

THE HOUSE IS NOT FOR SALE

Written by

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EXT. THE KAUFMAN HOUSE - DAY

The house isn't huge. It's not a manor. It's residential. Families are supposed to live here. It has a porch. It's made of wood. It has character. It's meant to be a home.

A "For Sale" sign sticks out of the front yard. On top of it another sign reads, "Open House Today! Crestfall Real Estate"

KATHY, 60s, a business professional, pops her head in frame and speaks directly to the camera.

KATHY

Welcome to The Kaufman House. So glad you could join us.

Margo extends her arm to the house and a NEWLYWED COUPLE - JACK and DEBBIE, 30s, Debbie is very pregnant - walk into frame and up to the house.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Kathy opens the front door and Jack and Debbie enter. They take a look around. A modest staircase leads to a 2nd floor.

JACK

Wow. This sure is something.

KATHY

It's exquisite, isn't it? It is a fixer-upper but I like to focus on the "upper" part because of how good it makes you feel. Let's check out the living room.

INT. LIVING ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Kathy leads Jack and Debbie to the next room. The house is fully furnished with white sheets over each furniture item.

DEBBIE

Kathy, how old is this house?

KATHY

It was built sometime during the 1860s in the midst of the Reconstruction Era.

(MORE)

KATHY (CONT'D)

At that time, the country was rapidly getting back on its feet after the end of the Civil War and houses all over the country started cropping up fast to capitalize on the newfound necessity of residences.

JACK

I love the natural light in this room.

KATHY

Wait 'til you see the kitchen.

INT. KITCHEN - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Debbie checks out the oven and garbage disposal while Jack sits in the breakfast nook.

KATHY

The architect was a man named Jershua Kaufman who was more well known in the community as a carpenter than an architect.

DEBBIE

Is that why the house is made of wood? I noticed that. Or was that common at the time?

KATHY

Not that common, but it's one of the most unique qualities of house.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE

Jack and Debbie follow Kathy up the stairs. Jack helps Debbie steady herself because of her pregnant belly.

KATHY

Jershua Kaufman became the architect because a client of his named Reginald Balkwhitt was such a fan of his work that he wanted Kaufman to build his home for his family as well.

INT. MASTER BEDROOM - 2ND FLOOR - THE KAUFMAN HOUSE - DAY

Debbie looks out the window. Jack looks in the walk-in closet and then comes out to test the mattress.

KATHY

This would be Kaufman's last work. The pressure to get the house done in time before Balkwhitt returned from the recently finished war eventually got to him and he passed away mere days after completing the house.

JACK

How sad.

DEBBIE

But poetic in some way too.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - DAY

Kathy heads back to the staircase. Jack comes out of the bathroom. Debbie passes by a large floor to ceiling MIRROR in the middle of the hallway and looks at her belly.

JACK

At least the running water works. You'd be surprised how many places we've looked at where that's been an issue.

Debbie stops at a closed door. She turns the door knob but the door doesn't open.

DEBBIE

(to Kathy)

What's in here?

KATHY

(slightly nervous)

Oh that's just an extra storage room. Very spacious. But the lock is a little finicky so we'll have someone come out and take care of that. Part of the charm of a fixer-upper, am I right?

EXT. THE KAUFMAN HOUSE - DAY

Kathy leads Jack and Debbie back onto the front porch.

JACK

Well, I think the place is great.  
Feels very much what we're looking  
for.

DEBBIE

It's so great that the place is  
already fully furnished.

JACK

And the price is to die for.

KATHY

I'm so glad to hear that.

DEBBIE

We'll take it.

KATHY

(relieved)  
Oh wonderful!

Kathy pulls out a set of keys and some papers from her bag  
and hands them to Debbie.

KATHY (CONT'D)

Here's a set of keys for you if  
you'd like to go ahead and stay the  
night tonight as well as some  
initial things to sign. I'll bring  
over the rest of the paperwork in  
the morning. Congratulations.

Jack puts his arm around Debbie.

JACK

Thank you for all your help, Kathy.

KATHY

Please, I should be the one  
thanking you. See you in the  
morning.

INT. KATHY'S CAR - DAY

Kathy gets into her car and lets out a sigh of relief.

KATHY

Oh thank god...

She looks out the window and waves to Jack and Debbie but the  
expression on her face is a pained one. She drives away.

EXT. THE KAUFMAN HOUSE - NIGHT

Night has fallen. A light shines from a 2nd floor window.

INT. MASTER BEDROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Jack changes into his pajamas while Debbie, in her nightgown, rubs lotion on her hands.

DEBBIE  
I still like "Daphne."

JACK  
It's too "Scooby-Doo."

DEBBIE  
Oh come on. You wanted to name her  
"Angelica."

JACK  
What's wrong with "Angelica"?

DEBBIE  
There's only one "Angelica" and  
it's that brat from "Rugrats." No  
way.

JACK  
Wow, I can't believe you forgot the  
*other* and arguably *better*  
"Angelica."

DEBBIE  
Oh and who is that?

JACK  
(singing)  
*Angelica! Eliza! And Peggy!*

Jack nuzzles his face into Debbie's neck and they laugh and collapse into the bed.

DEBBIE  
All right, all right. You got me.

JACK  
You're damn right I do.

They kiss. They love each other.

JACK (CONT'D)  
I was actually thinking... maybe we  
should name her after your mom?

DEBBIE

"Blair?"

JACK

Yeah, since she'll never get to meet her Grandma... this way she gets to keep a part of her with her always.

DEBBIE

(touched)

You're wonderful.

BANG.

A loud noise from the hallway startles Jack and Debbie.

DEBBIE (CONT'D)

What was that?

JACK

I don't know... stay here.

Jack gets out of the bed and leaves the room.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Jack exits the bedroom and looks down the hallway. Nothing looks out of the ordinary. He looks over the railing to the first floor. Also normal looking.

Jack almost goes back into the bedroom when something catches his eye. The locked door to the storage room IS WIDE OPEN.

DEBBIE (O.S.)

Jack, what is it?

JACK

That door that was locked before must've swung open somehow. I'm just gonna go close it and be right back.

DEBBIE (O.S.)

Oh weird. Okay. Make sure it's shut tight.

Jack heads down the hallway and reaches the door. He's about to close it when--

WHISPERED VOICE

*Jack...*

Jack looks up, spooked. There's no one around.

WHISPERED VOICE (CONT'D)

*Jack...*

The voice appears to be coming from *inside* the storage room. Jack takes a cautious step inside.

INT. STORAGE ROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Jack enters the room, which is completely empty and extremely long. Nothing is in the white room except on the opposite wall is ANOTHER DOOR - and it's blood red.

WHISPERED VOICE

*...you piece of **shit**...*

The voice came from the far end of the long room. Jack looks over, but it's too dark to see if there's anything there.

JACK

Hello?

Jack heads down the room to the other end. As he walks THE RED DOOR MOVES DOWN THE WALL AS WELL - AS IF IT'S FOLLOWING HIM AS HE WALKS. Jack doesn't notice.

WHISPERED VOICE

*You're not ready to be a father.  
You can't support a child. You're  
going to end up just as shitty as  
your old man. Or **worse**.*

JACK

Who the hell are you and what are you doing in my house?

WHISPERED VOICE

*Jack...*

The door to the room SLAMS SHUT. Jack whips his head around and sees that the Red Door has followed him.

JACK

What the hell?

The Red Door then BURSTS OPEN and a BLINDING LIGHT and LOUD SHRIEKS emanate out of it, startling Jack.

JACK (CONT'D)

OH MY GOD!!

A FLOOD OF BLOOD explodes from the Red Door, drowning Jack.

INT. MASTER BEDROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Debbie hears Jack scream. She gets out of the bed.

DEBBIE

Jack?

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Debbie makes her way down the hallway towards the now closed storage room door. She moves as quickly as she can, but she's pregnant and holds onto the railing to help her.

DEBBIE

Jack? Is everything all right? I'm coming.

Debbie passes the large mirror but stops and looks at it.

In the mirror she sees herself, but with a GIGANTIC GASH IN HER STOMACH dripping blood and she's holding her BLOODY BABY still attached to her with the UMBILICAL CORD.

DEBBIE (CONT'D)

Oh my god...

Mirror Debbie cocks her head and then THROWS THE BLOODY BABY at real Debbie. The Bloody Baby comes OUT OF THE MIRROR, directly to Debbie's face, and lets out a SCREAM!

DEBBIE (CONT'D)

NO!!

Debbie startles backwards and trips over the railing and FALLS OVER THE EDGE AND SLAMS INTO THE FLOOR BELOW, immediately dying.

The storage room door flies open and the red blood flows out and down the stairs.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Jack's dead (and red) body floats down the stairs until it reaches the bottom... right by Debbie's dead body.

WHISPERED VOICE

*Jack... Debbie...*

EXT. THE KAUFMAN HOUSE - MORNING

The next day, Kathy parks in front of the house.

KATHY  
Everything *looks* okay...

She heads up to the front door and is about to open it when IT OPENS ITSELF. Kathy closes her eyes, about to cry.

KATHY (CONT'D)  
Shit...

The door swings open and Kathy sees the dead bodies of Jack and Debbie in front of her on the floor. Kathy is crushed. She looks up into the house.

KATHY (CONT'D)  
God damn you. GOD DAMN YOU.

EXT. LAKE PETER PAN - DAY

A crystal clear lake with a sign that reads "Lake Peter Pan - Where You Never Have to Grow Up" next to it.

Kathy sits in her car, looking out at the lake. She looks beaten down, as if she just stopped crying.

She reaches over to the clicker for the power windows and rolls her window down. She takes a long, deep breath in of the fresh air. It's satisfying.

Kathy then rolls down the passenger side window. And then both of the back windows. All the windows down.

Then she starts the car and slowly drives TOWARDS THE LAKE. The car gets to the edge of the lake and then continues to drive forward until the car is completely submerged.

CUT TO TITLE:  
**THE HOUSE IS NOT FOR SALE**

INT. GALLIGAN BERINGER REAL ESTATE - DAY

JAMIE, a 33-year-old nail biter, looks over to ANNETTE, 29, wearing a cardigan she knit herself.

ANNETTE  
The way they do this is so ass-backwards. It's like the Hunger Games.

JAMIE

Isn't it supposed to be equal opportunity and whatnot?

ANNETTE

They say that but the deck is stacked. Always is. Behind closed door politics.

JAMIE

Shit.

ANNETTE

As long as I don't get the Rainfield apartment...

JAMIE

Don't say that! You're gonna jinx it and make me get it instead.

ANNETTE

Oh is that how it works? Where's Don? Lemme say it near him so *he* gets Rainfield.

JAMIE

Didn't know that you felt *that* strongly about him.

ANNETTE

(coy)

Couldn't possibly know what you're talking about.

Jamie spots DON, 30 and perfect, walking towards them.

JAMIE

Alert alert.

DON

Female comrades - how're we feeling about the Battle Royale day?

JAMIE

As prepared as one can be. I believe Annette has some more specific feelings on the matter though.

DON

Oh really? Care to share, Annette?

ANNETTE

I... uh... I just hope that... we  
all do our best today.

Don and Jamie share a look with each other - *Really?*

DON

Your insightfulness never fails to  
impress, Annette.

MRS. BURNHOFFER, 60s & your mother's neighbor, comes out with  
her fellow top agents and a bowl in her hand.

MRS. BURNHOFFER

Today is an exciting day here at  
Galligan Beringer Real Estate. It's  
our annual Prove-Yourself-Promotion  
Day. At the end of today, one of  
you Junior Associates will join the  
ranks of us and finally be known as  
a Senior Agent.

ANNETTE

(whispering to herself)  
Senior Agent...

MRS. BURNHOFFER

The rules are simple - here in the  
bowl are a dozen of our toughest  
unfilled listings. You will pull  
one out and then have the rest of  
today to close - or get as close as  
you can to closing - on that  
property. Whoever completes this  
gargantuan task the best - not  
necessarily the first, though  
swiftness will be taken into  
consideration - will be promoted by  
day's end. So let's get this party  
started, shall we? Don - you're up  
first.

Don heads up to the bowl and reaches in.

ANNETTE

(under her breath)  
Rainfield... Rainfield...  
Rainfield...

JAMIE

What are you saying?

ANNETTE

Nothing.

Don reads his listing.

DON  
Haverford Avenue.

JAMIE  
Of course.

ANNETTE  
My dead gerbil could sell the  
Haverford property.

DON  
Good luck to all my friends!

Annette and Jamie force smiles and wave as Don leaves.

MRS. BURNHOFFER  
Jamie.

Jamie goes to the bowl. Annette thinks for a second and then--

ANNETTE  
(under her breath)  
Rainfield... Rainfield...

Jamie pulls out her listing.

JAMIE  
Wild Plum Drive.

Jamie smiles at Annette, who can barely muster one back.

MRS. BURNHOFFER  
Annette.

Annette gets up, swirls her hand in the bowl, picks a listing, and looks at it. Her eyebrows raise.

EXT. RAINFIELD APARTMENTS - DAY

Annette parks her car outside of Rainfield Apartments, which is a total dump. She walks to the "Apartment for Rent" sign and places an "Open House Today" sign on top of it.

INT. RAINFIELD UNIT - DAY

Annette unlocks the door to the apartment and finds it's also a dump. The ceiling leaks, spots on the walls, the florescent light flashes, there's a pile of dirt in the kitchen.

ANNETTE

Great.

She gets to work cleaning the place. Annette takes out a bottle of white nail polish and uses it to fill in the spots on the walls.

She unplugs the florescent light but it continues to flash somehow. Unsure what to do, she looks around and then decides to stick the cord into the ceiling hole where it's leaking.

There's a brief SHORT CIRCUIT and everything goes dark for a moment but then the light turns on and stays on. And the leak is stopped now. Annette looks proud.

She goes to the kitchen to tackle the pile of dirt. But there's a KNOCK on the door.

ANNETTE (CONT'D)

Shit.

Annette goes to the door and finds a YOUNG MAN & WOMAN. Before she opens the door, Annette tightens her belt by two loop holes to try and make herself look skinnier.

YOUNG WOMAN

Hi, we're here to look at the apartment?

ANNETTE

Yes! Come on in. I'm Annette Swip from Galligan Beringer Real Estate. So nice to meet y'all.

BEGIN MONTAGE

We see MANY DIFFERENT PEOPLE come look at the apartment and Annette shows them around.

-With the YOUNG MAN & WOMAN

ANNETTE (CONT'D)

It's one bed, one bath. Plenty of space for two.

-With an OLD MAN

ANNETTE (CONT'D)

Plenty of space for one.

-With an OLD WOMAN with a dog

ANNETTE (CONT'D)  
 Pets are allowed for an additional  
 deposit.

-With a WOMAN with a baby

ANNETTE (CONT'D)  
 The whole place is getting  
 reupholstered tomorrow. We do the  
 upkeep ourselves because we want  
 our residents to have the best  
 property possible.

-With a MIDDLE AGED GAY COUPLE

ANNETTE (CONT'D)  
 And it's actually the cheapest unit  
 in the building, which is a  
 sensational deal--

GAY MAN  
 Excuse me? Is that a pile of dirt?

QUICK CUTS OF ALL THE POSSIBLE TENANTS

WOMAN WITH BABY  
 Is that a pile of dirt?

OLD WOMAN WITH DOG  
 Is that dirt?

OLD MAN  
 Is that a mound of dirt?

YOUNG MAN  
 Is that a pile of dirt?

Annette looks nervous.

ANNETTE  
 Yes, um, don't know how that got  
 here but we are working on getting  
 it cleaned up right away.

QUICK CUTS OF THE POSSIBLE TENANTS SLAMMING THE FRONT DOOR--

--all except for the Old Man.

OLD MAN  
 Does the mound of dirt come with  
 the place?

ANNETTE  
 Well--

OLD MAN  
Because if so, I'll take it.

Annette looks perplexed but rolls with it.

ANNETTE  
Here are some forms to fill out.

INT. GALLIGAN BERINGER REAL ESTATE - NIGHT

Annette walks in at the end of the day to find the office empty. She finds a file stacker that says "Prove-Yourself Closed Properties." It's empty. Annette places her file down.

