

114

Patty is asleep in her bed. On a small B/W portable TV (inaudible): "UFOs are Here" (1977 documentary). Patty's bed aligns with the bedroom door and the hallway beyond it. A baby noise awakens Patty. She sits up. In the dark hallway is a defined black silhouette of a ghost-like figure. We can hear but not see the baby. Patty looks over to an empty crib.

The figure slowly moves toward Patty. She is horrified. She reaches for a large crucifix on her nightstand, then reconsiders. The figure advances. Patty holds up a ceremonial feather-stick, but the figure continues to advance. She then reaches under the bed and points a shotgun.

A black fabric slides off the otherwise invisible Ghost, revealing the baby now suspended in air, four feet above the end of the bed. The baby drops. Patty secures the baby and scoots back to the head of the bed before screaming.

115

INT. PLACERVILLE GENERAL HOSPITAL – MORNING

115

Next morning. A dark and heavy rainstorm is audible. Sitting uncomfortably in a chair in Dan's hospital room, Janet wakes to the sounds of Orderly bringing breakfast for Dan.

TITLE: WEEK THREE

Sally bursts into the room with another large bag of items. She sets down some flowers and muffins.

SALLY

I heard through the grapevine you were awake! Welcome back!

DAN

Thank you. I understand you've been a... a key player in the action around here.

SALLY

That's right.

(to Janet)

And on that note I have some intriguing news for you. As you requested, I checked your answering machine. You had a LOT of crazy messages. Anyhow, a woman in San Francisco – an *author* in fact – who watched your television appearance, tracked you down. She may have some pretty valuable information.

From her bag, Sally pulls out an illustrated children's book, "The Wave that Brought Me to America, by Amy Lake".

SALLY (CONT'D)

I just came from the bookstore.

JANET

Sally, you said "author". This is a children's book.

SALLY

Just open it.

Janet opens the illustrated book (pp.1-2) and reads out loud:

JANET (O.S.)
I was born in a fishing village on Pami, a tropical island off the coast of Borneo, Malaysia.

SALLY
 She lives in San Francisco and wants to meet you.

JANET
 Sally! You are amazing! And perfect timing – I'm already driving to the Bay today. Did she leave her number and address on the message?

SALLY
 Yep. It's all right here.

Both women look at Dan. He is disappointed.

The door swings open loudly, startling everyone. Michael and Derek rush in ahead of Patty. Her baby is strapped to her. The boys climb up the bed to hug Dan and then Janet.

PATTY
 Sorry. I'm out. I love you, but I didn't agree to being haunted when I signed up for babysitting duty.

Patty storms out with her hands upraised.

– GHOST POV: From the corner of the hospital room, Ghost watches this dialogue:

SALLY
 I'm happy to take the kids today, Janet. I bet my boys would love to play with Michael and Derek.

DAN
 Sally, that's very kind, but Janet can wait until I'm discharged. I'm sure this church and the lady from "Pami Island" will both still be there next week.

GHOST (INVISIBLE)
 Pammy! Pammy! Pammy! Pammy!

[END GHOST POV]

– In reaction to hearing Dan say "Pami Island", Ghost goes ballistic. Dan's I.V. stand crashes through the window. Dan screams out in pain. Wind and rain pour in.

Sally is lifted off her feet by her hair, then pulled out the window. Orderly, a doctor, and a nurse all rush into the room to see Sally dangling in the air, still suspended via her hair by Ghost. Sally thrashes and screams and pleads for help. Everyone is horrified, while Orderly seems entertained.

Janet rushes to the now glass-less window, where she is jolted by another telepathic memory from Ghost.

116 **EXT. DREAM/MEMORY SEQUENCE - PAMI ISLAND - NIGHT** 116

GHOST POV: View of Ghost observing James Callahan on Pami near its cave. Inside her mind, Janet hears Ghost speak in a blend of its outer voice and the voice of an 11-year old boy:

GHOST (INVISIBLE)
Janet - you must return me to Pami.

117 **INT./EXT. PLACERVILLE GENERAL HOSPITAL - MORNING** 117

Janet snaps back to reality in time to see Ghost drop Sally.

The entire family looks out the window to see Sally, dirty and frightened, but otherwise unharmed, in a dumpster two floors below. Janet turns to Dan.

JANET
(Angrily)
Now do you understand why I can't
wait until next week?

118 **INT. BROWN HOME - DOWNSTAIRS - MORNING** 118

Janet arrives home to quickly shower and change before driving to the Bay Area. She walks into Dan's office, working urgently, with focused determination.

Janet pulls an atlas off the shelf. At Dan's desk, she finds a page that includes Manila and Singapore, and draws a line between the two. She walks over to the globe and spins it to see the hole. She then grabs the children's book and brings it over. The first page of the book references Pami. Janet writes "Pami?" on the atlas map, halfway between Manila and Singapore, off the Brunei coast. She tears off the page.

119 **EXT/INT. HOME OF AMY LAKE - PACIFIC HEIGHTS - AFTERNOON** 119

Janet knocks on the door of an upscale home in Pacific Heights, San Francisco. A well-dressed, professional woman of Bajau descent - AMY LAKE (72) - answers the door.

AMY
It's not often I have a celebrity
in my home! Please come in.

