

US

By

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There are thousands of miles of tunnels beneath the continental United States... Abandoned subway systems, unused service routes, and deserted mine shafts... Many have no known purpose at all.

A VHS STATIC CRACKLE gives way to a fast-paced, energetic and dated 80's television promo. (Go to YouTube. Search "Hands Across America, MTV" and you will see the following...)

STOCK FOOTAGE: A magenta collage of different-sized blinking human eyes.

NARRATOR (V.O.)  
Imagine, Over three hundred smiling  
teeth in a row...

CONTINUOUS...

A collection of different sized smiles fill the frame.

STOCK FOOTAGE: An arial view of the Statue of Liberty.

NARRATOR (V.O.)  
...in a line that stretches from  
the Statue of Liberty...

STOCK FOOTAGE: A foggy view of the Golden Gate Bridge.

NARRATOR (V.O.)  
...all the way to the Pacific  
Ocean.

STOCK FOOTAGE: A large crowd of people.

An iconic red white and blue rendering of the North American continent. The words **HANDS ACROSS AMERICA™** lie across it.

NARRATOR (V.O.)  
*Hands Across America:* a four  
thousand mile long chain of good  
people...

A green animated line moves left to right in a jagged route across the country.

STOCK FOOTAGE: A wave crashes against a craggy rock.

NARRATOR (V.O.)  
...from sea to shining sea...

STOCK FOOTAGE: An arial view of Manhattan at sunset. The Empire State Building and the Twin Towers stand tall over the skyline.

CONTINUED:

STOCK FOOTAGE: A San Francisco streetcar packed with gleeful tourists climbs uphill.

STOCK FOOTAGE: A man reads a newspaper with a two-page spread promotion for the charity supergroup BAND AID.

STOCK FOOTAGE: A behind the scenes view of the USA FOR AFRICA recording session for "We Are The World."

STOCK FOOTAGE: An arial view of a sea of writhing fans packed into an outdoor benefit concert with gigantic banners that read "LIVE AID."

STOCK FOOTAGE: A closeup of another outdoor benefit concert banner that reads "FARM AID" long with the slogan "Keep America Growing!"

STOCK FOOTAGE: A closeup of a sullen 1980's rocker in aviator shades, bandana, and tank top.

STOCK FOOTAGE: An undulating mass of shirtless sweaty concertgoers.

NARRATOR (V.O.)

A large white graphic soars over the crowd and lands lower center. It reads: "May 25, 1986"

NARRATOR (V.O.)

On May 25th, six million people including some of the worlds biggest rock and roll icons will join hand in hand...

STOCK FOOTAGE: A static, black & white image of a destitute bearded man slumped over on a stoop.

NARRATOR (V.O.)

...to fight hunger in the United States...

STOCK FOOTAGE: Two hands emerge from either side of the screen over an image of an American heartland. They grip each other in the center of the screen.

STOCK FOOTAGE: Two hands emerge from either side of the screen, over an image of the snow-capped Rockies. They grip each other in the center of the screen.

NARRATOR (V.O.)

...and MTV can help put you there.

CONTINUED:

STOCK FOOTAGE: Two men grip hands across the center of the screen overlaid on a stock image of a city seaport and the **HANDS ACROSS AMERICA™** logo.

CHRYON: "Call Toll-Free 1-800-USA-9000"

NARRATOR (V.O.)

Learn more about *Hands Across America...*

STOCK FOOTAGE: A buffalo standing in tall grass shakes its head violently.

STOCK FOOTAGE: A large American flag waves in the breeze behind a gigantic telephone pole and its matrix of taught wires.

STOCK FOOTAGE: A man and woman hold hands overlaid on low POV footage of marathon runners.

STOCK FOOTAGE: A man and woman hold hands overlaid on a static view of the Hollywood sign.

STOCK FOOTAGE: Two men grasping hands overlaid on footage of a red tractor-trailer exiting an interstate off-ramp. From the center of the hands the red MTV logo appears. It rotates until it reveals that the "T" and "V" are arms and hands gripping each other.

NARRATOR (V.O.)

...and watch for further developments on M. T. V.

END OF PROMO... Black.

EXT. BOARDWALK AMUSEMENT PARK. BOTTLE TOSS BOOTH. NIGHT

It's 1986.

A colorful vibrant energy. Pedestrians walk along the boardwalk past game booths and souvenir stands as a ROLLER COASTER SCREAMS by overhead.

ADELAIDE (9, African American) wears a "Hands Across America" T-shirt, and her hair up in pigtails. She holds a candied apple, and watches, her father, RUSSELL (33, African American) hurl a baseball and TOPPLES a pyramid of bottles at a "Bottle-Pyramid" booth. He's clearly in a bad mood and takes it out on the bottles.

RAYNE, Adelaide's mother, (30, African American) CLAPS obligatorily.

CONTINUED:

The booth attendant, DANNY, a stoner, feigns excitement. Judging by their physical energies, Rayne and Russell had a huge fight earlier. Russell picks up a beer.