ANNETTE  
The first one... Am *I* the first one...? I did it. I DID IT!

Annette bursts into a dance-like-no-one-is-watching dance. A voice behind her clear its throat. Annette freezes and turns around to see Jamie.

JAMIE  
Hey, been wondering where you were. Come join us in the back.

ANNETTE  
"Us"?

INT. BACK ROOM - NIGHT

Jamie and Annette enter a back room that's in full party mode. All employees drinking and music playing. They enter just as Mrs. Burnhoffer heads to the front.

MRS. BURNHOFFER  
Ladies and gentlemen, in the 23 years of Galligan Beringer Real Estate and our 8 years of doing Prove-Yourself-Promotions, today set a record for the fastest and most lucrative closure we've ever had here. So would like to welcome to the front, for the first time as a Senior Agent, Don Hutton.

Annette's heart sinks as everyone else claps and Don takes to the front of the room.

DON  
Well, I couldn't have done it without my competitors.

As everyone laughs, Annette heads out of the room.

INT. GALLIGAN BERINGER REAL ESTATE - NIGHT

Annette grabs an empty box and begins clearing out her desk. She also loosens her belt to a more comfortable position. She sees the tightness has left a dark welt on her skin.

DON

Hey there, champ.

Annette turns around to see Don behind her.

ANNETTE

Don! What're you... I mean, congratulations.

DON

Thanks. Y'know, I couldn't have done it without my competitors.

ANNETTE

Yeah, I heard that. Well, I hope being a Senior Agent is everything I'd dreamed... I mean *you'd* dreamed it'd be.

DON

Well that's what I wanted to talk to you about, Annette. Look, I've been watching you. Closely. And I think you've got the kind of potential that just needs the right outlet for you to really soar. So that's why, with my new title and power, I'd like to give you an opportunity to really come into your own.

Annette sets her box down, hopefully.

ANNETTE

Oh yeah?

DON

Yeah - as my assistant.

Annette's eye twitches in resentment.

DON (CONT'D)

Look, another couple years working closely one-on-one, allowing me to mentor you in this business in between you pick up my dry cleaning and coffee, I think would really do you some good. So think about it, will ya? This is quite the chance I'm offering you. Think about it!

Don pats Annette on the shoulder and leaves the room.

ANNETTE

*Don't scream, Swip. Don't scream...*

Annette can't help it and works herself up about to scream, but then THE SOUND CUTS OUT--

MAN WHISPER

*Annette.*

Annette looks up at the sound of her name.

MRS. BURNHOFFER

*Annette.*

Annette turns around and sees Mrs. Burnhoffer holding her completed file report.

MRS. BURNHOFFER (CONT'D)

Come into my office, let's talk about this.

Annette shakes it off. Must've misheard a man's voice.

INT. MRS. BURNHOFFER'S OFFICE - NIGHT

Annette sits across from Mrs. Burnhoffer.

MRS. BURNHOFFER

So you rented the Rainfield unit?

ANNETTE

Yes ma'am.

MRS. BURNHOFFER

Do you know how long we've been trying to get someone in there?

ANNETTE

For as long as I've been working here, Mrs. Burnhoffer.

MRS. BURNHOFFER  
Which has been how long?

ANNETTE  
Two years and eight months.

MRS. BURNHOFFER  
Hmmm. How long has Don been working here again?

ANNETTE  
Ten months, ma'am.

MRS. BURNHOFFER  
Mmhmm. So today's been a bit of a disappointment for you then.

Annette struggles to find the right thing to say. She finally stammers out:

ANNETTE  
I'm happy for Don.

MRS. BURNHOFFER  
Annette, I've been watching you--

ANNETTE  
Oh my god please don't ask me to be your assistant because no I won't.

MRS. BURNHOFFER  
Not what I was going to ask.

ANNETTE  
Sorry. A little PTSD there.

MRS. BURNHOFFER  
Y'know you're the only other person who closed on a property today.

ANNETTE  
I was?

MRS. BURNHOFFER  
Uh-huh. And, again, not an easy one.

(beat)  
Don's going to make a fine Senior Agent. But let me tell you something that nobody else knows - Cheryl's retiring at the end of the year.

(MORE)

MRS. BURNHOFFER (CONT'D)  
 So we're going to have another  
 Senior Agent position open in the  
 near future. And I think you'd be a  
 shoe-in for that job--

ANNETTE  
 Really?

MRS. BURNHOFFER  
 If--

ANNETTE  
 If?

MRS. BURNHOFFER  
 If you pulled off one more  
 "impossible" properties like  
 Rainfield. If I turn in two reports  
 like this to our hiring committee,  
 there'd be no denying you're the  
 right person for the job.

ANNETTE  
 (processing)  
 One more... "impossible"  
 property... Okay. What do you have  
 in mind?

Mrs. Burnhoffer smiles and opens a drawer and grabs a file.

MRS. BURNHOFFER  
 Ever heard of Chimerical, Kansas?

ANNETTE  
 Actually, yes. It's about two hours  
 North of my hometown of Woodsmith.

MRS. BURNHOFFER  
 You're *from* Kansas? Explains a lot.

Mrs. Burnhoffer slides the new file over to Annette.

MRS. BURNHOFFER (CONT'D)  
 We have a sister branch out there -  
 Crestfall Real Estate - that has a  
 property that's been on the market  
 for a long while and the agent in  
 charge of it recently passed away  
 unexpectedly. So they've asked for  
 our help.

Annette opens the file and sees a picture of The Kaufman  
 House.

ANNETTE

A house? You want me to go sell a house in Kansas?

MRS. BURNHOFFER

Think you're up for it?

ANNETTE

And if I sell this "impossible" property in Kansas?

MRS. BURNHOFFER

Then one of these--

Mrs. Burnhoffer taps the "Senior Agent" name tag on her desk.

MRS. BURNHOFFER (CONT'D)

--will be waiting for you when you get back.

Annette smiles. She looks back down at the picture of the Kaufman House. She stares at it.

It almost looks as if there's a FIGURE STANDING IN THE SECOND FLOOR WINDOW.

Annette squints at the Figure until THE FIGURE WAVES AT HER.

Annette JUMPS and snaps the file shut.

INT. ANNETTE'S APARTMENT - NIGHT

Rain falls. Annette sleeps. The file on The Kaufman House lies open on her desk. The picture of the house on top.

In the picture, The Figure walks back into the window. Then TWO MORE FIGURES APPEAR IN OTHER WINDOWS IN THE PICTURE.

Thunder rolls. Annette readjusts in bed. From behind her, A VERY REAL **ROTTING HAND** EMERGES FROM THE PICTURE, CLAWING AT THE AIR.

Lightning strikes outside. The flash of light in the sky briefly lights up the bedroom and in that moment we see **THE THREE FIGURES STANDING OVER ANNETTE'S BED.**

They vanish just as quickly as they appeared, in the shine of a bolt of lightning.

EXT. KANSAS AIRPORT - NIGHT

Raining. Annette, suitcase in hand, looks down at her phone, her Uber says it's "Arriving." A Mini-Cooper pulls up and HONKS. That's her ride. Annette gets in.

INT. ROXXY'S CAR - NIGHT

Annette gets in. The car drives off. Roxxy is driving.

ANNETTE

Thanks so much.

ROXXY

Y'know, I was just about to clock out for the night, but then when I saw it was you I was picking up, I knew I had to come.

ANNETTE

Sorry do I know you?

ROXXY

Whaddya talkin' about? 'Course you know me.

ANNETTE

Sorry, the multiple facial piercings might be throwing me off.

ROXXY

It's Roxxy Harris! We dissected fetal pigs together at Ferris Woodsmith Academy!

ANNETTE

(has no fucking idea who this is)  
Oh yeah! Hi!

ROXXY

So crazy seeing you. I don't think I've seen you since Kurt Driver publicly rejected you at senior prom for Holly Brightman.

ANNETTE

Wow thanks for bringing that gold star moment of my past up.

ROXXY

Y'know he's engaged to Holly now?

ANNETTE

Yes, I have Facebook.

ROXXY

Crazy how that shit happens, man.

ANNETTE

(desperate to change the  
subject)

So... you're an Uber driver?

ROXXY

I'm a Renaissance woman, Annette.  
No one job can hold me down.

ANNETTE

And you still live in Woodsmith? 11  
years after high school.

ROXXY

Hell nah. I got out of there.

ANNETTE

Oh good for you.

ROXXY

Moved up to Chimerical.

ANNETTE

...two hours North of Woodsmith.

ROXXY

Yeah man, just had to get out for a  
change of scenery. Y'know? I'm  
Roxxy Harris! No one town can hold  
me down.

ANNETTE

I can imagine.

ROXXY

But *you*, dude. Tell me about LA.

ANNETTE

You remembered I moved to LA?

ROXXY

Dude, no one gets out of this  
place, so you remember the ones  
that do.

ANNETTE

Well I...

(she makes a decision)

(MORE)

ANNETTE (CONT'D)

I'm a Senior Agent at Galligan Beringer Real Estate, which is one of the top agencies in Beverly Hills.

ROXXY

No shit!

ANNETTE

Yeah! But it *sounds* like a much bigger deal than it actually is.

ROXXY

Well it sounds dope as shit. Have you sold houses to anyone famous?

ANNETTE

Umm... yeah. Happens all the time. No big deal. I found Tea Leoni a new place in Malibu. I helped Zach Braff land this gorgeous penthouse in Downtown. I very recently closed on a new condo for Margo Martindale and she was so appreciative that she treated me to a manicure afterwards. A queen.

ROXXY

In-freakin'-credible, man. Gotta say, your life sounds seriously legit, even if you have put on a few pounds since high school.

ANNETTE

I'm sorry, what?

Roxy's phone BEEPS.

ROXXY

Oh shit, new Pool pick-up. One sec.

ANNETTE

Wait, is this an Uber Pool?

ROXXY

I always drive Uber Pool. Better tip money. Lemme just pull over here--

The car pulls over. Roxxy rolls down the window to see who she's picking up. Her eyebrows raise in delight.

ROXXY (CONT'D)  
Oh shit! No way!

HARD CUT TO:

INT. ROXXY'S CAR - LATER

Annette sits crammed in the back with a Man and a Woman.

ROXXY  
Kurt Driver and Holly Brightman!  
What are the odds, man? We were  
just talking about you!

HOLLY  
(to Kurt)  
I can't believe you clicked on Uber  
Pool.

KURT  
(to Holly)  
It was an accident!

ROXXY  
Do you know who is sitting in the  
backseat with you?

KURT  
Yes, hi Annette.

Annette, still thrown off by Roxxy's weight comment, desperately fidgets with her sweater to try and make herself more presentable. She finally puts her purse over her tummy.

ANNETTE  
Hi Kurt. Hi Holly.

HOLLY  
I didn't say hi to you.

KURT  
(to Annette)  
You look... nice.

ANNETTE  
Than--

ROXXY  
Holly, you look good, girl. Damn.  
Who loses weight after high school?  
I guess Holly Brightman does.

HOLLY

Why thank you, Roxxy. I do a daily regime of powdered ani-oxidants which I...

Annette closes her eyes and starts MUTTERING to herself to drown out the conversation. The sound muffles and then CUTS OUT as she focuses on her own voice.

And then--

WOMAN WHIPSER

*Annette...*

Annette's eyes snap open. Still no sound. But she definitely heard a female voice that sounds from beyond the grave.

WOMAN WHIPSER (CONT'D)

*ANNETTE...*

Annette looks up and the SOUND comes rushing back. She sees everyone in the car staring at her.

ROXXY

Annette, I was just telling these two lovers about your bougie-ass A-lister job.

KURT

You sell homes to famous people?

ANNETTE

Oh... well, I--

ROXXY

She just got Zach Braff a penthouse.

HOLLY

Oh? I didn't know Zach was moving. He hasn't texted me about it.

Annette GULPS.

ANNETTE

You *know* Zach Braff?

KURT

Holly's in public relations. Social media consulting. Mostly for local business owners but she has a couple more prominent clients.

ROXXY  
Sounds like you and Holly aren't  
too dissimilar, huh Annette?

An awkward beat of silence.

KURT  
So, why're you in town?

ANNETTE  
Oh I'm here to sell a house up in  
Chimerical.

ROXXY  
Oh no shit! That's where I live  
now!

ANNETTE  
Yes, I remember, Roxxy.

KURT  
That's super cool, Annette. I'm  
really happy to hear you're doing  
so well.

ANNETTE  
Thanks.

The car pulls over.

ROXXY  
Lovebirds, this is your stop.

HOLLY  
Thank god.

Holly and Kurt get out of the car.

KURT  
Nice to see you both again.

ROXXY  
Hell yeah, dude!

ANNETTE  
Bye.

Kurt shuts the door. A beat passes.

ROXXY  
Well thank god that wasn't awkward.

EXT. DAYS INN - NIGHT

Annette gets out of Roxxy's car.

ROXXY

Thanks for riding! We should hang  
out sometime while you're in town!

ANNETTE

For sure! Thanks again!

Annette shuts the car door and Roxxy drives off.

ANNETTE (CONT'D)

*Get yourself a rental car, Swip.*

EXT. CRESTFALL REAL ESTATE - DAY

The next day - Annette walks up to a small house that's been repurposed to be an office. A sign reads "Crestfall Real Estate" out front.

Annette checks a piece of paper - it's the right address. The house is pretty crummy looking though. She goes up to the front door and finds it unlocked.

INT. CRESTFALL REAL ESTATE - DAY

Annette finds the entire house has no walls and is completely open air. Sitting at a desk is ILSA, 60s, a dead-ringer for Ms. Burnhoffer, slurping a Cup of Noodles.

ANNETTE

Ms. Burnhoffer?

ILSA

Huh?

ANNETTE

Oh, I'm sorry, I thought you were  
someone else.

ILSA

Nope. I'm just me. What can I do  
for you, sweetcheeks? If you're  
here about the Congress Street  
property, you're too late. Closed  
this morning.

Annette pulls out the file from her purse.

ANNETTE

No, I'm Annette Swip, I'm from Galligan Beringer, and I'm here about The Kaufman House.

Ilsa cuts her slurping short and stares at Annette.

ILSA

Oh. I was expecting someone a little more... polished.

ANNETTE

Ma'am, I assure you, I am extremely eager to--

ILSA

Now you listen to me, Ms. Switch.

ANNETTE

*Swip.*

ILSA

I've lost more good people on this property than I care to admit.

ANNETTE

"Lost"?

ILSA

If you know what's good for you, you'll just go back to wherever you came from and hope that you never hear the words "Kaufman House" again in your life.

ANNETTE

I'm not sure I understand what you're saying.

ILSA

I'm saying if you want to keep on living, you should leave.

Annette and Ilsa stare at each other.

ANNETTE

And what if I want to sell the house?

Ilsa pulls out a ring of keys and holds them on her index finger at Annette.

ILSA

Then it's your funeral.

Annette cautiously walks over to Ilsa. She attempts to take the keys but Ilsa grabs her hand.

ILSA (CONT'D)  
I'm not being figurative here,  
honeybuns.

ANNETTE  
Let **go** of me.

Ilsa and Annette struggle over the keys for a moment until Ilsa finally lets go, giving Annette the keys. Annette hurries out of the house.

ILSA  
Damn shame. Good ass on that one.

INT. ANNETTE'S RENTAL CAR - DAY

Annette drives.

EXT. THE KAUFMAN HOUSE - DAY

Annette gets out of the Mini Cooper and looks upon The Kaufman House for the first time. She pulls the file from her bag and looks at the picture of the house.

No people in the windows in the picture.

ANNETTE  
*Think you're up for it, Swip?*

Annette cracks her knuckles.

ANNETTE (CONT'D)  
Yep.

She approaches the house. She gets to the front door and puts the key in the lock and opens the door.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette walks in, taking it all in for the first time.

ANNETTE  
Wow.

She runs her hands over the staircase railing, feeling the wood. She takes a step towards the living room and hears a SQUEAK from beneath her feet. A loose board in the floor.