Janet and Amy are seated in a parlor room. Janet looks around in thinly-veiled amazement at the opulence of the home. Janet has placed Leola's keepsake box with notes and documents on the coffee table. She flips through Amy's children's book, viewing illustrations of Pami Island, the village, Nana, the tsunami, and Anu's voyage to America.

AMY (CONT'D)

(Pointing to her book)

Let me tell you a few things that aren't in that book. There was a legend of a being on Pami Island whose name, Lutaw Sangoman, translates loosely to "Spirit of Darkness". Some people believed it was the ghost of a bratty child.

Janet nods in acknowledgment. Amy narrates flashbacks:

AMY (V.O.)

Child or not, it had a dark side, and most of the villagers were terrified of it. I know I was. But not my grandmother. She claimed to be able to see Lutaw Sangoman, despite her blindness. Maybe that's why it killed her.

120 **INT. CAVE — DAY (DARK INTERIOR)** 120

FLASHBACK: Anu in the cave

121 **INT. HILLTOP HUT — NIGHT** 121

FLASHBACK: Nana dead on the floor of her hut

122 **INT. HOME OF AMY LAKE — PACIFIC HEIGHTS — AFTERNOON** 122

AMY

Come, let's have a snack.

As Janet follows Amy, she notices Amy's framed law school diploma on a bookshelf next to a photo of young Amy (Anu) and Janet's young father, Andrew, on the ship that brought them both to San Francisco from Singapore in 1918.

JANET

Amy, is this you in this photograph?

AMY

Yes, my name was Anu then. That boy's name was -

JANET

Andrew. Andrew Callahan. He's my father.

The normally poised and conservative Amy exhibits a small burst of emotion, and she embraces Janet with teary eyes, startling Janet.

123 **EXT. STEAMSHIP DECK (1918) - DAY.**

123

FLASHBACK: Anu with Andrew as they pass Alcatraz Island.

AMY (V.O.)

Janet, I wasn't the only orphan on that ship from Singapore. There was a boy, younger than me, who had just lost both his parents, too.

124 **INT. HOME OF AMY LAKE - PACIFIC HEIGHTS - AFTERNOON**

124

Still standing near the bookshelf:

AMY

Your father was a sweet boy, but it was your grandparents who took the time to arrange for my adoption ... before they both died of influenza.

125 **INT. HOSPITAL - SINGAPORE - AFTERNOON**

125

FLASHBACK: Anu with her hand on Andrew's shoulder as they both watch, from behind glass, James and Martha dying in their hospital beds.

126 **INT. HOME OF AMY LAKE - PACIFIC HEIGHTS - AFTERNOON**

126

AMY

The story of my life doesn't include many good men, but your grandfather was one them. Much of what I have today, I owe to him.

- Janet and Amy have relocated to a casual breakfast nook off the kitchen, seated at a small dining table with a white vinyl tablecloth. They eat soup and sandwiches. Photos, books and maps are spread out. Janet shows Amy the atlas page she has marked. Amy points to a location east of the actual Louisa Reef.

AMY

That's where Pami Island is. It's not on this map because it's too small. The closest large city is Kota Kinabalu, in Malaysia.

(MORE)

AMY (CONT'D)

(pause)

This can't be easy for you and your family. How have you been coping?

JANET

Like any mother, I suppose my maternal instinct to protect my family gives me purpose. But it's my faith that gives me strength.

AMY

In what, specifically, do you have faith?

JANET

That God is looking out for us, that good will overcome evil, and that Heaven awaits most of us when we die. And you?

AMY

If God includes whatever forces created the universe, then yes, I believe in God. If transmigration includes the recycling of our bodily matter into new life, then sure — check the box for reincarnation. But do we each have a personal soul that survives our death? Honestly, despite what I remember about "Lutaw Sangoman", I'm still finding that hard to believe.

— GHOST POV: Very close to Amy:

Amy suddenly appears ill. She shakes. Her hair stands on end, as if in the presence of a strong static electric field. Her eyes roll up. The table clears in front of her, and her hand unwillingly reaches for the pepper shaker. Like a dot matrix printer, her hand repeats a motion across the space before her, while rapidly shaking the pepper. The image formed by the black pepper on the white tablecloth is Amy (Anu) lying motionless at the base of Nana's hill. [END GHOST POV]

Ghost releases Amy from its control. Janet snaps into nurse mode on Amy's side of the table to check her vital signs.

JANET

Amy? Are you alright?

AMY

Yes, I think so.

JANET

Who is that?

We see a close-up view of the pointillist-style image made of ground black pepper.

AMY

It's me, sixty years ago. I think this may be a - what's the word - a freeze-frame of the ghost's memory.

JANET

You're starting to sound like a believer.

127

EXT./INT. URBAN MEETING SPACE - OAKLAND - DAY

127

Janet parks Dan's truck in front of an inconspicuous three-story commercial building near downtown Oakland. The first floor has a neoclassical façade, but otherwise is not remarkable. "Father's Light Fellowship Temple" is painted on what used to be office doors. Janet enters with a large bag.

- POV from outside through the window: Dialogue is inaudible. Christina, wearing a long simple white dress, immediately greets Janet. Christina appears beautiful and energetic. A handsome young man - GREETER (30) - wearing all white, soon joins the conversation. The interior is simple, with oak trim and white walls. Both greeters react with amazement to something Janet says, and Greeter calls to others. Moments later, seven more people of various ages, all wearing white, enter the room to greet Janet, now joyful.