DANNY

Great shot. You put some heat on that.

RUSSELL

Thanks. I guess I missed my chance to go pro.

DANNY

You can get a prize from the second level or keep goin' for a prize from the third level.

RUSSELL

What you think, Addy? Should we stop or keep goin'?

Adelaide looks at Rayne.

RAYNE

Don't look at me; it's your birthday.

Adelaide points to a T-shirt.

ADELAIDE

I want that one.

RUSSELL

Yeah alright. That one.

Russell takes the shirt, then takes Adelaide's candied apple and hands it to Rayne.

RUSSELL (CONT'D)

Here...

Moments later...

EXT. BOARDWALK AMUSEMENT PARK. MAIN STRIP. NIGHT

Adelaide lags behind Rayne and Russell as they stroll down the strip. She wears a new oversized "Michael Jackson's Thriller" t-shirt.

RAYNE

(To Russell)

That shirt better not give her nightmares.

CONTINUED:

RUSSELL

In trouble for buyin' my daughter a shirt. That's a new one.

RAYNE

She got scared when it was on TV. You'd know that if you were around.

RUSSELL

Who let her watch it?

ADELAIDE

I wasn't scared.

RAYNE

You hid your eyes when the people came out the ground.

ADELAIDE

No.

RUSSELL

(To Rayne)

I need another beer.

Adelaide turns her head and sees a drunk sailor, TED spill his drink on his white uniform.

RAYNE

Mmmm Hmmm.

RUSSELL

I can't have a beer now?

RAYNE

You can do whatever you want.

RUSSELL

Okay then.

The ROLLERCOASTER RUMBLES BY again; Adelaide watches it. The screams startle her a little.

RUSSELL (CONT'D)

What about The Dipper? Hey Addy, you wanna try it?

RAYNE

You know she's not big enough, and I sure as Hell am not going on that thing.

They pass a table where two teenagers, MANDY and DOWNEY, eat fast food like pigs.

CONTINUED:

Moments later, Adelaide, Rayne, and Russell arrive at the Whac-A-Mole booth.

EXT. BOARDWALK AMUSEMENT PARK. WHAC-A-MOLE. NIGHT

RUSSELL

'Whac-A-Mole'! This is my game.  
(To the booth attendant, TROY)  
How many tickets, four?

TROY

Yeah.

Russell slams four tickets down, grabs the tethered mallet, and starts playing.

RAYNE

Addy, come to the bathroom.

ADELAIDE

I don't have to go.

RAYNE

Russ, will you watch your daughter,  
please?

RUSSELL

I'm watching...

He's not. He's playing Whac-A-Mole. Rayne heads off. Adelaide watches Russell for a moment before her attention turns to the ocean. She walks towards the edge of the boardwalk. A young homeless man, YOUNG FERDIE, lurks by the wooden staircase leading to the beach. He's clutching a cardboard sign with a bible verse scrawled across it. "Jeremiah 11:11" is written boldly and Young Adelaide stares at the numbers as she passes him. He looks right at her.

Two teens, GLEN and NANCY, flirtatiously play "Rock Paper Scissors." They keep landing on the same combination over and over.

GLEN

Oh my god

NANCY

That's impossible.

They do it again. They land on scissors.

GLEN

What the hell?

CONTINUED:

NANCY

How are you doing that?

GLEN

I'm not doing anything. You are.

EXT. BEACH NEAR THE BOARDWALK. NIGHT

Adelaide walks down the stairs, and onto the beach where a few teenagers act wild by a small campfire.

Adelaide passes by the teenagers as she walks towards the water's edge.

EXT. BEACH NEAR THE WATER. NIGHT

Moments later...

She approaches the shoreline and scans the dark horizon. In the distance, a large cloud erupts in silent lightning. After a breath, she turns back towards the boardwalk.

One attraction faces her on the beach level underneath the boardwalk. It's called "SHAMAN'S VISION QUEST", a Native American mystical themed funhouse with an entrance that faces the water. The facade is painted to resemble a forest with colorful images of spirit-animals and a large Shaman who glares, pointing his finger directly at Adelaide. Signs near the arched doorway read "GET LOST" and "FIND YOURSELF."

INT./EXT. VISION QUEST PORTAL - NIGHT

Adelaide walks toward the Vision Quest portal.

EXT. BEACH NEAR THE BOARDWALK. NIGHT

She drops the candied apple which falls onto the sand. As Adelaide gets near the entrance, a THUP or two of thick rain drops hit the sand. The crowd over at the boardwalk MURMUR.

INT./EXT. VISION QUEST PORTAL - NIGHT

Adelaide enters just as the rain hits full on.

INT. VISION QUEST. FOREST ROOM. NIGHT

Adelaide enters The Vision Quest, and goes down a hallway made to feel like a magical walk through a dark forest.