Annette takes out a pad and a pen and writes.

ANNETTE (CONT'D)

"Front Room - squeaky floorboard."  
M'kay, let's see what else you've  
got in store for me.

INT. LIVING ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette takes the white sheets off of each furniture item and makes a note of each one and if there's any damage to them. She then puts the sheets back on each item.

INT. KITCHEN - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette checks the fridge, the stove, everything. Then she hears a slight WHOOSH from behind her.

She turns around and sees through the doorway that one of the white sheets has FALLEN OFF one a chair in the living room.

ANNETTE

Huh.

She goes back and puts it back on.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette goes up the staircase.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - DAY

Annette makes her way down the hallway and stops at the mirror. She gets real close to it and inspects it for cracks.

ANNETTE

Wow, you're in really good shape.

She steps back and looks at herself in the mirror. She doesn't like what she sees.

INT. MASTER BEDROOM - 2ND FLOOR - THE KAUFMAN HOUSE - DAY

Annette checks the bed. Its springs CREAK. She writes.

ANNETTE

"Call Tempurpedic."

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - DAY

Annette gets to the door to the storage room and it won't open. She tries to strong-arm the door open but it won't budge. She puts the keys into the lock but they won't turn.

ANNETTE

"Get locksmith." Okay, enough to get started.

Annette starts down the stairs when THE DOOR TO THE STORAGE ROOM OPENS, ITS HINGES SQUEAKING. Annette turns around to see the door open.

ANNETTE (CONT'D)

What the...?

She slowly makes her way back up the stairs and inches towards the door. As she gets closer she starts to hear VOICES, seemingly coming from the room.

The VOICES are HUSHED so she can't make out what they're saying or even if they're actually voices at all.

Annette reaches out for the door but right before she touches it - THE DOOR SLAMS SHUT ON ITS OWN, scaring Annette.

ANNETTE (CONT'D)

Jesus Christ!

She tries the doorknob again but the door is locked.

ANNETTE (CONT'D)

Okay... "Get locksmith *first*."

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette runs down the stairs and gets to the front door but stops. She turns and looks through the doorway to see ALL THE WHITE SHEETS IN THE LIVING ROOM ARE OFF THE FURNITURE.

EXT. THE KAUFMAN HOUSE - DAY

Annette walks out of the house and dials her cell phone.

ANNETTE

Hi, is this Gloria? Hi Gloria! This is Annette Swip. Yes, little Annette Swip from back in the day. Listen, was wondering if I could call in a favor.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY - LATER

The next day. A lot of activity going on in the house.

A large Tempurpedic mattress makes its way through the front door being carried by two MOVING MEN.

Annette, with her hair up in a bandana, comes up to them.

ANNETTE

Okay boys, that goes up the stairs and into the last room on your left. And you're gonna move that old creaky one out of here too?

MOVING MAN #1

Yes ma'am.

ANNETTE

Thank you kindly.

The Moving Men take the mattress up the stairs as Annette moves into...

INT. LIVING ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - CONTINUOUS

An UPHOLSTER looks over the sofa.

ANNETTE

What do you think?

UPHOLSTER

The material is the genuine article. Same century as the house itself. Great condition. Obviously there's some aging, but nothing that I can't handle today.

ANNETTE

Okay, you do that, but let me know if it's gonna end up being a bigger job ASAP because this place being fully furnished is one of its key selling points. I need all of them here for the open house tomorrow.

UPHOLSTER

Copy that.

Annette slides into...

INT. KITCHEN - 1ST FLOOR - THE KAUFMAN HOUSE - CONTINUOUS

Some REMODELERS are in the midst of replacing the old sink with a new stainless steel one. Some others are finding the right place for a kitchen island in the middle of the room.

ANNETTE

I think the island should be centered in between the fridge and the sink, don't you think? Can you measure out that distance on the floor please? Thank you.

GLORIA (O.S.)

'Ey Annette!

ANNETTE

Coming, Gloria!

Annette scurries out of the kitchen...

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - CONTINUOUS

Annette bounds up the stairs, having to make way for the Moving Men coming down with the old mattress.

ANNETTE

Thank you, boys.

MOVING MAN #1

No problem, ma'am.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - CONTINUOUS

Annette gets to the top of the stairs to find GLORIA, 60s, a locksmith, on her knees in front of storage room door.

ANNETTE

So, any luck?

GLORIA

Can't believe I'm having as tough a time with this son of a bitch as I am. Never met a lock I couldn't crack.

ANNETTE

That's why I called you. But there comes a day when all of us must come face-to-face with our mortal limits.

GLORIA

I've even tried to make an impression of the lock so I could just make you a new key, but every time I put one of my molds in, this happens.

Gloria pulls up several molding sticks, all of which look brand new.

ANNETTE

They look unused to me, Gloria.

GLORIA

Exactly! I slide them in and then they slide right out without a dent on them. It's like the lock is completely smooth inside. I'm plum out of ideas here, Annette. Sorry to disappoint you.

Annette steps back and looks at the door.

ANNETTE

What if we took the door off by its hinges?

GLORIA

Take the whole damn door off?

ANNETTE

Yeah. Why not? I can say we're getting a new door made - which I will do - one with a working lock. And then that way people can take a look at the space.

GLORIA

Well luckily, I brought my tools with me.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - LATER

Gloria DRILLS and SOCKETS and WRENCHES the hinges of the storage room door until the whole thing comes off.

INT. STORAGE ROOM - 2ND FLOOR - THE KAUFMAN HOUSE - DAY

Annette walks inside the storage room to find it completely empty, except for the RED DOOR on the far wall.

ANNETTE

Gloria! Have another lock for ya.

Annette walks up to the Red Door, Gloria behind her. Annette tries the doorknob, but it doesn't move.

GLORIA

It doesn't have a lock, see?

Annette looks and sure enough, no lock for a key.

ANNETTE

Where does this door even go?

Annette looks out one of the windows next to the door and sees that on the other side of the wall is just the outdoors.

ANNETTE (CONT'D)

Why would there be a door here with no place to go?

GLORIA

Looks to me like it's just meant to be a part of the wall. See?

Gloria points to the frame of the door to see that the door is built into the wall.

GLORIA (CONT'D)

Almost as if...

ANNETTE

Almost as if they ran out of wood and just used this door to fill in the hole. Great. A patch-up job. Should have just left the room locked. Okay, I can swing this. It's... an added quirk.

The camera starts moving in on Annette's face for an ECU.

ANNETTE (CONT'D)

It's one of the things that makes the house unique. This faux Red Door built into the body of the wall, and directly in the center of everything, almost as if it's the beating red heart of the entire house.

The camera pulls back to reveal Annette in a professional outfit and hair and makeup completely on. Thus revealing that we're...

INT. STORAGE ROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NEXT DAY

...in the midst of the Open House on the next day.

SEVERAL DIFFERENT PEOPLE stand in the room with Annette, listening to her. Annette turns around and looks at them.

ANNETTE

Anyone interested in seeing the  
bathrooms?

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette holds the door open for People leaving. She passes them brochures as they leave.

ANNETTE

Okay, thank you for coming! Call me, my information and all the info on the house is in here. We're having another Open House tomorrow so come back if you have any other questions! Also we're having the kitchen painted red tomorrow morning which I think will really bring that room together, so come back if you want to see that too! Okay, thanks!

Everyone has left and Annette closes the door behind her. She collapses to the floor, exhausted.

ANNETTE (CONT'D)

*Not a single bit of interest. Way to go, Swip.*

(beat)

At least they liked the macaroons.

EXT. THE KAUFMAN HOUSE - NIGHT

Annette walks out of the house and past the For Sale sign that has an "Open House Today!" sign on top of it.

Her phone rings. Caller ID says "MOM." Annette doesn't know if she wants to pick it up. But finally she does.

ANNETTE

Hi Mom.

BETTY  
 (on phone)  
 Why didn't you *tell* me you were in  
 town???

EXT. FIRST CHURCH OF WOODSMITH - DAY

Annette stands outside the modest red-brick building. The marquee outside says, "Today's Sermon: How to Combat Shame - Senior Minister Rev. Juniper Swip."

INT. FIRST CHURCH OF WOODSMITH - SANCTUARY - DAY

Annette enters and sees her mom, BETTY, waving at her from a pew. Annette heads over and sits next to her. They hug.

BETTY  
 My big girl. Can't believe you  
 didn't tell me you were in town.

ANNETTE  
 I'm not in town. I'm in Chimerical.

BETTY  
 Semantics. You should have told me.

ANNETTE  
 I was going to call. Just been  
 busy. I'm here for work.

BETTY  
 Hush now. Your sister's coming up.

Out walks WINSTON HUXSMITH in pastor robes. He has a half shaved head and thick rimmed glasses. He has a banjo.

ANNETTE  
 Who is *that*?

BETTY  
 Oh that's the new communications  
 pastor, Reverend Huxsmith.

Winston plays a dumb song on the banjo welcoming people to church and introducing Juniper. It's really silly but Annette can't help but be charmed by it.

Then out walks JUNIPER in robes and she takes the pulpit.

## JUNIPER

One of the most powerful tools in the devil's arsenal is the power of shame and he empowers all of his henchmen to use it in cunning ways. Most of my experience with shame has come in the form of Instagram - #blessed.

That gets some chuckles from the congregation. Annette rolls her eyes.

## INT. FIRST CHURCH OF WOODSMITH - ASSEMBLY HALL - DAY

A post-service lunch buffet. The Ministers mill around and greet folks as people put macaroni salad and pigs in a blanket on Styrofoam plates.

Annette shovels some fruit salad into her mouth as a Group of OLD PEOPLE come up to her.

## OLD PERSON 1

Annette! Haven't seen you in about 10 years or so.

## ANNETTE

About right.

## OLD PERSON 2

Your mother's been telling us about all the great thing you've been doing.

## ANNETTE

(genuinely confused)  
She has?

## OLD PERSON 3

Yes. Out in Los Angeles and selling mansions to the rich and famous.

## ANNETTE

Well--

## OLD PERSON 4

She said that HGTV is interested in giving you your own show. Pretty snazzy sounding.

## ANNETTE

She said wha--?

OLD PERSON 5

I was so impressed when she said you're going to go to London to help the Royal Family find a new palace.

ANNETTE

I'm sorry, wha--?

OLD PERSON 6

And that you have an acre of your own land up on Mullholland Drive. How impressive. Such a fabulous life you're living.

The room starts to SPIN a little bit. Annette is overwhelmed.

ANNETTE

I'm not-- I'm sorry, where is my--?

THE SOUND CUTS OUT.

CHILD WHISPER

*Mommy...*

Annette GASPS. That's not her voice. She looks around. EVERYONE IN THE ROOM IS FROZEN EXCEPT FOR HER.

CHILD WHISPER (CONT'D)

*MOMMY...*

Annette breathes heavy. What's happening? Who is that voice?

CHILD WHISPER (CONT'D)

*MOMMY! MOMMY! MOMMY!*

Betty puts her arm around Annette - snapping us back into reality.

BETTY

I'm right here, sweetheart.

ANNETTE

Mom?

BETTY

(to the Old People)

We're all just so proud of her. Now excuse us, she hasn't seen her sister yet.

OLD PERSON 1

Whom we're also proud of!

BETTY

Of course!

Betty walks Annette away.

ANNETTE

Mom, what the hell? Why did you tell those people all those things about me?

BETTY

What things?

ANNETTE

That I have an acre of my own land? That I'm going to have my own TV show? That I'm going to help out the Royal Family?

BETTY

Oh well, I'm just helping out your image.

ANNETTE

My image?

BETTY

Yes! It's important to project success at all times, despite what one has actually achieved.

ANNETTE

So lie?

BETTY

Sweetie, I haven't done anything that I haven't seen you do yourself.

ANNETTE

But it's different when you do it.

They reach Juniper and she hugs Annette.

JUNIPER

Hi sis.

BETTY

Your older sister was just berating me for elaborating on her successes to the folks around town.

JUNIPER

Oh you mean like the HGTV show?  
That one's my favorite.

ANNETTE

You're in favor of this?

JUNIPER

Well, can you blame her? I'm 5  
years younger than you... I already  
have my own congregation... I'm the  
youngest senior minister in the  
history of the state of Kansas... I  
can understand if Mom wants to come  
off as if her kids are on equal  
footing.

ANNETTE

What a charming thing to say,  
pastor. Can't wait to hear that  
lesson in your next sermon.

Annette begins to walk off.

BETTY

Annette!

ANNETTE

You want to be on equal footing?  
Well why don't you start with  
getting yours out of your ass?

Annette storms off. As she does, she bumps into Winston,  
spilling his plate of Waldorf salad onto his shirt.

ANNETTE (CONT'D)

(not looking back)

Sorry.

WINSTON

S'all good!

INT. ANNETTE'S RENTAL CAR - DAY

Annette cries and drives. She tries to keep it together.

ANNETTE

*Pull it together, Swip.*

(beat)

*Screw 'em.*

Annette reaches for her belt and tightens it again.

EXT. HIGHWAY - DAY

Annette's rental flies by a sign that reads "Chimerical - 95 miles away."

EXT. SUBURBAN STREETS - DAY

Annette goes all over town and tapes up FOR SALE signs with a picture of the house on telephone poles, mailboxes, bike racks, store fronts, and any and everything in between.

She goes door-to-door and stuffs info brochures into people's personal mailboxes.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette opens the front door at the start of another Open House. The turnout is less than stellar and Annette notices.

EXT. CHIMERICAL ELEMENTARY SCHOOL - DAY

Annette stands outside the front doors of the elementary school just as school is letting out and hands brochures out to KIDS running by.

ANNETTE

Hey kids - tell your parents that if they're looking for a new house to call me. Yeah, you want a new room? One with lots of space? Take this home to your mom and dad and tell them Ms. Annette Swip gave this to you and they should call me.

A TEACHER comes up to Annette.

TEACHER

Ma'am, are you soliciting here on school grounds?

ANNETTE

No, I'm just... waiting for my kid. Where is little Pinky?

TEACHER

And who is "Pinky's" teacher?

Annette thinks for a moment.

ANNETTE  
 (holding out a brochure)  
 Not looking to move now, are you?

EXT. THE KAUFMAN HOUSE - DAY

Above the For Sale sign is the "Open House Today!" sign.  
 Above *that* sign is another one that says "Free Beer!"

INT. LIVING ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

More PEOPLE mill about the house, but it's still not a great turnout. Every single person there has a beer in their hands, meaning the quality of people is different than before.

A LARGE MAN, in a too small shirt, comes up to Annette.

LARGE MAN  
 'Scuse me, miss, but the place is  
 fully furnished right?

ANNETTE  
 Yes! That's correct.

LARGE MAN  
 Well, could me and wife test the  
 place out tonight?

ANNETTE  
 Test...?

LARGE MAN  
 Yeah, give you some collateral, and  
 we sleep here this evening and see  
 if we like the place. If we like  
 tonight, we'll buy it tomorrow.

ANNETTE  
 Um, well, it would have to be  
*significant* collateral--

The Large Man tosses her a set of car keys.

LARGE MAN  
 The truck's out front.

ANNETTE  
 Oh, okay. Let me just get some  
 things for you to sign.

EXT. THE KAUFMAN HOUSE - NIGHT

Annette hands the keys to the house to the Large Man and his LARGE WIFE.

ANNETTE  
Have a great night!

The front door shuts.

ANNETTE (CONT'D)  
*Hope this goes well for ya.*

EXT. THE KAUFMAN HOUSE - NEXT DAY

Annette pulls up in the Mini Cooper and finds the Large Man and Large Wife sitting on the front steps with blankets wrapped around themselves. Annette gets out of the car.

ANNETTE  
What happened? Did the heating go out?

LARGE MAN  
Uh... *no*... we just... uh... we decided we weren't interested after all and didn't want to mess any of your things up. Isn't that right, honey?

The Large Man looks over at his Large Wife who has a look of terror on her face and then lets out a bloodcurling **SCREAM**.

LARGE WIFE  
AAAAAAHHHHHHHHHHH!

LARGE MAN  
We'll be going now.

