

UNTITLED PARANORMAL PROJECT

"Pilot"

Written by Kevin Williamson

1/17/2016 Network Draft
Outerbanks Entertainment

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ACT ONE

EXT. COUNTRY ROAD - NIGHT

A small sports car speeds down a dark country road. Rural. Somewhere in Georgia.

INT. SPORTS CAR - NIGHT

Inside are two college students -- SARAH ROBERTS, 20, smart, bouncy. Full of focused energy. A lively smile. She rides shotgun while her boyfriend, BEAU TAYLOR, 21, sits behind the wheel. Handsome. A mischievous grin. Eyes full of love for Sarah. They're mid-conversation:

BEAU

It makes no sense to keep two apartments. We've been paying double rent for a year now.

SARAH

You know my parents. My dad's a deacon at the church. A daughter living in sin is a direct reflection on him.

BEAU

We're engaged, we're going to be married.

SARAH

Okay, you tell him we're shacking up. Do it this weekend.

Beau doesn't like that idea.

BEAU

Ya know, I think it's more a father/daughter conversation.

SARAH

Why are you so scared of my dad?

BEAU

I'm not scared, okay, maybe a little, a lot.

THROUGH THE WINDSHIELD -- the car drives onto a bridge.

EXT. COUNTRY BRIDGE - NIGHT

A small wooden bridge. Old and quaint. Murky waters flow below.

INT./EXT. SPORTS CAR - NIGHT

As they cross the bridge.

BEAU

I never should have fallen in love
with you.

SARAH

If you need to rethink it, I'll
completely understand.

He reaches over and gooses her. They both laugh. Just then,
POP -- A TIRE BLOWS. The car SKIDS across the bridge. Beau
tries to correct, YANKING the wheel.

The car SWERVES... careens across the bridge, out of control,
it CRASHES into the bridge BARRELING through the RAILING.
Metal rips, wood splinters and splits...

The car nose dives into the water...

Sarah's head SLAMS into the dashboard hard. Windshields
crack and spider, water begins making its way inside the car.
It quickly begins to submerge.

Sarah slips in and out of consciousness. She sees Beau
there, reaching for her. He shakes her conscious.

BEAU

Sarah...

Sarah's eyes shoot open. Terrified. She pulls and twists.
Her hands fumble with her seat belt. It confines her.

SARAH

My seat belt... I can't get it off.

The water is rising. Sarah panics. She SCREAMS.

BEAU

Stay calm... and breathe.

The water rises over Sarah's head. She kicks and fights.
Beau rips his seat belt free. He goes to Sarah, pulls at her
seat belt, freeing her.

They shoot up to the roof of the car where a pocket of air
remains... but not for long. The water keeps rising.

BEAU (CONT'D)

We're going to get out of this.

(CONTINUED)

CONTINUED:

And just like that -- they're completely submerged. It's a death sentence.

UNDERWATER

Sarah's lungs fill quickly with water. She struggles, unable to breathe. Beau KICKS at the driver's window. The cracked glass gives, providing an escape. He grabs Sarah and pulls her through the window, pushing her up--

EXT. RIVER - NIGHT

THEY BREAK THE SURFACE. Sarah GASPS. CHOKES. Beau swims, his arm around her, pulling her toward the shore...

BEAU

Hold on--

SIRENS SOUND in the distance. A car has stopped on the bridge above. PEOPLE are yelling... help is coming.

EXT. SHORE - NIGHT

Waist deep, Beau carries Sarah to the water's edge. He lays her on the shore. There's too much water in her lungs. She's asphyxiating.

BEAU

Hold on, Sarah. Help's coming.

CLOSE ON SARAH -- she's not breathing. Beau is crazed, he starts YELLING at her.

BEAU (CONT'D)

No, don't you die. Stay with me.

Beau kneels over her, puts his hands on her chest. Compresses. Trying to resuscitate her. An AMBULANCE appears. RED LIGHTS FLASHING.

BEAU (CONT'D)

Sarah, please, I love you...

Sarah's mouth opens, water gushes from it. She's COUGHING, GAGGING... Beau smiles. Cries. Kisses her face. She stares at him... barely alive... and then...

Sarah's eyes still. Her breathing stops. She slips away...

BEAU (CONT'D)

Nooooo....

(CONTINUED)

CONTINUED:

Help arrives. PARAMEDICS, a stretcher. Beau steps away, letting them take over. They surround her, check her vitals.

PARAMEDIC
Hypoxia. BP 25/30mm. I don't have
a pulse.

Another PARAMEDIC opens up a portable DEFIBRILLATOR and POWERS it up. They place the electrode paddles on her chest. Beau stands back, watching... hoping...

PARAMEDIC (CONT'D)
Clear.

Sarah's body JOLTS and SPASMS. But she's unresponsive. The digital monitor flat lines. They try again.

CLOSE ON Beau's FACE. As he watches... terrified. The MEDICS try again and again to revive her. But she's not responding. She continues to flat line.

CLOSE ON Sarah'S FACE. Cold. Lifeless. Dead.

TITLE CARD

EXT. RAMADA INN - NIGHT

A Ramada near the airport. A sign in front reads, "BATON ROUGE WELCOMES HORROR-CON."

PEOPLE come and go in costume. Crazy horror and science fiction characters are everywhere. A low-rent version of Comic Con for true die-hard fans. CHYRON: ONE YEAR LATER.

INT. RAMADA INN - BALLROOM - NIGHT

A panel is in progress in a smaller ballroom. Clearly, not the hot ticket. Lots of empty chairs. The attendees are speckled about as a man talks from a table down front.

Meet CLARK PATTERSON, 42, messy hot, drinks too much. Charming. A natural seducer. You wanna like him but some bad life decisions have created an asshole exterior. But the good guy is still there... somewhere.

There's a sense of past about Clark. His best days, his worst days... they're behind him. Because, today, he just seems empty and going through the motions.

CLARK
The Salem apparitions I experienced
in '95 were the first ones I had
ever encountered.

(CONTINUED)

An eager FAN BOY raises his hand.

FAN BOY
Were you happy with the movie and
how it came out?

CLARK
You write a book, you option it to
Hollywood and they kind of take
over. But, it was a hit--

Near the back of the room, a YOUNG WOMAN sits still, focused
and intense. It takes a moment to recognize her but it's
SARAH ROBERTS. Very much alive. She's different now. She
appears anxious. Restless eyes.

FAN GIRL
Are you ever going to do another
reality show? I miss GHOST SEEKER.
It was awesome.

CLARK
I have no plans at the moment but
you never know...

A cynical girl has a question.

CYNICAL GIRL
What do you say to critics who
claim you faked the haunting in
Salem? The Discovery Channel
debunked it like ten times over.

CLARK
42% of the population believes in
the paranormal. So that means
there's a lot of people out there
who don't. All I know are my
experiences are mine and very real.
So, I'll leave the skepticism to
the skeptics.

There's a sense of rote to Clark. His responses are routine
now. He's said this many times before. CUT TO:

INT. RAMADA INN - BALLROOM - NIGHT - LATER

A little later. The panel is over, people exit. Some are
down front with Clark. They want a photo or an autograph.
Sarah hangs back, watching. Nervous, on edge.

ON CLARK as he signs a book for a fan. The cover is
glimpsed. A HAUNTING IN SALEM. The fan exits.

(CONTINUED)

Everyone's gone. Clark calls it a night, grabs his bag and starts out when Sarah makes her move.

SARAH
Mr. Patterson?

Clark looks to the fidgety Sarah.

CLARK
Yes, what can I do for you?

SARAH
I was hoping to get a minute of your time and inquire about parapsychology.

Clark grabs a card from the table, hands it to her.

CLARK
My card, I charge 300 dollars an hour for an initial consultation and we take it from there.

Sarah stares at the card in her hand. Hmm...

SARAH
No, I don't want to hire you. I want to work for you. I want to be a parapsychologist.

CLARK
I have no openings. Have a good night.

Clark starts off. Sarah follows him, determined.

SARAH
How about an internship? No pay. I'll work for free. I just want to learn and who better to learn from--

CLARK
Okay, here's your first lesson. Do not choose parapsychology as a career. It will only lead to professional disappointment, personal despair, and problem drinking.

SARAH
Funny but seriously--

CONTINUED:

Clark turns a corner and they enter the LOBBY. Sarah continues to hound him.

SARAH (CONT'D)

I've studied your books, all your cases, I'm not some fan boy who thinks this is cool. I really want to do this. You'll find I can be of great assistance. I can fetch coffee, carry equipment, bag trash, I'm quick, intuitive, hardworking--

CLARK

Pushy--

SARAH

Determined.

