



UNIVERSAL CABLE PRODUCTIONS

THE HAUNTED

Pilot

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OVER BLACK:

YOUNG MAN (O.C.)
*I was visiting the Colonial Park
Cemetery, when I took this-*

YOUTUBE FOOTAGE OF A YOUNG MAN SITTING ON HIS COUCH

He holds up a SELFIE, taken beside some old headstones.

YOUNG MAN (CONT'D)
*I didn't notice until later. I
mean, how do you explain that?*

PUSH IN on the picture, to find a GHOSTLY FIGURE, emerging
from behind one of the headstones. CUT TO:

A RECORDED INTERVIEW WITH A MIDDLE AGED WOMAN

MIDDLE AGED WOMAN
*...something came into my hotel
room. I felt it reach in, under the
covers. It had cold fingers, long
nails. Thought it was a dream, but-*

The woman pulls up her sleeves. Her arms are covered in
VICIOUS SCRATCHES. CUT TO:

MULTIPLE PEOPLE, VARIOUS RECORDINGS, OVERLAPPING EACH OTHER --

A YOUNG WOMAN
*I never believed in these things
before. But now, I don't know what
to believe...*

A TEENAGED BOY
*Everyone thinks I made it up, but I
know what I saw-*

AN ELDERLY MAN
*This city was built atop its dead.
Native American burial grounds,
forgotten slave cemeteries, Civil
War mass graves. Restless spirits
haunt every corner. Nothing stays
buried in Savannah.*

A WTOC NEWS SEGMENT FEATURING A COUPLE

A MAN and WOMAN (late 50's). Eccentric, but vibrant. Intense
about their work. A chyron identifies them as:

RAY & MARY BRADLEY
Paranormal Investigators

A REPORTER'S VOICE, from off-screen --

REPORTER (O.C.)
 People claim Savannah's the most
 haunted city in America. Why is
 that?

MARY
 We would say, because it is...

RAY
 But that isn't half the story.

Ray and Mary glance at each other. A flicker of paranoid understanding passes between them. And then they go silent, staring into the camera.

AN UNSETTLING DISSOLVE TO **BLACK**

...the sound of a radio CRACKLING...

POLICE DISPATCHER RADIO (PRELAP)
 Unit 310, possible 10-71.

EXT. ABANDONED FARM - NIGHT

A Savannah Police Department cruiser pulls up to the vacant property. A lone **OFFICER** climbs out.

OFFICER
 10-4, on foot.

The Officer checks his watch. 4:01 AM. Black sky. Sliver of a moon. No signs of life. A spooky old BARN looms ahead of him.

INT. OLD BARN - NIGHT

The Officer warily shines his flashlight inside.

OFFICER
 Police! Hello! Anyone here?

No response. The Officer takes a couple steps inside. Turns to check behind him, to reveal --

A HUGE **CROOKED FIGURE**, HANGING DIRECTLY OVER HIM.

He JERKS back with fright, SWEEPS his light across the twisted, mangled limbs of this massive *thing*...revealing the husk of some **rusty farm EQUIPMENT** suspended from the wall.

The Officer calms his nerves. Shakes it off. Steps further into the barn, scanning the darkness.

OFFICER (CONT'D)

Hello...?

And then he hears it: A drip. Drip. DRIP. He looks up. A DROP hits his cheek. He wipes it away, then stops cold -- *that isn't water leaking from the ceiling. It's blood.*

The Officer nervously climbs a set of squeaky STAIRS, leading to a **LOFT...**

At the top, he pans the shaky beam of his flashlight across the HOLLOW DARKNESS, revealing -- empty walls...a hay-strewn floor...dust hanging in the air...and then the **sudden shocking jolt of --**

TWO BODIES, blown back against a wall. GUNSHOT WOUNDS in their heads. **It's Ray and Mary Bradley.** Their lifeless faces frozen in expressions of ABSOLUTE TERROR.

The Officer slowly turns, following their dead gaze, to find:

A half-naked **WOMAN**, tied to a chair, staring straight ahead at him. Long hair. Pale eyes. The trace of an uncanny smile on her lips. The Officer takes a tentative step towards her.

OFFICER (CONT'D)

Ma'am, you okay?
(no response)
Ma'am?

He reaches out, touches her shoulder. **Her torso abruptly SLUMPS forward.** The Officer JUMPS back. Her head hangs limply, revealing a GUNSHOT WOUND at the base of her skull.

The Officer fumbles for his radio, fighting to gain control of his halting voice, slack with fright.

OFFICER (CONT'D)

Unit 310, 3 victims, 10-55,
requesting, requesting backup...

A slow, creeping PULL BACK to reveal the full crime scene. The three corpses, the terrified Officer, counting down the seconds until help arrives. And off of this mounting sense of dread --

H A U N T E D

INT. EMORY UNIVERSITY CAMPUS - BIOMEDICAL RESEARCH LAB

A darkened room. The silhouette of a woman in the light of a PROJECTOR.

JUNO

...my results prove that infrared spectroscopy is an alternative to grating-based spectrographs-

We shift perspective to reveal **JUNO BRADLEY** (28), presenting in front of a PowerPoint. Wearing a lab coat and glasses. An attractive nerd. Tough, raw, stubborn, with a vulnerable heart deep inside. Constantly on the search for answers. The unknown terrifies her.

JUNO (CONT'D)

-when spectral coverage is more important than spectral...uh-

She falters, staring into the black chasm where her audience sits.

JUNO (CONT'D)

-um, fuck it. You get the idea.

A single HOOT from the audience. The lights COME ON -- revealing **GRACE** (30's), Juno's research partner, CLAPPING enthusiastically. Her sole audience member.

They're in a tiny, windowless LAB - deep in the subterranean levels of the building - littered with the remains of a long night. Empty energy drink cans, pizza boxes, half-eaten donuts.

GRACE

Love it! You killed it!

Juno clicks off the projector and vigorously sighs, letting her nerves finally show. Grace ceases clapping.

GRACE (CONT'D)

Stop freaking out. You're gonna defend the shit out of this PhD.

JUNO

The MD was so much easier. So much easier...

GRACE

You're absurd.

Juno leans over a microscope and starts tinkering with 3D spectroscopic images of tissue samples.

GRACE (CONT'D)

Okay, that's it. We're going out tonight. No excuses. You need a man to knock that stress out of you.

JUNO

No - no - none of that until after the dissertation's been successfully dissertained.

GRACE

Juno. You're gonna be fine. Just think happy thoughts. Think about your parents, watching you from the front row, beaming with pride.

Juno slightly winces.

GRACE (CONT'D)

What? They're not coming?

Juno glances at the clock, trying to change the subject.

JUNO

We're set to check the plasma levels in five. Gonna get some air.

Grace nods, understanding that she's hit a sensitive topic.

EXT. EMORY UNIVERSITY CAMPUS - DAWN

Juno exits the building, as the first rays of sun appear on the horizon. She yawns. Stretches. A moment of peace.

THEN - the sudden sounds of her phone VIBRATING and PINGING. **Missed calls. Urgent texts.** The color drains from Juno's face. She dials. Puts the phone to her ear.

JUNO

Ellis? You okay? Slow down...
(strains to hear)
Mom and Dad...what? They...?

Juno freezes, *absorbing the worst news of her life.*

INT./EXT. CAR / HIGHWAY - DAY

Juno drives in a dazed silence. A hastily-packed suitcase sits in the passenger seat beside her.

A **hint of reluctance** crosses her face as she merges onto the highway, leaving the skyscrapers of Atlanta behind.

QUICK SHOTS of the view growing more and more rural, until --

Juno reaches a lonely stretch of highway between two cotton fields. **A wave of stomach-churning SHOCK suddenly hits her.**

She pulls the car over. Stumbles out. Leans down, gasping for breath, hands pressed over her heart.

JUNO

Oh my God...oh my God...

*Some may notice, though most will not, that a **BOY IN OVERALLS** is watching her from across a field. Strange, because he **doesn't move**. He just stands there in the cotton, staring...*

Until a FLASH POP, as we CUT TO --

INT. OLD BARN - DAY

A **CRIME SCENE TECH** photographing Ray and Mary's bodies.

Two Savannah PD Detectives case the LOFT. **REECE MASON** (early 30's) an affable good ol' boy, with a faint scar on his left cheek, and his partner, **JAMES CRUZ** (early 30's), a more brooding, surly type. Inquisitive. Quick to frown.

Cruz can't help but gawk at the grisly scene. Ray and Mary's death-gripped, gaping expressions chill him to the bone.

CRUZ

You think they saw the devil?

MASON

I'd say the likelihood of that is pretty slim.

Mason crouches in front of the Bradleys, noting the blood splatter on the wall behind them.

MASON (CONT'D)

They were shot close range,
execution style. Killer could've
been a fourth member of their-
(with derision)
-exorcism party.

Cruz bends down to inspect the dead woman tied to the chair.

CRUZ

What about her?

Cruz raises her face to get a look at this **JANE DOE**. She stares back at him with her strange pale eyes.

MASON

Likely some mental patient who
didn't wanna take her meds anymore.

Cruz uses his fingers to close the Jane Doe's unsettling eyes. He lowers her head. It hangs, dead weight. Cruz looks back. Gestures to the Bradleys.

CRUZ

My mom read all their books. Creepy stuff.

MASON

If you're into that sorta thing.

Mason straightens up, scrutinizing the Bradleys.

MASON (CONT'D)

I grew up a couple streets down from these people. They were always stirring up trouble, preying on vulnerable types. Miracle they didn't get themselves killed sooner.

In the b.g., the Techs untie the Jane Doe. Lift her limp body out of the chair. Secure her on a gurney.

CRIME SCENE TECH

Perimeter's ready, boss.

MASON

(to Cruz)

Let's do this.

Mason heads down the squeaky stairs. The Techs follow, leaving Cruz alone...

Curious, he goes over to the Jane Doe, lying in the open body bag. Her eyes closed. Still, lifeless.

But the more Cruz looks, the more uncomfortable he becomes. Her features are perfect. *Too perfect.* Alluring, but hauntingly symmetrical, *giving off a grim touch of evil.*

Cruz finally forces himself to look away. Surveys the loft. Gives one more cursory glance down at the Jane Doe -- to find **HER EYES WIDE OPEN**. He JOLTS with fright, as the Techs enter.