- (Dialogue inaudible) Janet sits in a meeting room of the church, sharing her story with a group of people seated around her, all hanging on her every word.

JANET

... and that's why my mother sent me to visit you.

PRIEST (O.S.)

You came to the right place, Janet.

Everyone turns to look up at Priest, a tall, handsome, charismatic man (65), whose face we now see for the first time: slicked-back gray hair, a large smile and piercing dark eyes.

PRIEST (CONT'D)

Please, join us in the library to discuss this "Gold Country Ghoul" of yours.

Janet enters the library, an interior room with no windows. The floor-to-ceiling shelves contain volumes across the entire spectrum of spiritual subjects. Between some bookcases are photos of fellowship members. We see, but Janet does not notice, an old photo of a younger Leola, dressed in the same white outfit, holding hands with Priest.

PRIEST (CONT'D)
Come, Janet, please sit.

— TIME LAPSE: Dialogue inaudible. Janet sits at a table with Priest and two women in their 50s — GLADYS (57) and MAUREEN (52) — talking and looking at books. The books on the table change as the women repeatedly get up and return, but Priest never interrupts his connection with Janet. Although the topic is serious, Janet occasionally laughs.

JANET
... and each time it communicates
with me, the experience becomes
less jarring, and its meaning
becomes clearer.

— Maureen brings Janet some tea.

JANET (CONT'D)
Thank you.
(sips the tea)
How did your church develop such an
expertise in the paranormal?

PRIEST
At the risk of being rude, please
allow me to answer with a question.
Janet, if I asked you to write an
essay on the difference between the
father and the holy spirit, what
grade would you expect to receive?

JANET
Well, I don't think I could pass.

PRIEST
(Smiling)
Neither would I. My point is that
religious doctrine is designed to
confuse the masses, and to
reinforce their dependence on
clergy. At FLF, we seek to pull
back the curtain of artificial
theocratic constructs, and cast an
egalitarian light on the core truth
of the higher powers.

(MORE)

PRIEST (CONT'D)

The Bible was written by men. Yet there are other sources that are more... direct.

Janet is mesmerized by Priest's words. Christina enters the room. She is upset.

CHRISTINA

Mrs. Brown, I'm so sorry, but your truck has been towed. I should have told you to move it but I didn't know you'd be here so long today.

Janet exhibits sudden drowsiness. The tea?

PRIEST

Janet, why don't you join us *here* tonight. Gladys will take you up to our guest room. We'll have someone call your husband, and in the morning, Christina will help you retrieve your truck.

Christina leaves the room. Janet sounds mildly medicated.

JANET

That sounds wonderful, thank you. I'm so glad to be here with you.

Gladys picks up the mask from among the items on the table.

PRIEST

You don't need to abandon your family and go on some dangerous escapade to the South China Sea. Everything you need to harness and control this entity is here, under this roof. You just have to commit to the process. Are you ready?

JANET

I am. I am ready to commit. By the way, are the men who came to the hospital here? I would love to apologize to them for my rude behavior.

128

EXT. PRIVATE AIRPORT RUNWAY - MORNING

128

FLASHBACK: CSI investigators taking photos of three men eviscerated inside a small plane.

129

INT. URBAN MEETING SPACE — OAKLAND — DAY

129

PRIEST

No, they're out spreading the good word. Perhaps they'll be here in the morning when you wake up.

Priest gives a nod to Gladys, who starts to guide Janet away. Gladys still holds the mask.

Amy bursts in, with Christina (flustered) behind her. Amy feigns happy excitement.

AMY

Oh Janet, I'm so glad you're still here!

(to the group)

Hi — I'm Amy, Janet's aunt-in-law.

(back to Janet)

I have great news. Dan is being released from the hospital and I'm driving up to see him! If you're ready, I can follow you up the hill. Dan's cousin Richie is waiting in the car.

Amy gives Janet the "c'mon let's go" nod to encourage Janet to go along with the ruse. Janet, drugged, is confused.

— JANET POV: In slow motion, Janet scans the room, viewing: all the warm, welcoming faces of the Fellowship; Amy's nervous expression; and finally Priest, whose left hand is clasped over his right hand. Janet focuses on his onyx ring with the serpent cross sigil in red. [END JANET POV]

— FLASHBACK: image of sigil on Janet's floor.

— Janet comes to her senses and puts on a happy face.

JANET

(to Amy)

Apparently Dan's truck was towed, so you and... Cousin Richie... will have to make room for me in your car.

(to the group)

I'll come back in a couple days, with Aunt Amy here, to continue our discussion and pick up the truck. Thank you so much for your time today.

A tense silence fills the room as Janet gathers her things, and takes the mask back from a resistant Gladys.

PRIEST

Of course. It was nice meeting you,
"Aunt Amy". See you soon, Janet.

The Fellowship members wear forced smiles as they watch Amy and Janet leave.

PRIEST (CONT'D)

You couldn't stop a little old lady
from coming into our library?

Christina is terrified. Priest picks up a letter opener and thrusts it into Christina's abdomen. She falls to the floor. Without reacting, the cult members leave the room.