CLARK

Aggressive--

SARAH

Highly assertive.

Clark stops at the exit doors. All smiles. He tries a new approach to end this encounter.

CLARK

Okay, give me your number, if something comes up, I'll call you.

Sarah studies his face. She knows he's bull-shitting.

SARAH

You're pacifying me.

CLARK

I don't know how else to get rid of you.

Clark is deadpan honest. Sarah gives up, she searches her bag for a pen. She quickly scribbles her info on his own card, hands it back to him. She's extremely bummed--

CLARK (CONT'D)

It was nice to meet you--
(eyes the paper)
Sarah Roberts.

Sarah shrugs, walks away. Clark feels instant regret -- he's disappointed this girl and Clark knows disappointment all too well. Beat. He exits the hotel.

EXT. BATON ROUGE - DOWNTOWN - NIGHT

Historical downtown Baton Rouge. Cafes, bars, and tourist shops line the street. MOVE IN on one shop in particular. The sign reads JASMINE'S HOUSE OF VODOO.

INT. JASMINE'S VODOO SHOP - NIGHT

Voodoo dolls, herbs, incense, and other paraphernalia fill the store. A cool and funky vibe almost hides the fact it's an overpriced tourist trap -- almost.

It's late and the store's owner and namesake, JASMINE LACROIX, 30's, black, is assisting one last CUSTOMER. A young COLLEGE GIRL.

Jasmine is a woman of contradiction. Her look and demeanor suggest a sexy, free spirit full of old lore and new-age mysticism but that's the surface. Scratch it and you'll find a rigid, razor focused business woman. And with Jasmine, you're never sure which personality you're going to get. But, make no mistake, the latter is the real one.

Jasmine gives the college girl the complete "voodoo" experience. This would be Jasmine #1.

JASMINE

I have three different dolls or you can custom make one depending on the spell you're trying to cast--

COLLEGE GIRL

On your website, you advertised the retribution doll?

This girl means business. Okay. Jasmine finds a doll on the wall and hands it to the girl.

COLLEGE GIRL (CONT'D)

Be honest, is this a novelty or does it really work?

The college girl clearly has a personal issue to take care of. Jasmine's been here before. She pauses for effect, looks into the girl's eyes...

JASMINE

It will work if you want it to.

Jasmine sells it. The girl is chilled. Beat. Then--

COLLEGE GIRL

I'll take it.

(CONTINUED)

CONTINUED:

JASMINE

Great. It's 29.95. Cash or credit?

Jasmine leads the girl to the register when the door opens and Clark enters. Jasmine gives him a nod as he quickly moves to the back of the store and darts up a set of stairs.

INT. JASMINE'S VOODOO SHOP - UPSTAIRS QUARTERS - NIGHT

The second floor is strictly living quarters. A kitchen, dining area, and an office alcove are all connected to a center living room. It's an open floor plan, has a loft feel. A mix of old charm and some new remodeling.

Clark goes to the kitchen and makes a drink. A glass, a few ice cubes, and Johnny Walker. He savors the first sip. Instant relief. He strips off his shirt and heads for the living room. He opens a window and steps out onto--

EXT. JASMINE'S VOODOO SHOP - BALCONY - NIGHT

Clark stands on the balcony, surveying the night. It's hot and humid. He savors his cold drink. He peeks over the railing and sees Jasmine put the CLOSED sign in the window. Seconds later, the LIGHTS go out. Then, Jasmine appears upstairs. She sees Clark on the balcony, goes to the window.

JASMINE

How was the convention?

Clark shrugs. He steps back inside--

INT. JASMINE'S VOODOO SHOP - UPSTAIRS QUARTERS - NIGHT

Jasmine makes herself a drink. An iced tea.

JASMINE

Did you return your calls?
(before he can answer)
I can answer that. You didn't.
Because they all called again. You
can't get work if you don't call
people back.

She points to the messages on the table. Clark goes to the table and retrieves them, reads them...

JASMINE (CONT'D)

A rancher in Texas, couple in Slidell, a hotel owner in San Diego. That one sounds promising or, at least, some real money--

(CONTINUED)

CLARK
(reading)
A haunted ranch in Texas?

JASMINE
You should listen to the voicemail.
It's priceless. The rancher thinks
his cattle are possessed--

Clark balls the messages up and tosses them in the trash.
She eyes him, annoyed.

JASMINE (CONT'D)
You're three months behind on rent.

Yes, Clark knows. He goes to pour himself another drink.
Jasmine watches. It's clear she cares for him but she's also
extremely frustrated with him.

JASMINE (CONT'D)
I shouldn't have to chase you down
for money. I knew renting to
friends, you, in particular, was a
bad idea but--

CLARK
It's worked out well for me.

She doesn't appreciate the joke.

JASMINE
Don't make me the bad guy, Clark,
it's not fair. I hate this.

CLARK
I always pay.

He takes another sip of his drink. Jasmine shakes her head.
She wants to scream but softens instead.

JASMINE
That's not the point. It's you and
this spiraling funk you're in. You
could easily write another book,
start a website. Do you know I
made two hundred thousand dollars
in sales just online last year?

CLARK
That's awesome.
(then)
(MORE)

CONTINUED:

CLARK (CONT'D)

I'll call the couple in Slidell tomorrow. It's an hour from here. I could easily drive out. Okay?

It's the best he can do. Jasmine knows this. She gives up for the night. It's obvious if he were more together, she'd be into him but not like this.

JASMINE

Thank you.
(then)
It's getting really hard to be around you.

Jasmine says this from her core. Then, she takes her tea and disappears down the hall to her bedroom.

CLOSE ON CLARK'S FACE -- her words cut deep. He appears conflicted. Lost. He takes another sip of his drink.

EXT. JASMINE'S VODOO SHOP - STREET - NIGHT

Across the street from the shop, hidden in the shadows, stands Sarah. From where she stands, she can see Clark through the upstairs windows. Alone. CLOSE ON SARAH. As she relates to this lonely tableau. A long moment.

EXT. MAGNOLIA CEMETERY - MORNING - THE NEXT DAY

An old Louisiana cemetery. Full of history. A young man leads a group of tourists through the crypts. This is OLIVER MOORE, 25, a sexy hot Millennial trudging through life...

OLIVER

The Magnolia cemetery is the site of one of the greatest battles in Louisiana where over 200 Confederate soldiers died...

Oliver sees a car pull up. Clark gets out, gives him a nod. They know each other. Oliver continues the tour--

EXT. MAGNOLIA CEMETERY - STREET - DAY - LATER

Moments later. Oliver approaches Clark who leans against his car, waiting for him. Oliver regards him, briskly.

OLIVER

Clark.

CLARK

Oliver. So you're a tour guide now?

(CONTINUED)

OLIVER
I needed a real job, Clark.

CLARK
Just so happens I have a job for
you.

Oliver considers. Hmm...

OLIVER
You know what, Clark? Being a tour
guide sucks. There's way too much
walking and somebody always has to
pee but you know what I do like
about it? And there really is only
one thing to like about it and it's
this: I get a check every week and
when I go to cash it -- it doesn't
bounce. The words insufficient
funds are not uttered, I actually
get the money I've earned. Novel.

Clark ignores all of this. He's used to Oliver's dramatics.

CLARK
A couple in Slidell bought an old
house and think it's haunted. They
want a consultation. I'm on my way
now. Wanna go?

OLIVER
A hundred cash. Plus the money you
owe me and lunch. I'm hungry.

Clark agrees. He motions for Oliver to get in the car.

EXT. LOUISIANA COUNTRYSIDE - DAY

ROLLING AERIAL SHOT of the deep bayou. Swamps and the like.
The CAMERA finds Clark's car moving down a long winding road.

EXT. PLANTATION HOME - DAY

Two huge plantation gates stand open. Clark's car drives
through them, pulling up to a huge plantation home. It's old
and eerie. Everything a haunted house should be. Clark and
Oliver park, get out, and start for the house.

CLARK
Built late 19th century, French
influenced, great architecture.

(CONTINUED)

CONTINUED:

OLIVER

What person would think this house
isn't haunted?

They climb the porch steps. Clark KNOCKS on the door. Footsteps and then, the door opens to REVEAL ASHLEY and PAUL PEARCE. An attractive couple in their 30's.

PAUL

You found us. Welcome, I'm Paul
and this is my wife, Ashley.

ASHLEY

Thank you so much for driving out.

They welcome Clark and Oliver inside. The wife, Ashley, is overly friendly. She's extremely grateful to see them.

CLARK

Clark Patterson and this is my
assistant, Oliver Moore.

Clark and Oliver enter into--

INT. PLANTATION HOME - FOYER - DAY

A huge foyer with a dramatic staircase along the side that leads to a second floor landing. The wall is covered with framed photos.