CONTINUED:

The walls are dressed and painted like woods, with the occasional eerily pleasant deer, rabbits and eagles. A CACOPHONOUS RECORDING OF NATURE SOUNDS plays over hidden speakers.

A cast-plastic owl on a branch pounces out from a dark crevice startling Adelaide with a "HOO HOO". The owl emits a HISS OF PRESSURIZED AIR and returns to its starting point.

Adelaide calms herself, and continues into the maze.

INT. VISION QUEST. HALL OF MIRRORS. NIGHT

Adelaide enters a room that's still forest themed but also covered in mirrors. She walks past several distorted reflections. A short one, a weird one, and a weirder one.

With a RUMBLE OF LIGHTNING the lights go out, and the FOREST NOISE STOPS. What was kinda eerie when lit becomes downright terrifying when dark.

The only light comes from the glowing red exit sign. She walks towards it but hits a mirror. She looks up. The "EXIT" sign appears forwards and backwards, over and over again in infinite reflections. Adelaide reaches her hands out and tries to make her way down the mirrored wall.

She begins whistling "ITSY BITSY SPIDER" again to make her feel at ease, but she stops in near panic when a WHISTLE from the halls overtakes hers. Somebody, somewhere in the mirrored labyrinth is whistling in an attempt to emulate her tune.

Something her size SCURRIES QUICKLY across the hallway.

Adelaide backs up almost against a mirror. She slowly begins to turn 180 degrees to face the mirror behind her, but HER REFLECTION DOESN'T TURN!!! This isn't a mirror, its the back of another identical girl's head.

Black.

INT. CLASSROOM. NIGHT

Closeup on a red wet rabbit's eye.

"US"

MUSIC: A CHILDREN'S CHOIR HUMS A DARK ANTHEM IN A STRANGE LANGUAGE. THE SONG IS MELODIC AND BRIGHT. HOPEFUL, BUT ALSO UNFAMILIAR AND WRONG.



CONTINUED:

GABE

You don't need the internet. Out here you've got... the "Outernet."

ZORA

Good one.

GABE

Hey, little man! Bags inside first.

Jason runs back and Gabe hands him his bag.

GABE (CONT'D)

Can we rewind her?

ADELAIDE

I don't think they work like that.

GABE

Just one year.

She laughs. Gabe kisses her neck real quick and goes inside.

INT. WILSON'S BAYSIDE HOUSE. KITCHEN BREAKFAST TABLE. DAY

We pass through the Wilson's foyer. Hanging on the wall are pictures of Adelaide at different stages of life with Russell and Rayne. There's one of her at fourteen in ballet class. There are also pictures of Zora and Jason with their grandmother.

GABE

What do you call a cow with no legs... Ground beef.

ZORA

(dryly)

Ha ha.

GABE

Get it? 'Cause he's on the ground?

JASON

We get it.

GABE (O.S.)

You should practice while you're here.

ZORA (O.S.)

Uch, okay.

CONTINUED:

GABE (O.S.)  
What..?

ZORA (O.S.)  
What?

GABE (O.S.)  
Why you got attitude?

ZORA (O.S.)  
(sarcastic)  
I'm sorry. Yay, track and field.

We find the Wilsons eating fast food in the breakfast nook.

Zora and Gabe power through their food. Jason sits quietly; occasionally snapping his right hand. He wears a plastic werewolf mask on his head. Adelaide eats strawberries out of a tupperware container. She plays with her food a little.

ADELAIDE  
Whoa. Really..? You're over running now?

GABE  
You love track and field.

ZORA  
What's the point?

GABE  
The Olympics.

ZORA  
I'm not gonna make it into the Olympics.

ADELAIDE  
You can do anything you set your mind to.

ZORA  
Can I drive while we're up here?

ADELAIDE  
No. GABE  
No.

ZORA  
That's what I set my mind to. I set my mind to driving.

ADELAIDE  
Change your mind.

CONTINUED:

ZORA

Why not?

Jason runs off to his room.

ADELAIDE

Because we said so.

(To Jason)

Jason! Finish your food, please!

ZORA

Cara and Haley drove with parent supervision.

GABE

You don't need to drive when you are an Olympic caliber athlete... You run.

ZORA

My God.

GABE

You should run on the sand.

ZORA

Why?

GABE

'Cause it's harder; no traction. You practice on the beach, when you get on solid ground, you'll take off.

Adelaide is caught off guard by the mention of the beach.

JASON

We're going to the beach?

GABE

Yeah... later... I thought we'd go when we're settled...

JASON

Cool.

ADELAIDE

What beach?

GABE

Santa Cruz. The boardwalk. I told you about this.



CONTINUED:

GABE

What the hell is that supposed to mean?

ADELAIDE

I think it means you curse at the table too.

Gabe grumbles and goes back to eating.

GABE

Well it's four fingers, anyway...  
Four fingers pointing back at you.

ZORA

One's a thumb... and it's not pointing at you.

GABE

Go to your room.

Gabe looks at his hand for a second then brushes it off.