130

INT/EXT. DRIVING ON FREEWAY IN LUXURY CAR - NIGHT

130

In Amy's late 1970s luxury car: Amy is driving.

AMY

"Towed truck" my ass. Your friend
Nicole called me - her female
intuition is spot-on. If you had
mentioned you were going to the
"Fellowship of the Father's Light"
I would have nipped that in the
bud. A bunch of charlatans.

JANET

I think they were the ones who
ransacked my house. I was about to
spend the night there! Who knows
what could have happened. And why
would my mother send me to them?

(pause)

Thank you for getting me out of
there.

AMY

(Looking in rearview
mirror)

You can also thank me for
babysitting your special friend all
afternoon. Makes me wonder if I'd
be stuck with it if I hadn't
tracked you down.

— GHOST POV FROM REAR SEAT:

JANET

Amy, assuming it's even possible,
is returning the Ghost to Pami
Island the right thing to do?

— Janet is jolted by another telepathic memory from Ghost.

131 **INT. DREAM/MEMORY SEQUENCE — NANA'S HUT — NIGHT** 131

GHOST POV: Ending of earlier scene, Nana speaking Sama:

SUBTITLES:

NANA
...you'll be nothing but a
forgotten shadow, doomed to haunt
this empty island graveyard,
alone... forever!

— GHOST POV (cont'd): Nana calmly takes a knife off the nearby table and slits her throat without altering her gaze. Ghost rushes toward Nana. Nana laughs defiantly as blood sputters from her neck. She dies and slumps to the floor.
[END GHOST POV]

132 **EXT. FREEWAY MEDIAN — NIGHT** 132

The car is now stopped in the freeway median, as Amy crouches on the ground with Janet's door open, holding Janet's hand. Janet quickly recovers physically from the vision, but is affected emotionally.

JANET
Your grandmother... Nana... she
thought you died when you fell down
the hill, and she, she killed
herself. *It* didn't kill your
grandmother.

Janet stands up out of the car, and they embrace in the median as cars whiz by in both directions.

JANET (CONT'D)
I wish I could say the same about
my father.

133 **EXT. PLACERVILLE GENERAL HOSPITAL — LATE NIGHT** 133

Amy drops Janet off in front of the hospital — they exchange farewells standing outside the driver door of her car (ajar).

AMY
Call me when you get back. If I was
just a little younger, I'd go with
you.

JANET
Thank you, Anu.

Deputy Soenzo drives up just as Janet is approaching the hospital entrance.

DEPUTY SOENZO
Mrs. Brown-

JANET
Janet, Deputy. Call me Janet.

DEPUTY SOENZO
Janet, I probably-

JANET
Shouldn't say this?

DEPUTY SOENZO
Right. I overheard that some feds are meeting with the Sheriff right now... about you. My guess is they are planning to arrest you tomorrow morning. I'm supposed to stake out here to keep an eye on you.

JANET
Arrest ME? For what?

Deputy Soenzo cringes at the question, as Janet has clearly been surrounded by violence and mayhem for the last couple weeks. Janet realizes how absurd her response was.

JANET (CONT'D)
Sorry. I get it. Thank you for telling me.

DEPUTY SOENZO
I didn't tell you anything, and I don't know anything. You can call me Sergeant Shultz.
(points to far corner of hospital parking lot)
And for your information, I will be parked way over there for the next couple hours, reading a book.

134

INT. PLACERVILLE HOSPITAL - NIGHT

134

Janet enters Dan's hospital room, now located in a corner of a higher floor. The boys are on either side of Dan in his cramped bed, then hop out to hug Janet.

JANET

Honey, I don't have time to explain, but I need to leave tonight for Malaysia before the cops come to arrest me.

DAN

Yeah... No, you're gonna need to explain that.

— TIME LAPSE: (no audible dialogue) Janet reviews the plot highlights and describes the travel plan to Dan.

— At the conclusion of the time-lapsed discussion, Janet and the boys are staring at Dan, awaiting his reaction.

JANET

...and that's why I need to leave for Malaysia tonight.

DAN

Jan, I.. I don't know—

Without warning a cord wraps around Dan multiple times, his bed wheels unlock, and the bed races out of the room, past the nurses' station, through a series of doors, across the top level of a connecting parking structure, and finally launches into the back of a large solitary van, where men were unloading medical items. The rear doors slam shut, and the van rolls on its side, multiple times, down an incline to the next lower parking level. The van stops with the front axle resting on a small car. Dan's bed rolls out the back.

Janet, the boys, and nurse all catch up.

JANET

LUTAW SANGOMAN! I will return you to Pami Island. We can leave tonight. But you must stop tormenting my family! Do you understand?

(Pause)

Goddammit I know you can hear me!
Say yes if you agree to cooperate.

Everyone waits quietly for Ghost's response. Dan struggles to sit up. Seconds pass.

GHOST (INVISIBLE)

Yes.

The family gathers around Dan, staring intently at him to acknowledge Janet's plan. He finally concedes.

DAN
Okay, okay.
(thinks for a moment)
I need to get to a phone, but first
we need to get out of here.

135 **INT. BROWN HOME - DOWNSTAIRS - MIDNIGHT**

135

The lights are off. The family is gathered. Janet has a backpack and duffel bag. Dan moves slowly and winces.

DAN AND JANET
Cash? Check. Passport? Check.
Credit cards? Check. Immunization
record? Check.