PAUL (PRELAP)

We closed on the house six weeks
ago, moved in soon after.

INT. PLANTATION HOME - LIVING ROOM - DAY

Minutes later. Paul and Ashley give Clark and Oliver a tour of the house. They walk from room to room.

ASHLEY

Paul took a new job in New Orleans.

PAUL

Executive director of Brice
Communications.

CLARK

That's a PR firm, right? Why not
live in the city?

PAUL

Ashley wanted a project.

(CONTINUED)

ASHLEY
I'm a fixer upper.

Ashley is a Type A, hammer in hand, type of woman.

OLIVER
You're going to renovate this place
by yourself?

ASHLEY
That's the plan.

CLARK
How can we help you?

PAUL
I'm not exactly sure--

Paul hesitates. But Ashley jumps right in.

ASHLEY
The house is haunted. Paul has a
problem saying it out loud.

PAUL
I think there's a logical
explanation for what we've been
experiencing, Ashley.

CLARK
And what have you been
experiencing?

Ashley looks to her husband for approval.

PAUL
Go for it. They're here now. This
is what you wanted--

CLARK
It's okay, Mrs. Pearce, I've heard
it before, it's what I do.

ASHLEY
Like in the movies. Noises.
Rattling in the walls. We joked
about it being haunted. At first,
I thought it was old house stuff.
Plumbing, creaky boards. Then, the
water faucets started coming on by
themselves. Doors that were open
are now closed.

(MORE)

(CONTINUED)

CONTINUED:

ASHLEY (CONT'D)

I pass a window and I see a reflection of someone behind me.

OLIVER

Male or female? Adult or child?

ASHLEY

I don't know. Just a presence. I look behind me -- no one's there. I walk into a room and it'll be twenty degrees colder than the rest of the house. They're called cold spots, I looked it up.

Ashley looks to Paul, sees his skeptical face.

ASHLEY (CONT'D)

And Paul knows this is true even though he's pretending it's not.

Clearly, this has created much tension in their relationship.

CLARK

Do you know the house's history?

ASHLEY

I did some research.

PAUL

She's been on a ghost hunt. It's how we found you.

ASHLEY

Keep it up, Paul.

CLARK

Tell us about your research?

ASHLEY

The house was built by Julian Rousseau in 1889. He was a wealthy businessman from France. He moved here, met a woman, married, had a child. They divorced and it destroyed him.

PAUL

We don't know that. All we know is he died in the house--

ASHLEY

He killed himself and the rumor is he's the one who's haunting it.

(CONTINUED)

CONTINUED:

PAUL

Or that's what the realtor told us
after a bottle of wine--

Clark looks to Oliver. They discuss openly.

CLARK

Rousseau could be angry they're in
the house.

OLIVER

He may hate the idea of a
renovation and is trying to drive
them out. What do you think, a
full evaluation?

ASHLEY

What's that?

CLARK

It's how we determine exactly what
paranormal entities are present in
the house.

PAUL

And how much does it cost?

CLARK

The fee is ten thousand dollars.

Paul's eyes widen at this. He looks to his wife who clearly
wants to do it. Beat.

EXT. PLANTATION HOME - FRONT PORCH - DAY

Paul walks Clark and Oliver out. Paul wants a little private
time with Clark. Holds him back.

PAUL

Look, I'll pay your fee but it's
important we keep this quiet. I'm
establishing myself here, a new
job, if word of this got out... If
you could just burn some incense
and do a little chant and prove to
my wife there's no ghost -- okay?

CLARK

Understood.

Clark walks on -- all smiles. Off Paul, feeling swindled.

INT. JASMINE'S VOODOO SHOP - THE NEXT DAY

Jasmine is behind the counter at her computer. The door opens and Sarah enters.

JASMINE
Not open yet, hon.

SARAH
I'm here to see Clark?

Jasmine waves her in.

JASMINE
And you are?

SARAH
Sarah Roberts, the new intern.

JASMINE
Clark has an intern?

CLARK (O.S.)
Sarah, you made it.

From the back of the store, Clark appears. All smiles. He's a complete 180 since the last time she saw him.

SARAH
Yes and thank you so much for calling me. I promise I will not--

CLARK
Yeah, I got it. Did you meet Jasmine? This is Sarah, my new intern.

Jasmine is surprised... and confused.

SARAH
It's nice to meet you.

Sarah holds out her hand. Jasmine takes it -- IT STINGS JASMINE. She pulls her hand away, startled.

SARAH (CONT'D)
Is something wrong?

JASMINE
Static.

(CONTINUED)

CONTINUED:

Not a huge deal. Sarah smiles, follows Clark to the rear of the store. It's then that Jasmine rubs her palm. She looks back to Sarah. It was more than static...

EXT. JASMINE'S VODOO SHOP - ALLEY - DAY

Oliver is loading up the van in the alley behind the shop. He sees Sarah with Clark.

OLIVER

Yay, the new intern is here. I'm Oliver and have absolutely no problem letting a girl carry heavy things. Here take this--

Oliver hands her a large case.

SARAH

I'm Sarah. I have no problem carrying heavy things.

Sarah jumps right in. She loads it in the van as Oliver looks to Clark. Makes a face. "Nice."

INT. PLANTATION HOME - LIVING ROOM - DAY

Clark is with Paul and Ashley. He explains the proceedings.

CLARK

We're going to set up cameras to monitor all the pathways and rooms you've had experiences in.

ASHLEY

What do we do?

CLARK

The idea is to carry on as normally as you can. Any spirit already knows we're here. They'll either choose to expose themselves or not.

Ashley is unnerved by it all. Paul comforts his wife.

EXT. PLANTATION HOME - DAY

Oliver's van sits in front of the house. The doors of the van are open. Sarah and Oliver carry equipment to the house.

OLIVER

Where are you from, Sarah?

(CONTINUED)

SARAH
Madison, just outside of Atlanta.

OLIVER
No college for you?

SARAH
Nope.

OLIVER
Single?

Sarah deftly changes the subject without answering--

SARAH
How long have you been working with
Clark?

OLIVER
I've known him a few years now.
It's a strictly part-time non-
exclusive freelance situation.

SARAH
Are you originally from Baton
Rouge?

OLIVER
Born and raised. It's just me and
my mom now.

Sarah eyes him, sizing him up.

SARAH
You live with your mom? How old
are you?

OLIVER
I didn't say I lived with my mom.
I said it's just me and my mom.
I'm 25. That would be sad if I
lived with my mom.
(then)
It's temporary and there's a very
poignant story attached to it.

Sarah laughs. She enjoys Oliver. Finds him odd and funny.

INT. PLANTATION HOME - LIBRARY - DAY

An old library, full of books. Sarah and Oliver enter with
equipment.

(CONTINUED)

OLIVER
This can be the monitor room.

Sarah opens a case of ELECTRONICS, withdraws a small DEVICE.

OLIVER (CONT'D)
That's an EDI meter. We use it--

SARAH
To detect magnetic fields or
changes in temperature. This one
also has a geophone sensor built
in. You know there's newer models?

Sarah knows her shit. She grabs a roll of cable wire and
heads for the stairs. Oliver's impressed.

QUICK CUTS:

- Sarah lays connector wire.
- Oliver climbs a ladder affixing Go Pro cameras throughout.
- Paul and Ashley watch nervously.
- Clark sets up several laptops on a table in the library,
creating a surveillance area.

INT. PLANTATION HOME - LIBRARY - DAY

CLOSE ON THE LAPTOPS -- Each one has SURVEILLANCE GRIDS with
eight cameras each monitoring the various rooms in the house.
Oliver tests them, switching back and forth, from room to
room. Sarah watches over his shoulder.

SARAH
Sophisticated set up.

OLIVER
It's why Clark calls me. Let's
see, the Pearces have a firewall.
Let's just knock that down.

He types away...

SARAH
Are you hacking into their server?
I'm sure they'll give you the
password if you ask.

OLIVER
Where's the fun in that?

(CONTINUED)

SARAH
Are you a hacker?

OLIVER
Hacking is a serious crime. I
could get in a lot of trouble.

SARAH
You're a hacker, aren't you?

OLIVER
Nooooo, I may have electronically
swiped the occasional ass to get a
credit card number out of a wallet
and then sell it to a real hacker
but I am not a hacker. Fraud is a
serious offense and Louisiana is a
three strike state--

SARAH
How many strikes do you have?

OLIVER
Two.

SARAH
And you're on probation and that's
why you live with your mother?

Sarah loves that she deduced it.

OLIVER
You're proud of yourself right now.

SARAH
A little.

OLIVER
So why are you single?