The Large Man exchanges the house keys for the truck keys and he and his wife (still screaming) take off.

ANNETTE  
What in the world?

INT. KOOL KAT KAFE - DAY

Annette stands in line at a coffee shop. When she gets to the front she finds that the barista is none other than Roxxy.

ROXXY

Well well well. How goes selling condos to the rich and famous? Is Sigourney Weaver one of your tenants now?

ANNETTE

Oh it's you. You're also a barista?

ROXXY

Yeah, so?

ANNETTE

You're almost 40.

ROXXY

At least I don't look it. What can I make you?

ANNETTE

Iced Carmel Latte.

ROXXY

Ew! Disgusting. Coming right up.

Roxy starts to make the drink.

ANNETTE

Are you just being a bitch to me because I didn't remember you from high school?

ROXXY

I'm this way with everyone.

ANNETTE

Look, while you're making that, can I put some of these up on your bulletin boards?

Annette holds up some flyers about the house.

ROXXY

What are they?

ANNETTE

They're just information flyers about the house I'm selling. Trying to branch out some for potential tenants.

ROXXY

Oh, has it not been as easy as your A-list clientele back in LA?

ANNETTE  
You have no idea.

ROXXY  
What house are you selling? I know  
all the hot spots around here. I  
can tell you what you're doing  
wrong.

Annette hands Roxxy one of the flyers.

ANNETTE  
It's the old Kaufman House out on--

ROXXY  
BAHAHAHAHAHAHAHA!!!

ANNETTE  
What's so funny?

ROXXY  
You're selling the *Coffin House*??

ANNETTE  
The what? No, the Kaufman--

ROXXY  
*Coffin*. C-O-F-F-I-N House. Oh dude,  
no wonder you're having a such a  
shit time.

ANNETTE  
I'm not sure I get what you're  
saying.

ROXXY  
That house is *haunted*, dude.

Annette looks at Roxxy with skepticism.

ANNETTE  
Can I just get my coffee, please? I  
don't have time for this--

ROXXY  
Weird shit's happened at the house  
right?

ANNETTE  
No.

ROXXY  
Things that can't be explained?

ANNETTE

No.

ROXXY

Stuff's moving through walls?

ANNETTE

No! No! Nothing like that. I don't appreciate you teasing me like this.

ROXXY

I'm not teasing you, Annette. I'm warning you. That place is haunted as shit.

Annette, about to lose it, glares at Roxxy.

ANNETTE

Give me. My goddamn. Coffee.

Roxxy hands her the drink and Annette storms out.

ANNETTE (CONT'D)

I don't want to hang any flyers in your stupid coffee shop anyway!

EXT. THE KAUFMAN HOUSE - DUSK

Annette stands in front of the house, staring it down.

ANNETTE

Hah. "Haunted." Yeah right.

(beat)

*Yeah, the only reason you can't sell this place is because you're a shitty realtor.*

Annette rolls her eyes at herself.

ANNETTE (CONT'D)

Well, we're going to find out for sure if this house is haunted or not.

Annette walks up to the front door and goes inside.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette walks into the house and looks around.

ANNETTE

Hello?

No response.

ANNETTE (CONT'D)

Any spooks or spirits here?

Nothing.

INT. LIVING ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette walks through the living room and lifts up the white sheets on the furniture and finds nothing.

Annette walks off into the kitchen. As her back turns, one of the sheets LIFTS UP INTO THE AIR into the typical "ghost" shape. The sheet doesn't move, but it stares at Annette.

INT. KITCHEN - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette looks in the fridge and under the sink for anything.

ANNETTE

Are you a hungry ghost? Hiding out  
in here for a midnight snack?

As she leaves the kitchen, through the doorway in the living room we see the sheet still staring and with it is ANOTHER SHEET floating and staring.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette walks out of the kitchen and heads to the staircase. As she passes by this room's doorway to the living room we see A THIRD SHEET is floating and staring with the others.

Annette walks up a few steps but stops. Did she see the sheets out of the corner of her eye?

She turns her head slowly to the living room and SHRIEKS as she sees the three sheets floating. Annette slips on the stairs and trips down the few that she walked up.

She lands on her head and then sits up, rubbing her eyes. Annette looks back to the living room to see that the sheets are back on the furniture. Not floating. Nothing spooky.

ANNETTE

What the hell? *Your eyes are playing tricks on you. Don't be such a dummy.*

Annette shakes herself off and heads back up the stairs.

INT. MASTER BEDROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette walks into the bedroom and immediately becomes weary of the sheets on the bed.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette throws the sheets to the floor below.

INT. MASTER BEDROOM - 2ND FLOOR - THE KAUFMAN HOUSE

Annette sits on the bare bed. She looks at her waist and sees the dark welt that her tight belt has left on her skin.

ANNETTE

Gonna be fine. Just gonna get some sleep, without a blanket, and prove that the house is totally normal. And then tomorrow I'm gonna sell it.

WHISPERED VOICE

*Yeah right.*

ANNETTE

No, I am. Tomorrow I am going to get up and I am going to sell this sucker because it's what I'm good at.

WHISPERED VOICE

*You're not good at anything, Annette. Especially not this.*

ANNETTE

Shut up. You're not helping.

WHISPERED VOICE

*All you'll ever be is the girl everyone compares themselves to in order to feel better about their lives. That's all you'll amount to, Annette.*

ANNETTE

Ughhhh I have to stop being so hard  
on myself.

WHISPERED VOICE

*You'll never amount to anything,  
Annette.*

ANNETTE

Wait... "Annette"? I don't call  
myself that. I only call myself...  
(realizing)  
...Swip.

Annette looks up in horror. *Who was she talking to?*

WHISPERED VOICE

*...Annette...*

THE LIGHTS GO OUT.

ANNETTE

Oh shit. No no no.

Annette gets up and runs out of the room.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette comes out and sees A BRIGHT LIGHT bursting out of the  
Storage Room. Annette runs in that direction, passing by the  
mirror, but--

**THREE ROTTING ARMS EMERGE FROM THE MIRROR - GRABBING ANNETTE.**

Annette SCREAMS as she struggles to break free from the arms,  
but the arms latch on to her - one around her legs, one  
around her waist, one around her mouth - and pull her so her  
back is directly up against the mirror.

MAN WHISPER

*You aren't good enough.*

WOMAN WHISPER

*You aren't pretty enough.*

CHILD WHISPER

*Mama? MAMA!*

Annette looks around and sees **TWO FIGURES** STANDING IN THE  
DOORWAY OF THE STORAGE ROOM. Can't see their faces, backlit  
by the bright light.

One of the Figures holds onto a BABY CARRIAGE. We can hear THE BABY CRYING INSIDE.

The Two Figures turn their heads slowly to look directly at Annette. As they do so, **A GIGANTIC FIRE** arises at the bottom of the staircase. Annette struggles to get free but can't.

The Figure holding the Baby Carriage, still staring at Annette, lets go of the carriage, sending it DOWN THE STAIRS - TOWARDS THE ROARING FLAME.

The Baby CRIES harder and harder.

CHILD WHISPER (CONT'D)

*MAMA?*

Annette pulls to get free but MORE ARMS EMERGE from the mirror to hold her back.

CHILD WHISPER (CONT'D)

*MAMA!!!!*

The carriage gets to the bottom stair and gets engulfed in the fire. The Baby lets out a SHRILL YELL OF TERROR.

Annette strains one last time to break free but a final arm emerges - covering her eyes.

CUT TO BLACK.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette slowly opens her eyes. She finds herself curled up on the sheets from the bed she threw down. Her vision is hazy and she can't quite tell what's around her.

She sits up and rubs her eyes and then GASPS - she is completely surrounded by FLOATING SHEETS. Everywhere she looks there's one and they're ALL STARING AT HER.

ANNETTE

What do you want?? *WHAT DO YOU WANT??*

And then, all together, the sheets all float down to the ground. Annette looks around the house all covered in white sheets.

INT. KANSAS CITY AIRPORT - DAY

Annette rushes through the terminal with a haphazardly packed suitcase. As she does, she BUMPS into someone else only to find it's...

KURT

Oh, I'm sorry, I didn't mean to--  
Annette?

ANNETTE

Kurt? Oh my god. What are you doing  
here?

KURT

Oh, uh, Holly and I are on our way  
to the Bahamas for a little R&R  
with my PTO. What are you doing?  
Heading back to LA already?

ANNETTE

Yeah, had to get back, last minute  
work emergency.

KURT

Sorry to hear that. Hope  
everything's okay.

ANNETTE

It is, I just... can't be here  
anymore.

KURT

Y'know, just wanted to say how  
impressed I am with all that you've  
accomplished.

ANNETTE

Really?

KURT

Yeah, all about you selling condos  
to celebrities and elbow-rubbing  
with the social media stars. I love  
it. You've really proven everyone  
wrong who said you couldn't do it.

ANNETTE

People were saying that about me?

Holly walks up.

HOLLY

Kurt, they've started boarding for our flight. Hi Annette, feeling better?

ANNETTE

Hi Holly.

KURT

Well, we gotta take off. Great seeing you again, chum. And again, way to stick it to those naysayers.

Kurt and Holly walk off. Annette looks at her ticket. She thinks and we hear the past voice of Ms. Burnhoffer.

MS. BURNHOFFER (O.S.)

If you can go sell this house, no matter the cost, then you can come back here and just might find one of these offices with your name on it.

ANNETTE

*It's what you've always wanted, Swip. You just gonna let the afterlife stop you from living your present life?*

Annette looks back on Kurt and Holly walking away.

ANNETTE (CONT'D)

*Or are you going to be the girl they always said you'd be?*

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette kicks open the front door of the house and marches inside.

ANNETTE

Someone is going to move into this house! Whether you like it or not!

A FLOOD OF BLOOD BURSTS OUT OF THE STORAGE ROOM AND DRENCHES ANNETTE - COVERING HER IN A THICK LAYER OF WARM, STICKY BLOOD

ANNETTE (CONT'D)

Cool. Thanks for that.

INT. LIVING ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NEXT DAY

Annette shows a THIRTYSOMETHING MAN & WOMAN around the house.

ANNETTE

Fully furnished. Brand new mattress. Freshly painted. Great neighborhood. Bargain price.

THIRTYSOMETHING WOMAN

We'll take it.

ANNETTE

Great.

EXT. THE KAUFMAN HOUSE - THE NEXT DAY

Annette comes up to the front door to find the Thirtysomething Woman rushing the Man out of the house. The Man is completely covered in nasty looking CUTS.

ANNETTE

Is everything all right?

THIRTYSOMETHING WOMAN

GET AWAY FROM US!

ANNETTE

What happened?

INT. KITCHEN - 1ST FLOOR - THE KAUFMAN HOUSE - FLASHBACK

The night before, the Thirtysomething Man gets a drink of water from the kitchen sink when the DRAWERS ALL OPEN AT ONCE. One of them knocks the Man to the floor.

He looks up and sees **ALL THE KNIVES RISE** FROM THE DRAWERS, sharp side pointing to the ceiling. They rise and rise until they almost touch the ceiling.

And then they quickly all flip, SHARP SIDE FACING THE MAN, and **DROP FAST** TOWARDS HIM AS HE SCREAMS.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - THE NEXT DAY

Annette shows a group of four FRAT BROS around the house.

ANNETTE

There's two rooms, so enough space for all four of you bunk.

(MORE)

ANNETTE (CONT'D)

And the price, already a steal, but split four ways, it's basically criminal.

FRAT BRO 1

Hell yeah, we're in.

ANNETTE

Excellent.

INT. LIVING ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NEXT DAY

Annette walks in the next day and sees Frat Bro 1 sitting in the living room, covered in blood, holding a SHOTGUN.

Sitting upright on each piece of furniture are the **HEADLESS BODIES** OF THE OTHER THREE FRAT BROS - **THEIR HEADS BLOWN OFF.**

ANNETTE

Oh my god. What the hell happened here?

FRAT BRO 1

The voices... The voices told me to do it... They said they were making fun of me... They said they were ALL BETTER THAN ME!!

Frat Bro 1 SCREAMS and turns the shotgun on himself and BLOWS HIS OWN HEAD OFF. His blood splashes on Annette, who is shocked but looks surprisingly calm.

ANNETTE

Time to get the hose.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NEXT DAY

Annette shows a FAMILY with TWO YOUNG KIDS around.

ANNETTE

It has so much character. And it's a great place for kids.

DAD

When can we move in?

ANNETTE

Immediately!

EXT. THE KAUFMAN HOUSE - THE NEXT DAY

Annette walks up to the front door and finds a note on the door. She opens the note and it simply reads: "FUCK YOU" with the house key inside.

ANNETTE  
Hmmm... I wonder...

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - FLASHBACK

The night before. The whole Family stands in the Front Room as the YOUNGEST KID is raised into the air by unseen forces. Lightning flashes in the room and wind blows in the house.

MOM  
NO! TAKE ME INSTEAD!

YOUNGEST KID  
(Demonic Voice)  
*WE DON'T WANT YOU, BITCH.*

The Youngest Kid then lets out a SPEW OF ACIDIC VOMIT that covers the Dad, Mom, and OLDER KID - burning them.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NEXT DAY

Annette opens the door to find an EXTENDED FAMILY, at least 8 people, standing on the porch. Annette nervously smiles.

ANNETTE  
Please come in.

EXT. THE KAUFMAN HOUSE - THE NEXT DAY

Annette pulls up in her car and gets out with her mouth agog.

On the front yard is the DISMEMBERED BODY PARTS of the entire Extended Family arranged in such a way that they spell out - "FOR SALE."

Annette looks up at the house and a low, bellowing LAUGH emanates from within. Annette pulls out her phone.

ANNETTE  
Okay, time for some reinforcements.

HARD CUT TO:

INT. KOOL KAT KAFE - DAY

Annette and Roxxy sit awkwardly across from each other. A long silent beat passes between them.

ANNETTE

So you were right about the hous--

ROXXY

I TOLD YOU!

ANNETTE

Chill.

ROXXY

That's the Coffin House, man. Anyone who's lived here for as long as I have knows that shit is haunted.

ANNETTE

Why do you keep calling it the "Coffin" House?

ROXXY

Well, that guy who built the house, Jershua Kaufman? The story goes he ran out of material before the house was finished, so he had to find *other* means...

Roxxy waits to see if Annette catches on. She doesn't.

ANNETTE

What?

ROXXY

Do you get what I'm saying? "*Other means.*" "*Coffin house.*" The math ain't hard.

ANNETTE

You're saying he used wood from *coffins* to complete the house?

ROXXY

Yep. Dug 'em right up from the ground and built them into the house. It's free wood, right there in the dirt.

ANNETTE

What does the story say about what he did with the bodies in the coffins he dug up?

ROXXY

(smirks)  
Never found.

ANNETTE

Well, that's all well and good but none of that helps me with what I've come to talk to you about.

ROXXY

Which is?

ANNETTE

I need to *sell* this house. I don't care about coffins or bodies or ghosts or any of it. I just need to get this house off my hands and into the hands of someone who's going to live through their first night as a homeowner.

ROXXY

So... what do you need my help with?

ANNETTE

I... Well, I don't exactly know. I just figured since you're the one who knows so much about this place that you'd be able to help somehow. Though I realize now I don't know what that "how" is.

ROXXY

Cool, well, good talk.

Roxy gets up to leave.

ANNETTE

Wait, please, I have no one else to talk to about this.

ROXXY

I've got coffee to make, dude.

ANNETTE

Just tell me how you think I can keep these ghosts at bay long enough so I can sell the house to some normal people.

ROXXY

Well that's your problem right there - trying to sell a house with ghosts to "normal" people.

ANNETTE

What do you mean?

ROXXY

Dude, do you know how many people would literally *kill* to live in a haunted house?

ANNETTE

Wait, really? Like who?

INT. KOOL KAT KAFE - BACK ROOM - DAY

Roxy boots up an old dial-up Windows 2000 computer. Annette sits beside her.

ANNETTE

Y'know, I can just use my phone. It's faster--

ROXXY

This is tougher for the government to trace. Now, we want to look for people who label themselves as Ghost Hunters or Paranormal Enthusiasts - y'know, *crazy* people.