DAN
Alright. Let's do it.

136 **EXT. BROWN HOME - BACKYARD - MIDNIGHT**

136

The family exits the back of the house and Dan (limping, carrying a small ladder) stops with Janet at the fence.

DAN
Remember, right the rudder at
takeoff, and don't grip the yoke
too tightly. Nic's plane is
smaller, so you might get knocked
around more.
(pause)
I can't believe I'm letting you get
on a plane with the same... *thing*
that almost killed me in mine.

JANET
I know. I love you. I love all my
boys.

Janet hugs her family before they help her scale the fence.

137 **EXT. AIRPORT RUNWAY - MIDNIGHT**

137

Janet climbs into Nicole's two-seater Cessna sitting on the runway, on the other side of the Brown's rear fence. Nicole has prepared her plane and all the travel plans for Janet.

NICOLE
I made all the arrangements. Next
stop is Los Angeles. Here's the
info on parking the plane.
(MORE)

NICOLE (CONT'D)

From there you fly to Seoul and then to Kota Kinabalu, which I have to admit, I'd never heard of until today. No visa required.
(hands documents to Janet)
Are you sure you want to do all this by yourself?

JANET

Since this all started, I've sought help from Dan, from my pastor, from a panel of supposed experts, and even from a fucking cult leader. And what's the common denominator with that group?

NICOLE

Penises.

JANET

You and Amy have been my only real support, but I can't ask anymore of you... no, I need to see this through myself. But if it makes you feel any better,
(gestures to the back of the plane)
(pause)
I'm not alone.

138

EXT. HARBOR IN MALAYSIA - DAY

138

Janet walks around a gritty harbor district seeking assistance in getting to Pami Island. She sees a sign for "Charter Trips" outside a small, ramshackle building. A young man - CLERK (25) - sits outside, reading a magazine.

JANET

Good morning, can you help me book passage to Pami Island?

CLERK

I'm sorry, where?

JANET

To Pami - it's about 50 miles west of here.

CLERK

Never heard of it.

Janet, frustrated, attempts to ask passersby, but with no success. (Dialogue not audible) Some people recognize Janet and are afraid. Others whisper and point. One person walks by reading a Malaysian magazine bearing Janet's photo.

— Janet stands at a street corner, looking at a kiosk map that includes the islands off the coast. The sign has English labels, but none of the islands are named "Pami". Where Pami should be is an island labeled "Kecil".

— A tuk-tuk pulls up next to Janet. DRIVER (60, Malaysian) calls out in broken English.

DRIVER

Mrs. Brown! The hotel send me find you. You have urgent call from United States. Something happen one of your boys. Please come with me. I take you back hotel.

Janet hesitates for a moment before getting in. The tuk-tuk speeds away.

139

EXT. TUK-TUK MOVING IN CITY STREETS — DAY

139

JANET

(Yelling in noisy tuk-tuk)
Did they say what's wrong? Which boy?

DRIVER

I don't know, ma'am. That's all they tell me.

JANET

How did you know I'd be down by the waterfront?

DRIVER

I didn't. I driving around for twenty minutes trying find you. I just make lucky.

JANET

(Pointing back)
Isn't the hotel back that way?

DRIVER

Bad traffic there. I take longer way, but it faster.

140

EXT. DEAD-END ALLEY — DAY

140

Driver stops the tuk-tuk at the end of a dead-end alley and quietly rushes away without speaking to or looking at Janet. Before Janet can react, three plainly-dressed men surround the vehicle, including VIN (35, huge).

VIN

Please come with us, Mrs. Brown.

141

INT. WINDOWLESS ROOM - DAY

141

The three henchmen force Janet into a large windowless room with high ceilings. Her hands are tied. The walls are red, the serpent sigil is on the floor, and there is a massive painting of a photorealistic Satan hanging on a wall. There are no benches or chairs. In the middle of the floor is the body of a young woman in a pool of blood, positioned in "child's pose". Large screws affix her hands to the floor.

Priest enters from the opposite end of the room, wearing a black robe and holding a book, followed by three more henchmen. All men put on black hooded robes as Priest speaks.

PRIEST

Welcome to Malaysia, Janet. It's a hell of a long trip, don't you think? As you can see, we recently prepared this new sanctuary for your arrival. It was only last night that our brothers here consecrated it.

(gestures to the body)

Do you recall what that walking fecal stain, Reverend Muller, said in Sacramento: "There are no ghosts, only fallen angels"? I hate to admit it, but he was absolutely right. If there were ghosts, one of them undoubtedly would have exacted revenge on me by now.

(smiling)

When it comes down to it, there are really only people, demons, and a worthless God who long ago turned his back on the world. Which begs the question: who is protecting your family? It's not a person, and it's definitely not God, so... it must be a demon.

JANET

PROTECTING? You're out of your mind.

Janet is jolted by another telepathic memory from Ghost.

142 **EXT. DREAM/MEMORY SEQUENCE – PARKING LOT (1968) – NIGHT** 142

GHOST POV: (Continuation of earlier scene) Ghost watches Janet say goodnight to Dan and Nicole at the Texas bar, then follows Janet as she walks out to her V.W. Bug. Before she reaches the car, she hears a slurred voice from behind:

COWBOY (O.S.)
Hey you injun-loving cunt!