INT. PSYCHIATRIST'S OFFICE. DAY

Young Adelaide sits intense and still on a sofa. Though the sliver of open door, she can see Russell and Rayne speaking with DR. FOSTER.

DR. FOSTER

I think she has Post Traumatic Stress Disorder.

RUSSELL

What...? She wasn't in Nam'; she got lost for fifteen minutes.

DR. FOSTER

That can be very scary.

RAYNE

We don't know what happened to her.

RUSSELL

So, how do we get her to talk?

DR. FOSTER

I could meet with her once a week.

RUSSELL

Mmm hmm. For how long?

CONTINUED:

DR. FOSTER

I think we need to encourage her to draw, write... dance... anything to help her tell us her story... but we have to be patient.

Rayne quietly weeps. Dr. Foster passes her a tissue. Russell goes to touch Rayne but she pulls away.

RUSSELL

I'm gonna have a smoke.

Russell leaves.

PRESENT DAY...

INT. WILSON'S BEACH HOUSE. LIVING ROOM. INT

Adelaide lays on the couch looking at one of Jason's rubber spider toys. A real spider climbs across it. Gabe unpacks with a pep in his step in a nearby room.

GABE (O.S.)

(On the phone)

Yeah, we'll see... Well, that's a coincidence... Listen... listen... I'm not gonna say anything but "wait for it." You'll see.. You'll see...

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. DAY

Gabe finishes his call as Adelaide looks at the spider.

GABE

(On the phone)

Why would I lie? Alright..? See you soon.

He hangs up.

GABE (CONT'D)

That was Josh. We'll leave in an hour.

ADELAIDE

We just got here.

GABE

They stayed an extra day so we could meet up...

CONTINUED:

Off her reaction.

GABE (CONT'D)

What? You don't like Josh and Kitty now?

ADELAIDE

Eh...

GABE

Damn... It's like that? Okay. Name one thing wrong with Josh and Kit--

ADELAIDE

--They drink too much.

GABE

Okay... Two things.

ADELAIDE

Gabe...

GABE

Zora and the girls get along.

ADELAIDE

Nope.

GABE

What's the point of a summer home by the beach if you never go to the beach.

ADELAIDE

There's a beach just down that hill.

GABE

That's not a beach. It's a shore. That's a bay. I'm talking about a real beach. Sand; an amusement park; people...

ADELAIDE

There are weirdos at that beach.

Gabe realizes there's something deeper going on.

GABE

Okay... okay. I'll cancel... Just sucks... I know Jason was looking forward to it... First time back after grandma died... I think being here is hitting him hard.

CONTINUED:

ADELAIDE  
(begrudgingly)  
We leave there before it gets dark.

GABE  
Yeah. Hell yeah; it's gonna be fun.

He goes for a kiss. She laughs and playfully pushes him away.

GABE (CONT'D)  
You don't have to kiss me. You're  
in trouble for later, tho.

He heads to the door. She can tell he's up to something.

ADELAIDE  
Oh you think so?

GABE  
Oh yes.

ADELAIDE  
Where are you going?

GABE  
Taking out the trash. I'll be right  
back.

Gabe hustles out with a mischievous smirk.

INT. WILSON'S BAYSIDE HOUSE. HALLWAY. DAY

Adelaide passes Zora's room.

ADELAIDE  
Where's your brother?

Zora shrugs.

Adelaide opens the basement door.

INT. WILSON'S BAYSIDE HOUSE. BASEMENT. DAY

Adelaide walks down to the basement.

There is a washer, a dryer, and a table for folding laundry  
in front of a mirrored wall.

She finds a box and opens it. They are pictures of her as a  
child in a ballerina tutu. There's also an old stuffed bunny.

CONTINUED:

She smiles with melancholic nostalgia. Out of nowhere, "Young Adelaide" spins through the space. This was a mini ballet practice studio.

INT. WILSON'S BAYSIDE HOUSE. BATHROOM. DAY

Zora enters and shuts the door. She looks in the mirror. She leans in examining a blemish when... Jason bursts out of a cabinet and scampers out the door.

INT. THE WILSON'S BAYSIDE HOUSE. BASEMENT. DAY

Adelaide watches her fourteen-year-old self, "Teen Adelaide" dance, now with perfect pirouettes. Footsteps thump above.

INT. WILSON'S BAYSIDE HOUSE. HALLWAY. DAY

Jason enters the closet.

INT. WILSON'S BAYSIDE HOUSE. HALLWAY CLOSET. DAY

The door begins to creak shut, but he puts a toy ambulance in the crack, propping the door open for a sliver of light. Jason pulls his mask down and resumes snapping. After a few unsuccessful snaps, he pauses.

INT. THE WILSON'S BAYSIDE HOUSE. HALLWAY. DAY

Zora walks down the hallway and nonchalantly bumps the toy ambulance into the closet with her heel. The closet door shuts.

INT. THE WILSON'S BAYSIDE HOUSE. HALLWAY. DAY

Jason grabs the doorknob from inside, jiggling it. It's locked.