Roxy types a couple of things in and some names pop up. She hits print and out pops the names and pictures out of an old printer nearby.

ROXXY (CONT'D)

Go grab those and add them to your list.

ANNETTE

My list of what?

ROXXY

People to reach out to to sell your house. Duh.

Annette grabs the print outs.

ANNETTE

This is so archaic.

ROXXY

But we don't just want enthusiasts, we want obsessives. People who live and breathe scary shit and horror movies. Let's look for people who've literally named their kid Freddy Krueger or Jason Voorhees.

ANNETTE

People like that don't exist--

The printer comes to life and more pages come out.

ANNETTE (CONT'D)

Are you kidding me?

ROXXY

Looks like your clientele list just got a lot longer.

ANNETTE

So I'm just supposed to reach out to these people and be like, "Hey! You are clinically insane, would you like to come buy a real haunted house?"

ROXXY

Um, yeah. Doesn't seem that hard.

ANNETTE

No, we've got to entice them to come somehow otherwise it just feels like a scam.

ROXXY

"Entice" - what does that mean?

ANNETTE

Means like... we have to have like...

Annette looks over and sees the TV in the cafe playing a rerun of America's Got Talent.

ANNETTE (CONT'D)

...a contest!

ROXXY

A what?

QUICK SHOTS:

- Annette writing a bunch of letters
- Postman picking up the letters
- Letters going into the mailboxes of a bunch of houses
- Different sets of hands opening the letters

ANNETTE (V.O.)

A contest. A once in a lifetime  
experience to spend the night in a  
real live haunted house...

INT. THE KAUFMAN HOUSE - NIGHT

Annette and Roxxy walk around the house and place SMALL  
HIDDEN CAMERAS in every nook and cranny.

ANNETTE (V.O.)

...and if you have the ability to  
survive all the way through the  
night, then you will win.

Roxxy moves a book on a shelf in order to put a camera up.  
But before she can move the book back - THE BOOK MOVES ITSELF  
BACK IN PLACE. Roxxy looks equally terrified and stoked.

EXT. THE KAUFMAN HOUSE - NEXT NIGHT

Annette stands on the porch and looks out on a group of  
people standing in front of her.

LINK - 40s, a Don Knotts type. DORY - 50s, a Roseanne type.  
PENELOPE - 20s, a Veruca Salt type. NED - 30s, a Jason Mewes  
type.

NED

What do we win?

ANNETTE

Why the house, of course.

LINK

For free?

ANNETTE

50% off. I still gotta make a commission to live, folks. But that's the deal. You were all brought here because your backgrounds identified you as the best possible candidates. Link, you own a chain of paranormal bookshops in the Pacific Northwest and are said to be something of an expert in your field. Dory, you're a successful ghost hunter from the tri-state area with your own highly regarded professional practice. Ned, you are an avid horror movie marathon film festival attendee and named your child Michael Myers - not after the Canadian comedian but after The Shape himself. And Penelope, you're the world famous "Girl with No Fear" - a chemical imbalance in your brain caused you to live your life without being afraid of anything.

PENELOPE

That is correct.

DORY

Well then you obviously haven't seen me naked.

ANNETTE

So, now that we've gotten the intros out of the way...

Annette opens the door to the house and the four people head inside. Annette stands in the doorway.

ANNETTE (CONT'D)

All you have to do is survive until dawn and then this house is yours. Make yourselves at home.

Annette shuts the door and locks it. She then runs down the driveway to a WHITE VAN parked out front. She opens the side door and gets in.

INT. WHITE VAN - NIGHT

Roxy sits in the van eating a bag of Cheetos. Annette sits next to her. All around them are monitors each hooked up to the cameras they placed around the house.

ROXXY

Cheeto?

INT. WHITE VAN - LATER

Annette struggles to keep her eyes open as Roxxy SNORES. Nothing is happening on the monitors.

ANNETTE

Why is nothing happening?

INT. WHITE VAN - LATER

Annette's asleep now while Roxxy dips Ho-Hos into a tub of Cool Whip.

ANNETTE

All quiet on the spooky front.

INT. WHITE VAN - LATER

Annette and Roxxy are both asleep now. One of Roxxy's SNORES awakens Annette who looks at the monitors. She sees something and wakes Roxxy.

ANNETTE

Roxxy. Roxxy!

ROXXY

What?

ANNETTE

Look.

**\*NOTE:** THIS ENTIRE SEQUENCE PLAYS OUT ON THE MONITORS IN THE WHITE VAN. WE NEVER GO INSIDE THE HOUSE DURING THIS.\*

On the monitor, they see Ned standing on top of the second floor bannister completely still. He just stands there.

ROXXY

What's he doing?

Then Ned calmly steps off the bannister and falls to the ground of the first floor below. He lands HARD, breaking his neck and killing himself instantly.

ROXXY (CONT'D)

Oh my god oh my god oh my god.

ANNETTE

I had a feeling he was going to do that.

Annette grabs a piece of paper with all of the contestants names on it and scratches off "Ned."

On the monitor, the rest of the group hurries into the front room to see Ned's dead body.

LINK

(on monitor)  
Oh my god!

DORY

(on monitor)  
What happened?

PENELOPE

(on monitor)  
He killed himself. Too scared of the competition. Something I wouldn't know anything about.

LINK

Oh hush up, Penelope. This was not voluntary. This was brought upon by some otherworldly force.

DORY

Yes, I sense a presence. Something is here. We are not alone.

LINK

Wait, do you hear that?

DORY

I do! Do you?

PENELOPE

Who's whispering?

Annette looks at Roxxy.

ANNETTE

Do you hear anything?

ROXXY

No. Just them. Did they say someone's whispering?

ANNETTE

(casually)  
The house does that.

The group on the monitors start to go crazy.

LINK

Stop saying that! I'm not a loser!

DORY

You're the fat one!

PENELOPE

I am NOT afraid of being afraid.  
How dare you--

At that moment, Penelope starts to choke and RISES IN THE AIR - almost as if someone giant has her by the throat.

ROXXY

Holy shit!

Link runs to Penelope to grab her back down but the RUG on the ground starts to GROW and SPREAD all over his body, covering up completely and suffocating him.

Annette crosses off "Link" from her list.

Dory runs over to try and grab Penelope.

DORY

I gotchu you little runt.

All of the sudden a pair of CHAIRS from the living room fly through the air and pin Dory's arms up against a wall.

DORY (CONT'D)

Hey! That's not fair! I'm just trying to--

A THICK, HEAVY BOOKSHELF suddenly bursts from the living room, heading straight for Dory and SLAMS into her, completely flattening her and spraying her blood on the wall.

Annette crosses "Dory" off the list.

ROXXY

Do you feel weird about the fact that you just keep murdering a bunch of people with this place?

ANNETTE

Just gotta sell the house.

The bright light from the Storage Room shines out upon the floating Penelope.

PENELOPE  
Stop saying that!

ROXXY  
I wish we could hear who she's  
talking to.

PENELOPE  
I'm not scared! I'm not afraid! I'm  
not!

All of the sudden, a loud low bellowing voice comes over the  
speakers of the van.

VOICE  
*You should be.*

Annette and Roxxy both **SCREAM** as does Penelope on the  
monitor. As Penelope screams, she melts, a la Toht at the end  
of RAIDERS OF THE LOST ARK, until she's mush on the floor.

The light goes out. It's all over. Annette and Roxxy have a  
beat where the look at each other.

ROXXY  
I think it's time that maybe we  
call in a little professional help.

ANNETTE  
Oh yeah? Like who.

ROXXY  
I know some people.

EXT. THE KAUFMAN HOUSE - DAY

Annette and Roxxy stand side-by-side as a car pulls up the  
driveway. It parks and out of the car comes... DR. ELISE  
RAINIER (aka Lin Shaye from the INSIDIOUS movies).

ROXXY  
Dr. Rainier.

DR. ELISE RAINIER  
Please, call me Elise.

ANNETTE  
Well, Elise, she's all yours.

DR. ELISE RAINIER  
Thank you. I've got a strong  
feeling about this one.

Elise pulls out a lamp on a handle and heads inside.

ANNETTE

(to Roxxy)

Why does she need a lamp? It's daytime.

ROXXY

It's part of her process.

Elise goes inside and shuts the door behind her. Almost immediately, LOUD NOISES AND FLASHES OF LIGHT COME OUT OF THE HOUSE. The door opens again and Elise walks calmly out.

ROXXY (CONT'D)

Well?

Elise turns to look to Annette and Roxxy and we see that HALF OF HER BODY HAS BEEN **BURNED OFF** from the waist up.

DR. ELISE RAINIER

I think maybe you should call someone else.

Elise then crumbles to the ground. Annette looks at Roxxy.

ROXXY

I know some more people.

EXT. THE KAUFMAN HOUSE - LATER

The front door BURSTS open and out comes JOHN CONSTANTINE (aka Keanu Reeves - not Matt Ryan) firing a large flame thrower into the house.

JOHN CONSTANTINE

Don't worry ladies. Everything's under control.

ROXXY

Thank you, Mr. Constantine!

Suddenly ROTTING HANDS emerge from the porch and grab Constantine, ripping him to shreds and dragging him below.

EXT. THE KAUFMAN HOUSE - LATER

ERIN GILBERT, ABBY YATES, JILLIAN HOLTZMANN, AND PATTY TOLAN (aka Kristen Wiig, Melissa McCarthy, Kate McKinnon, and Leslie Jones from GHOSTBUSTERS) all run out of the house with their proton packs and jumpsuits completely covered in blood.

ERIN GILBERT  
Who you gonna call?

JILLIAN HOLTZMANN  
Someone else.

ABBY YATES  
Definitely not us.

PATTY TOLAN  
Damn straight not us!

They run off leaving Annette and Roxxy behind.

EXT. THE KAUFMAN HOUSE - LATER

Annette and Roxxy greet DR. JAMES HARVEY AND KAT HARVEY (aka Bill Pullman and Christina Ricci from CASPER).

ANNETTE  
Dr. Harvey, thank you so much for coming at the last minute.

DR. JAMES HARVEY  
Oh it's my pleasure. This kind of thing happens all the time.

Roxxy shakes Kat's hand.

ROXXY  
Kat, you are so cool. I love your style. I feel like you're the kind of girl I always wanted to grow up to be when I was a kid.

KAT HARVEY  
Um, thank you?

ROXXY  
We should hang out. Swap digits. After all this "ghost" stuff of course.

KAT HARVEY  
For sure.

DR. JAMES HARVEY  
So, can we just go in?

ANNETTE  
Please.

The Harveys make their way up the porch.

KAT HARVEY

Oh and is there anyone... *friendly*  
in there?

Annette and Roxxy look at her confused.

KAT HARVEY (CONT'D)

That's just the kind of thing we  
like to know upfront.

ROXXY

I can assure you that there's  
absolutely nothing friendly at all  
inside.

KAT HARVEY

Great.

The Harveys go inside. A few quiet moments go by. Annette and  
Roxxy look at each other surprised.

ANNETTE

*Sounds* okay.

ROXXY

These guys are pros. Should've  
called them first.

Then one loud solid THUD is heard from inside. A second  
later, out float cartoony CGI ghosts of The Harveys.

DR. JAMES HARVEY (GHOST)

Well pumpkin, I think that'll do it  
for us.

KAT HARVEY (GHOST)

Yeah, but at least we know someone  
who'll take us in.

DR. JAMES HARVEY (GHOST)

We sure do. To Whipstaff!

KAT HARVEY (GHOST)

To Whipstaff!

The Harvey ghosts take off through the air.

DR. JAMES HARVEY (GHOST)

Sorry we couldn't help you out  
more, ladies!

And they're gone. Annette looks at Roxxy.

ANNETTE

Well, anyone else scheduled to come?

ROXXY

Just one, but I think I'll tell him it's not worth it.

FROM THE STREET

A car pulls up in front of the Kaufman House. The car windows rolls down to reveal FATHER MERRIN (aka Max von Sydow from THE EXORCIST). He takes one look at the house.

FATHER MERRIN

Nope.

The window rolls back up and the car drives off.

INT. ANNETTE'S RENTAL CAR - NIGHT

Annette and Roxxy pull up to Roxxy's apartment. Annette turns the car off and the two of them just sit in silence.

ROXXY

I've seen so many dead bodies over the past few days I feel like a mortician.

ANNETTE

It's strange how quickly you get used to it.

ROXXY

You know you sound like a psychopath, right?

ANNETTE

(ignoring her)

Maybe we need someone less high-profile. Someone who isn't in such high demand that they can commit to taking the time to figuring out the best way to take these ghosts out.

ROXXY

You mean like a priest or something?

ANNETTE

Yeah... or *something*.

HARD CUT TO:

## INT. FIRST CHURCH OF CHIMERICAL - SANCTUARY - DAY

A full congregation for Sunday 11am service. Winstn stands at the front of the sanctuary with his banjo and a large group of Children in front of him. He sings.

WINSTON

(singing)

*Jesus texted me on my cell phone*

*He said "LOL"*

*And if we know that means he "Loves*

*Ourselves a Lot"*

*Then that means we won't go to Hell*

Annette sits in a pew with the her mother. Annette claps, but she's the only one. Betty stops Annette.

BETTY

(whispering)

There's no clapping in church.

ANNETTE

(whispering)

Sorry.

## INT. FIRST CHURCH OF CHIMERICAL - ASSEMBLY HALL - DAY

Another post-service lunch buffet. The Ministers mill around and greet folks as people put macaroni salad and pigs in a blanket on Styrofoam plates.

Annette walks up to Winston.

ANNETTE

Reverend Huxsmith?

WINSTON

I don't believe we've met?

ANNETTE

Sort of. I spilled Waldorf salad on you last week? I'm Annette Swip, Juniper's sister?

WINSTON

Oh of course! The one from Beverly Hills, right?

ANNETTE

Just LA proper. No need to get all fancy with the 90210.

WINSTON

Y'know I'm from the West Coast too?  
Just plopped down here from  
Portland a couple of weeks ago.

ANNETTE

You don't say.

INT. FIRST CHURCH OF CHIMERICAL - ASSEMBLY HALL - LATER

Everyone else has left. Annette and Winston sit at a plastic table pretty close to each other.

WINSTON

So Juniper was telling me you're  
like this rock star realtor. That's  
so boss.

ANNETTE

Yeah, well...

Annette thinks, bites her lip, and makes a decision.

ANNETTE (CONT'D)

If I'm being totally honest here,  
Winston, I... I can't believe I'm  
about to tell you this. I don't  
tell anyone this.

Winston puts his hand on Annette's.

WINSTON

Hey, you can tell me anything.

ANNETTE

I know. I can feel that.

(beat)

Okay, well, I'm not actually a big  
time realtor. I'm just an Associate  
at the company, which is basically  
just a glorified assistant but  
minus any glory. And it's  
embarrassing to admit that I'm  
pushing 40 and still have to get  
someone's coffee in order to keep  
the lights on in my shitty studio  
apartment. Oh my god, I'm so sorry  
I didn't mean to curse in front of  
you and in church.

WINSTON

Hey hey - fuck it. Don't worry about it. It takes more than that to get sent down below.

ANNETTE

You mean like not texting Jesus back?

Winston and Annette have a good laugh about that.

WINSTON

Thank you for telling me. And I want you to know that I don't think you should be ashamed about what you do. Everyone's path is different and just because your path isn't the one you imagined it would be once upon a time doesn't mean it's the wrong path. Maybe you can't change the scenery around you but you can change the way you look at it.

Now it's Annette's turn to place her hand on Winston's.

ANNETTE

You wanna get out of here?

WINSTON

Sure. Where are we going?

ANNETTE

There's something I want to show you.

EXT. THE KAUFMAN HOUSE - DUSK

Annette and Winston walk up to the house.

WINSTON

Wow. Look at this place.

Winston sees the "For Sale" sign in the lawn.

WINSTON (CONT'D)

Wait, is *this* the house you're here to sell?