Janet rushes to her car. Cowboy almost grabs her before she is safely inside. Cowboy pounds and yells incoherently as Janet navigates the parking lot.

Unseen by Janet, as she starts to drive away, Ghost flies into Cowboy and literally knocks him across the parking lot.

Barely conscious, Cowboy sits up along a wall. Both his hands lift up against his will, and each of his digits snap back one at a time. He screams in agonizing pain. [END GHOST POV]

143 **INT. WINDOWLESS ROOM – DAY** 143

Priest gently shakes Janet after her vision.

PRIEST
Janet... Janet... You were saying something about me being out of my mind before having some kind of seizure. Was it talking to you?

Janet pulls free of Priest. She looks up to a space in the air above Priest.

– GHOST POV: It looks back directly at Janet. [END GHOST POV]

PRIEST (CONT'D)
You act as though YOU are the one being terrorized, but in instance after instance this entity has acted in your family's defense... the snake in your yard... the boy at the arcade... the bully at the Easter party... our three brothers killed behind your home...

JANET
How do you know all this? I didn't mention any of that in Oakland...

Priest approaches Janet, whispering in her ear:

PRIEST

It's amazing what you can learn if
you run an... ORDERLY organization.

— FLASHBACK MONTAGE: brief compilation of multiple prior scenes at the hospital when Orderly repeatedly spied on the Browns and enjoyed watching Ghost assault Sally.

— Janet makes the mental connection and sighs. Priest inches closer to Janet and takes a more serious tone.

PRIEST (CONT'D)

I'm willing to wager that you can
conjure your guardian demon for us
right now.

JANET

(Nervously)

What are we betting?

PRIEST

Your mother's life.

One of the henchmen brings a defeated Leola into the room.

JANET

Mom!

Leola mouths "I'm sorry".

PRIEST

It's time for you to fulfill the
prophecy, Janet.

(reading from his book)

*"And a willing consort of the demon
shall speak its name, and summon it
forth, and it shall become the new
king, and all who witness shall
receive the greatest of riches."*

"Willing", of course, is a relative
term, but out of caution I intend
to keep you and Leola alive and
healthy.

(to Leola)

On the other hand, if your daughter
fails to summon the demon...

(points to the corpse)

The henchmen dim the electric lights and ignite torches around the room. Priest and four men kneel in a pentagram surrounding Janet and Leola (also forced to kneel, next to the corpse) and start chanting. Vin stands behind Leola with a knife to her throat. Another henchman has his hands on Janet.

The priest raises his arms. His book is open on the floor.

PRIEST

Speak the name of this Prince of
Darkness!

(Looking menacingly at Janet)

SPEAK!!!

JANET

Lutaw-

Vin's head instantly rotates 180 degrees. His knife drops. Janet quickly grabs it and stabs the henchman behind her. Priest watches the heads of the other henchmen also rotate in quick succession. Priest stands, terrified. Janet, now standing, with hands still bound, points upward. She locks eyes with Priest, then twirls her finger.

Priest's neck snaps. All henchmen collapse. Leola wraps her arms around Janet.

144 **INT. HOTEL ROOM (MALAYSIA) - MORNING**

144

Next morning. Leola is already awake and wearing a robe, on the balcony, when Janet gets out of bed.

LEOLA

I can't go with you to the island.
I support what you need to do, but
I'll be damned if I am going to
lift a finger to help that thing
get something it wants.

Leola turns and puts her hands on Janet's face.

LEOLA (CONT'D)

There's never been a mother more
proud of her daughter. I love you.

Janet smiles tearfully.

145 **INT. HOTEL LOBBY (MALAYSIA) - MORNING**

145

Janet, with a backpack on one shoulder, approaches the concierge at her hotel. Addison, clearly on drugs, is checking out of the hotel at the nearby reception desk.

JANET

Can you please help me find someone
who can take me to Pami Island?

ADDISON

Excuse me, did you say *Pami* Island?

JANET

Yes! Do you know it?

ADDISON

I do, but they haven't called it "Pami" since before World War Two. It's called "Kecil" now. "Pami" had bad juju.

JANET

That explains a lot. Is it possible to charter a trip there?

ADDISON

(Shakes his head "no")

The island is a closed archaeological site, and yesterday was the end of the dig season.

Janet gently places her hand on Addison's arm. He has no defense to her natural feminine charm.

JANET

Who can I talk to about this?

ADDISON

Follow me.

146

INT. HOTEL HALLWAY AND ROOM (MALAYSIA) — DAY

146

Addison leads Janet to the room of PROFESSOR CANBY (British, 55). The door is already open as bellmen are removing bags.

ADDISON

Professor Canby, I have a lady here who'd like to speak with you.

CANBY

Addison, this isn't a good time — we should be heading to the airport already.

ADDISON

It's Janet Brown — you know, the "Gold Country Ghoul" lady...

CANBY

The what?

Janet impatiently barges past Addison and confronts Professor Canby, who is seated on a sofa, putting on his shoes.

JANET

I apologize for the intrusion, but I need access to Pami, uh, Kecil Island and I am told I must get your approval.