SARAH
I didn't say I was single. All you
need to know is I'm unavailable.

CLARK
How are we doing?

Clark enters with a cup of coffee, goes to the monitors.

OLIVER
Up and running. All we need now
are some ghosts.

(CONTINUED)

CONTINUED:

Sarah watches the monitors. It's all very exciting to her... and scary. Beat.

EXT. PLANTATION HOME - NIGHT

Night has fallen. Lights burn from within. It's appropriately eerie.

INT. PLANTATION HOME - KITCHEN - NIGHT - LATE

It's much later. Paul and Ashley are occupying themselves in the kitchen with coffee and a television.

INT. PLANTATION HOME - LIBRARY - NIGHT

Clark is on the couch, head back, snoozing. Oliver sits behind the monitors, watching the LIVE FOOTAGE -- he follows Sarah as she passes through the foyer and enters the library.

SARAH

Wanna break?

She's quiet so as to not wake Clark. Oliver whispers too.

OLIVER

Yes, I need to stretch.

They trade off. Oliver rises and exits while Sarah sits behind the monitors, checking out all the various rooms. She TAPS from SCREEN to SCREEN. The foyer, living room, kitchen, upstairs landing, bedroom... moments pass. Tedium.

The room is too silent. Sarah stifles a YAWN when a BOOK FLIES OFF THE SHELF NEARBY. She jumps. What the...? She looks to Clark. It didn't wake him. She gets up and goes to the book. Picks it up. It's an old copy of JANE EYRE.

She opens the first page to find an inscription. "Vivienne, April, 1897." Sarah puts it back on the shelf. She returns to the COMPUTERS, watching the various monitors. All is quiet until--

A FLASH appears. What was that? Sarah's eyes go to the UPSTAIRS LANDING SCREEN. An empty landing. She flips it over to the THERMAL CAMERA. Infrared lights show up -- unmoving. She watches, waiting...

Nothing happens. She waits... waits... Then--

CRAZY RED LIGHTS INVADE THE SCREEN -- THE HEAT SENSORS HAVE BEEN TRIGGERED. Sarah jumps back. Oh fuck. She turns to Clark who is asleep on the couch. Should she wake him?

(CONTINUED)

CONTINUED:

She looks back to the SCREEN -- nothing again. It's all gone. She watches but nothing happens. She looks to the actual foyer. The staircase is just out of view. Sarah makes a decision. She's going to investigate. She rises--

THE FOYER

Sarah walks to the bottom of the staircase, looks up. It's dark. She debates. Then, she begins her way up to the...

UPSTAIRS LANDING

Sarah reaches the landing. A large space that leads to several hallways. In-laid mirrors line the walls. Sarah scans the landing, peers into the dark hallway.

Turns back to see a reflection in the mirror. She jumps. It's her own. Then, a CLICK. A lock turns behind her. She turns to the closed door at the very top of the stairs.

SARAH

Hello?

Sarah takes a step towards it when a light behind her FLICKERS. She spins around. Eyes the lamp on a console against the wall. CREAK.

Sarah looks back to the door. It begins to ease open. Okay, this freaks Sarah out. She walks towards it. Gets so close she tries to see inside the room.

Nothing but darkness. But, then THE LIGHT FLICKERS behind her. She spins around again, unnerved. Suddenly, the FLICKERING LIGHT EXPLODES. Sparks fly. Just as the DOOR SLAMS CLOSED. Sarah jumps just as--

A VASE on the table comes FLYING at her. She ducks. It CRASHES into the wall. Sarah turns to run, slipping on the top stair. She stumbles, falling back...

Sarah loses her footing and TUMBLES down the stairs, rolling, feet upturning. It's fast. Sudden. She can't stop herself, she free falls, landing at the bottom. Her head hits hard against the wood floor.

CRACK. Sarah's body goes still.

END OF ACT ONE

ACT TWO

INT. PLANTATION HOME - FOYER - NIGHT

Sarah sits at the bottom of the stairs. Oliver is there adjusting the cold compress on her ankle.

SARAH

I'm fine. It's bruised is all.

She starts to stand. Oliver stops her.

OLIVER

Take it easy. Sit for a bit.

She does as told. Oliver goes up the stairs and begins to clean up the mess left from the SHATTERED LIGHT and VASE.

INT. PLANTATION HOME - LIBRARY - NIGHT

Clark is in the library with Paul and Ashley. He replays the VIDEO of Sarah at the top of the stairs. The vase crashing against the wall. Sarah falling down the stairs.

CLARK

There's definitely a paranormal presence.

ASHLEY

Is it Julian Rousseau?

IN THE FOYER -- Sarah listens to them talk. SCENE INTERCUTS:

CLARK

I believe so, yes. What happened to Sarah was a warning. Typically, it escalates from here without an intervention.

Paul appears skeptical.

PAUL

What do you suggest now?

CLARK

A full cleansing. The process involves communicating with the spirit. We can often negotiate safe terms, urge them to move on--

PAUL

This is ridiculous.

(CONTINUED)

CONTINUED:

ASHLEY

Paul, please! You saw what happened.

Ashley references the VIDEO SCREEN. Paul is suspect.

PAUL

And how much does a cleansing cost?

IN THE FOYER -- Sarah look up the staircase. She sees Oliver cleaning up broken glass. Something begins to trouble her. She continues to listen as Clark upcharges the Pearces.

CLARK

I'll need to bring in a psychic from Baton Rouge, specific equipment. It'll cost 25 thousand.

PAUL

Are you fucking kidding me?

IN THE FOYER -- Sarah has the same response. Really? Oliver passes by Sarah on the stairs. He exits the front door.

From the steps, Sarah watches through the open door -- she can see him go to the van. He puts his bag inside. Her mind races, suddenly suspect. What's going on here? She rises, limping to the front door as Oliver re-enters.

OLIVER

You okay?

SARAH

I need some air.

Oliver disappears inside while Sarah limps down the porch steps. Something doesn't feel right about any of this.

EXT. PLANTATION HOME - DRIVEWAY - NIGHT

Sarah limps to the van. Ouch, ouch, ouch... but she's on a mission. She has a hunch.

AT THE VAN -- Sarah reaches in and pulls out Oliver's bag, looks inside. She finds the remnants of the broken light bulb. But she also finds several new light bulbs. Huh?

She looks further. She pulls out a pack of FLASH POPPERS. What the hell? Then, she comes upon a small DEVICE. It has a flat surface with a spring and lever connected to it. There's even a push remote that goes with it.

INT. PLANTATION HOME - LIVING ROOM - NIGHT

Clark is still discussing money with the Pearces. He can see Sarah through the front window as she digs into the back of the van. What is she doing out there? The Pearces are still considering--

PAUL

Are you sure, hon? It's so much money--

ASHLEY

I'm scared not to. Let's communicate with Mr. Rousseau. Let him know we're nice people and we only want to honor his house and his things.

Clark is completely distracted by Sarah at the van. What is she doing? SCENE INTERCUTS:

EXT. PLANTATION HOME - DRIVEWAY/VAN - NIGHT

Sarah presses on the lever. It bends and pops into place. She lays it down on the van's floor. She pulls her CELL PHONE from her pocket and places it on the flat surface, pressing down the spring. She grabs the remote and presses.

THE CELL PHONE LAUNCHES, FLIES THROUGH THE AIR. IT HITS HER IN THE FACE. Surprise. Anger. She grabs the poppers and throws them to the ground. THEY EXPLODE -- FLASHING LIGHTS.

It's a fucking scam. They faked the whole thing. Mother fucker. Sarah grabs the device, turns back to the house. She's pissed.

IN THE LIVING ROOM - Clark sees the FLASHES go off. Oh no. She knows. Where the hell is Oliver? He sees Sarah charging/limping back to the house with the remote and spring device in her hand.

CLARK

Excuse me just a moment.

Clark bolts to the front door.

EXT. PLANTATION HOME - FRONT PORCH - NIGHT

Clark comes flying out the door, quickly intercepting her. He takes her by the arm--

SARAH

You faked the whole thing.

(CONTINUED)

CONTINUED:

CLARK

Let's just talk, you and me.

She's incensed. He guides her back to the van -- to its other side so they can't be seen in the house. Sarah rages--

SARAH

Exploding light bulbs. Flying vases. You're lying to these people. It's all a scam.

CLARK

Of course it is. Did you actually think it was real?

Sarah is so mad her eyes swell with tears. She tries to control her anger.

SARAH

Paul and Ashley do. They think their house is haunted. They came to you for help and you did this to them?

CLARK

Alright, I'm a fraud, a fake. But there's no ghost in this house. There never is. Their fear is fake and they need it validated so I tell them it's real.