INT. THE WILSON'S BAYSIDE HOUSE. BASEMENT. DAY

Adelaide watches Teen Adelaide dance when Jason SCREAMS upstairs. Adelaide is startled.

INT. WILSON'S BAYSIDE HOUSE. ZORA'S ROOM. DAY

Adelaide passes the open doorway to Zora's room. She's pissed.

CONTINUED:

ADELAIDE  
You can't help him?

Zora is laying on the bed with headphones on. She turns as her mom passes by.

ZORA  
What happened?

INT. WILSON'S BAYSIDE HOUSE. HALLWAY. DAY

Adelaide opens the closet door. Jason sits there.

ADELAIDE  
Oh baby. That's why you can't play  
in there.

Jason's tears turn to rage.

ZORA  
Didn't this happen last year?

ADELAIDE  
Zora, please...

The moment is broken by a DISTANT BUZZ that starts small but gets closer.

GABE (O.S.)  
Hey!

The three of them look at each other..

EXT. BAYSIDE. DAY

Adelaide, Zora and Jason stand on the dock by their house. Gabe, a pillar of pride, stands triumphantly at the steering wheel of a small motor boat that buzzes around in circles. He beams while Adelaide, Zora and Jason remain thoroughly unimpressed.

GABE  
Well... What'dya think?! "Craw-  
Daddy"!

ADELAIDE  
(unimpressed)  
Wow.

CONTINUED:

GABE

It's got a cassette player and everything... All it needs is a new coat of paint!

They just watch him. He holds up a life preserver.

GABE (CONT'D)

Hey, "J", look!. It even came with one of these!

The boat engine SPUTTERS TO A HALT. Smoke bellows from it.

ZORA

(to Adelaide)

He's kidding right?

ADELAIDE

(under her breath)

He's not kidding.

GABE

Hold up. He told me how to fix this.

Gabe goes to the back of the boat and pounds it with his fist a couple times.

GABE (CONT'D)

Don't worry. I got it real cheap!

ADELAIDE

I would hope so.

GABE

She veers a little to the left, so you have to stay on it, but other than that it's perfect!

ADELAIDE

You think?

GABE

Also, Josh got a boat, so we can do a dual-family voyage.

ADELAIDE

Ah. I see.

JASON

Josh's boat is probably way better.

CONTINUED:

GABE

What?

ADELAIDE

He said Josh's boat is probably better.

GABE

It's not a contest. It's something I thought would be nice for the family.

ZORA

But will we all fit tho?

GABE

Okay, you know what? Y'all are spoiled.

The engine starts up again. Gabe almost falls. Adelaide and Zora are amused.

INT. WILSON'S CAR. DAY

Gabe pouts as he drives through a road lined with redwood trees. The rest of the family chills in their seats. Jason snaps in the back. Zora reads. Adelaide checks in on Gabe's mood.

ZORA

Did you know this country produces, like twice as much waste per capita as any other country in the developed world?

No one responds. Jason looks at her dryly.

ZORA (CONT'D)

I forgot. No one cares about the environment.

ADELAIDE

Since when did you become such a tree hugger?

ZORA

I'm not a tree hugger.

ADELAIDE

I like it. I'm just saying.

Zora watches Jason continue to snap.

CONTINUED:

ZORA

...Maybe you could just tell us what's supposed to happen and we can picture it.

He keeps snapping.

ZORA (CONT'D)

I mean, at a certain point--

JASON

--Kiss my anus, Zora.

GABE

Oh!

ADELAIDE

What?!?

Zora is shocked, and Adelaide tries to hide her smile.

GABE

Why are we even talkin' bout "anuses?"

JASON

"Anus" isn't a curse word.

ADELAIDE

That doesn't matter.

ZORA

Disgusting.

GABE

See I would've preferred a curse word in this case.

JASON

(To Adelaide)

I can see you laughing in the mirror.

Gabe leans on the horn.

GABE

OK, you know what? We don't always need to be talking. There are families that enjoy silence.

The rest of them look around "yeesh". Adelaide knows her family. She turns on the radio. "I Got Five On It" by Luniz is on. Gabe's mood immediately lifts.

CONTINUED:

GABE (CONT'D)

"I got Five on it..."

He grooves in his seat. Zora and Jason share a look.

JASON

What does "I got five on it" mean?

ZORA

It's about drugs.

GABE

It's a dope song; don't do drugs.

ADELAIDE

Jason. Get it in rhythm.

She starts snapping to the rhythm. Jason follows along.

Gabe loosens up and sit dances singing along.

GABE

"I got five on it..."

Zora and Adelaide share a look through the rearview mirror. Adelaide shrugs. Zora rolls her eyes in pleasant conceit.

EXT. REDWOOD ROAD. DAY

The car drives past more redwood trees.

INT. WILSON'S CAR. TRANSITIONAL ROAD. DAY

They emerge from the wood-lined road and overlook downtown Santa Cruz's amusement park, boardwalk and beach. The rollercoaster looms menacingly in the distance.