CRUZ

Her eyes were...closed...

CRIME SCENE TECH

(takes a look, shrugs)

Happens. Creeps me out every time.

The Techs ZIP UP the body bag. Off Cruz's unease...

INT./EXT. CAR / SAVANNAH - DAY

Juno drives through the quiet city. Past historic buildings, overgrown graveyards, trees hanging with Spanish moss. Quaint and spooky. Not a skyscraper in sight.

She turns down a street lined with tasteful Victorians. Except for the last house -- a three-story Gothic revival residence. Gables, iron railings, heavy drapes.

A couple of NEWS VANS outside.

Juno parks. Stares at the vans for a beat, steeling herself. Takes a deep breath. Grabs her suitcase. Gets out of the car.

EXT. DRIVEWAY - DAY

As Juno approaches the house, we catch snippets of a **REPORTER**, speaking live into the camera:

REPORTER

...two Savannahians found dead this morning, well-known for their 35 year career as professional "ghostbusters."

Juno sneaks around the back of the house, as we CUT TO --

EXT. BRADLEY HOUSE - DAY

Juno knocks on the back door. It opens. She looks down. **LYDIA BRADLEY** (4), small and precocious, stares up at her.

JUNO

Lydia...

LYDIA

Who're you?

JUNO

I'm your aunt. The last time I saw you, you were a tiny baby. You're so big now...

LYDIA

I'm as big as a brachiosaurus.

JUNO
 (bending down to her)
 Guess what? I know a real
 brachiosaurus. It lives in the
 Atlanta Natural History Museum.

Lydia's eyes grow huge with wonder.

INT. BRADLEY HOUSE - DAY

Lydia pulls Juno through the house. As Gothic inside as it is
 out. Shadowy and musty, decorated with ANTIQUES and ODDITIES.

LYDIA
 Wanna see my dinosaur book?!

Lydia drops Juno's hand and STREAKS past the entrance to the
 dining room --

VIRGIL (O.C.)
 Please no running in Nanna and
 Poppa's house, puppy!

Juno follows his voice, and enters the --

DINING ROOM

Where **VIRGIL BRADLEY** (30), her older brother, stands at a
 long oak-carved dining table, organizing piles of documents
 and to-do lists. A corporate litigator, family man, outwardly
 unemotional alpha. Shares Juno's stubbornness.

JUNO
 Hey.

VIRGIL
 (stressed)
 Hey. Hi.

Juno gives him a relieved hug. Virgil hugs her back. A moment
 passes before they pull apart. And then, a cautious silence,
hinting at a complicated history between brother and sister.

JUNO
 ...I can't believe how much Lydia's
 grown. She's beautiful.

VIRGIL
 Yeah, thank you.

JUNO
 Your hair looks great.

VIRGIL
Ugh, not really.

JUNO
(a beat, then:)
It's good to see you.

Virgil nods and goes back to organizing piles.

JUNO (CONT'D)
Where's Ellis?

VIRGIL
Upstairs. He's...doing his thing.

NATHAN BRADLEY (30's), Virgil's husband, enters the dining room. Polished. Nurturing. Loves being a homemaker.

JUNO
Nathan. Hi.

NATHAN
Hi, Juno.

Juno gives Nathan a quick hug, like she's not sure if it's welcome.

NATHAN (CONT'D)
I'm sneaking out to run some errands. Grocery requests?

Juno shakes her head.

NATHAN (CONT'D)
(to Virgil)
Keep an eye on Lydia? I don't want her out near the news vans.
(kisses Virgil)
Gonna be okay?

Virgil nods. Nathan exits through the front door. A beat.

JUNO
Have the police been by yet?

Virgil shakes his head. The siblings share a look. Both of them trying to hide how helpless, grief-stricken they feel.

THEN - the sudden sound of the back door OPENING and SLAMMING shut. Cacophonous FOOTSTEPS approach --

HESTER BRADLEY (24) appears, dragging multiple duffels behind her. A human hurricane. Imagine if Jeff Lebowski woke up at Burning Man, trapped inside the body of a hot young thing.

HESTER

You guys...

Hester GRABS Juno and Virgil, and BURSTS INTO TEARS, sobbing into their shoulders. Juno and Virgil try to comfort her. Mid-cry, Hester looks up and gestures to the door.

HESTER (CONT'D)

Does anyone have money for the cab?

JUNO

Seriously?

HESTER

I didn't have time to stop at the ATM, my parents are dead!

Virgil pulls his wallet out, takes a wad of cash, and holds it out to Hester. She slumps down into a chair. Mournfully looks up at him. He sighs.

VIRGIL

I'll be right back.

Virgil exits, leaving Juno and Hester alone. Hester wipes her eyes. Pulls out a flask. Takes a long drink, then --

HESTER

(whispering)

How's it going--?

Hester motions at Virgil's direction. Juno shakes her head.

HESTER (CONT'D)

What?

JUNO

Nothing, he's just being his usual...

Juno falls silent, not wanting to stir the pot.

HESTER

...usual douche?

(off Juno's reaction)

What? I'm just telling it like it is.

Hester pulls a can of tuna and a packet of hot sauce out of her duffels, and starts stress-eating, spreading her food out across Virgil's carefully-arranged piles. He reenters.

VIRGIL

Hester, come on, not my piles!

Hester gives Juno a look like, *See?*, but Juno averts her eyes. Glances down at the table. Notices a note-covered draft of something. Picks it up.

JUNO
You already wrote an obituary?

VIRGIL
Someone had to.

JUNO
(scanning it, delicately:)
Are you sure you want to say they investigated "hundreds of cases of paranormal activity?"

VIRGIL
Yes.

JUNO
Maybe we can say "suspicious activity" instead—?

VIRGIL
Are we really getting into this—?

JUNO
No. I just - I don't think it's appropriate to keep up the charade—

VIRGIL
This was their life. This was what they did. Their work touched a lot of people—

JUNO
Virgil, they were delusional.

VIRGIL
Juno, I'm not doing this with you right now. Not today.
(taking the obit back)
Our parents were gifted storytellers, who never broke character—

HESTER
(mouth full of tuna)
Or you're both wrong—

VIRGIL (CONT'D)
—and it's our obligation to honor them as they would've wanted—

JUNO
Virgil, they saw things. Things that weren't there—

HESTER

Or the things they saw were there.

Juno and Virgil both look at Hester dismissively.

HESTER (CONT'D)

What?! Just cause we can't see things doesn't mean they don't exist! What about bacteria?

JUNO

What?

HESTER

Bacteria. Remember, bacteria? They're all around us, they make us sick, but we never see them.

JUNO

Yes we do.

HESTER

No we don't.

JUNO

Yes we - I can't believe you're arguing with me about this! You slept through high school bio!

HESTER

I was AWAKE on the BACTERIA DAY-

VIRGIL

Okay, enough. We get it-

JUNO

Scientists proved the existence of bacteria a long time ago. Mom and Dad never proved anything.

HESTER

Fine! What does it matter now?!
(sobbing again)
You know, I wasn't exactly done with this whole having-parents-thing yet.

Juno puts her arm around her sister, feeling terrible.

UPSTAIRS MASTER BEDROOM

ELLIS BRADLEY (36), Ray and Mary's firstborn, stands in front of his parents' closet. A strong, sturdy gentleman with the haunted eyes of an old soul. A quiet thinker. Intelligent but shy, and often underestimated. Fiercely protective of his family.

Ellis holds two outfits, a man's and a woman's, in his hands. Juno enters the room with her suitcase. His eyes light up.

ELLIS
Junie?

JUNO
Hey Ellis.

Juno smiles tenderly at him. Ellis fumbles with the outfits.

ELLIS
...I never was much for picking clothes.
(beat)
They have a plot in the Laurel Grove Cemetery. Wanted to be buried together. But they never said what they wanted to wear.

JUNO
We'll find something nice for them.

Juno takes the outfits from Ellis. Notices his hands are shaking uncontrollably. Juno clasps his hands between hers. Stops them from shaking.

INT. BRADLEY HOUSE - LATER

Juno deposits her suitcase in her old **BEDROOM**, full of remnants from her childhood. Shelves of dusty science fair trophies. Volumes of junior encyclopedias.

In her bedside table, Juno finds an old pair of **BROKEN GLASSES**, pieced together with tape. She removes her current glasses. Peers through her old ones, as we **CUT TO**:

FLASHBACK (JUNO'S MEMORY) - 1998

Nighttime. JUNO (9) sits at the dining table, face BRUISED and TEAR-STAINED. ELLIS (17) kneels in front of her, fixing her broken glasses. VIRGIL (11) sits behind them, doing his homework, sneaking concerned glances at Juno. HESTER (5) flits in and out of the room, a little bee of a person.

Ellis wipes Juno's face and puts her glasses back on. He's gentle, but angry that someone hurt her.

ELLIS (17)
Junie. Tell me who did this.

Juno shakes her head, refusing to talk about it.

The sound of the front door UNLOCKING. Juno looks up, as **RAY** and **MARY** enter the house. **NOTE: We never see their faces clearly in flashbacks, just their shapes and movements from Juno's perspective.**

Juno RUNS to them, craving the comfort of her parents. But Ray and Mary hurry past her, urgently mumbling to each other, looking slightly unhinged, distracted.

Juno follows them through the house, until they reach a **DARK HALLWAY**. Ray and Mary unlock the BASEMENT DOOR. Hurry inside. Ray finally notices Juno. His hand SHOOTs out, stopping her.

RAY

It's okay, Junie. Stay back. You know you're not allowed down here.

The basement door SLAMS shut. The sound of locks clicking on the other side. Juno looks back down the corridor. Notices that her parents tracked **BLACK MUDDY FOOTPRINTS** all the way from the front door, as we CUT BACK TO:

THE PRESENT -- the same **DARK HALLWAY**, two decades later. Juno descends the staircase, pausing every couple moments to look around. *This part of the house has always given her the creeps.*

She passes by a window masked by OLD LACE CURTAINS. Reaches the BASEMENT DOOR -- and then hears the faint sound of SCRATCHING, muffled and weakly erratic.