ANNETTE

Damn straight. Welcome to the Kaufman House.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Winston takes the whole house in.

WINSTON

I love the vibe here. Rustic.  
Authentic. I can't believe it's  
still on the market.

ANNETTE

If you're interested, I can make  
you a deal.

WINSTON

Ha! You'd be terrified to see what  
a small time minister pulls in  
annually.

ANNETTE

C'mon, let's go upstairs.

Annette starts up the stairs. Winston follows.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette walks past the mirror to go into the bedroom. As  
Winston walks by the mirror, his reflection is nothing but a  
SKELETON. Winston stops in his tracks and turns back to look.

His reflection now looks normal. Winston takes his glasses  
off and looks at them.

WINSTON

Time to actually get a prescription  
in these.

INT. MASTER BEDROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette sits on the bed with her legs crossed.

ANNETTE

Am I being too forward, Reverend?

Annette uncrosses and re-crosses her legs. Winston slowly  
walks to her.

WINSTON

"Your navel is perfectly formed  
like a goblet filled with mixed  
wine. Between your thighs lies a  
mound of wheat bordered with  
lilies.

(MORE)

WINSTON (CONT'D)

Your breasts are like two fawns,  
twin fawns of a gazelle... May your  
kisses be as exciting as the best  
wine, flowing gently over my lips  
and teeth."

Annette and Winston are now mere inches apart.

ANNETTE

Who knew a man of the cloth knew  
such dirty limericks?

WINSTON

That ain't limericks, babe. That's  
Song of Songs, chapter 7. That's  
straight up Old Testament shit.

They kiss hard and fall into the bed under the sheets. They  
roll around for awhile without a care in the world but each  
other. It's nice.

**AND THEN THE SHEET OF THE BED RISES INTO THE GHOST SHAPE.**

Annette and Winston are unaware as they continue to toss and  
turn underneath the Ghost.

Winston rolls on top of Annette and she opens her eyes and  
sees the Ghost. She's not afraid though. The Ghost cocks its  
head as if it's trying to understand Annette's disposition.

Annette nods at the Ghost and rolls over to get on top of  
Winston. As she rolls, the Ghost dissipates, becoming only a  
sheet again. Winston notices nothing. Annette's disappointed.

The wall behind the bed RIPPLES and then the SHAPE OF A HAND  
pushes out from behind the wall, almost as if it's trying to  
caress something. Annette sees this and nods approvingly.

Then each wall around them begins RIPPLING and HANDS PUSH OUT  
of all those walls as well, grasping for the bed.

Winston gets on top again. From underneath the sheets, A  
ROTTING ARM comes up and scratches down Winston's back.  
Winston jolts up and looks at Annette.

WINSTON (CONT'D)

Oooo, your nails feel good when  
they dig into my back.

ANNETTE

When my--?

Annette looks behind Winston and sees the Rotting Arm - it  
waves at Annette. Annette smirks.

ANNETTE (CONT'D)

Oh yeah, baby.

They get back into it and as they get worked up, MORE AND MORE ROTTING ARMS EMERGE FROM THE BED - **COVERING WINSTON**. One even puts its finger in Winston's mouth and he sucks on it.

WINSTON

Oh baby, I feel you *everywhere*.

Winston opens his eyes to look at Annette but instead sees **A ROTTING CORPSE WITH MAGGOTS IN ITS TEETH** underneath him.

WINSTON (CONT'D)

AAAAHHHHHAHHHHHH!

Winston falls back into the bed but the bed is now A SWARM OF ROTTING ARMS which Winston can't escape from.

WINSTON (CONT'D)

Annette! Help!

The sheet from the bed rises up above Winston into the Ghost shape and looks down on him.

WINSTON (CONT'D)

Holy mother of god!

The Ghost starts slowly descending towards Winston and right before it reaches him - Annette grabs Winston's arm and pulls him away.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette closes the door behind her and looks over at Winston who is shaking from shock.

WINSTON

What in the *hell* is going on?

ANNETTE

This house is haunted and I knew you wouldn't believe me if I just told you so I needed to show instead. And now I need to ask you for your help, Winston, because these ghosts are getting in the way of me selling this house and selling this house is the only thing standing in the way of the rest of my life.

WINSTON

What could you possibly need my help with?

ANNETTE

I need you to perform an exorcism, Reverend.

THUNDER ROLLS OUTSIDE. A LIGHTNING STRIKE SHINES THROUGH.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - LATER

Rain pours outside. Annette sits on the ground surrounded by candles. Winston, with a book in his hand, walks around her with a piece of chalk - drawing a circle around them.

WINSTON

When they made me Minister of Communications, I didn't know that meant communicating with the *dead*.

ANNETTE

What are you doing?

WINSTON

Internal church library has an array of books we don't give access to the general public, including a whole section on religious dealings with the supernatural.

Winston completes the circle, goes to his bag, and pulls out a small container. He opens it and dips his finger in it.

WINSTON (CONT'D)

These are ashes I got from my friend at the crematorium. Should keep us safe.

ANNETTE

Should?

Winston marks Annette's forehead with ashes in the shape of a cross. He does the same to himself.

WINSTON

Well, it's not like I've ever done this before.

Winston pulls out a pocket knife.

WINSTON (CONT'D)

I need your palm.

ANNETTE

Haven't we exchanged enough bodily fluids for one night?

WINSTON

We just both need to give a drop.

Annette holds out her palm. Winston gives it a little cut and squeezes a drop of blood onto the floor - right in the middle of the circle. He follows suit. Two drops on the floor.

Winston sits across from Annette and turns a page.

WINSTON (CONT'D)

Okay, I've got a spiel here to read out but it starts with us calling out the spirits' names.

Winston looks at Annette. She doesn't say anything.

WINSTON (CONT'D)

So what are their names?

ANNETTE

Um, I don't know.

WINSTON

What do you mean? You've been trying to sell this house for weeks and you haven't looked into who exactly is haunting it?

ANNETTE

You obviously don't know the stress of giving an open house.

WINSTON

Okay... we'll just have to improvise then. Here we go.

THUNDER CLAPS OUTSIDE.

WINSTON (CONT'D)

Oh... *spirits!* We call out to you to present yourselves to us here in this mortal plane. You who have passed on and yet have cheated your final resting place to remain here amongst us. We call out to you *spirits* to make yourselves known here and now.

Nothing happens.

ANNETTE

What's supposed to happen?

WINSTON

Well according to the book, they're supposed to appear at this point and then I keep going.

ANNETTE

Does it say anything about what you're supposed to do if they don't show up?

WINSTON

No, this is a holy text of exorcism, Annette, not a Choose-Your-Own-Adventure book. Maybe if I just start over... Oh *spirits!*

BANG. The door to the Storage Room clamors open, scaring Annette and Winston. Then a soft repetitive THUD is heard.

WINSTON (CONT'D)

What's that noise?

Annette and Winston look over to the staircase to see that the thud is coming from something rolling down the stairs.

The something finally reaches the bottom of the stairs and they see that it's a VERY CREEPY LOOKING DOLL. Winston starts to get up.

WINSTON (CONT'D)

What the--

Annette stops Winston.

ANNETTE

I may not know much about this stuff, but I know that creepy ass dolls are a no-no. Ignore it. They've made contact. Keep going.

Winston sits back down and turns a page in his book.

WINSTON

*Spirits*, we are not your enemy. We are here to listen, to help you move on on your own terms. But if necessary, we will banish--

DOLL

Mama.

Annette and Winston whip their heads over to the Doll. The Doll's HEAD SLOWLY TURNS to look at them.

DOLL (CONT'D)

Mama.

WINSTON

Jesus Christ!

ANNETTE

Keep going.

WINSTON

If necessary we will banish you in the name of the Father to the darkest corners of Hell.

All of the candles go out - plunging them into darkness.

The lightning outside does a dance, flashing over and over again. In each flash of light, we see a DIFFERENT FIGURE sitting between Annette and Winston on the floor.

The lightning stops. Annette strikes a match and lights one of the candles. As the room starts to illuminate, we see that **TWO FIGURES ARE STILL SITTING NEXT TO THEM.**

One figure is a FACELESS MAN and the other is a FACELESS WOMAN. The Doll rests in the middle of them all now. Winston is shaking and sweating bullets.

ANNETTE

You have to keep going.

WINSTON

I... c-c-can't.

ANNETTE

Winston. I believe in you.

Winston gulps and shakily brings the book back up.

WINSTON

*Spirits--*

DOLL

Mama.

Winston drops the book and covers his eyes.

DOLL (CONT'D)

Don't you love me, Mama?

The Doll's head turns a 180 and looks at Annette.

DOLL (CONT'D)  
Don't you love me?

ANNETTE  
Winston! C'mon man!

The Faceless Man reaches out and picks up the book himself. Annette watches in terror. His bony fingers turn a page. A voice emanates from him.

MAN WHISPER  
*Spirits, we condemn your souls. We  
command them. We sentence you to  
leave this place.*

The front windows start rattling. The Faceless Man hands the book to the Faceless Woman.

WOMAN WHISPER  
*You were never meant to be here.  
The word of God surrounds and  
propels you to remain in the  
afterlife.*

The windows rattle harder. The Faceless Man and Woman begin to LAUGH. They laugh harder and harder until they're both downright CACKLING.

DOLL  
Mama! Mama! Mama!

The Doll keeps screaming. The Faceless people continue to laugh. The windows keep rattling. Winston can't take it.

WINSTON  
Shut up! Shut up! Shut up!

MAN WHISPER  
*Condemn.*

WOMAN WHISPER  
*Condemn.*

At that moment, the two windows rattle OFF THEIR HINGES and FLY THROUGH THE AIR directly towards the necks of Annette and Winston. Annette ducks just in time but looks up to see--

The sharp pane of glass slice through Winston's neck, sending HIS HEAD FLIPPING in the air, THE OMEN style, and eventually landing directly in Annette's lap.

Annette looks down at the decapitated head in her lap and stands up and SCREAMS.

ANNETTE  
THAT'S IT! I'VE HAD IT WITH YOU  
PIECES OF SHIT.  
(MORE)

ANNETTE (CONT'D)  
KILLING EVERYONE AND MAKING ME  
CLEAN UP AFTER YOUR SHIT. NEVER  
ONCE CUTTING ME A BREAK. I HOPE  
YOU'RE READY. NO MORE OUTSOURCING  
THE PROBLEM. I'M GONNA TAKE CARE OF  
YOU MYSELF. BETTER SAY YOUR  
PRAYERS, GHOSTS, BECAUSE YOU AIN'T  
SEEN NOTHING YET.

The Faceless people and the Doll stare blankly at Annette.

EXT. THE KAUFMAN HOUSE - NIGHT

Annette runs out into the rain and opens the trunk of her car. Inside is a grocery bag with two bottles of LIQUOR. She grabs them both and heads back inside.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette reenters the house - the Faceless people and the Doll still where she left them. Annette runs ALL OVER THE HOUSE spraying as much of the booze as she can everywhere.

After she's done, she grabs one of the candles from the center of the room and LIGHTS THE LIQUOR ON FIRE.

FIRE SPREADS THROUGHOUT THE HOUSE. Curtains, furniture, counter tops, the staircase, the floors - everything aflame.

EXT. THE KAUFMAN HOUSE - NIGHT

Annette bursts outside and watches as the flame spreads to the exterior of the house. The fire raging an epic war on the rain pouring down upon it, but the fire is stronger.

Finally, the entire house is ENGULFED IN FLAMES.

Annette, with a crazed grin, lifts up the For Sale sign and throws it into the fire.

As the walls of the house burn down, there in fire, unscathed, stand The Faceless People and, instead of the Doll, a FACELESS LITTLE GIRL. Annette stares at them.

ANNETTE  
WHAT ARE YOU GONNA DO NOW WITH NO  
HOUSE TO HAUNT? HUH?

The Faceless People and Annette stare at each other as the fire rages on into the night.

INT. ANNETTE'S RENTAL CAR - DAY

Annette startles awake, having passed out in the backseat of her car. Another bottle of booze (half-empty) in her hand. She groans and then suddenly puts her hand to her mouth.

EXT. THE KAUFMAN HOUSE - DAY

Annette opens the car door and THROWS UP on the ground.

ANNETTE

Oh god...

She pulls herself together and then looks up and HORROR FILLS HER EYES...

Yep, you guessed it.

THE KAUFMAN HOUSE IS IN FRONT OF HER. Unburnt, unhurt, completely together, as if nothing ever happened.

Annette stumbles out of the car, her foot lands right in her puke but she doesn't notice.

ANNETTE (CONT'D)

No... NO! NO!

Annette runs up to the house and runs her hands across the wood to make sure it's real.

ANNETTE (CONT'D)

This can't be happening. This can't-

Annette opens the front door.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - DAY

Annette looks around the house - everything is perfect. The camera swirls around her as she breaks down.

MAN WHISPER

*Well, well Annette...*

WOMAN WHISPER

*Surprise, surprise Annette...*

MAN WHISPER

*You didn't have what it takes to get rid of us...*

WOMAN WHISPER

*Just as expected...*

MAN WHISPER

*Do you have what it takes to do anything, Annette...?*

WOMAN WHISPER

*Can't you even accomplish the simplest of things...?*

MAN WHISPER

*Or are you always going to end up being second best...?*

WOMAN WHISPER

*Third best...?*

MAN WHISPER

*Not even in the top ten...*

WOMAN WHISPER

*Stop convincing yourself you were meant for great things...*

MAN WHISPER

*When it's so obvious that you weren't...*

WOMAN WHISPER

*You've always come up short in your accomplishments...*

MAN WHISPER

*And you forever will...*

WOMAN WHISPER

*You will accomplish nothing...*

MAN WHISPER

*Nothing...*

WOMAN WHISPER

*NOTHING*

MAN WHISPER

*NOTHING*

WOMAN WHISPER

*YOU ARE NOTHING*

MAN WHISPER

*WORTHLESS*

The Whispers begin to LAUGH as Annette crumbles to the floor.

CHILD WHISPER  
*You're nothing.*

Annette lets out a CRY OF AGONY as she weeps on the ground.

QUICK CUTS:

- Annette throwing her clothes in her suitcase
- Annette sitting on an airplane
- Annette back in her apartment in LA
- Annette walking into her office
- Ms. Burnhoffer looking pissed/disappointed and pointing Annette back to her associate cubicle
- Annette, defeated, taking her place at her cubicle
- Days go by and by and by
- Annette stays at her desk, doing her bullshit work. The only work she's good enough to do.
- Annette watches Don shaking hands with clients in the office. Everyone patting him on the back. Him being everything that Annette wants to be.
- She eats shitty TV dinners alone
- She tries on a dress at a store, but can't get it up over her thighs
- She tosses and turns while she sleeps

INT. GALLIGAN BERINGER REAL ESTATE - DAY

Annette enters for another day, looking terrible. She sits at her desk and pulls an old sandwich out from underneath her because she sat on it.

MS. BURNHOFFER  
Swip! Get in here.

INT. MS. BURNHOFFER'S OFFICE - DAY

Annette sits across from Ms. Burnhoffer.

MS. BURNHOFFER  
Well first off, you look like ass.

ANNETTE

(blankly)

Thanks. Never felt better.

MS. BURNHOFFER

And trust me, I don't *want* to do this, you *don't* deserve it. But I need you to run the first 20 minutes of the open house at the Sternfeld Property.

ANNETTE

Why? I thought Carlos was running that one.

MS. BURNHOFFER

Carlos just called and said his doctor's appointment is running long because there's more foot fungus than they were expecting. He'll be there, but not right at 10am, so I just need you to open the house up and stand guard until Carlos gets there on the *slight* off-chance someone shows up right at opening. Nobody ever does, but still, need someone there. And that someone's gonna be you. Now go.

INT. STERNFELD PROPERTY - DAY

Annette unlocks the front door and looks at the modest home. It's nice, but small. Made for a married couple or bachelor, not a family.

She sets up a table with pamphlets and puts out some refreshments as well. Annette sits at the table and flips through her phone, munching on a cookie.

A KNOCK on the door startles her. There at the front door stands ALYSIA, 30s, a meek looking woman.