Adelaide hides her apprehension as they head towards the scene of her past horror.

INT. CAR. CROSSWALK. DAY

The car arrives at a crosswalk. A CROSSING GUARD steps out in front of the car and stops them. They wait while a line of on-leave sailors crosses the street in front of the Wilson's car.

ZORA

Why can't I drive in the parking lot?

CONTINUED:

JASON

You're not old enough.

ZORA

I'm not talking to you.

GABE

Hmm, let me think about that for a second... no.

ZORA

Why?

GABE

Because I cherish my life.

As the sailors pass, Adelaide watches the town go by and remains preoccupied with thought.

FLASHBACK...

INT. RAYNE'S CAR. NIGHT

Rayne drives away from the rainy beach. We can't quite hear words but can tell that Russell is drunk. He and Rayne argue. Young Adelaide sits in the backseat in total shock.

PRESENT DAY...

INT. WILSON'S CAR. ROAD TO AMUSEMENT PARK. DAY

GABE

Ahhh. Damn it.

Adelaide snaps out of her daydream. They've just turned a corner and ended up stuck behind an ambulance and cop car that block the street.

ZORA

Oh my God.

A couple of COPS are taking statements from locals on the sidewalk who witnessed the incident at hand. Two EMTs load an unconscious bleeding homeless man into the ambulance.

ADELAIDE

Don't look. Don't look.

GABE

You gotta be kidding me.

A cop waves the car past. Jason watches the man.

EXT. BEACH. BY THE BOARDWALK. DAY

The Wilsons, having parked, step onto the sand carrying folding chairs and other beach gear. As they walk, Adelaide fights the urge to look behind her. Eventually she steals a nonchalant glance back in the direction of where the 'Vision Quest' was when she was a child. The attraction is still there, but it's name has been changed to 'Merlin's Forest.' It still has the same "FIND YOURSELF" sign, but the Shaman has been replaced with an old white wizard who still points his finger outwards like a bizarro Uncle Sam.

JASON  
Was that guy dead?

ADELAIDE  
Who?

JASON  
The guy in the ambulance?

ADELAIDE  
Ambulance means he's alive, right?

Jason, unsure, nods and starts snapping again.

EXT. BEACH. PICNIC. DAY

They arrive at the Tyler family's beach set-up: umbrella, chairs, and a stocked cooler already set up in tidy order.

JOSH TYLER (Caucasian 40) KITTY TYLER (Caucasian 40) sit.  
Josh and Kitty are both a couple drinks in.

The Tyler twins LINDSEY and BECCA (Caucasian 14) play by the water.

GABE  
Ay!

KITTY  
Yay!

JOSH  
You said 2:30! Where's your efficiency, man? Efficiency!

GABE  
We got held up.

JOSH  
I'm kidding, don't worry about it.

KITTY  
Hey girl.

CONTINUED:

ADELAIDE

We made it.

KITTY

Oh my God. Zora, you've gotten so big! You look so pretty?

ZORA

(Hates the compliment)  
Thanks.

JOSH

Hey, Jason. You want a beer?

JASON

Um...

KITTY

(To Zora)  
Lindsey and Becca will be happy to see you.

ADELAIDE

(To Jason)  
No. The answer is "no."  
(To Josh)  
Please give me a couple more years.

KITTY

(to Becca and Lindsey)  
Guys, look who's here!

JOSH

(To Jason)  
I kid. Here's a soda.

Becca flies a kite, Lindsey does cartwheels. They wave. Zora gives her mom an "I hate these bitches" look before walking over to them.

(CONT'D)

KITTY

Hi, Jason!

Jason waves shyly as he walks off.

LATER...

The two families chill on the beach. Zora sits near the twins who practice gymnastics. Jason plays nearby in the sand.

Gabe and Josh pal around, pouring beers into plastic cups and cracking each other up.

JOSH

Have you taken her on her maiden voyage yet?

GABE

Just rode her home. But we're gonna do the family thing soon.

CONTINUED:

JOSH

Cool. We could do a double excursion.

GABE

Yeah, I mean, it's small, but it's a real classic design.

JOSH

Hey, it's not about the size of the boat...

GABE

...The fuck outta here.

Josh laughs.

JOSH

Kitty!

Kitty who is talking to Adelaide looks over.

JOSH (CONT'D)

You hear Gabe got a boat?

KITTY

Oh? Cool.

JOSH

He says "it's small." I said, "It's not the size of the boat..."

KITTY

(to Josh)

Wow. You thought that bared repeating..?

GABE

He did though. He really did.

JOSH

Screw all of you.

Adelaide glances back again still distracted by the 'Merlin's Forest'. Kitty clocks it.

KITTY

'Merlin's Forest'...?

ADELAIDE

I think that changed. It used to be called 'Vision Quest.'

CONTINUED:

KITTY

Oh, how culturally insensitive of them...