What is that? Juno puts her ear to the door. The scratching grows louder behind it, more insistent. Coming closer, CLOSER-

Then it **stops**. Silence. Juno tries the doorknob. Doesn't budge. She puts her ear back to the door, listening, on alert...as we slowly PULL BACK to reveal --

A MENACING FIGURE standing motionless behind the curtains at the end of the corridor. COVERED IN BLOOD. Completely STILL. Its mouth open in a **frozen scream**. *And just when we think it won't move --*

THE FIGURE STARTS JERKING UNNATURALLY, like a fly caught in a web. SPATTERING BLOOD across the curtains, growing more and more violent.

CLOSE ON Juno, who finally senses it. She slowly turns. And we see, from her POV:

...nothing there.

Juno shivers slightly. Goes to the window. DRAWS the curtains open. Peers outside.

Gazing at the OLD FOREST behind the house. A quiet stillness that can't be trusted. An uneasy feeling. *Something's out there. Something's **watching** her --*

A **HAND** SUDDENLY GRABS JUNO'S SHOULDER. She YELLS.

It's Hester.

HESTER

Shit. What the hell dude?

Juno pulls herself together, embarrassed.

JUNO

You scared me.

HESTER

The police are here.

Hester leads Juno away from the window, down the hallway. Juno eyes the basement door. HOLD ON it, as the sisters disappear. Nothing. No sounds. No movement --

And then the doorknob suddenly JOLTS, **LIKE SOMETHING TRIED TO WRENCH IT OPEN --**

END OF ACT ONE

ACT TWO**INT. BRADLEY HOUSE - LIVING ROOM - DAY**

Mason and Cruz stand across from Virgil and Ellis.

MASON

...the bodies were discovered in a
barn off Route 17.

Juno and Hester enter. Juno takes one look at Mason, and stops, uncomfortable. Her eyes briefly focus on his scar -- *yet another hint at a complicated history*. Mason sees her.

MASON (CONT'D)

Ladies. My condolences.

Juno tensely acknowledges him.

CRUZ

Do you have any idea what your
parents might've been doing out
there?

The siblings shake their heads, still trying to process everything, when Lydia RUNS into the living room.

LYDIA

Daddy!

Virgil catches her, steers her back towards the door.

VIRGIL

Daddy's busy, puppy. What is it?

LYDIA

I need you to play hide and seek
with me!

VIRGIL

You hide. I'll come find you in a
minute.

Virgil sends Lydia off. Mason fixes his gaze on Ellis.

MASON

You work at the library? Still live
here with your parents?

Ellis' face hardens, sensing derision in Mason's question. He nods towards Mason with a dark look. *Ellis is a part of this history too...*

CRUZ

They ever discuss their cases or clients with you?

Before Ellis can answer, Virgil goes into lawyer mode.

VIRGIL

Gentlemen, I'm sure you're aware that our parents were very talented storytellers. What happened to them is a crime that clearly goes beyond the nature of their occupation.

CRUZ

There was a third victim. An unidentified woman. We found her with them, tied to a chair.

Mason and Cruz eye the siblings, carefully gauging their reactions. The siblings look at each other, shaken.

JUNO

Can you tell us, anything else...?

MASON

That's all we can say for now.
(switching gears)
Folks, I hate to do this, but it's protocol for a family member to come identify the deceased.

The four siblings all hesitate. A beat. Finally --

JUNO

...I'll do it.

AT THE DOOR, Ellis shows Juno and the detectives out. Cruz exits, then Mason. Ellis protectively stops Juno. Glances in Mason's direction.

ELLIS

(under his breath)
You want me to come with you?

JUNO

I'll be fine.

INT. COUNTY MORGUE - DAY

Juno walks down a dim hallway, flanked by Mason and Cruz. She steals another glimpse at Mason's scar. He catches her looking. Flashes a smile.

MASON
 Healed good, huh?
 (off Juno's silence)
 Hey. No hard feelings.

Juno hesitantly nods. *Mason seems sincere, but she's not entirely buying it.* Cruz clocks their interaction.

AUTOPSY ROOM

Stark fluorescent lights, a wall of body lockers, an empty steel autopsy table. The **MEDICAL EXAMINER** (50's), mild-mannered and cordial, unlocks the room for them.

MEDICAL EXAMINER
 Take as much time as you need.

The Medical Examiner leaves. Mason and Cruz open two adjacent body lockers. Slide the trays out. Juno braces herself, then turns to look:

Ray and Mary's eyes and mouths have been closed, but the raw GUNSHOT WOUNDS in their heads have been left uncovered. A gruesome sight.

Juno looks away, unprepared for the shock of seeing her parents like this.

JUNO
 ...sorry...

CRUZ
 It's okay.

Juno collects herself, then looks back.

JUNO
 It's them.

As the detectives go to slide the trays back in, Juno narrows her eyes, **noticing something about the bodies.**

JUNO (CONT'D)
 ...how were they found?

MASON
 What'd you mean?

JUNO
 I mean, what positions were the bodies in?

CRUZ
 Upright.

Juno stares at Ray and Mary, perplexed, the scientist part of her brain rapidly taking over.

JUNO

Neither shows any sign of
intracranial hemorrhaging...
(thinking out loud)
It could mean their cortical
functions had already ceased by the
time they were shot-

CRUZ

Meaning?

JUNO

Meaning, it's possible that the
gunshots weren't what killed them.

CRUZ

Are you a doctor?

JUNO

I'm a - yeah - a medical scientist.
Have you processed the post-mortem
photos yet? Infrared imaging?
Optical surface scanning?

MASON

Those'd be overkill in a case like
this, pardon my choice of words-

JUNO

Without those images, we can't know
for sure what happened to them.

MASON

Juno - Ms. Bradley, I'm sorry for
your loss, but I was at the scene.
It was pretty clear what happened.

Mason slides the bodies back in. Off Juno, frustrated,
watching her parents disappear back into the freezer...

INT. BRADLEY HOUSE - DAY

Hester sits in the **LIVING ROOM**, eyes red from crying.

ON HER IPAD, she watches a LIVE STREAM/NEWS REPORT covering
the Bradleys' murder. A small-town retrospective of their
lives:

ARCHIVAL FOOTAGE plays of Ray and Mary. A continuation of the
WTOC interview they gave in the teaser --

RAY

We were both born with gifts that allow us to sense the presence of ghosts, spirits, malevolent entities...

REPORTER (V.O.)

The Bradleys had their first high profile case in 1980. An infamous haunting known as The Fairfield Incident. It's since been made into a bestselling book, and even a movie-of-the-week.

CUT TO a short CLIP from this MOVIE-OF-THE-WEEK. A poor-man's *Amityville Horror*. Over-the-top, vintage smoke and mirrors. But, for all its cheesiness, the clip offers us some clues about what the Fairfield Incident supposedly entailed: **A family, pursued and terrorized by an evil entity.**

BACK TO the REPORTER at the news desk.

REPORTER

Their bodies were found early this morning after police received an anonymous 911 call. Now the hunt is on for their killer.

BACK ON Hester, watching, that last line echoing in her head. *The hunt is on for their killer.* She gets up.

DINING ROOM

Across the house, Virgil's still at the table, going through boxes of old records, phone to his ear, multitasking.

VIRGIL

(into the phone)
...have them send over the brief,
I'll look at it tonight.

Ellis enters the dining room, carrying a toolbox.

VIRGIL (CONT'D)

(into the phone)
Oh, and have you gotten a hold of
the DA?
(noticing Ellis's toolbox)
What're you doing?

ELLIS

I promised Mom I'd fix the trellis
out front.

Virgil watches his brother mournfully exit the house.

VIRGIL
 (into the phone)
 No, no, I'm still here--

Lydia comes RUNNING in from the other direction.

LYDIA
 Daddy, come play now--!

VIRGIL
 Shh, shh, shh.

Virgil bends down and fixes a barrette in Lydia's hair. She impatiently wriggles.

VIRGIL (CONT'D)
 (into the phone)
 Tell her I'll swing by Monday.
 Sorry, Eva, before you go - can you
 transfer me to Bruce in trusts and
 estates?

Lydia finally wriggles free. She takes off, ZIPPING up the main **STAIRCASE**. Virgil calls out, hand over the phone --

VIRGIL (CONT'D)
 Puppy! No running.

Lydia dutifully slows. She trudges up the stairs, passing by a GLASS CASE proudly displaying an assortment of "nonfiction" paperbacks, all written by Ray and Mary.

HOLD ON the case for a beat, containing titles like --

The Summoning: The Story of a Real Haunting, The Ghost Child Murders, Spirits in the House, Evil Comes To Call: A Firsthand Account of the Fairfield Incident.

BACK ON Lydia, as she reaches the top of the staircase. We stay CLOSE ON her, seeing the world from her POV, winding her way down the upstairs hallway -- when she suddenly SLOWS, like she sees something up ahead. Something we can't see.

INT. COUNTY MORGUE - DAY

Mason and Cruz escort Juno out of the morgue. They pass by the front desk, where a morgue ADMINISTRATOR intercepts them.

ADMINISTRATOR
 You got a call.

MASON

(to Juno)

Won't be more than a minute.

The detectives deposit Juno in a small waiting room, then duck into the OFFICE. Juno waits, a beat. Cranes her neck. Sees that the hallway is clear. Deliberates for a moment, then flits her eyes upwards, as if to say: *Forgive me, I'm about to do something incredibly stupid.*

OFFICE

Mason and Cruz lean over a speaker phone, facing away from the open door.

VOICE (THRU PHONE)

...still tracing the 911 call...

Through the open door, Juno SLIPS BY them, undetected.

AUTOPSY ROOM

Empty. Juno enters. Acts quickly. Pulls on a pair of latex gloves. Gingerly slides Ray and Mary out of their body lockers.

Takes her phone and snaps a series of photos of their heads and necks. But mid-photo, Juno lowers the phone, the weight and solemnity of this hitting her once again...

She exhales. Looks up and notices the locker next to Ray and Mary, labeled *DOE, JANE*. CUT TO --

MOMENTS LATER, Juno peers down at the Jane Doe, lying uncovered on the tray. The corpse's clear pale eyes remain OPEN, seeming ever more *present* than she was before. Juno consults her file.