ALYSIA

Hi, sorry, is this the... Sternfeld-

ANNETTE

Sternfeld Property? Yes, come in. Hi, I'm Annette.

ALYSIA

Alysia.

They shake hands.

ANNETTE

It's nice to meet you. Um, what brings you in today?

ALYSIA

I, uh, well, I need a new place to live.

ANNETTE

Amazing. Can I ask, is there something wrong with your current residence that we can make sure is right with this property?

ALYSIA

Yes. My roommate.

ANNETTE

Well, I can promise you that your roommate definitely isn't here.

ALYSIA

Good, she's a monster.

ANNETTE

Shall we start in the kitchen then?

ALYSIA

Actually, I just have a question real quick.

ANNETTE

Of course.

ALYSIA

How flexible is the price? Because, to be honest, if I'm now going to be paying for a place on my own, the price is going to be a sticking point for me. I think even if I had a roommate still, the price here would be tough.

ANNETTE

Well what is your price range?

ALYSIA

Like if you knocked a zero off the end of the price, then maybe I could possibly consider it.

ANNETTE

Oh, wow, well...

Annette looks at Alysia who almost has tears in her eyes.

ANNETTE (CONT'D)

Your roommate situation is that bad, huh?

ALYSIA

Like I said, she's a monster.

ANNETTE

Oh darlin', trust me, you don't know what a monster really is. Have you tried talking to her?

ALYSIA

She won't listen.

ANNETTE

Maybe you just have to change how you're talking to her.

ALYSIA

What do you mean?

ANNETTE

Well, maybe don't try talking to her like she's a monster. Try talking to her just like she's another human being. Everyone responds to actually being treated like they're a real person.

ALYSIA

She doesn't talk to *me* like that.

ANNETTE

Doesn't matter. If you set the tone, she'll respond accordingly. Trust me, just talk to her like she's alive and she'll listen.

Wait a second... *That* spark something in Annette's mind. She hears the echoes of something Winston said to her:

WINSTON (O.S.)

*You've been trying to sell this house for weeks and you haven't looked into who exactly is haunting it?*

ANNETTE

Oh shit... Sorry, I have to go.

Annette grabs her things and heads for the door.

ALYSIA  
Go? Go where?

ANNETTE  
Kansas.

EXT. STERNFELD PROPERTY - DAY

Annette runs out the door to see CARLOS, 40s, getting out of his car with one shoe and one flip flop on (foot fungus, remember?)

ANNETTE  
Carlos, the girl in there is ready to buy as long as you knock a zero off the price. Give her deal, she'll be a good tenant. Thanks!

Annette gets into her car leaving Carlos behind, confused.

EXT. KOOL KAT KAFE - DAWN

Roxy gets out of her car with a ring of keys in her hand to open up the coffee shop. She stops when she sees Annette standing in front of the shop.

ROXXY  
Um... hi?

ANNETTE  
I know how to beat them.

ROXXY  
(grinning)  
Oh hell yeah.

INT. KOOL KAT KAFE - DAY

Roxy hands Annette a cup of joe.

ANNETTE  
This whole time we've been thinking about how can we get rid of these *ghosts* and had tried to take care of them in the way that you take care of ghosts.

ROXXY  
Right... because they're ghosts.

ANNETTE

To *us*. But not to themselves. To them, they're still people and this is their house. So we need to stop thinking of them as ghosts and start thinking of them as they do, as *people*. And if we can reach them that way, maybe we can convince them to go.

ROXXY

Okay, cool, yeah, just sit down over a game of Parcheesi and some snickerdoodles and have a polite chat to convince these spirits from the underworld that they need to move out. Easy.

ANNETTE

I was thinking more like Texas Hold 'Em and Ovaltine, but yeah that's the general idea.

ROXXY

And the first step to doing this is...?

ANNETTE

Well, first, we need to learn their names.

EXT. CHIMERICAL CEMETERY - DAY

Annette and Roxxy get out of Roxxy's car and look out across the field of headstones in front of them.

ROXXY

C'mon. This way.

INT. CEMETERY WELCOME CENTER - DAY

Annette and Roxxy enter. No one is behind the counter. Roxxy 'dings' the bell and out from the back pops LANA, 60s, another Ms. Burnhoffer look-a-like, but a perky one.

LANA

Hello there! Why hi, Roxxy.

ROXXY

Lana, hi, good to see you. Want you to meet Annette Swip.

ANNETTE

You don't happen to have any family  
in California, do you?

LANA

No, why do you ask?

ANNETTE

No reason.

ROXXY

Lana, we want in the records room.

INT. CEMETERY RECORDS ROOM - DAY

Lana turns on a light in a dusty room with shelves and boxes.

LANA

Okay you have fun, girls. I won't  
ask what y'all are gonna get up to  
in here but all I ask is that you  
clean up after yourselves and use  
protection. Okay? Bye now.

Lana leaves and Annette and Roxxy give each other a look.  
They then go off into the shelves and start looking at boxes.

ROXXY

We're looking for anything that  
dates back to the 1860s.

ANNETTE

Or that directly mentions Jershua  
Kaufman.

ROXXY

Right.

ANNETTE

But what kinds of documents are we  
looking for exactly?

ROXXY

Uh, I dunno.

The women silently search for a moment - opening boxes and  
dumping out documents.

ANNETTE

Wait, here might be something.

Annette reaches into a box at the top of one of the shelves and pulls out a thick leather bound book. Roxxy comes around and they look at the book together.

ROXXY

What is it?

ANNETTE

It's a volume of a directory of who's buried here and it dates back to the early 1800s.

ROXXY

Great, but we don't know what names we're looking for.

ANNETTE

No... but maybe...

Annette flips through the pages.

ANNETTE (CONT'D)

Each year, they compiled a complete list of every body buried here. If all of the sudden, there were a few bodies missing, they wouldn't be accounted for on the next year's list.

ROXXY

So we're looking for a set of names that disappeared from one year to the next?

ANNETTE

Exactly.

Annette sits down with the book and starts going through each year name-by-name. Roxxy goes back searching for something.

ANNETTE (CONT'D)

What are you looking for? Another set of eyes would help!

ROXXY

There's got to be files on each person buried here, which will help us keep the names straight.

Roxxy grabs a box and it topples on top of her.

ANNETTE

You okay?

ROXXY

Yep. Luckily that was the wrong box. Unluckily, I think I'm part spider web now.

ANNETTE

Keep looking! I'm already getting confused by the number of Andersons there are.

Roxy pulls out box after box until finally she finds one with some folders.

ROXXY

Jackpot.

Roxy brings the box over.

ROXXY (CONT'D)

Lay 'em on me.

ANNETTE

Okay, starting with 1860... Hannibal Adams.

ROXXY

Hannibal Adams...

Roxy looks through the files.

ROXXY (CONT'D)

Got 'em.

Roxy opens the file to find an old black and white photo of Hannibal Adams. She goes to a corner and lays out the file and the photo and writes Hannibal's name on a sticky note.

ROXXY (CONT'D)

Next.

**TIME PASSES** - we see Annette call out different names and Roxxy placing file and photo next to one another and putting sticky notes of their names next to them. Each photo also gets a sticky note of each year they appear in the directory.

INT. CEMETERY RECORDS ROOM - LATER

The photos are covered with sticky notes. Coffee cups are strewn everywhere. Annette and Roxxy both struggle to keep their eyes open.

ANNETTE

Hannibal Adams.

ROXXY  
Hannibal Adams.

Roxy writes "1868" on a sticky note and places it on Hannibal's photo.

ANNETTE  
Carolina Allman.

ROXXY  
Carolina Allman.

Roxy does the same for Carolina's photo.

ANNETTE  
Grace Anderson.

ROXXY  
Grace Anderson.

Roxy puts a sticky note on Grace's photo, but it's not the one next to Carolina's.

ANNETTE  
Horace--

ROXXY  
Wait.

ANNETTE  
What?

ROXXY  
Hannibal Adams. Carolina Allman.  
And *then* Grace Anderson?

ANNETTE  
(double checking)  
Yeah.

Roxy picks up a picture of a young man.

ROXXY  
Where's Dwayne Amberman?

ANNETTE  
(excitedly)  
He's not listed here.

Roxy drops the file in front of Annette.

ROXXY  
Ghost #1.

Annette picks up the file and reads it.

ANNETTE

Dwayne Amberman. March 17th, 1833 - November 9th, 1866. Looks like he was an ambitious politician who was the youngest candidate for mayor in 1866 only to suffer defeat at the hands of the incumbent and then days later... drank himself to death.

ROXXY

Talk about unfulfilled potential.

ANNETTE

And our first missing coffin.

ROXXY

All right! Let's keep going. They all gotta be in this year.

**TIME PASSES** - Annette and Roxxy keep going through all the names until they stumble on the next name that's missing. Roxxy hands the file to Annette and she reads.

ANNETTE

Cecilia Simmons. April 15, 1837 - October 10, 1860. One of the daughters of the wealthiest families in town at the time.

ROXXY

Look at that photo. What a fox.

ANNETTE

She was betrothed to the heir of another wealthy family, Conrad Blackwell, but she was disfigured in an accident and the wedding was called off.

ROXXY

What was the accident?

ANNETTE

Runaway carriage. She was trampled by a horse.

Annette pulls another photo out of the file of Cecilia post-accident. It's hard to look at.

ROXXY

Oh my god.

ANNETTE  
And then she killed herself.

ROXXY  
Jesus Christ.

ANNETTE  
Lost vanity.

ROXXY  
And missing coffin #2.

**TIME PASSES AGAIN** - Roxxy hands Annette the last file.

ANNETTE  
Sarah Wittle. May 21st, 1841 -  
January 30, 1845.

ROXXY  
What?

ANNETTE  
She was 3 years old. It looks  
like... she died of pneumonia but  
the wasn't buried with the rest of  
her family. Why would that be?

ROXXY  
Only one reason to do that back  
then - shame. They must have been  
embarrassed by her for some reason  
and buried her in secret.

ANNETTE  
A forgotten child. Is there a  
picture?

Roxxy flips through the file and pulls out a family photo  
with part of it torn off.

ROXXY  
She must be that little girl  
holding her mother's hand but the  
part of the picture with her face  
has been torn off.

Annette stares at the picture until she notices something.

ANNETTE  
I don't think Sarah died of  
pneumonia.

ROXXY  
What gives you that idea?

ANNETTE

Her face might be gone but you can still see her hand holding her mothers. Look close, tell me what you see.

Roxy takes the photo and looks close at the hands.

ROXXY

Oh my god... her skin is darker.

Annette and Roxxy look to the other side of the photo to where the Servants stand and they focus in on the one male black servant standing among them.

ANNETTE

Like you said - shame.

ROXXY

How awful.

ANNETTE

No wonder nobody missed her coffin.

Annette holds the three photos up next to each other and her and Roxxy look upon the faces of the Kaufman House ghosts - Dwayne, Cecilia, and Sarah.

INT. WHITE VAN - NIGHT

Roxy and Annette drive in silent contemplation.

ANNETTE

You said no one ever found the bodies, right?

ROXXY

Yep.

A silent beat.

ANNETTE

Bodies are in the house somewhere.

ROXXY

Most likely.

ANNETTE

Great.

Silence again as the car pulls up in front of the Kaufman House. Roxxy parks the van and looks at Annette.

ROXXY

Do you know what you're going to do?

ANNETTE

Honestly, I have no earthly idea. I think I gotta go to them though.

ROXXY

How are you going to do that?

ANNETTE

I have a hunch about where they hang out when no one's around...

(beat)

If I'm being honest, I'm scared, Roxxy. Those things in there... they know me. They get inside my head and make me feel all the worst things about myself all at once. They're worse than my mother.

ROXXY

Look, I don't blame you for being scared. I'm petrified and I'm not the one who has to go in there. But, whatever happens, I'll be right there with ya.

Roxxy flips a switch and all the monitors that show the inside of the house light up.

ROXXY (CONT'D)

Well... I'll be *here* but still with you, y'know?

Roxxy hands Annette an earbud.

ROXXY (CONT'D)

So we can be incommunicado.

ANNETTE

You know that means *unable* to talk to each other, right?

ROXXY

No, no I did not.

EXT. THE KAUFMAN HOUSE - NIGHT

Annette exits the white van, puts the earbud in, and approaches the house. She takes a deep breath as she reaches the front door.

ANNETTE

*All right, Swip. You think you're up for this?*

(beat)

No. But I'm gonna do it anyway.

Annette opens the door.

INT. WHITE VAN - NIGHT

Roxy whips out some snickerdoodles and Ovaltine as she watches Annette on the monitors.

ROXXY

Here we go.

FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette enters the house and immediately sees THE FACELESS MAN, WOMAN, & CHILD standing in front of her, holding hands with each other.

Then they all suddenly fly off in different directions. Roxxy watches as Annette goes from room to room - front room, living room, kitchen, master bedroom - as she takes one last look at everything.

Int. FRONT ROOM - 1ST FLOOR. The Man to the kitchen, the Woman to the bathroom upstairs, and the Child to the living room.

Annette makes her way into the kitchen.

INT. KITCHEN - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette walks in and sees the Faceless Man leaning over the sink, a bottle in his hand, and breathing heavy.

ANNETTE

Hello...? Dwayne? Can you hear me?

ROXXY

(earbud)

I don't know if directly talking to them is going to work?

Annette turns away to answer Roxxy.

ANNETTE

Well what else am I supposed to try here?

The Faceless Man's head slowly *creaks* to look at Annette.

MAN WHISPER

*Annette...*

Annette snaps her attention back to the Man only to find that it's actually Don from her office standing in front of her.

ANNETTE

Don?

DON

Hey there, champ.

ANNETTE

What are you doing here?

DON

What do you mean? It's my party.

Annette turns around and sees that she's in--

INT. GALLIGAN BERINGER REAL ESTATE - BACK ROOM - NIGHT

--the middle of Don's promotion celebration party.

ANNETTE

What?

Mrs. Burnhoffer gets up to the front of the room.

MRS. BURNHOFFER

Ladies and gentlemen, in the 23 years of Galligen Beringer Real Estate and our 8 years of doing Prove-Yourself-Promotions, today set a record for the fastest and most lucrative closure we've ever had here. And let me tell you something, it couldn't have been done by anyone else but this young man right here. In all my years in the business, I've never seen anyone have this much natural talent in a single person. From the instant he walked in here, I knew he was going to be something special and that no one else who ever worked here would come close to him. So would like to welcome to the front, for the first time as a Senior Agent, Don Hutton.

The Audience bursts into applause and cheers as Don approaches the stand.

Annette looks around the room, searching for some way to escape, but the room *doesn't have any doors*.

That's when she starts to notice the people in the crowd. They don't look right. They look too happy. Their smiles are too wide. Their eyes bloodshot. Their fingers too long.

DON

Well, I couldn't have don it without my competitors.

Everyone laughs.

DON (CONT'D)

But seriously folks, there's only one person I really want to thank and that is--

DEEP VOICE

**DWAYNE AMBERMAN.**

Annette doesn't know where that voice came from. She turns around and finds herself in--

INT. PUB - NIGHT

--an old pub. Old timey. The people in there are in old garments. Sitting alone in the corner is DWAYNE AMBERMAN, with a table full of empty mugs in front of him. He looks inebriated well past the point that anyone should be.

Standing in front of Dwayne is a LARGE MAN and a SMALL MAN.

LARGE MAN

(deep voice)

Aren't you Dwayne Amberman?

SMALL MAN

Yeah yeah - aren't you the *loser*?

LARGE MAN

Ne'er seen a landslide like that in my lifetime.

SMALL MAN

Guess you're not as good as you thought you were, huh?

The Large Man bends down to get right in Dwayne's face.

LARGE MAN

How does it feel to know that  
you'll never live up to your full  
potential?

The Large Man grabs Dwayne's half finished mug and knocks the rest of it back.

LARGE MAN (CONT'D)

Y'know, no one ever remembers the  
name of the loser. You'll be  
nothing more than a footnote in the  
annals of history.

The Large Man snaps at the Small Man who runs over to the bar and then comes back with another mug.