ADELAIDE

Yeah. Totally.

JOSH

Addy, beer, wine, vodka cran?  
Mimosa? I got everything.

ADELAIDE

Do you have water?

JOSH

Um... I've got ice.

He hands her a cup of ice. Then passes kitty a drink. He pulls her drink away before giving it to her. The old lame practical joke.

KITTY

I hate you.

(to Adelaide)

It never stops. I honestly think about murdering him sometimes.

Adelaide laughs.

ADELAIDE

So nothing's new.

KITTY

Actually. Since you asked...

Kitty smiles. She turns her head showcasing her face from different angles.

ADELAIDE

What..? What...? Oh my God. Did you have something "done?"

KITTY

Just an itsy-bitsy thing..

ADELAIDE

Fuck off. You look exactly the same as you did last year.

CONTINUED:

KITTY

That's the idea. A little bit goes a long way. Not that you need it you beautiful motherfucker.

Adelaide quietly doesn't accept the compliment. She looks around the beach.

KITTY (CONT'D)

Stop. I can already tell the things you think are flaws are so annoying.

Adelaide almost says something, but doesn't.

KITTY (CONT'D)

What?

ADELAIDE

Nothing.

KITTY

I'm kidding. Tell me...

ADELAIDE

Sometimes I have a hard time... talking.

KITTY

You ever wonder "what if... What if things had happened differently?"

ADELAIDE

I don't know what you mean?

KITTY

You mean the What-if-I-never-got-married-and-had-kids question? Um, yeah. I'm having it literally right now. Trust me. The girls have just gotten to the age where I feel like I can finally go to the spa once a week for 'me time.'

ADELAIDE

"Me time?" What's that?

KITTY

It's mandatory.

DOWN BY THE WATER...

Becca approaches Jason. Lindsey does cartwheels. She lands on the sand structure he's making.

LINDSEY  
(to Jason)  
Oops. Oh shit! My bad.

Lindsey continues cartwheeling back and forth.

JASON  
It doesn't matter.

Becca offers Jason the kite reel.

BECCA  
Wanna try? It's pretty dumb, but  
you might like it.

JASON  
Um. Okay.

LINDSEY  
The wind's good.

Jason tries to fly the kite. Lindsey cartwheels over to Zora who reads on the beach.

BECCA  
Your brother's so weird.

ZORA  
He just has a problem focusing.

They look over at Jason who tries to fly the kite while watching his own hand snap.

BECCA  
Are you going in the water..?

ZORA  
I'm good.

BECCA  
Why not?

Jason gets up and walks away from the water.

ZORA  
Where are you going?

JASON  
To the bathroom.

CONTINUED:

BECCA/LINDSEY  
Why don't you pee in the ocean?

LINDSEY  
Jinx.

EXT. BEACH PICNIC - DAY

Kitty and Adelaide don't notice.

KITTY  
You ever wish you kept dancing?

ADELAIDE  
Sometimes.

KITTY  
I mean you were, like, really good  
right?

ADELAIDE  
I peaked at fourteen.

KITTY  
Didn't we all?

Jason passes by them as he heads towards the Port-O-Potties.

EXT. BEACH. PORT-O-POTTY - DAY

Jason takes a long walk past sunbathers and other people to the port-o-potty near the boardwalk, becoming increasingly remote from the group. When he arrives at the port-o-potty a sour older lady emerges. He lets her pass and then goes inside.

EXT. BEACH. PICNIC - DAY

Adelaide continues with Kitty.

ADELAIDE  
There was this one competition  
where I did a piece from "The  
Nutcracker"...

KITTY  
I love "The Nutcracker."

CONTINUED:

ADELAIDE

You know the 'Grand Pas de Deux'?  
It's the pretty one, at the end of  
the ballet.

KITTY

Oh! Where she flies into the  
prince's arms.

ADELAIDE

Yeah.

KITTY

Okay, can I tell you? I cry at that  
part every time.

Josh interrupts from afar.

JOSH

You cry? Really?

KITTY

(To Josh)

No one's talking to you.

(To Adelaide)

You were saying...

ADELAIDE

The 'Grand Pas' is supposed to be a  
dance for two, but I turned it into  
a solo.

KITTY

Um... that's badass.

ADELAIDE

Nerve-racking. I thought I'd get  
disqualified, but when I finished  
the audience went crazy. I won  
first prize. It was the best moment  
of my life...besides Zora and  
Jason's birth.

KITTY

The girls don't make my top ten, by  
the way. I'm convinced I would be a  
movie star if I didn't have them at  
exactly the wrong time...

Adelaide starts watching people on the beach around them as  
Kitty drones on. A guy chases his girlfriend who screams. A  
small group of people laugh hard. A teen play fights with his  
brother. Each vignette seems to make Adelaide increasingly  
nervous but she hides it well.