JUNO

(reading under her breath)

No scars, tattoos, birthmarks...age
identification pending?

ANGLE ON the Jane Doe's face. Eerily ageless. She could be as young as 20, as old as 40. It's hard to tell.

JUNO (CONT'D)

(back to reading)

No traceable fingerprints...?

Juno inspects the Jane Doe's wrists, marred with deeply bruised ligature marks. Juno gently bends the corpse's arm.

JUNO (CONT'D)
No rigor mortis.

Juno turns the Jane Doe's hand over, revealing countless **JAGGED SPLINTERS, embedded deep beneath the dead woman's fingernails.** Juno DROPS the Jane Doe's hand. Looks down at her, unnerved.

JUNO (CONT'D)
(chilled)
What happened to you...?

The Jane Doe stares back at Juno with her eerie face. And just when it looks like the corpse possibly...might...blink --

A HUGE NOISE BOOMS THROUGH THE WALLS OF THE MORGUE

-- followed by a steady, mechanical SHHHHHHHHHHHHHNN, as the industrial-strength air conditioning unit turns itself on.

Startled, Juno TEARS the gloves off and SLIDES the Jane Doe back into her locker, as --

OFFICE

Mason and Cruz HANG UP the phone. They exit briskly into the hallway. Cruz looks at his partner.

CRUZ
What'd you mean back there with her? About *no hard feelings*?

MASON
(shrugging it off)
Ancient history. Doesn't matter.

They round the corner to find Juno, innocently sitting where they left her in the waiting room.

INT. BRADLEY HOUSE - GARAGE - DAY

Hester rifles through the musty storage space. This isn't your typical garage. An old Ford Granada sits parked next to shelves of DISTURBING KNICKKNACKS. Blacked-out mirrors, strange artifacts, etc.

Hester finally finds what she was looking for: An antique SPIRIT BOARD.

MOMENTS LATER, Hester lays the board out on the dusty ground. Crouches in front of it. Takes a swig from her flask. Reaches up to finger a *chain around her neck* (its pendant remains unseen), then places her hands on the wooden PLANCHETTE.

HESTER

Mom? Dad? If you're here, like,
give me a sign.

(nothing)

Please...tell me what happened...

PUSH IN slowly on the board. Hester's breath, the only sound.
Her fingers slightly TWITCH...

...but the planchette doesn't move.

DINING ROOM

Virgil, pacing, still on the phone.

VIRGIL

(into the phone)

Right, but if the third victim was
actually a client of theirs-

The sound of RUNNING footsteps upstairs. Virgil looks up.

VIRGIL (CONT'D)

(into the phone)

-then, um, their estate could be
liable for damages, or a claim for
negligence-

The RUNNING grows louder. Scurrying footsteps, POUNDING on
the ceiling right above Virgil's head.

VIRGIL (CONT'D)

(into the phone)

One moment-

(to the ceiling)

Puppy! Stop!

EXT. BRADLEY HOUSE - EVENING

Around the front of the house, Ellis repairs the garden
trellis.

In the b.g., over his shoulder, Hester is visible through a
window on the side of the garage.

Ellis' hands suddenly start shaking. He looks up at the
house. *Sensing something isn't right.*

INT. BRADLEY HOUSE - EVENING

Hester hasn't moved from her spot in the **GARAGE**, crouched
silently in front of the spirit board, concentrating.

DINING ROOM

Virgil lowers the phone, as the RUNNING sounds grow louder, LOUDER, back and forth, directly overhead.

VIRGIL
(to the ceiling)
Lydia?

And then we see - through the open doorway behind him - **Lydia DARTS across the hallway**. She hides herself beneath a side-table, frozen with fear, **as the RUNNING sounds continue overhead**. With his back to the doorway, Virgil calls up at the ceiling once again --

VIRGIL (CONT'D)
Lydia, I'm serious!

From beneath the hallway side-table, Lydia whispers --

LYDIA
Daddy...

Virgil slowly turns. Sees his daughter beneath the side-table. Hears the SCURRYING FOOTSTEPS running overhead. He drops the phone on the table, and rushes into the --

HALLWAY

Virgil pulls Lydia to him.

LYDIA (CONT'D)
(petrified)
...don't let it catch me.

VIRGIL
What? What's trying to catch you?

Lydia clings to him, fearfully looking at the ceiling. *Whatever she saw up there was too scary to speak of.*

JUST THEN - Ellis BURSTS in through the front door.

ELLIS
What's wrong?

VIRGIL
Where's Hester?

ELLIS
The garage - why?

Virgil's blood runs cold. Everyone's accounted for. **Who the hell is upstairs?** Virgil hands Lydia to Ellis.

VIRGIL
Stay with her! Don't move!

UPSTAIRS

Virgil cautiously makes his way down the corridor, peering into each room he passes. Four bedrooms...a bathroom. Each one...empty. And then, from the end of the hallway, a muffled CREEEEEEEEEEAAAAAAAKKKKK...

MASTER BEDROOM

Virgil tentatively enters.

VIRGIL (CONT'D)
Hello...?

All the windows are OPEN. The hinges quietly CREAK. An unsettling sight. But otherwise, the room is EMPTY.

Virgil sighs, goes to close the windows, one by one, when --

He hears a stir of DESPERATE WHISPERS. Disembodied, faint, *coming from somewhere in the walls.* Virgil turns, eyes darting across the empty room, as...

Behind him, through the window, a **FIGURE SLOWLY UNFOLDS ITSELF** from the tree outside.

A nightmarishly contorted MAN. His head set at an irregular angle, his body inhumanly TWISTED. His eyes are tiny little points, burning with a SINISTER HUNGER.

This is **THE BROKEN MAN.** With his back to the window, Virgil doesn't see as --

The Broken Man unhinges his jaw, revealing *knife-like teeth.* And IMPALED in those teeth - TINY LEGS, MINIATURE ARMS - **the chewed-off limbs of small children.**

The Broken Man suddenly CRUNCHES down on them.

RACK FOCUS back to Virgil, as the hairs on the back of his neck stand up. He *heard* it. He turns, just as --

The Broken Man DROPS out of sight, vanishing fast enough to make Virgil doubt what he saw. And yet, jolted with alarm, Virgil knows - *he saw something.*

He goes to the window, unnerved. Looks down, scanning the ground below. Bushes, trees, shadows. Nothing. And then, from somewhere behind him -- **BAM.**

Virgil SHOUTS, WHIPS his head back, to see --

A picture **SHATTERED** on the floor. Virgil approaches it, reaches out a trembling hand, lifts the picture up --

INT. DETECTIVES' CAR - EVENING

Mason and Cruz drive Juno home. She stares silently out the window, lost in her thoughts and suspicions.

MARY (PRE-LAP)
These *things* are all around us...

INT. BRADLEY HOUSE - EVENING

In the **GARAGE**, Hester slowly looks up from the spirit board, disappointed. The planchette still hasn't budged.

HALLWAY

Ellis stands at the foot of the stairs, holding Lydia in his arms, her face fearfully buried in his neck.

MARY (PRE-LAP)
...it's why our cases have always
had a way of finding us, you see...

Across from them, in the **LIVING ROOM**, the WTOC news continues to play the archival interview footage. Mary's face fills the frame. She casts an eerie look into the camera.

MARY (ON SCREEN) (CONT'D)
...once you start to notice the
dead...

MASTER BEDROOM

Virgil grasps the broken picture in his hand, staring down at it in shocked disbelief.

MARY (O.C.) (CONT'D)
...the dead start to notice you.

It's Ray and Mary's WEDDING PORTRAIT. The young bride and groom smile into the camera, beneath the shattered glass. Off their static faces...

END OF ACT TWO

ACT THREE**INT. BRADLEY HOUSE - EVENING**

Virgil descends the staircase, the broken wedding portrait in his hands. Ellis waits, holding Lydia.

ELLIS
What happened...?

Lydia peers out at her dad. He puts on a brave face.

VIRGIL
Nothing. A picture fell.

Virgil puts the portrait down. Ellis can tell *he's hiding something*. The muffled sound of the front door OPENING.

ACROSS THE HOUSE, Nathan enters, arms full of groceries. He sees Virgil coming towards him down the hallway.

NATHAN
I'm late, I know! I stopped to order a funeral wreath, but the shop on Broughton was all out of the orchids, you know, the *good* orchids. Where's Lydia? You okay?

Virgil looks at Nathan. Shakes his head *no*.

KITCHEN

Nathan and Virgil stand in the kitchen, the door closed behind them for privacy.

VIRGIL
...I...I know it sounds insane.

Nathan watches his husband, worried.

NATHAN
Virgil...you're scaring me.

VIRGIL
I'm sorry. I'm sorry-

NATHAN
You're just in shock. That's all. Your mind's playing tricks on you.

VIRGIL
But Lydia...?

NATHAN

Hon, last week she tried to convince me her rock collection comes to life whenever I'm not looking. I wouldn't worry too much about what she says.

Virgil can't help but smile. A beat. Virgil closes his eyes.

VIRGIL

I never believed in my parents' stories. You know that, but...Juno thought they were crazy. I mean, how could I accept that?

(a beat)

If they were crazy, I had to live with the fear that one day I could be too-

NATHAN

Virgil, your parents weren't crazy. Quirky, sure. But they were very savvy business people. They knew how to maintain a brand. I mean, look at this place...

Nathan gestures to the creepy oddities on display.

NATHAN (CONT'D)

You stuck by them. Juno didn't. You were a good son. They loved you very much.

Virgil puts his hands over his eyes, overcome, uncomfortable with this level of vulnerability. Nathan pulls him in.

EXT. BRADLEY HOUSE - EVENING

The news vans are gone. Mason and Cruz pull up to the driveway. Juno climbs out and heads towards the house. On the porch, she runs into Nathan, leaving with Lydia in his arms.

NATHAN

Need to get this one home.

Juno smiles. Pats Lydia on the back.

JUNO

Even brachiosauruses need their sleep.

Lydia musters a tiny smile, but she's not herself.

INT. BRADLEY HOUSE - EVENING

Juno enters and finds Virgil in the **DINING ROOM**, still looking a bit shaken.