SARAH

Why keep me in the dark? Why not let me in on it?

CLARK

It had to look real. And, man, you were awesome, by the way.

SARAH

I could have broken my neck.

CLARK

You weren't supposed to fall down the stairs. I didn't realize you were so clumsy.

Sarah stares. Frozen in anger. Did he just say that? She fights the urge to CLOCK THIS ASSHOLE in the face.

SARAH

There's a special place in hell for you.

(CONTINUED)

CONTINUED:

Clark shrugs and nods. Yep. It's not the first time he's heard this.

CLARK

Please, I know you're upset but you can't tell Paul and Ashley. If we could just keep this between us--

SARAH

You're kidding?

CLARK

I'll pay you double.

SARAH

YOU'RE NOT PAYING ME.

CLARK

I will. We can work it out.

Sarah stares at him in disbelief. Clark isn't the man she thought he was. She's profoundly disappointed. She takes off, disappearing into the garden. Oliver approaches.

OLIVER

What happened?

CLARK

We lost our intern.

Oliver runs after Sarah as Clark starts back to the house.

EXT. PLANTATION HOME - GARDEN - DAY

A large garden of shrubs and trellises. Partly dead, partly alive. A HUGE WATER FOUNTAIN surrounded by benches. The fountain is old and gothic. Full of dirty water and leaves. Sarah sits on the fountain's edge, rubbing her ankle when Oliver catches up to her. She eyes him and his guilty face.

SARAH

How can you be a part of this?
Deceiving these people?

OLIVER

Ghosts aren't real, Sarah. But people still believe in them. It's a distraction from the reality of this sick world we live in. Or a way to compensate for their boring, unfulfilled lives. Either way, we provide a service.

(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)

We tell them what they want to hear
and we make money. It's a win-win.

Sarah can't believe Oliver's cynical outlook. She can't look
at him, she turns away when she sees something--

SARAH

Who's that?

Sarah stares up at the house. She points to a third floor
ATTIC WINDOW. Oliver turns--

OLIVER

What?

SARAH

There was someone in the window.

Oliver is immediately suspect.

OLIVER

Yeah, right. Nice try.

SARAH

Swear to God, it was a woman.

Oliver looks up -- there's no one in the window. Sarah is
confused. She knows what she saw.

SARAH (CONT'D)

She was just there.

Both Sarah and Oliver stare up at the window. A long moment.

SUDDENLY, a curtain moves. A WOMAN IS SEEN IN SILHOUETTE.

SARAH (CONT'D)

There. Who is that?

OLIVER

I have no idea--

They both take off for the house.

INT. PLANTATION HOME - FOYER - NIGHT

Oliver and the ever-limping Sarah race through the front
door. They fly up the stairs past Clark and the Pearces.

OLIVER

Who's in the attic?

(CONTINUED)

PAUL
No one.

OLIVER
We saw someone in the window.

Oliver and Sarah disappear upstairs. Clark looks to Paul and Ashley. Much confusion.

CLARK
Wait here.

Clark climbs the stairs after Oliver and Sarah.

INT. PLANTATION HOME - ATTIC - NIGHT

A large attic with sloped walls. Dark with lots of nooks and crannies. The door flies open as the trio enters from the narrow staircase. There's no one in the attic.

CLARK
What did you see?

SARAH
There was a woman at this window.

Sarah goes to the window. Looks out. Yes, that's the one.

CLARK
You seriously expect me--

OLIVER
I saw her too.

This gives Clark pause. Just then, a LARGE CRASH comes from downstairs. Ashley SCREAMS. Paul yells for help. Clark is the first one out the door, racing to get to the Pearces. Oliver follows out the door. Sarah is behind him. Just as she gets to the door --

IT SLAMS SHUT in her face, trapping her in the attic. She grabs the door knob but it won't open.

SARAH
Oliver?

ON THE OTHER SIDE, Oliver turns back to the door. Tries the door knob. It won't open.

OLIVER
It's locked.

ON SARAH -- reaching for the lock only to discover...

(CONTINUED)

SARAH
There is no lock.

Sarah is terrified. She pulls and twists on the door knob.
ON THE OTHER SIDE, Oliver beats and shoves on it.

INT. PLANTATION HOME - LIBRARY - NIGHT

Clark races down the stairs and into the library to discover Paul consoling Ashley in his arms. She's crying and distraught as they stand amongst a sea of books. They're no longer on the shelves but all over the room--

ASHLEY
The books. They flew off the shelves.

Before Clark can question it -- the LIGHTS FLICKER in the house. Clark turns to the foyer.

INT. PLANTATION HOME - ATTIC - NIGHT

Sarah continues to pull on the door, desperate to get out.

OLIVER
I'm going to get something to open this door.

SARAH
No, wait. Don't leave me.

Sarah is legitimately scared. Just then, the back of Sarah's hair blows up -- something touches her. She spins around, terrified. No one's there.

INT. PLANTATION HOME - FOYER - NIGHT

The lights FLICKER through the house. A NOISE comes from the STAIRCASE. Clark goes to the base of the stairs. Looks up. The PICTURES on the wall begin to TREMBLE. He steps back as the FRAMED PHOTOS EXPLODE off the walls. Glass shatters, wood hits the floor. Clark stares, stunned. Surprised.

INT. PLANTATION HOME - ATTIC - NIGHT

Sarah stands frozen -- terrified to move. SILENCE.

Slowly, the attic door begins to creep open. Sarah races out and into the arms of Oliver -- without thinking she grabs him, holds him tight, scared out of her mind.

END OF ACT TWO

ACT THREE

EXT. JASMINE'S VOODOO SHOP - MORNING

It's early. The street is bare. Establish the morning.

INT. JASMINE'S VOODOO SHOP - UPSTAIRS QUARTERS - MORNING

Clark is at the window, drinking coffee. Oliver and Sarah are downloading Jasmine on the events of yesterday.

JASMINE

And you saw a woman in the window?

SARAH

Yes.

JASMINE

Did you make out a face?

SARAH

Yes. She stared right at me.

Jasmine is skeptical. She looks to Oliver.

OLIVER

I saw her too. She was there.

Clark turns to them.

CLARK

It's obvious we're being conned.
What better way to make your story
real than to scam the scammer?

OLIVER

If they set us up where were the
wires? I checked the picture
frames, the books on the shelves.

CLARK

It's the same tricks we use. Lever
gags, battery remotes. It's easy.

OLIVER

There were no traces of any of
that.

Jasmine is on Clark's chain of thought.

JASMINE

The Lutz--

(CONTINUED)

CONTINUED:

CLARK

Exactly. The Amityville Horror was completely fabricated. The house was never haunted. They're following the same script. This is about money. Find a house with a tragedy, claim it's haunted, get a book deal, movie to follow.

SARAH

Is that what you did?

Boom. This lands like a rock. The room goes silent. Everyone looks at Clark. Sarah stares him down.

SARAH (CONT'D)

Your first book. The Salem Haunting, your wife dying... was that all a lie?

Jasmine and Oliver eye each other. They know this is a touchy subject. How will Clark respond? He grows quiet.

CLARK

You're free to leave, Sarah. I'll write you a check for your time. I'm sorry you were hurt.

SARAH

I don't wanna go anywhere. I want to know what's going on in that house. I know what I saw, what I felt in the attic was real.

Jasmine studies Sarah, conflicted. There's an honesty to her but something else...

OLIVER

I believe Sarah.

JASMINE

The house is believed to be haunted by Julian Rousseau not some woman. What do you know about this house?

SARAH

Not enough.

Jasmine looks to Clark.

(CONTINUED)

CONTINUED:

JASMINE

And I wanna meet these people. The Pearces. I have a good bullshit meter, if they're lying I'll know.

CLARK

It's a waste of time.

JASMINE

Now you're just being lazy.

Clark shoots her a snarky look.

INT. JASMINE'S VODOO SHOP - UPSTAIRS QUARTERS - DAY

Oliver sits at the table, laptop in front of him.

OLIVER

Not much on Julian Rousseau. Property records, date of birth, family trust--

SARAH

Start with the trust. Who was the last Rousseau who lived in the house?

Oliver's fingers search away on the keyboard. Sarah looks around the upstairs quarters.

SARAH (CONT'D)

So Jasmine and Clark live here together? I didn't realize they were a couple.

Oliver laughs.

OLIVER

They're not. They're roommates. I think they slept together once a decade ago but Jasmine aims higher. Clark's a disaster. Have you not noticed?

SARAH

I read him as tortured.

OLIVER

That's so romantic.

SARAH

Was I wrong to bring up his wife?

(CONTINUED)

CONTINUED:

OLIVER

It was harsh. But you got a set, I like that about you. He's just never gotten over it, ya know. Most people heal in time, he seems to get worse.