CANBY

That's true, but even if I was inclined to grant access – and I'm not – as you can clearly see, we are leaving today. No one is allowed access unaccompanied by our team or a government escort. The Malaysians, thankfully, are being very disciplined about protecting the integrity of the site. Now, if you'll excuse me –

JANET

Professor, I flew all the way here from California to get to that island, and specifically to access this place:

– Janet shows them her grandfather's photo of the cave.

ADDISON

I know that cave! I was just there a few days ago. Professor, that's where I found the inner cavern with the odd rock formation–

CANBY

Yes that's all very good, and
(to Janet)
before next season you're welcome to submit a written application to–

JANET

Lutaw Sangoman!!!

– A lamp flies across the room and smashes against a wall. A bellman who had walked into the room immediately walks out. Janet pulls out a copy of *Time Magazine*, showing Canby:

JANET (CONT'D)

Professor, this is MY photo on the cover of Time Magazine. The same ghost who threw that boy nearly twenty feet in my backyard just tossed that lamp. It wants to go home, and for whatever reason, home happens to be a cave on Pami fucking island.

(MORE)

JANET (CONT'D)

You are welcome to bring your team to document this... "homecoming", but either way I intend to get on that island TODAY.

— The hotel phone slides unassisted in front of Canby.

147 **EXT. PAMI ISLAND — LATE AFTERNOON**

147

Janet (wearing a backpack), Canby, Addison, and two other grad students disembark from skiffs onto the shore of the former fishing village. Addison has a camera around his neck and his satchel over his shoulder. Although the stated destination is the cave, Janet spots Nana's hill and walks deliberately toward it.

ADDISON

The cave is this way.

JANET

I just need to see this first.

— At the hill: Janet climbs up while the rest of the group stays below. Janet reaches the top, then backs up to imagine Nana's hut that is long gone. She puts her hand to her mouth, steps back again, and the earth gives way, causing her to fall backward.

Janet's life flashes before her eyes as she falls...

MONTAGE OF FLASHBACKS:

148 **INT. GIRL'S BEDROOM (1952) — NIGHT**

148

YOUNG GIRL JANET (6) sees Ghost causing a disturbance while moving around in her closet.

149 **INT/EXT. CAR PARKED IN A SECLUDED AREA (1962) — NIGHT**

149

While attempting to force himself on TEEN JANET (16) in a car, her BOYFRIEND (16) is yanked out of the back seat and flees.

150 **EXT. SKI RESORT (1964) — DAY**

150

TEEN JANET (18) sees a surreal snowman hovering over the middle of a black-diamond ski run, causing her to turn abruptly and careen into a tree.

151 **INT. CHURCH (WEDDING) — DAY**

151

Ghost silhouette is present as Janet and Dan exchange vows.

[END MONTAGE]

152 **EXT. BASE OF HILL - LATE AFTERNOON**

152

TIGHT SHOT: POV from above Janet - Janet clasps her hands together in the center of her chest in prayer, and she closes her eyes as the ground below rises toward the camera...

- Ghost (invisible) catches Janet just before she hits the ground. After Janet is suspended in the air for a long beat, Ghost gently sets her down.

- The entire group explodes with dramatic emotion around Janet, each with a different but equally strong reaction. After they gather around Janet to confirm that she is unharmed, the group begins to hike toward the cave.

JANET

You left this island because you were afraid to be alone. But there's still nobody here. Why have you been so desperate to come back?

ADDISON (O.S.)

C'mon! The cave is over here!

153 **EXT. CAVE ENTRANCE AREA - LATE AFTERNOON**

153

The group arrives at the cave. One young man - STUDENT (23) - sets up a tripod outside. Addison distributes flashlights.

CANBY

What exactly are we hoping to witness here? My heart can't take any more excitement.

154 **INT. CAVE - LATE AFTERNOON (DARK INTERIOR)**

154

After negotiating the dangerous cavern path, the group (except Student) enters the interior chamber. Other than the flashlights, it is completely dark. Addison takes flash photos while the group waits for something to happen.

ADDISON

Maybe it didn't follow us in here.

The chamber slowly and gradually fills with light from no particular source. The strange rock wall that previously shocked Addison gently dissolves, creating a new opening. Inside is a bright elevator-sized white space with no discernible seams or edges. A vague silhouette of Ghost becomes more visible, like a shadow hovering in light. The scene is dreamlike, suggesting a gateway to heaven.

GHOST

Mask.

After a moment of confusion, Janet pulls the mask out of her backpack and hands it to Ghost.

— Janet is jolted by a final telepathic memory from Ghost. Her eyes roll back, her body assumes a "T" pose, and she levitates a few inches off the ground, engulfed in light.

155 **EXT. DREAM/MEMORY SEQUENCE — S.F. COAST (1947) — DAY** 155

Ghost communicates telepathically with Janet in the voice of an 11-year-old boy, narrating his memory.

— GHOST POV: Ghost watches Young Leola swim away from a sailboat, toward the nearby shore, with baby Janet on a raft.

GHOST (BOY) (V.O.)
You were a good baby. Babies are my
favorite people.

— GHOST POV: Andrew and Ghost arrive in the sailboat at a very small, remote rocky island in the open sea.

GHOST (BOY) (V.O.)
Your father knew I could not travel
over water. He tricked me.

— GHOST POV: Ghost sees a dinghy anchored 50 feet away.

GHOST (BOY) (V.O.)
He wanted to burn the boat, swim to
the dinghy, and leave me there. It
would have worked, and I'd still be
on a rock.