VIRGIL
Hey. You did it?

JUNO
Yeah. Is, um...is Lydia okay?

VIRGIL
Her grandparents died today.

Juno nods, an acknowledgement. *No one's okay today.* Virgil starts going through his piles, back to business.

CORRIDOR

Juno heads towards the back of the house. Hester enters, looking distracted, carrying the spirit board.

JUNO
Hester, what're you-?

HESTER
Nothing. Wait - dude, how'd they look?

JUNO
...not so good.

Juno glances down at the spirit board.

JUNO (CONT'D)
Seriously?

HESTER
Why do you have to be such a dick?

Hester stomps off down the corridor.

JUNO
Hester, I'm sorry, I-

Juno sighs. Gets her head together. Takes out her phone. Taps Grace's chat icon, and types -- *Need a favor.* Juno uploads the pictures of her parents' bodies to Grace's Dropbox, and marks them *FOR PROCESSING.*

DARK HALLWAY

Juno passes the basement door. Stops and listens. No scratching noises. All is silent. *All is still...*

INT. BRADLEY HOUSE - DINING ROOM - NIGHT

The four siblings sit around the table, eating dinner.

VIRGIL

I called the funeral home. We'll hold the memorial next Thursday.

JUNO

Is there any way we can have it sooner?

VIRGIL

No. It's a whole ordeal to get the bodies released.

Juno looks down, feeling guilty for even saying this --

JUNO

I'm supposed to defend my dissertation next Thursday.

VIRGIL

You're going to have to move it.

JUNO

That's not easy to do--

VIRGIL

Well I'm sorry your parents got murdered and ruined your plans.

HESTER

Bros, can you fucking chill, please?

JUNO

(to Virgil)

Why would you say something like that?

Ellis speaks up, trying to keep the peace.

ELLIS

Look, we've all had a long day--

VIRGIL

(to Juno)

You know, you don't have to go to the funeral.

JUNO

They're my parents!

ELLIS

Let's all just calm down-

VIRGIL

You didn't have any respect for them when they were alive, why should you have any for them now?

JUNO

Why do you have to act like such an asshole?!

Hester suddenly SLAMS the table, standing up.

HESTER

You're both acting like assholes!

(to Ellis)

And you're not *actually* doing anything about it!

(to Juno)

This is the first time we've all been together in three years! If you're in such a rush to leave already, then just leave!

JUNO

I'm not-

Hester STORMS out, SLAMMING the front door behind her. A beat. Virgil glares at Juno.

VIRGIL

In all honesty, why'd you come home?

JUNO

(angry silence, then:)

In all honesty, I don't know.

Juno indignantly gets up from the table and EXITS through the back door. Off the loaded silence between Virgil and Ellis...

INT. COUNTY MORGUE - NIGHT

A JANITOR mops the **AUTOPSY ROOM**. All alone. The only sound is the steady, mechanical SHHHHHHHHHNNNNNNNN of the AC unit, pushing air through the dusty vents.

And then - a **soft GROAN filters through the bank of body lockers**. Deep, *not human*. The Janitor freezes. Looks at the lockers. A beat. Nothing happens. He goes back to mopping.

INT. SEEDY BAR - NIGHT

Juno sits at the bar, stoically angry, frustrated. She downs a shot, closing her eyes from the sting --

As she FLASHES to images of: **the Jane Doe's pliable wrists, her clear eyes, the splinters beneath her fingernails...**

BACK ON Juno, who opens her eyes, shuddering at the memory.

She pulls out her phone. Loads an ACADEMIC DATABASE. Types in search terms: "**LACK OF RIGOR MORTIS,**" "**POSTMORTEM CORNEAL TRANSPARENCY,**" etc.

The screen loads: *Your criteria do not match any results.*

As Juno lowers the phone, she notices a group of **LOCALS** sitting behind her. Staring and whispering. We catch a snippet of their conversation --

LOCAL

...parents were those whack jobs...

It cuts Juno. *She can't get away from it...*

Just then, she sees a **GUY** (late 20's) at the other end of the bar. Buff. Nice face. He smiles at her. With sudden resolve, Juno gets out of her seat and approaches him.

INT. BRADLEY HOUSE - KITCHEN - NIGHT

Ellis clears the table. Washes the dishes. Dries them. Stacks them neatly in the cupboard. He pauses to look down at his hands with relief. *They're not shaking.*

EXT. DOWNTOWN SAVANNAH - NIGHT

Hester walks alone, taking nips from her flask. An emotional mess, *but heading somewhere with purpose.*

EXT. VIRGIL'S HOUSE - NIGHT

Virgil parks across the street. Headlights off, he sits in the darkness, eyeing his beautiful home. Through an upstairs window, he can see **Nathan reading Lydia a bedtime story.**

But Virgil can't will himself to go inside. He types a furtive TEXT. Then starts his car, and pulls away.

EXT. ST. JOHN THE BAPTIST CATHEDRAL - NIGHT

Hester reaches her destination. She climbs the steps and pushes open the CATHEDRAL DOOR, as we MATCH CUT to --

EXT. APARTMENT BUILDING - NIGHT

A much SIMPLER DOOR, opening for Virgil. A woman, **ANNALYNN** (30's), answers. She's pretty, but damaged.

A hesitant look passes between them. **Then Virgil leans in and KISSES HER**, with a sudden, hard desperation. He backs her into the apartment. She closes the door behind him.

INT. COUNTY MORGUE - NIGHT

The Janitor mops outside the autopsy room. The faint sound of the body lockers GROANING again. He stops. Warily opens the autopsy room door. Looks in, as his face FLOODS WITH HORROR --

INT. SEEDY BAR - BATHROOM - NIGHT

Juno and the Buff Guy are in the throes of a hookup. Her butt is on the sink, legs wrapped around him. *Finally letting herself go* -- when the Buff Guy looks at her and FREEZES...

BUFF GUY

...Juno? Juno Bradley? Holy shit.
(points to himself)
Ben Tolbert.

Juno pulls back, recognizing him.

JUNO

Ben Tolbert...oh my God...

BEN TOLBERT

Damn, I didn't recognize you! I totally used to sit next to you in Algebra so I could cheat off your tests! You had braces, and your hair was, like, insane - remember?

JUNO

(cringing)
Oh God...

BEN TOLBERT

Man, you looked so weird back then. This is crazy. You got hot.

Ben kisses her, *ready to keep going*. But Juno pulls back.

JUNO

Wait. I'm sorry. You used to cheat off my Algebra tests...?

(losing it)

Fuck you, okay? Fuck all of you. My parents *died* today. Someone murdered them.

BEN TOLBERT

Um...you're joking, right?

JUNO

(a beat, then:)

Yeah, I'm joking. Sorry. Whole thing's just a really *weird* joke-

A LAUGH suddenly bubbles out of her. She tries to suppress it, but it's too much. She starts LAUGHING UNCONTROLLABLY.

BEN TOLBERT

Are you okay?

Juno looks at him, *her laughter about to turn into tears*.

JUNO

No. And I never have been.

Off Juno, booking it out of there as fast as she can...

INT. AUTOPSY ROOM - COUNTY MORGUE - NIGHT

The flustered Medical Examiner SLAMS OPEN the door, still pulling on his scrubs, *as a terrible smell hits him --*

The entire floor is covered in a POOL of thick red-black liquid. Congealed and bubbling. It's oozing from the sides of the body lockers containing Ray, Mary, and the Jane Doe.

The horror is enough to make the Medical Examiner gag. He wades through the putrid pool. Grasps the handles of Ray and Mary's drawers, and YANKS them open, *revealing a sickeningly macabre sight inside --* **their bodies have DECOMPOSED beyond recognition.** Flesh, muscle, innards, all rotted and LIQUEFIED overnight. Completely putrefied, completely destroyed.

Dreading what he's going to find inside, the Medical Examiner unlocks the Jane's Doe drawer. Opens it, to reveal -- **her body completely INTACT.** Immaculately PRISTINE. *More alive looking than ever.* Off her frozen cadaveric half-smile --

END OF ACT THREE

ACT FOUR**INT. BRADLEY HOUSE - JUNO'S BEDROOM - NIGHT**

Juno slinks back into her childhood room, looking around at all her old things with a dry sadness. She switches off her light and climbs into bed, willing herself to sleep.

INT. ANNALYNN'S APARTMENT - NIGHT

Virgil lies panting beside Annalynn, post-coitus. He pulls himself up. Gets dressed. She watches him put on his shoes.

ANNALYNN

Virgil?

(pointed)

How's our daughter?

Virgil freezes for a second. A searing guilt hits him. Without a word, he leaves the apartment.

INT. ST. JOHN THE BAPTIST CATHEDRAL - NIGHT

A vast sanctuary, lit with hundreds of candles. Hester sits in the pews, staring up at the altar. **Drunkenly facing God.** A lost, questioning look in her eyes. She pulls at the chain around her neck, revealing -- **a small gold crucifix.**

EXT. BRADLEY HOUSE - NIGHT

The MOON shines overhead. An icy sliver. *The darkest part of the night...*

INT. BRADLEY HOUSE - JUNO'S BEDROOM - NIGHT

Juno lies in bed, dead asleep.

A BUZZING sound lightly wafts through the air. **A COCKROACH lands on Juno's pillow, skittering across her shoulder.** She FLINCHES awake, BRUSHES it off, half-asleep, disoriented, as -

Another COCKROACH hits her pillow. Then another. Juno BOLTS upright in horror, pushing them off -- as the sounds of buzzing, SWARMING insects start to MULTIPLY.

And then she sees, at the foot of her bed --

The shape of a MAN, RISING FROM THE FLOOR. His skin is decayed, his clothes ripped, his face pitted and hanging in shreds. Insects STREAM out from every part of his body --

MAGGOTS, FLIES, SPIDERS, CENTIPEDES spewing out of his moldering skin and muscle, his mouth, his eyes, his ears.

Juno stares in terror at **THE ROTTING MAN**, not believing her eyes -- as he CLAWS UP THE BLANKETS TOWARDS HER --

Juno SCREAMS, SCRAMBLES BACK. The Rotting Man GRABS a hold of her, emitting a horrible, choking sound, his face over hers - **and vomits a TORRENT OF INSECTS into her open mouth.**

She thrashes, CHOKING on them uncontrollably.