Sarah gives this thought. Oliver finds something online.

OLIVER (CONT'D)

So the last owner, Frank Rousseau, had some financial problems, took out several liens against the house and when he died the house went into foreclosure and Paul Pearce purchased it from the bank.

SARAH

Any living relatives still in Baton Rouge?

Oliver scrolls through the family trust ON SCREEN.

OLIVER

There's a nephew, Ben Rousseau, student at LSU, I have an address.

Off this lead--

INT. PLANTATION HOME - LIVING ROOM - DAY

Jasmine sits with Paul and Ashley. Clark makes introductions.

CLARK

This is my associate, Jasmine LaCroix. She'll be performing the cleansing on your home.

ASHLEY

Yes, I read about your work in Mr. Patterson's last book. You've consulted on many of his cases.

PAUL

What do you do, Jasmine?

ASHLEY

She's a voodoo priestess. She comes from a long line of voodoo practitioners. Right?

(CONTINUED)

JASMINE

My grandmother was a voodoo priestess.

CLARK

Jasmine is a medium. She can communicate with the other side.

JASMINE

Which is why I'm here. So if I could ask you a few questions in order to prepare?

Paul and Ashley nod. Sure.

JASMINE (CONT'D)

Are you lying about this house being haunted?

Jasmine wastes no time. She's trying to catch them off guard. She succeeds in offending them.

PAUL

Excuse me?

JASMINE

You heard me, Mr. Pearce, is this a scam? A money grab?

ASHLEY

I beg your pardon. Why would you think that?

Ashley is instantly upset. Jasmine studies them both.

PAUL

Are you out of your mind? Who fakes this shit?

CLARK

It's okay, take it easy. Jasmine is trying to ruffle your feathers, see if you're telling the truth.

Jasmine softens.

JASMINE

Clark is right. It's important I know your motives are authentic. It's important for the spirit world to know that too.

(CONTINUED)

CONTINUED:

PAUL

Why in hell would we lie?

JASMINE

I'm not here to insult you--

Jasmine pauses. Something comes over her. A "feeling." She stands, goes to the foyer. They watch her silently. Paul starts to speak but Clark raises his hand. "Stay here."

INT. PLANTATION HOME - FOYER - DAY

Jasmine walks to the staircase. Looks up. Suddenly, a RUSH OF WIND envelops her, moves through her. Jasmine GASPS. Stunned. She turns to Clark who has followed her into the foyer. They talk privately. In hushed tones.

JASMINE

Do you smell that?

CLARK

Smell what?

JASMINE

Flowers. What is that scent?
Magnolias?

CLARK

I don't smell anything. Not you
too. Since when do you believe in
ghosts?

JASMINE

I've always believed in them. I've
just never witnessed one.

(then)

But there's something in this
house, Clark.

Off Clark -- baffled, confused, no longer sure what to believe himself.

END OF ACT THREE

ACT FOUR

EXT. BEN'S HOME - DAY

Oliver's van is parked in front of a small rental home. The sound of a BARKING DOG.

INT. BEN'S HOME - DAY

A small home. Both neat and sloppy. A college kid lives here. Oliver and Sarah watch as a shaggy BEN ROUSSEAU, 21, drags his rowdy GERMAN SHEPARD by the collar and puts him in the bedroom.

BEN

Rufus, you stay in there, boy.

He closes the door, turning to them.

BEN (CONT'D)

I have class soon, what can I do for you?

OLIVER

We were hoping you could tell us about Julian Rousseau.

BEN

You do realize I never met the man?

SARAH

You're the only Rousseau left in Baton Rouge.

BEN

True. And I bet you wanna know if the house is haunted?

OLIVER

Others have asked?

BEN

It's no secret. It's been a joke in my family for years. A lot of people know about it. But my uncle went broke and lost the house. I heard the bank sold it.

SARAH

It did sell and the new owners think there might be some truth to the rumors.

(CONTINUED)

BEN

Okay, that's hysterical.

SARAH

We're trying to help them. What do you know about Julian Rousseau?

BEN

Just what my mom told me. I know he moved here from France, built the house, met his wife. They had a son and she divorced him and moved to Chicago. Julian went nuts and killed himself.

SARAH

Do you have any family records that could help us? Or family photos?

BEN

When my mom passed, she left me a whole box of stuff.

Ben goes to the bookshelf, climbs high for a box. He brings it to the table and they all crowd around it.

BEN (CONT'D)

It's our family crest, some old photos, stuff like that. You're welcome to take a look.

They dig through it. Sarah picks up some documents when a PHOTO falls out and hits the floor. Oliver leans down and retrieves it. CLOSE ON A PHOTO of a woman with dark hair. Oliver's face falls. It's the woman from the attic. He shows it to Sarah.

SARAH

It's her.

Ben looks at the picture.

BEN

That's Julian's first wife. I forget her name. It was--

SARAH

Vivienne.

Both Ben and Oliver look at her.

BEN

Yeah, Vivienne.

(CONTINUED)

OLIVER
How did you know that?

SARAH
Her name was in the book you scared
me with.

OLIVER
What book? There was no book.

SARAH
In the library. Jane Eyre?

OLIVER
I don't know what you're talking
about.
(to Ben)
Julian had a first wife? How many
wives did he have?

Ben digs through the box. He finds another PHOTO. Of Julian
and a blond woman with a child.

BEN
This is his second wife with their
son before the divorce. His first
wife, Vivienne, never came to
America. She died in France.
Consumption, I think. Julian came
here a widow.

Sarah pulls out her CAMERA PHONE--

SARAH
May I?

BEN
Sure, go for it.

Sarah snaps a PICTURE of the OLD PHOTO.

INT. PLANTATION HOME - LIBRARY - DAY

Sarah downloads Jasmine and Clark on their visit to Ben
Rousseau. Paul and Ashley are not around. They talk
freely. Clark is looking at Sarah's phone -- at the PHOTO of
VIVIENNE ROUSSEAU. Oliver is on the computer.

SARAH
This is the woman I saw in the
attic. It's Vivienne Rousseau,
Julian's first wife.
(MORE)

(CONTINUED)

CONTINUED:

SARAH (CONT'D)

He was married to her in Paris and she died of consumption which is why he moved to the States. He wanted to start over again.

JASMINE

Why would she be haunting a house she never lived in?

Sarah stares at the OLD PHOTO.

SARAH

Maybe, she didn't die in Paris.

OLIVER

I tried the archives. I checked ship logs, death certificates, passports, there's no record of Vivienne coming to the States.

Sarah studies the PHOTO on her phone closely. She PINCH ZOOMS. Wait a second... Sarah takes off for the--

EXT. PLANTATION HOME - FRONT PORCH - DAY

Sarah comes from the house. Jasmine and Clark have followed her. She moves down the steps of the porch, turns around and holds up the PHOTO on her camera. Sarah ZOOMS again.

Exactly where Jasmine is standing is where Vivienne is standing in the PHOTO. It's apparent by a corner of the gilded antique door knob.

SARAH

She was here. Look--

Both Clark and Jasmine inspect the PHOTO.

CLARK

Let's ask the Pearces. I'm sure they're well aware of Vivienne. It's all part of their con.

JASMINE

How are you so sure this is a con?

CLARK

Because I haven't experienced anything close to a real paranormal phenomenon in years. So, forgive me, but I'm going to stay cynical until I get more proof--

(CONTINUED)

JASMINE

Okay, let's get it. Why don't we ask Vivienne herself?

They all look to Jasmine. Huh? What?

CLARK

And how do you propose to do that?

JASMINE

With a seance. We'll get it straight from the horse's mouth.

Clark looks at her, incredulous, almost laughs.

CLARK

Do you even know how to perform a seance?

JASMINE

You do realize I'm the granddaughter of the most eminent voodoo priestess on the bayou?

CLARK

I know that's what you tell people.

Clark can be snarky and annoying when he wants to be.

JASMINE

I know how to do a seance, I grew up around seances. Now, you need to get Paul and Ashley out of the house so they don't interfere. I'll need some help setting up.

SARAH

I'll help.

OLIVER

Me too.

Clark is outnumbered. They're all game and more believing. But he has no choice. Clark is forced to acquiesce.

INT. PLANTATION HOME - DINING ROOM - NIGHT

A strike of a match. CLOSE ON A CANDLE being lit. Jasmine and Sarah are moving around the room lighting candles.

SARAH

Can you really talk to the dead?

(CONTINUED)

Jasmine almost laughs at this.

JASMINE

We're about to find out.

(then)

I do come from a line of practitioners of the occult. When I was a little girl, I hated it. "Here comes the voodoo girl." Nobody wants to be that different so I ran from it. I never took it seriously.