LARGE MAN (CONT'D)

'Ere. Have another drink on us.

The Large Man forces the contents of the mug down Dwayne's throat - making it impossible for Dwayne to breathe. He's drowning.

Annette runs towards the table.

ANNETTE

No wait! Stop it! You're killing  
him!

Annette grabs the shoulders of The Large Man and turns him around only to reveal that it's--

INT. GALLIGAN BERINGER REAL ESTATE - BACK ROOM - NIGHT

--Don, and Annette is now up at the front of the room with Don's arm around her waist.

DON

That's right, the one person I  
really need to thank is Annette  
Swip. Let me see how I can put this  
- I hate Annette Swip.

ANNETTE

What?

The crowd applauds at what Don's said.

ANNETTE (CONT'D)

(to the crowd)

*What?*

DON

I hate Annette because she thinks she's talented and therefore thinks she deserves more than she has. Haha! She's wrong. There's a reason that Annette has never accomplished what she's always wanted to, and that's because she's just not as good as she thinks she is.

The crowd applauds more.

DON (CONT'D)

I'm better.

The crowd CHEERS. Annette looks at the audience in horror.

DON (CONT'D)

And that's why I really have to thank her because I wanted to get this promotion to prove to her that she will never live up to her full potential.

ANNETTE

No please... stop it. Stop it.

Annette closes her eyes and puts her hands over her ears but then she is forcefully turned around until she's face-to-face with Don except - DON IS FACELESS NOW.

Annette gasps in horror. She turns to the crowd and sees THE WHOLE CROWD IS FACELESS NOW AS WELL and everyone is standing perfectly still.

DON

(faceless whisper)

No one will remember your name.

(louder, to crowd)

Who wants to dance?

The crowd CHEERS again and eerie music starts to play and Don grabs Annette and starts to dance with her. She struggles to get out of his grasp but he's too strong for her.

ANNETTE

Let go of me! LET GO!

Don passes Annette off to another Faceless Person and that passes her off to another and another. She spins around and around, the music getting faster and scarier.

ANNETTE (CONT'D)

Stop it! Please.

Annette is finally passed off to another and she realizes she's back with Don.

Don LUNGES at her, snarling. Annette falls to the ground and a horde of Faceless People close in on her. Annette SCREAMS until she hears a voice cut through the noise.

BETTY

Pardon me, excuse me, please move  
aside, my daughter is down there.

Betty parts through the Faceless People easily to find Annette on the ground.

ANNETTE

M... mom?

BETTY

Oh Annette, get up, sweetie. C'mon.

Betty gives Annette her hand and pulls her up to reveal that--

INT. FIRST CHURCH OF WOODSMITH - ASSEMBLY HALL - DAY

--they're in the middle of the post-church service lunch buffet. The Faceless People have vanished. Annette holds a plate of fruit salad while her mom shuffles her around.

BETTY

There are some people that just  
want to say hi to you since they  
haven't seen you in so long.

ANNETTE

Mom, I think I have it all figured  
out. This is all a supernatural  
hallucination that the ghosts are  
using to prey on my insecurities.  
This is what they do to everyone  
who--

BETTY

Quiet now and be polite.

A Group of OLD PEOPLE come up to see Annette.

OLD PERSON 1

Annette! Haven't seen you in about  
10 years or so.

OLD PERSON 2

Your mother's been telling us about all the great thing you've been doing.

OLD PERSON 3

Out in Los Angeles and selling mansions to the rich and famous.

OLD PERSON 4

Making your family name proud.

OLD PERSON 5

Doing right by your mother. And your sister.

OLD PERSON 6

Being the apple of your mother's eye.

OLD PERSON 1

Not just settling for some meaningless way of life that would embarrass her.

OLD PERSON 2

No, definitely not that.

OLD PERSON 3

Out there putting the name Swip on the map.

OLD PERSON 4

Bringing pride to your family name.

OLD PERSON 5

You're not a letdown, are you, Annette?

OLD PERSON 6

You're not a disgrace and total failure, are you?

OLD PERSON 1

Are you, Annette?

OLD PERSON 2

Are you?

OLD PERSON 3

Are you?

The camera is swirling faster and faster as Annette is stuck in between this circle of elders closing in on her, until all their faces blur together.

Annette feels like she's on a ghoulish merry-go-round until a hand reaches in and pulls her out. It's Betty.

ANNETTE

Mom! I--

BETTY

Shhh-shhh.

Betty, with comfort in her eyes, strokes some of Annette's hair behind her ear and then looks straight into her eyes.

BETTY (CONT'D)

I could never be proud of you.

ANNETTE

No, Mom, no--!

The room goes completely black except for one small pool of light. Standing in the light is small mixed race girl - SARAH WITTLE.

She stands holding the creepy doll in one hand and in the other hand - a knife.

Suddenly, Whispering Voices swirl around the air.

VOICES

*...look at her... that's not right... she's not right...*

Sarah QUICKLY SLAMS THE KNIFE INTO HER OWN FACE AND THEN PULLS IT OUT. A stream of blood emerges from the wound. Annette is petrified.

VOICES (CONT'D)

*...we must do something... you can't afford to do this to your family name... the shame that would fall upon your family... the shame...*

Sarah again swiftly stabs her own face again. This time slashing part of her cheek away. Her teeth exposed through the wounded, bleeding flesh.

VOICES (CONT'D)

*...we do this and then we will never speak of her name again...*

Another stab.

VOICES (CONT'D)  
*...never speak of her name again...*

Another stab.

VOICES (CONT'D)  
*...never again...*

Another stab - Sarah has torn her small face to shreds.

Annette turns away in horror. She opens to eyes to find Sarah gone and in her place, a group of adults standing in front of a baby carriage that's ENGULFED IN FLAMES while an infant wails in agony.

Annette sees a door on the far side of the room. She runs towards it and goes through it.

EXT. STREET - NIGHT

Annette runs out onto the street and IMMEDIATELY GETS TRAMPLED BY A HORSE AND CARRIAGE THAT COMES OUT OF NOWHERE.

Everything goes black.

INT. OLD HOSPITAL - NIGHT

Annette suddenly comes to. She's standing in front of a mirror in an old-timey hospital. Bandages cover her entire face except one eye.

A DOCTOR stands on one side of her while two Women stand behind her and an extremely handsome fellow, CONRAD BLACKWELL, stands on her other side.

DOCTOR  
 I did everything I could but,  
 unfortunately, there wasn't much to  
 work with.

The Doctor takes one of the bandages off. As he does this, Annette contracts at her waist in pain. She looks down and sees HER BELT has just tightened on its own.

CONRAD BLACKWELL  
 As long as she's good enough to  
 look like the wife of a nobleman--

DOCTOR  
 Well...

Doctor removes another bandage and another - each time the belt tightening again and again.

The Doctor finally removes the last bandage. We don't see what Annette looks like, but we see what everyone's reaction to her is.

The Women behind her hold each other and start weeping. The Doctor looks forlorn. Conrad looks on in disgust.

DOCTOR (CONT'D)

Again, I did the best I could.

CONRAD BLACKWELL

This... this is not my bride. This is not Cecilia Simmons. This... *is a monster.*

We now reveal Annette's face - hideously stitched together with the minimal pieces of flesh left over. Parts of her face still look like they're bleeding. It's ghastly.

CONRAD BLACKWELL (CONT'D)

This is not my betrothed. My bride-to-be is beautiful. This *thing* is hideous. I do not know the name of this creature. And I shall forget that I ever knew the name Cecilia Simmons. She is not dead to me, rather, she never existed in my mind's eye.

Annette screams out and takes off the crushing belt around her waist and loops it around her neck. She then runs to the side window and jumps through it, catching the other end of the belt around window latch, and hanging herself.

EXT. OUTSIDE HOSPITAL - NIGHT

A Crowd gathers around the sight of Annette's body hanging from the broken window. A Man with a ladder shows up and cuts Annette down.

Her body falls into a wooden coffin on the ground. The coffin is loaded onto the back of a horse-drawn wagon.

CUT TO BLACK.

Annette wakes up but doesn't know where she is. We don't either because everything's black.

ANNETTE

Hello?

We hear Annette try to move around but it sounds like she's confined in tight quarters.

ANNETTE (CONT'D)  
Can anyone hear me?

We hear a SCRAPING sound coming from above Annette and then hear Annette being JOSTLED around.

ANNETTE (CONT'D)  
Ow. Hey! Hello?

The sound of wood BREAKING and then finally, light comes pouring in and we realize we're at--

EXT. CHIMERICAL CEMETERY - NIGHT

--the Chimerical Cemetery. But it's still not present day, it's 1868, and Annette's lifeless body falls into the back of another horse-drawn wagon.

Annette tries to move, but she can't. She looks around and sees the bodies of Dwayne Amberman and Sarah Wittle already lying in a pile on the back of the wagon.

A MAN finishes tying the empty coffins to the wagon and then gets onto the horse.

ANNETTE  
What... What's going on?

Annette in tears as The Man - obviously JERSHUA KAUFMAN - gets the horse going.

EXT. THE KAUFMAN HOUSE - 1868 - NIGHT

We see the Kaufman House in progress of being built. An unfinished frame of the place that will torture Annette.

Jershua takes the coffins and pulls them apart board by board and Annette watches as he uses them in different parts of the framework of the house.

Finally, Jershua comes over to the bodies and picks them up one-by-one and takes them somewhere in the house.

The last body he takes is Annette. He takes her over to an UNFINISHED WALL of the backside of the second story of the house - the back Storage Room wall.

He tosses Annette on top of the other bodies and she watches as Jerusha picks up a BLOOD RED DOOR and hammers it into the wall, covering them, and plunging us into darkness.

INT. STORAGE ROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette opens her eyes and finds she's laying on top of the red door. As she looks around, she sees that every inch of the Storage Room is COVERED IN RED DOORS.

ANNETTE

Oh no.

Annette tries one red door. And another. And another. Gravity has turned off. Annette runs up and down the walls and the ceiling, trying to find a red door that will open for her.

She tries one on the ceiling and as she does, one below her CREAKS open. Annette closes her eyes and lets go - falling gracefully downwards and through the open red door below.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette opens her eyes and finds herself on the first floor of the house. She looks up and sees the door to the Storage Room still open. She runs to the stairs.

Halfway up the stairs though, something catches her leg and she stops in her tracks. She looks down and sees that EVERY STEP ON THE STAIRCASE IS NOW A **COFFIN**.

Her foot is caught under the lid of one of the coffins. Annette tries to pull her foot from under the lid but it still won't budge.

Above her, THUNDER ROLLS. She looks up and sees STORM CLOUDS BREWING *INSIDE THE HOUSE*.

INT. WHITE VAN - NIGHT

Roxy sees Annette struggle on the stairs and the storm clouds.

ROXXY

Annette! Annette! Can you hear me?

She slurps her Ovaltine.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

RAIN POURS DOWN FROM THE CEILING.

Annette finally YANKS her leg hard enough to get it unstuck, but in doing so she opens the lid of the coffin stair and finds A ROTTING DEAD BODY CLUTCHING ONTO ANNETTE'S ANKLE.

Annette SCREAMS. She steps onto the next coffin stair, but the lid pops open and another ROTTING DEAD BODY grabs ahold of her.

ANNETTE

Yes, Roxxy, I can hear you. I'm a little busy right now.

As Annette runs up the rest of the coffin stairs, she jumps and dodges out of the way as each coffin opens and a dead body tries to hold her back.

INT. WHITE VAN - NIGHT

ROXXY

I know, but listen to me. I saw everything you went through.

ANNETTE

(earbud)  
You did?

ROXXY

Yeah, it was crazy. A couple of cameras must've followed you through it all. Lost audio communication though. But it was like I was watching a movie with various camera angles and inventive editing. The ghosts have some filmmaking skills, I must say.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette reaches the top of the stairs. Rain still pouring.

ANNETTE

How is this supposed to help me?

INT. WHITE VAN - NIGHT

ROXXY

Oh right, well, I was taking notes and each... experience, or whatever, you had there was a moment in each of them where someone said something about each ghost's name.

ANNETTE

(earbud)

So?

ROXXY

So... I think you gotta call them out by name and that'll do... something.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette heads to the Storage Room door.

ANNETTE

Okay, I guess I can try tha--

Suddenly, the DOOR TO THE MASTER BEDROOM OPENS AND A FLOOD OF WATER COMES RUSHING OUT.

**THE FLOOD OF WATER IS FULL OF DEAD BODIES.**

Annette rushes to the Storage Room door but doesn't make it in time and is BOMBARDED by the flood of water, SMASHING her into the back wall at the top of the stairs.

DEAD BODIES PUMMEL HER UNDER WATER. Annette swims upward. Her head breaks the surface and she gasps for breath.

ANNETTE (CONT'D)

Dwayn--

A rotting hand emerges from the water and forces itself into Annette's mouth, crawling down her throat. Annette falls back under the water.

She swims back up to the surface. More rotting hands grasping onto her now, trying to pull her down. Annette fights through them until she finally gets free for a moment and calls out--

ANNETTE (CONT'D)

DWAYNE AMBERMAN! CECILIA SIMMONS!  
SARAH WITTLE!

SUDDENLY - the flood is gone. Annette stands on her own two feet, completely dry, just outside the Storage Room door.

Standing in front of her are the three Faceless People. The Man gestures to the door and it opens. Annette walks over and enters the room.

INT. STORAGE ROOM - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette stands amongst the Faceless People in the room. There's nothing in there except for the blood red door on the opposite side of the room.

With nothing else to do, Annette approaches the red door and clasps the doorknob.

The Faceless Child begins to WHIMPER.

Annette turns the knob and the door easily opens. *We don't see what's inside yet*, but Annette is visibly shaken by it.

ROXXY

(earbud)

What is it? Annette? What do you see?

ANNETTE

Remember how you said no one ever knew where Kaufman put the bodies? Well... found 'em.

We now see - behind the door is a small compartment where **three decomposed bodies / skeletons** hang together.

ROXXY

(earbud)

Oh my god... Of course! Annette, you've got to rebury the bodies in the earth. That's how you can get rid of the ghosts.

Annette turns around to face the Faceless except **they're not Faceless anymore**. Dwayne, Cecilia, and Sarah - holding the creepy doll - stand in front Annette face-to-face.

Then they all join hands together again.

ANNETTE

No... No, Roxxy, we've been getting it all wrong. They're not the unwelcomed guests here... we are.

INT. HALLWAY - 2ND FLOOR - THE KAUFMAN HOUSE - NIGHT

Annette walks out of Storage Room and down the stairs.

ANNETTE

They had already been laid to rest and then Jerusha Kaufman dug up their coffins and built them into the body of this house. Here in the walls and the rafters and the ceilings and the floors, the wood of their final resting place still resides, and because of that, so they will reside as well. We can't be looking to get rid of them, Roxxy. They live here. This is *their* home.

INT. FRONT ROOM - 1ST FLOOR - THE KAUFMAN HOUSE - NIGHT

The front door has blown open. Annette goes to the doorway and looks out to Roxxy in the drivers window of the van.

ROXXY

(earbud)

So, what are you going to do about trying to sell the place? I mean, who could you find to live there?

ANNETTE

It'd need to be someone who accepts this place and these people for what they are.

Annette turns around and sees Dwayne, Cecilia, and Sarah.

ANNETTE (CONT'D)

And someone who accepts themselves in the same way too.

ROXXY

(earbud)

Where are you going to find a person like that?

Annette smiles a little to herself. She goes to loosen her belt and then decides to take it off and let it fall to the floor. She even undoes the top button on her pants too.

ANNETTE

I think I already have.

Emphatically, Annette SLAMS the front door with her still inside. She leans her back against the door, closes her eyes, and takes in A DEEP BREATH.

Dwayne, Cecilia, and Sarah float over to Annette getting closer... closer... *and closer.*

And then, just as Annette's eyes open, and she lets out the first gasp of her breath--

CUT TO BLACK.

ANNETTE (CONT'D)  
(whispered, over black)  
*This is my house.*

\*Ryan Adams' "This House is Not For Sale" plays over credits\*