ELLIS (O.C.)

Junie?!

A moment later, Ellis RUSHES into the room. Flips on the lights --

ELLIS (CONT'D)

What?! What...?

-- to find Juno writhing on the bed, coughing and gagging, ALL ALONE. **The Rotting Man is gone.** Not an insect in sight.

INT. BRADLEY HOUSE - DINING ROOM - NIGHT

Juno paces. Dazed, freaked out. Ellis watches from the table.

JUNO

It felt so real. He was right there. It was so real...you didn't see him? You didn't see anything?

Ellis shakes his head, a heavy look on his face. Juno stops. Leans over the table, trying to come to her senses. She glances at her brother, his inscrutable expression.

JUNO (CONT'D)

What're you thinking?

Ellis stays silent, emotional, fighting something inside. Juno watches him, *and it gradually starts to become clear...*

JUNO (CONT'D)

...you think I saw something *real*, don't you?

Juno sits back, this revelation slowly taking root.

JUNO (CONT'D)

All those nights when we were young, when they'd be off working a case. You'd put me to bed, and I'd make you check my room for monsters - remember? You always said, "No monsters tonight." Like you were *relieved*. Like you were somehow expecting monsters...

(realizing)

It wasn't just a game to you...

Ellis looks across at her. A moment of silence, then --

ELLIS

(an admission)

I had to protect us...

Juno looks at her brother, letting this sink in.

JUNO

Ellis...

He slowly nods, an acknowledgement. *He believed. On some level, he believed.* Juno opens her mouth, but Ellis shakes his head, unable to continue. Juno watches him, a new understanding passing between them, as we CUT TO --

INT. VIRGIL'S HOUSE - NIGHT

Virgil climbs the stairs, and checks on Lydia. *Fast asleep.* He crosses to his **BEDROOM**. Lies down in bed next to Nathan. Nathan stirs.

Virgil watches his husband sleep, as we **FADE TO...**

EXT. BRADLEY HOUSE - MORNING

A new day. The morning sun shines down on the house.

INT. BRADLEY HOUSE - DINING ROOM - MORNING

Juno WAKES WITH A START at the table. For a moment, **confused by her surroundings...**

THEN - she notices the sweater Ellis was wearing the night before, draped across her shoulders like a blanket. She groans, *everything hitting her all at once.*

HESTER (O.C.)

...yep, pretty much.

Juno looks up and sees Hester, feet up on the table, finishing off a bowl of cereal. The sisters regard each other for a beat. Residual awkwardness from the night before.

JUNO

You okay?

Hester shrugs, pushes her cereal bowl back, gets up. Passes by Juno, leans down, and gives her a SNIFF.

HESTER

Mmmmm, shitty cologne. Who'd you bone last night?

Hester HIGH-FIVES Juno's limp hand, and exits.

Juno sniffs herself, mortified. She gets up, **glimpses Ellis through the window outside, fixing the trellis**. Juno pauses there, lost in her thoughts and fears, as the sunlight begins to SHIFT across her face...and suddenly it's NIGHTTIME -- and it's no longer Juno at the window, it's --

FLASHBACK (JUNO'S MEMORY) - 1998 - CHRISTMAS EVE

JUNO (9) gazing out into the dark night, that same fearful look in her eyes. Waiting. Her three siblings sit at the dining room table behind her, trying to eat, trying to be festive, despite their unease. Then the sound of FOOTSTEPS outside. Everyone looks up --

As the front door OPENS. RAY and MARY enter. NOTE: As before, we don't see their faces clearly. Hester gleefully RUNS to her parents, JUMPS into their arms.

HESTER (5) (CONT'D)

Momma! Daddy!

Ellis (17) and Virgil (11) help Ray and Mary wearily pull their coats off. Everyone clamoring over each other. Grateful, relieved. But Juno hangs back, angry.

MARY

(holding her arms out)
Junie, come.

RAY

Please don't be mad, sweetie.

A beat. Juno cautiously steps forward. Mary bends down, scoops Juno up in a comforting embrace.

MARY

No matter what, we always come home, don't we?

*Juno nods, finally allows herself to trust this happy moment. Still in her mother's arms, Juno looks over and notices **her parents' shoes**, on the porch where they kicked them off --*

*Covered in that same **THICK BLACK MUD**. The sudden sound of a PING, as we're yanked BACK TO:*

THE PRESENT

Juno pulls out her phone. **A text from Grace:** *Pix'll be done by the end of the day. How're you doing?*

Juno lowers the phone, overwhelmed, emotional.

INT. AUTOPSY ROOM - COUNTY MORGUE - AFTERNOON

The **POLICE** and **JANITORS** swarm the room. Mason and Cruz enter with the Medical Examiner. He shows the detectives the body lockers. They survey the carnage, freaked out.

CRUZ
(skeptical)
You're saying this happened because a fan turned off for a couple hours...?

MEDICAL EXAMINER
It's the only explanation--

MASON
(pissed)
Maybe you should take better care of your equipment--

Cruz pulls Mason aside.

MASON (CONT'D)
(still fuming)
The hell are we supposed to tell the DA--?

CRUZ
(quiet, paranoid)
Two ghost hunters die on the job, then their bodies self-destruct the night before their autopsy?

MASON
Oh, come on, don't wig out on me. We've got real problems here--

CRUZ
I've seen things before, in my
life, like this...

MASON
I know, buddy, we've all watched
The Exorcist.
(determined)
I'm not gonna let this sidetrack
us. We know how the Bradleys died-

CRUZ
What about what their daughter said
yesterday?

MASON
Her? What does she fucking know?
Look, the Jane Doe's intact. We'll
get her autopsied as soon as this
is cleaned up.

Mason's phone dings. He checks it.

MASON (CONT'D)
They traced the 911 call. Witness
is at the station. Let's go.
(Cruz doesn't move)
Cruz. This guy's saying he saw the
killer - he's ready to give a
description. We gotta move.

Cruz reluctantly follows his partner out.

INT. BRADLEY HOUSE - LATE AFTERNOON

Juno paces around the house, glancing anxiously at her phone,
waiting for those photos. She absentmindedly enters the --

DARK HALLWAY

-- and passes by the basement door, head down, distracted.

But slowly, she hears it...**the faint sound of SCRATCHING,**
filtering out from behind the basement door...

Juno turns, an uneasy feeling in the pit of her stomach. The
SCRATCHING grows louder. And then -- the doorknob JOLTS.

*Everything inside her tells her to run, but Juno swallows her
fear. Approaches the door. Reaches for the doorknob. As her
hand touches it, another sound becomes clear...*

DESPERATE WHISPERS, the same ones Virgil heard upstairs. Coming from the walls. Tormented, urgent. *Like a warning.*

JUNO

What do you want?!

The DESPERATE WHISPERS grow closer, closer. Juno feels them, all around her, frantic -- then they suddenly STOP, **silenced by a low, cruel, CACKLE.**

Juno WHIPS her head back, to catch a SWISH OF MOVEMENT through the window -- a BLOODY SHAPE disappearing. **Something was at the window, watching her.**

EXT. BRADLEY HOUSE - LATE AFTERNOON

Juno dashes outside, picks up a stick. Fighting off the rising panic and terror inside. *She has to know what's out there.* She circles the back of the house --

No one there. Nothing. Juno's all alone. She comes to a stop. Leans down, catching her breath. A beat. And then we see it:

A WOMAN COVERED IN BLOOD, standing in the trees behind her. Featureless from this distance, except for her dark sunken EYES. She never blinks. *This is the same figure we saw jerking behind the curtains in Act One.*

Juno gradually senses her presence. Turns. Freezes with horror at the sight of this specter, as --

The Woman raises her blood-soaked hand, menacingly pointing at Juno. And suddenly --

THE WOMAN'S BODY BURSTS APART, TURNING INTO A MURDER OF CROWS

Juno STARTLES, aghast. The crows rise into the sky, circling the house. And then, just as quickly, disperse into the ominous, RED SUNSET.

Juno staggers back towards the house, PANIC building with every step. And off this...

END OF ACT FOUR

ACT FIVE**INT. BRADLEY HOUSE - EARLY EVENING**

Juno stumbles down the main hallway.

Across the house, Virgil enters through the front door. He sees Juno, coming towards him from the other direction.

VIRGIL
Hey. You okay?

Ellis and Hester enter from the kitchen. Everyone sees the look on Juno's face. The four siblings come together in the front **HALLWAY**.

JUNO
(with horror)
There's something...happening...I-

VIRGIL
What? What's going on?

JUNO
I can't explain *how*, but...I've seen things. Since yesterday, I feel...

Virgil avoids looking at her. He *knows* what she's talking about, but he can't go there. A silence. Finally, Ellis speaks up, like he's getting something huge off his chest --

ELLIS
I feel it too.

HESTER
(a beat, confused)
Wait...what? Everyone's feeling things?

VIRGIL
We're just in shock.

JUNO
This isn't shock. You know I'm the last person to admit something like this-

VIRGIL
I'm not having this conversation.

Virgil EXITS into the dining room. Juno follows, then Ellis, leaving Hester by herself.

HESTER
(dejected)
Why's everyone feeling things but me?

DINING ROOM

Juno enters after Virgil. Ellis and Hester follow.

JUNO
Virgil, please, I know it sounds crazy—

VIRGIL
(snapping)
Yeah, that's exactly what it sounds like.

Virgil stops himself, trying not to lose it.

VIRGIL (CONT'D)
You don't get to do this. Not after what you pulled with Mom and Dad three years ago.

A beat, as Juno looks at her siblings, knowing this conversation just took an uncomfortable turn.

JUNO
...I just wanted to get them help—

VIRGIL
Help? You tried to have them institutionalized! Be honest. You wanted them locked away, with some neat diagnosis—

JUNO
That's not true—

VIRGIL
—some proof for why they were never normal. And when it didn't work, you turned your back on us—

JUNO
I — what? Virgil, you're the one who uninvited me from Lydia's christening! Next thing I know, Mom and Dad don't want me coming home for the holidays.