SARAH

But you have a voodoo store.

JASMINE

I sell souvenirs and cash in on my heritage but yes, it's in the blood, as they say, so we'll see.

Sarah smiles at this. They're having a nice moment amongst the candle light. Jasmine takes the opportunity to pry.

JASMINE (CONT'D)

And why are you here?

SARAH

I'm fascinated by the paranormal.

JASMINE

I think we both know you have a better answer to that question.

Sarah looks at her. Shies away... Changes the subject.

SARAH

I'll get some more candles.

Sarah exits. Off Jasmine, intrigued, confused by this girl.

INT. PLANTATION HOME - DINING ROOM - NIGHT

SEVERAL VIDEO CAMERAS are set up around the dining room table, recording the proceedings.

Jasmine, Sarah, Clark, and Oliver sit around the dining room table. Candle light FLICKERS all around them. Oliver has the EDI METER in front of him to monitor activity.

In a bowl, Jasmine is mixing a concoction of several colored powders and oils.

(CONTINUED)

CONTINUED:

CLARK

What are you doing? What is that smell?

JASMINE

It clears the air.

CLARK

And my sinuses.

JASMINE

Shush.

Clark is not taking the seance seriously. Then, Jasmine withdraws a KNIFE. Clark stares in disbelief.

CLARK

Are you serious? Jasmine? What are you doing?

Jasmine goes off--

JASMINE

Seriously, shut up.

Jasmine pricks her finger. She drips the blood in the bowl. Then, she rubs a little on her forehead. Oliver and Sarah watch, stunned--

CLARK

You've lost your mind.

JASMINE

Shut up or get out.

Jasmine couldn't be more clear. Clark opts to shut up. They all join hands. Sarah is showing a little fear. Oliver takes Sarah's hand, squeezes it.

The room is incredibly silent. Then, Jasmine begins to WHISPER... a barely audible CHANT IN CREOLE.

A long silence. The candles FLICKER. Eerie. Ominous. Then, Oliver's EDI METER CLICKS. Sarah jumps, uneasy.

A RUMBLING UPSTAIRS. They all look up. As their eyes avert--

The candles' FLAMES go out inexplicably. Even Clark can't deny something is afoot. More CLANGING from upstairs.

CLARK

What the...?

(CONTINUED)

JASMINE
Nobody move.

She starts for the stairs. Clark stands but Jasmine motions for him to stop. He does.

INT. PLANTATION HOME - STAIRS/LANDING - NIGHT

Jasmine stares up the dark staircase. She takes a few steps when WIND RUSHES her... whispering to her. She continues up.

JASMINE
It's okay, Vivienne. I wanna help.

ON THE UPSTAIRS LANDING

Jasmine reaches the landing. Sees her reflection in the huge MIRRORED WALL at the top of the stairs. She looks down the long hallway... it's dark... hard to discern.

JASMINE (CONT'D)
Please... let me help...

IN THE DINING ROOM

The EDI METER SPINS out of control. Sarah stands and goes to the foyer. Clark debates stopping her but lets her go... then, he too rises, following her. Oliver is close behind.

ON THE UPSTAIRS LANDING

Jasmine moves to the mirror. She stares deep into it almost in a trance. She can see the hallway in its reflection.

At hallway's end, a shimmer of light from the ATTIC DOOR. It slowly creaks open. Jasmine turns and looks down the hallway. It's completely dark. There's no one there.

But when Jasmine looks back to the mirror. She sees a FIGURE now standing in the hallway. She jumps, chilled...

The FIGURE slowly moves down the hall. It's a woman, long dark hair... it's VIVIENNE ROUSSEAU. She moves closer and closer to Jasmine -- IN THE MIRROR.

Jasmine stays composed but she's terrified as Vivienne's face comes into view. It's deadly pale. There's no blood flowing within her. A moving corpse...

Jasmine turns again, looks down the hall. NOTHING is there. But when Jasmine turns back to the mirror, Vivienne is on top of her, directly behind her, her dead hands have hold of her.

(CONTINUED)

CONTINUED:

Jasmine SCREAMS as Vivienne shoves her to her knees, pressing her against the mirror, WHISPERING into her ear. Jasmine begins to cry uncontrollably... listening to Vivienne's words.

ON THE STAIRCASE

Sarah makes her way up. Clark stands at the foot of the stairs, peering up.

ON THE LANDING

Sarah reaches the landing. She sees no one but Jasmine PINNED against the MIRRORRED WALL. As she grows closer, she sees Vivienne in the mirror. As Jasmine's CRIES become louder...

Clark HEARS this, it worries him. He races up the stairs. He sees JASMINE, on her knees smashed against the mirror, CRYING...

He starts for her. Sarah tries to stop him.

SARAH

No, don't--

But Clark goes to Jasmine when he's struck by an UNSEEN VIVIENNE. He goes flying across the room, crashing into a console... hitting the floor.

Jasmine looks around. Vivienne is gone. She CRIES OUT.

JASMINE

No, come back.

Suddenly, the MIRRORRED WALL begins to RATTLE... then SHAKE.

Suddenly it EXPLODES... SHATTERING TO BITS. Sarah shields herself as Clark throws Jasmine to the floor, covering her.

A long moment. As the room stills.

END OF ACT FOUR

ACT FIVE

INT. PLANTATION HOME - LIVING ROOM - NIGHT

Moments later. Clark, Sarah, and Oliver listen as Jasmine moves about the room, she's PUMPED, ELATED by her experience.

JASMINE

I could feel her. How much she hurt. How lonely and sad she is. She's been trapped in this house. She died here.

Clark stares at her, incredulous.

CLARK

She said all of that?

JASMINE

No but I felt it. She wanted me to feel it.

Clark is trying hard to hold onto his cynicism but...

OLIVER

Is her spirit restless? Do we need to free it somehow?

JASMINE

Something bad happened to her in this house--

OLIVER

Did Julian kill her?

Suddenly, Sarah starts to put it together.

SARAH

Wait... her spirit wasn't trapped. She was trapped when she was alive. She's been trying to tell us what happened all along. She locked me in the attic -- that's where she was kept prisoner. Oh God, I think I understand... she left the book. Jane Eyre.

(to Oliver)

I thought it was part of your tricks but Vivienne left it for me. She was locked away like in Jane Eyre. Julian kept his wife a secret.

(CONTINUED)

Their minds spin out of control, trying to piece it together.

OLIVER
That's why there's no record of
her.

JASMINE
He killed her here.

OLIVER
Why would he kill her?

JASMINE
He didn't love her. He met someone
new.

SARAH
So Julian killed Vivienne. Then,
what?

They're at a loss... Finally, it's Clark who speaks.

CLARK
He buried her here. She's haunting
the house because she needs to be
laid to rest. It's as simple as
that. She wants to be at peace.

They all look to Clark -- he's joined them. He believes.

SARAH
We need to find her.

JASMINE
Magnolias. I smelled magnolias.

SARAH
There's magnolia trees all over the
gardens.

OLIVER
C'mon, let's find her.

Oliver and Sarah exit out of the front door. Jasmine throws
a look to Clark, grateful. She follows them out. As Clark
stands there, contemplating, accepting... everything.

EXT. PLANTATION HOME - DRIVEWAY - NIGHT

The van door is open. Oliver digs into his bag and withdraws
flashlights. He hands one to Sarah and Jasmine--

(CONTINUED)

SARAH
We'll start in the gardens. You
take the side yard.

Sarah and Jasmine take off.

INT. PLANTATION HOME - LIVING ROOM - NIGHT

Clark goes to the window, looks out, sees Oliver at the van. Then, a REFLECTION APPEARS in the window's glass. Something moves in the foyer behind him. He turns to--

INT. PLANTATION HOME - FOYER - NIGHT

Clark enters. Sees the open front door. The staircase. He looks up the staircase when the front door MOVES behind him. He spins around. What the...?

EXT. PLANTATION HOME - DRIVEWAY - NIGHT

Oliver searches for another flashlight when an EDI METER sitting with the equipment CLICKS. He doesn't see it at first. He finds his flashlight, turns it on when--

The LIGHT on the EDI METER FLASHES this time. Oliver looks to it. The DIAL FLICKERS and SPINS. Oliver stops in his tracks. He senses something. Slowly, he turns around--

His eyes catch something in the van's SIDE MIRROR.

VIVIENNE ROUSSEAU CHARGING AT HIM. Suddenly, he's thrown backwards to the ground. He struggles to get up but Vivienne's UNSEEN PRESENCE has a hold of him. He's dragged from the van across the ground...