— GHOST POV: Andrew finishes pouring gasoline, stands on the edge of the bow, and lights a flare. Just as he is about to toss the flare toward the helm, a large wave rocks the boat and knocks him off balance, causing him to fall backward.

GHOST (BOY) (V.O.)
Please tell your mother I did not
kill Andrew.

— GHOST POV: Ghost moves forward and looks down at Andrew, whose head cracked on a rock just below the surface. The flare is in his hand, now extinguished in the bloody water.
[END GHOST POV]

FADE TO BLACK.

GHOST (BOY) (V.O.)
I will always remember you, Janet.
You are the only one who could
understand me.

156 **INT. CAVE — LATE AFTERNOON (VERY BRIGHT MYSTERY LIGHT)** 156

Janet snaps back to reality. Tears stream down her face. She turns to follow the group out of the chamber.

157 **EXT. CAVE ENTRANCE AREA — LATE AFTERNOON** 157

The group exits the cave. The entrance now radiates light. In the foreground, Student directs a movie camera upward. The fabric of the sky bends as if pinched, drawn down to connect with the earth above the cave. There is a blinding white flash, and the stretched sky snaps back, revealing a large "divot" in the ground the size of the white glowing chamber. Everyone now stands outside, gazing at the sky in awe.

158 **INT. GOVERNMENT INTERVIEW ROOM — DAY** 158

TIGHT SHOT: Grainy, as seen through a B/W CCTV monitor. There is only a table and blank wall. Canby sits down.

UNKNOWN MALE VOICE (O.S.)
What do you think you saw?

CANBY
I think some western government
doesn't want me to find something
on that island, and staged a Holly-
wood spectacle to scare me away.

— Addison replaces Canby.

UNKNOWN MALE VOICE (O.S.)
What do you think you saw?

ADDISON
I saw a shadow blend into a bright
light and the sky become distorted
like some kind of *fata morgana*
weather prism effect. Or I
hallucinated. I was pretty high.

— Janet replaces Addison.

UNKNOWN MALE VOICE (O.S.)
What do you think you saw?

JANET
Do you know the expression, "God
helps those who help themselves?"
Well, it's true. What I saw was God
answering sixty years of family
prayers. But I'll tell you what...
(Janet fiddles with her
cross pendant necklace)
(MORE)

JANET (CONT'D)
 I had to do a lot of work to get
 that last bit of help.

FADE TO WHITE,
 DISSOLVE TO:

159

INT. FUTURISTIC STRUCTURE - DAY (CGI/ANIMATION)

159

A red sphere is far out of focus before a white background. The resolution gradually sharpens to reveal a holographic image of a red planet rotating in front of a white round door. Planet statistics are displayed in an alien language.

Slowly pan left across five similar doors with different planets until reaching a holographic image of Earth rotating. The Earth hologram disappears. The door splits where there was no seam and opens, revealing the same space travel pod that Ghost entered in the Pami cave.

— GHOST POV: Immediately after exiting the travel pod, Ghost approaches a mirror. He then "unzips" an invisibility suit. In the mirror, his face is a blend of a slug and a sloth. He has almost no distinguishing features. He has no legs. His torso rests in a floating device that resembles a platinum ladle, with the handle supporting his back. His arms extend far below the bottom of his torso, and his hands are clam-like. The Pami mask rests in his "lap". He hangs his invisibility suit on a hook.

Ghost floats down a long hall that converges with many similar halls in a massive rotunda. Other similar floating beings come and go. At the center is a large chute. The entire atmosphere has a heavenly, dream-like glow. There are no angles, edges or seams. Everything is white or platinum.

Ghost descends down the seemingly bottomless chute, and exits a door at the base of a solid column. Ghost floats out, then looks straight up to reveal that this "Game Center" structure resembles a 5,000-foot-tall mushroom. The sky-pinching phenomenon we saw above Pami repeats from different angles, representing a different "gamer" returning from points across the galaxy. Ghost then approaches a communications panel at the base of the column. We watch Ghost view a monitor displaying an alien language, with something resembling a keypad to record Ghost's responses, all of which are translated in SUBTITLES:

GAME CENTER USER CONSOLE - EXIT PROTOCOL

Congratulations - you were the first visitor to Planet "Earth". Your feedback is important for future users.

Records indicate your game activity exceeds recommended limits.

System instructive note: Life is more than just playing games, even if you are a child.

[Question]: State the cause of your delayed return.

[Ghost's Answer]: Tectonic activity and flooding blocked access to travel pod.

[Question]: Overall, how would you rate your experience on Earth (1-10)?

[Ghost's Answer]: 7

[Question]: What should other visitors know about this planet?

[Ghost's Answer]:

Earth is 70% covered in water, often preventing use of mobility device. Avoid islands.

[Question]: Please describe the planet's alpha species:

[Ghost's Answer]:

- Superstitious**
- Afraid of smaller organisms**
- Entertaining when frightened**
- Attempts at telepathy cause varying degrees of neural damage**
- Communication requires making oral sounds**
- Very short lifespans**

[Question]: During your game session, did you conduct experiments that qualify for educational credit?

[Ghost's Answer]: Yes

[Question]: Do you intend to return to this planet?

Long pause as the cursor blinks.

CUT TO BLACK.

THE END