(MORE)

JUNO (CONT'D)

Can you imagine what that's like? I regret what I did, believe me, but you poisoned my parents against me!

VIRGIL

(losing it)

I was protecting them!

JUNO

(tears in her eyes)

And look what happened.

VIRGIL

(a silence, then:)

What happened? What happened is your parents died, and they're never coming back, and you'll never get the chance to make things right with them. And that's on you. Not me.

JUNO

(heartbroken)

I can't believe what a douche you are sometimes.

Virgil looks at Juno, offended.

JUNO (CONT'D)

What? You are. I know you are.

(pointing to Hester)

She knows you are. She said it!

Virgil looks at Hester, genuinely hurt.

VIRGIL

You said I was a douche?

HESTER

Dude, come on, I don't know what I said, I was all fucked up...

Juno stares at her, in disbelief.

JUNO

I can't believe you.

Juno slowly advances on Hester, fuming. Hester backs away.

HESTER

Get away! Oh my God—!

Juno gets in Hester's face.

JUNO

You think you're the only one here
who's FUCKED UP?!

HESTER

WHAT IS YOUR PROBLEM?!

Hester abruptly SMACKS Juno across the face. The two sisters stare at each other. **And then they ATTACK** --

Juno TACKLES Hester to the floor, flailing and screaming. They GRAPPLE on the ground, knocking over chairs, banging into the table. Juno manages to put Hester into a headlock, when --

Virgil and Ellis finally intervene, prying them apart, dragging them to opposite ends of the dining room.

Juno catches her breath. Gets a hold of herself. Looks at her sister, her eyes filled with regret --

JUNO

I'm sorry. I love you.

Hester glares at her, enraged.

HESTER

I LOVE YOU TOO!!!

(to Ellis)

I love you!

(to Virgil)

I love you! So go fuck yourselves.

You're all I've got.

Everyone stares at each other, silent and disheveled. A long silence.

ELLIS

Is anyone hungry?

And then, **a flurry of loud KNOCKS on the front door.**

Virgil cautiously gets up and answers it. **Mason and Cruz enter.** They brush past Virgil and head straight to Ellis.

MASON

Ellis Bradley, you are under arrest
for the murder of Ray and Mary
Bradley, and an as-yet unidentified
Jane Doe--

Before anyone can process what's happening, Mason GRABS Ellis, pushing him up against the wall.

VIRGIL (CONT'D)

(hangs up)

The lawyer's on her way. They'll book him downtown, then move him to the county jail. She'll be there when he arrives.

JUNO

When can we see him?

VIRGIL

Tomorrow. They won't arraign him till the morning.

Juno beelines for the front door.

JUNO

Bullshit. It's a setup. Mason's always had it out for us—

VIRGIL

It's not that simple, come back—

JUNO

I'm not letting my brother stay in jail overnight!

HESTER

She's right. We gotta go get him.

VIRGIL

We can't, we need to cooperate with law enforcement—

Juno grabs her keys. Virgil finally snaps.

VIRGIL (CONT'D)

(yelling)

If you love him, do not walk out that door!

(Juno stops)

They're watching us, from now on. If we so much as step out of line, they will twist it, and use it against him.

(a beat, then:)

You have to trust me. He's my brother too.

Juno turns and walks straight for Virgil, intense, and for a split second we think, *she's going to hit him*. But instead she reaches out and GRABS him, **holding onto him for dear life**. It catches Virgil off guard. But he holds her back. A moment, despite it all, despite their differences...

INT. DETECTIVES' CAR - NIGHT

Mason and Cruz ride up front. Ellis sits handcuffed in the back, eying Mason with a **hint of physical intimidation**. It makes us wonder - for a moment - *What kind of violence is Ellis capable of?*

Mason glances at Ellis through the rear-view mirror. A LOOK OF SATISFACTION crosses Mason's face.

INT. COUNTY MORGUE - AUTOPSY ROOM - NIGHT

The Jane Doe is laid out on the slab. The Medical Examiner arranges his tools beside her. A scalpel, a chisel, a rib cutter. He turns to grab a bone saw, then turns back, reaching for the scalpel --

But it's **gone**. The Medical Examiner freezes. Looks around. Checks the floor. *Did he drop it?* Nothing down there. He slowly looks at the Jane Doe, like, *No...*

He reaches out and turns her right hand over...**nothing**. Turns her left hand over...**nothing**. He exhales, feeling stupid.

We STAY ON him, as he crosses the room, heading to the supply cabinet...

...and in the b.g. behind him, **the Jane Doe's JAW DROPS OPEN**. Her hand RISES from the slab, reaches deep into her THROAT, and PULLS OUT THE SCALPEL.

With his back to her, the Medical Examiner LEANS FORWARD to reach into the supply cabinet, blocking our view of her for a second. And when he steps back, **SHE'S GONE**.

The Medical Examiner turns. **Sees the empty slab**. His blood curdles. HOLD ON his face, petrified, eyes darting around the room in terror. And then --

A **HUMAN SHAPE** JUMPS OUT FROM BEHIND AND **GRABS** HIM. CUT TO --

INT. BRADLEY HOUSE - NIGHT

QUICK SHOTS OF everyone dispersed across the house. Helpless, unsure of what to do.

Juno stands in the **LIVING ROOM**. Alone. Lost in her thoughts, when --

PING - her phone lights up. **New message from Grace**. Amidst all the chaos, *she completely forgot about the photos*.

Juno anxiously opens the message, clicks on the attachments. Raises the phone to her face, as her expression slowly gives way to shock...

ON SCREEN, the processed images of her parents' bodies reveal **horrificing CLAW MARKS around their necks, like something with clawed hands choked them to death.**

Juno stares at the images, unable to comprehend, when she suddenly hears -- **a deep BANG from somewhere beneath the floor.**

Hester hears it **UPSTAIRS**. Virgil hears it in the **DINING ROOM**. Everyone FREEZES where they are, listening.

Another **BANG**.

Juno stands in the **LIVING ROOM**, frozen to the spot. Hester and Virgil ENTER THE ROOM, their eyes on the floor, following the noise. Juno looks at her siblings, wide-eyed.

Another **BANG**, this one LOUDER, more menacing --

The siblings BOLT out of the living room, following the noises, coming faster now. **BANG. BANG. BANG.** The light fixtures FLICKER -- the walls SHAKE from the noise --

They reach the **DARK HALLWAY**, the locked basement door --

As the BANGS reach a fever pitch behind it, **like something is CLAMBERING up the basement steps, AND NOW IT'S AT THE DOOR** --

The banging suddenly STOPS. The siblings stand back, hearts racing. A SILENCE...

And then the basement door slowly CREAKKKKKKKKKKS open.

The siblings look at each other. Off their terrified faces...

END OF ACT FIVE

ACT SIX**INT. BRADLEY HOUSE - NIGHT**

Juno stands at the top of the basement stairs, wielding a fireplace poker, looking down into a CHASM OF DARKNESS. Her voice tempered with fright --

JUNO
Who's there?

No answer. In the hallway behind her, Virgil pries a stupidly huge antique sword off the wall. Hester appears, wielding a silver candlestick.

Juno takes one step down the rickety stairs, her siblings at her sides, grasping their newly-acquired weapons.

JUNO (CONT'D)
Hello?!

No answer. Juno descends further into the darkness, trailed by Virgil and Hester.

REVERSE ANGLE on them from down below. The only light streams through the open door above them. And then, without warning, the door **SLAMS SHUT, TRAPPING THEM IN THE DARKNESS.**

The sounds of BANGING start up again, all around them. We can't see the siblings, but we can HEAR their SHEER PANIC, their screams and shouts through the **CLAMOR OF VICIOUS BANGING SOUNDS, GROWING LOUDER, LOUDER, BUILDING TO AN UNEARTHLY, BONE-RATTLING ROAR,** until --

CLICK - Juno finds the light-switch. The lights COME ON. The noises abruptly STOP. And we finally see what's been in the basement all along...

Clean, sleek furniture. Stacks of meticulously labeled steel storage boxes. Computers, scanning devices, and research equipment ranging from 1980's-era technology to modern-day.

A strange mix of new and old, completely unlike the rest of the house. There's something unexpectedly scientific about this **strange home office.**

Juno, Virgil, and Hester look at each other, stunned, still quaking with fear.

A long, silent beat. The siblings take a few tentative steps forward, when --

ONE OF THE STEEL BOXES SUDDENLY GOES FLYING, like some unseen force HURLED it from the top of its stack.

Jolted with fright, Hester SCREAMS, Virgil YELLS, Juno JUMPS back, eyes wide with terror, as --

The box hits the ground with a BANG. A VHS tape goes skittering out of it, and comes to a stop at their feet. Juno hesitantly picks it up. The label reads *FAIRFIELD, 1980*.

She looks back at her siblings. *What the hell...?*

MOMENTS LATER, Juno inserts the VHS into an old VCR player hooked up to a flat-screen TV. Virgil and Hester stand behind her, all eyes on --

THE SCREEN: RAY and **MARY**, both in their early-20's, appear in the frame. Young and spirited. There's an open innocence to them, wholly unlike the guardedness they had as older people.

They stand outside, beneath a quaint town sign that reads *WELCOME TO FAIRFIELD, GEORGIA*.

MARY
Is it rolling?

RAY
I think so...

Ray holds a Super 8 Sound microphone up to her.

RAY (CONT'D)
Say hi.

MARY
Hi!

Ray playfully puts the microphone down to Mary's stomach.

RAY
Say hi, baby.

And now we see, Mary's **PREGNANT**.

BACK ON: Juno, Virgil, and Hester, whose expressions range from shock to disbelief to heartache.

VIRGIL
1980...

JUNO
(tears in her eyes)
That's Ellis.

INT. SAVANNAH POLICE DEPARTMENT - NIGHT

ANGLE ON Ellis' hard-set face, as Mason and Cruz finish fingerprinting him.

MASON

I need an hour to get everything
filed here. Go on ahead, take him
to county.

Cruz nods, leading Ellis away. Mason watches them go with a content smile, as we CUT BACK TO:

INT. BRADLEY HOUSE - BASEMENT - NIGHT

THE SCREEN: Ray still speaking into the microphone.