HE SCREAMS BLOODY MURDER

Clark comes racing from the house in time to see Oliver pulled through the shrubs by an INVISIBLE ATTACKER, disappearing into--

EXT. PLANTATION HOME - GARDENS - NIGHT

Sarah HEARS Oliver's CRIES, she goes racing to see Oliver dragged to the water fountain. She sees him lifted and THRUST into the dirty water.

IN THE WATER FOUNTAIN -- Oliver struggles to catch his breath. In the water's reflection, Vivienne can be seen on top of Oliver holding him under the water.

Sarah is there. She pulls on Oliver, trying to free him.

(CONTINUED)

CONTINUED:

Clark and Jasmine appear, they help, then suddenly, an OVERWHELMING SILENCE. The water stills. Oliver COUGHS, catches his breath. They look about. Vivienne is gone.

CLARK

What happened?

OLIVER

It was Vivienne...

As Clark and Jasmine help Oliver to his feet, Sarah moves to the water fountain, quietly realizing.

SARAH

This is it.

(off their looks)

This is where Vivienne's body is buried. She led you here.

Jasmine examines the fountain. Magnolias are all around.

JASMINE

Call the police, have them send the coroner. Let's start digging--

Off this revelation...

END OF ACT FIVE

ACT SIX

EXT. PLANTATION HOME - NIGHT - LATER

TWO SQUAD CARS and a CORONER'S VAN sit in the driveway.

IN THE GARDENS -- Police tape surrounds a hole in the ground. Half the fountain has been chiseled away.

ON THE PORCH -- Oliver, Jasmine, and Sarah watch as the CORONER OFFICIALS carry Vivienne's bagged remains and place them in the VAN. A few feet away, Clark speaks with Paul and Ashley.

PAUL

What do we say to the police?

CLARK

Discretion works best but tell them whatever you'd like. There are no charges for finding a body.

ASHLEY

What will happen to her?

CLARK

Vivienne's remains will be sent to France and she'll be laid to rest in her family plot. You shouldn't have anymore trouble in your home.

Off Paul and Ashley's relief. Clark turns to Sarah. Their eyes meet. A long moment.

INT. JASMINE'S VOODOO SHOP - NIGHT

Jasmine and Clark sit in the shop. Oliver appears with a bottle of whiskey.

OLIVER

Can we do some shots, please? Have we earned some whiskey today?

CLARK

Yes for me. I don't know about Miss Enemy of Fun over there.

JASMINE

Are you referring to me? Yes, I'll have one.

Oliver pours shots for all.

(CONTINUED)

OLIVER

We have actual footage of a real haunting. Business will boom. This is money. You could get another reality show, book deal, we gotta get this out there. To us.

They toast. Down their drinks, pour more.

CLARK

Oliver, let's take a beat. Okay? Let's be smart about this.

OLIVER

It's your call. Don't be stupid. Where's Sarah?

JASMINE

She's upstairs. I'm going to let her stay with us for a while. She has nowhere to go. She's going to help me around the store.

OLIVER

I must bid her a good night.

Oliver takes his drink and heads up the stairs.

INT. JASMINE'S VOODOO SHOP - UPSTAIRS QUARTERS - NIGHT

Sarah is making up the couch to sleep on. She spreads a sheet and blanket across it when Oliver enters.

OLIVER

Hey Ghost Girl.

SARAH

Let's not hear that again.

OLIVER

What? Ghost Girl? I like it. It applies. It's catchy.

SARAH

It needs to stop.

He helps with the sheet.

OLIVER

Got it. So, there's this awesome pancake house down the street, I'll pick you up, say 9? Cool?

(CONTINUED)

SARAH
Just breakfast, right?

Sarah wants to make things clear. He eyes, bizarrely.

OLIVER
No, pancakes, then sex. Yes, food.
Where your head takes a pancake.

SARAH
It's just... I told you, I'm
unavailable.

He's not buying it. He waves his finger. Oh no--

OLIVER
You're single, Sarah.

SARAH
You're not my type, Oliver.

OLIVER
How so?

SARAH
You're too tall.

OLIVER
That's a detriment?

SARAH
I'm not feeling it.

OLIVER
You're not attracted to me... not
even a little?

SARAH
I'll be your friend but that's all.

OLIVER
Awesome.

SARAH
Why is that awesome?

OLIVER
Because you didn't answer the
question and now I know you're
attracted to me.

Sarah laughs. This guy is too much.

INT. JASMINE'S VOODOO SHOP - NIGHT

Jasmine and Clark continue to drink and talk.

JASMINE

Oliver's right, tonight was a game changer. We have video evidence. That alone will kick start your business. The phone will be ringing off the hook.

Clark sips his drink.

CLARK

We'll see--

JASMINE

So cynical.

CLARK

It's been a while since I've experienced a real haunting. I need a second to catch up.

(then)

It brought a lot with it.

The most honest thing he's said yet. Jasmine knows there's something buried deep inside this man. She treads lightly.

JASMINE

Julian Rousseau killed himself because he couldn't live with the guilt of what he had done.

CLARK

Yes...

JASMINE

His secret killed him.

Jasmine goes for the jugular. Now, Clark smiles.

CLARK

Subtle as always.

JASMINE

You're welcome.

Clark drinks.

CLARK

It's easier being a fake.

(CONTINUED)

JASMINE
Maybe it's time to stop.

Silence as they both consider. Then--

JASMINE (CONT'D)
Sarah is the key. Everything that happened in that house was because of her. There's something special about her. It's no mistake she sought you out.

Jasmine is voicing everything he's been thinking. He gives a nod. Yes... Then, he rises and starts for the stairs.

INT. JASMINE'S VODOO SHOP - UPSTAIRS QUARTERS - NIGHT

As Clark enters the upstairs quarters, Oliver passes him on the stairs, pats his shoulder.

OLIVER
Good night, Ghost Man.

CLARK
Night.

Clark sees Sarah on her makeshift bed. He goes to the kitchen, starts to make another drink.

CLARK (CONT'D)
I hear you're staying a while.

SARAH
If that's okay.

Clark decides against a drink. Instead, he goes to Sarah and sits down. He wants answers.

CLARK
Why did you come here? Why me?

SARAH
I thought you could help me.

Clark waits for more. Sarah realizes.

SARAH (CONT'D)
A year ago, my fiance, Beau and I, were driving home from college. There was a car accident. We went over a bridge and into the water. The car submerged but Beau pulled me free, he got me to shore.

(MORE)

(CONTINUED)

CONTINUED:

SARAH (CONT'D)

But I had taken in too much water.
I flat-lined. When the paramedics
brought me back they said I had
been dead almost two minutes--

CLARK

And you haven't been the same.

Sarah shakes her head. No, she hasn't.

SARAH

It's like this door was opened and
now I sense things, hear and see
people who aren't there, they come
to me in my dreams, my reality.
It's affected my entire life. I
quit school, my parents don't know
what to do. They sent me to three
different therapists who all think
I'm certifiable. I don't know who
I am anymore--

Sarah fights back the tears. It's impossible. They flow
down her face.

CLARK

Why didn't you say something
sooner?

SARAH

I didn't think you'd believe me,
then I didn't believe you--

Clark can't argue that.

CLARK

And your fiance? Where is he?

SARAH

That's just it. When I came to,
the paramedics told me that he
didn't make it out of the car. He
suffered a head injury in the
crash. He died instantly.

Sarah breaks into tears. She tries desperately to collect
herself. She fails.

SARAH (CONT'D)

Can you help me?

Her pain hits hard. His heart breaks for her.

(CONTINUED)

CONTINUED:

CLARK

You know I'm a fraud...

SARAH

But not always...

CLARK

No, not always...

(then)

When my wife was alive, yes, it was very real. Even after she died... for a while... but as the years went by it went away, my ability to connect stopped... and...

His words drift away. Secrets can kill. Yes, Clark knows this but he's incapable of saying anything more. A long moment. Clark stuffs his emotions away, rising quickly.

CLARK (CONT'D)

You must be tired. You should get sleep.

Sarah nods, crawls under the covers. She settles in as Clark moves down the hall to his room.

INT. JASMINE'S VODOO SHOP - CLARK'S BEDROOM - NIGHT

Clark enters, closes the door. A bottle of bourbon sits on the dresser. He goes for it, pours himself a drink when...

BEAU (O.S.)

You have to help her.

Clark looks up to see a glimpse of Beau -- Sarah's dead fiance -- reflected in a wall mirror.

BEAU (CONT'D)

Please help her.

A jolted Clark drops his glass. It shatters on the floor as he spins around to find -- Nothing. Beau is not to be found.

Clark is all alone. As Beau's words linger... then...
SILENCE. BLACKOUT.

END OF PILOT