RAY

Seems there's been some activity in
these parts. Hopefully we can help.

CUT AWAY TO a sequence of brief SCENES:

- Ray and Mary sitting at a dining room table, listening to a family - a MOTHER, FATHER, and their two KIDS - **describing something terrifying.**

- Nighttime. Ray and Mary walking through the family's dark house, carrying homemade ghost-hunting equipment. Listening. Watching...

The sudden sound of glass BREAKING. The camera PANS across the room, **as all the windows simultaneously SHATTER.** The camera PANS back down, to find the family ducking for cover beneath a table. Ray and Mary CAUTION them to stay down, but the Father stands --

Incensed, SHOUTING at whatever's out there to, *Leave his family alone.* Suddenly, the Father falls silent. He starts writhing, TEARING at his clothes, RIPPING THEM OPEN, to reveal: **a hoard of INSECTS crawling up his skin underneath.** They SWARM to his face, obscuring his features, just as --

An unseen force suddenly LIFTS the Father into the air, DRAGS him up the stairs, and HURLS him through a broken window. The camera CUTS to --

- A series of quick SHOTS. Ray and Mary RUNNING, through the night, indistinct terrifying SOUNDS all around them. CUT TO --

- Ray pulling a BODY from a creek. It's the Father. Broken. Dead. His face eaten by the insects.

* We may notice that the Father's ragged features match those of The Rotting Man who appeared in Juno's room. *

Mary approaches the corpse, holding a special battery-powered LIGHT that she wafts over him, revealing -- **horrifying CLAW MARKS around his neck.**

BACK ON JUNO: As she slowly takes out her phone. Looks down at the processed pictures of her parents, dead in the morgue thirty-six years later, **with those same ghastly CLAW MARKS around their throats.** BACK TO --

THE SCREEN: Mary looks up at Ray. A beat. **Suddenly, the Father's corpse OPENS ITS EYES**, lurches to standing, GRABS Mary, and DRAGS her into the water.

Screams. Chaos. The POV of the camera gets thrown around. The sound goes haywire. We catch the briefest glimpse of Ray pulling something out of his jacket. A loud BANG, *like a gunshot.* JUMP CUT TO --

- The final shot. Mary weeping, a blanket wrapped around her shoulders, cradling her stomach. Ray holds onto her. Mary suddenly looks up into the camera, shaking --

MARY

Stop filming. Turn it off-

THE TAPE CUTS OUT.

ANGLE ON the three siblings. They look at each other, reeling. A somber silence.

MOMENTS LATER, everyone is still coming to grips with what they've just seen.

JUNO

This is really happening. It's real...we all saw it...

VIRGIL

I don't understand...I don't...

Virgil paces, speechless.

HESTER

I knew it. I told you - bacteria.

JUNO

...what?

HESTER

You said we can see bacteria, even though we can't. Right? How?

JUNO
...with microscopes.

HESTER
Guys, don't you get it? Our parents
were the microscopes.

A silence. Virgil starts rifling through the steel box.

VIRGIL
Jesus.

Virgil reaches into the box and pulls out a GUN. He carefully places it on a desk. Then reaches back into the box, and pulls out a BLUEPRINT and a DOCUMENT. Virgil unfolds the document -- **a property deed.**

VIRGIL (CONT'D)
Our parents...owned a barn? On
Route 17...

Virgil looks at his sisters. *The barn.* Hester unfolds the blueprint, **an image of the abandoned farm.** But below the official blueprint, a series of hand-drawn sketches. **A network of TUNNELS.**

HESTER
We have to go.

Juno and Virgil look at each other, unsure. Hester hurries up the basement stairs.

HESTER (CONT'D)
They're trying to tell us
something!

JUNO
How do we know it's really them...?

Juno glances down at the gun on the desk, then back at Virgil. He shakes his head. He doesn't know. He doesn't know anything anymore...

HESTER (O.C.)
Come on!

CUT TO:

EXT. ABANDONED FARM - NIGHT

The three siblings pull up to the property and get out, holding flashlights. They cross the line of police tape, walking in a clump, consulting the blueprint of the tunnels.

JUNO
No entrance marked on here...

INT. OLD BARN - NIGHT

They scope out the ground floor. Darkness. Silence. Juno shines her flashlight up, illuminating a huge dried BLOODSTAIN on the ceiling, directly below the loft. *Leftover from the murder scene.*

JUNO
My God...

EXT. ABANDONED FARM - NIGHT

Juno searches the ground outside the barn. Consulting the blueprint, she pushes further and further **into the dark forest**, when --

SQUISH. Juno's feet hit a patch of mud. She stops, looks down. With her sudden realization, we SMASH TO:

QUICK CUTS - *Ray and Mary's muddy footsteps on the floor of the dark corridor (from the 1st FLASHBACK) - their muddy shoes on the porch on Christmas Eve (from the 2nd FLASHBACK).*

BACK ON - Juno's sneakers, stuck in that same **THICK BLACK MUD** that she saw throughout her childhood. Juno pans her light, revealing **a mud-lodged path**. She pushes forward, following it, until she reaches a small **FOREST CLEARING**.

And there, in the clearing, Juno rolls up her sleeves, feeling along the ground, until her hand hits something solid -- a LATCH. She looks back.

JUNO
Guys!

INT./EXT. DETECTIVES' CAR / HIGHWAY - NIGHT

Riding in the back, Ellis notices that his cuffed hands are beginning to **shake**. He swallows, looks up, uneasy.

Cruz glances back at him from the driver's seat.

CRUZ
It's a shame, what's happened. I'm sorry for your family. But there's so much about this case, I don't get. Maybe you can enlighten me?

Ellis' hands shake more violently, as he sees --

Through the windshield, THE HEADLIGHTS PICK UP A NAKED WOMAN, standing in the middle of the road, *like she's waiting for them. It's the Jane Doe.*

ELLIS
WATCH OUT!

Cruz SWERVES off the road --

But the car loses control. It CAREENS down an embankment, FLIPPING, metal CRUNCHING -- coming to a STOP at the bottom.

PUSH IN on the smoking wreck. No movement. We see Cruz slumped against the steering wheel, motionless. But then --

From the backseat, Ellis MOVES. He's conscious, barely. His head is bleeding. Unable to free his hands, he maneuvers his body through the twisted wreckage, towards Cruz.

ELLIS (CONT'D)
Hey! Can you hear me?

But Cruz is unresponsive. With everything he's got left, Ellis pushes himself free of the car. He collapses on the ground outside, panting. Losing consciousness, blood dripping in his eyes, we see from --

ELLIS' HAZY POV: The top of the embankment. No one there...

Then, just as his eyes glaze over - **the silhouette of the Jane Doe appears** - and he PASSES OUT.

EXT. ABANDONED FARM - NIGHT

Virgil and Hester stand over Juno in the **FOREST CLEARING**, trying to figure out how to get the latch open.

HESTER
What'd you think's down there?

JUNO
It's locked. Maybe we can--

Juno stops. Hears something. CUT TO --

THE FRONT OF THE PROPERTY

A PAIR OF LEGS come walking out of the darkness, approaching the barn. Covered in dirt and grime, *like they've been walking a long distance.* Through mud and brambles, undeterred, with an **ominous stagger...**

FOREST CLEARING

VIRGIL
 (a whisper)
 Did you hear that?

The faint sound of approaching FOOTSTEPS. Juno, Virgil, and Hester shine their flashlights into the trees, the shadows playing tricks on their eyes...as the footsteps grow CLEARER.

JUNO
 (with dread)
 Someone's out there...

The siblings draw closer together. PANNING their lights across the disorienting mass of dark trees, panic rising as the sounds of footsteps grow CLOSER --

HESTER
 Where's it coming from?

The footsteps abruptly STOP. A beat of silence, pure terror, and then --

Juno's flashlight beam catches a HUMAN FACE, standing right in front of them. Pale, expressionless. *She recognizes him.*
It's the Medical Examiner.

The three siblings back away, scared out of their wits. The Medical Examiner lurches a couple steps towards them, his movements off-kilter. He stops. Cracks a sinister smile --

And then BREAKS INTO A RUN, charging them. He GRABS Hester, DRAGS her off into the darkness.

JUNO
 Hester! No! Where'd they go?!

We hear Hester SCREAMING, up ahead. Juno and Virgil RUN, catching glimpses of the Medical Examiner with their flashlights, dragging Hester, then losing sight of him again.

Until they finally catch up to the Medical Examiner. He has Hester backed against a tree, **a SCALPEL in his hand.**

He swipes at Hester, wild, uncontrolled, **slashing her across the throat.** Hester CRIES OUT in shock and pain.

VIRGIL
 No!

The Medical Examiner RAISES the scalpel to strike again, **his eyes flashing with unearthly madness**, when suddenly --

BANG - a bullet **TEARS** through his skull. The Medical Examiner CRUMPLES forward. Dead.

ANGLE ON Juno, as she lowers her parents' gun. *She took it with her.*

Virgil rushes to pull Hester, hysterical, away from the Medical Examiner's body. Virgil wraps his hands around Hester's throat, trying to stop the bleeding.

Juno looks down at the gun in her hand, in stunned disbelief.

What has she done? A thousand questions fill her head. She drops the gun and RUSHES to Virgil and Hester, with escalating horror, as we CUT TO --

EXT. CRASH SITE - NIGHT

Ellis' eyes slowly open. He is on his back, on the ground near the smoking wreck. From his blurred **NIGHTMARISH POV**, we see --

The Jane Doe on top of him. FLASHES of her gyrating movement - and the slow, shocking realization - **she is fucking him**. And the way she's doing it is otherworldly, monstrous, *like she's sucking the life out of him*.

Ellis groans, struggling.

ELLIS

No...

Her strange cruel eyes lock onto his. *Ellis is strong, but she's preternaturally stronger*. She HOLDS HIM DOWN --

Forcing him to come. And as he does, she wraps her fingers around his throat, leans down, WHISPERS SOMETHING into his ear with a deep, evil hiss --

CLOSE ON Ellis' haunted eyes, the SLIVER OF MOON reflected in them. And a sudden GLINT of strength that tells us --

-- *this fight isn't over. It's only the beginning* --

SLAM TO BLACK.

END OF PILOT