CONTINUED:

KITTY (CONT'D)

...I trained at Stella Adler and booked two commercials before I met Josh, and totally stopped auditioning when I got preggers. Then the move to San Fransisco was like a fucking career killer. The whole thing was supposed to be I would fly out for auditions but that never happened. I put myself on tape for like half a year, but it's really not the same. You have to be in the room for things to fall into place.

A red frisbee falls onto the towel they're sitting on.

Adelaide is startled.

KITTY (CONT'D)

Jesus!  
(To Adelaide)  
Oh, look.

Adelaide looks down. The frisbee has landed perfectly on one of the towel's large, printed polka dots. Adelaide picks it up, revealing the same colored dot underneath. It really is eerily perfect. Adelaide is quietly concerned.

KITTY (CONT'D)

Whoa. That's crazy. We've been having so many weird coincidences happening lately.

A guy runs over to claim the frisbee. Adelaide gives it to him.

GUY

Thanks.

He leaves. Adelaide looks over and sees the twins playing near Zora. No Jason.

KITTY

No "I'm sorry"? Dick. Anyway, we should go back to our place. I think it's 'vodka 'o clock.'

ADELAIDE

Where's Jason?

EXT. BEACH PORT-O-POTTY. DAY

Jason comes out of the port-o-potty and starts walking back to the beach but stops when he notices something strange. A man stands facing away from him on the beach about twenty yards away. The man has his arms stretched out at his sides in a relaxed manner, like a yoga pose. Other people walk around him, only occasionally noticing him. Jason is transfixed. He walks slowly and wide around the man trying to see his face. It's tense.

EXT. BEACH. PICNIC. DAY

Adelaide looks around with increasing concern.

ADELAIDE  
Where's Jason?

KITTY  
(looking)  
He's...

ADELAIDE  
Gabe..? Where's Jason?

Gabe looks around.

ADELAIDE (CONT'D)  
(calling out)  
Jason...?! Jason...!!

EXT. BEACH PORT-O-POTTY. DAY

Jason takes another step towards the strange man with outstretched arms. He can almost see his profile. He stops when he notices the man has dried blood on his hands.

ADELAIDE (O.S.)  
Jason!!!!

Jason runs back scared.

EXT. BEACH. DAY

Jason arrives back at Adelaide's side.

ADELAIDE  
Where were you?!

JASON  
I went to the bathroom.

CONTINUED:

ADELAIDE

No! You don't do that. You don't  
run off without telling me...?!

She shakes him.

JASON

Ow!

Jason's shoulder is hurt. He looks scared. Adelaide looks  
around. Everyone nearby watches. She catches her breath and  
hugs him.

ADELAIDE

Don't do that to me, understand?!

Josh and Kitty look at each other. Little awkward.

GABE

(Josh and Kitty)

Long day. Let's get together  
tomorrow.

KITTY

(To the voyeurs)

Show's over, thanks.

EXT. WOODED ROAD. DUSK

The Wilsons drive home.

INT. CAR. DUSK

The Wilsons are sun-beaten and tired. They're all still a  
little shaken from Adelaide's freak-out. The radio is on.

NEWS RADIO ANCHOR

And authorities are in an active  
investigation of several stabbings  
that occurred earlier today  
originally thought to be unrelated,  
but authorities now say they are  
investigating possible links...

Adelaide turns the radio off.

INT. WILSON'S CAR. NIGHT

The Wilson's pull into the driveway. All is quiet. Gabe  
suddenly turns to the kids in the back.

INT. WILSON'S BAYSIDE HOUSE. FAMILY ROOM. NIGHT.

Gabe lays on the couch watching TV. Adelaide closes the curtains.

GABE

...You saw their new car right? He had to do it. He just had to get that thing to fuck with me too.

Jason runs down the hallway to his room.

ADELAIDE

I guess mission accomplished.  
(Yelling to Jason)  
Don't run!

Zora comes out of the bathroom and stops by Jason's.

INT. WILSON'S BAYSIDE HOUSE. JASON'S BEDROOM. NIGHT

As Jason lands on his bed, Zora enters.

ZORA

Way to freak mom out.

She leaves.

INT. WILSON'S BAYSIDE HOUSE. FAMILY ROOM. NIGHT

GABE

You good?

Adelaide nods unconvincingly.

ADELAIDE

Yeah. I'm gonna say goodnight.

Adelaide starts going down the hallway.

GABE

Okay... I'm just waiting for the Giants highlights. I'll see you in the magic room.

INT. WILSON'S BAYSIDE HOUSE. ZORA'S ROOM. NIGHT

Adelaide peeks in. Zora is under her blanket. It glows with the light of the phone.

CONTINUED:

ADELAIDE  
Night night.

ZORA  
Goodnight...

ADELAIDE  
Phone off.

After a beat the light goes off. Adelaide walks away.

The light goes back on.

INT. WILSON'S BAYSIDE HOUSE. JASON'S ROOM. NIGHT

Jason sits on his bed by his window.

JASON  
Look.

He points too his digital alarm clock which displays "11:11"  
Adelaide pauses.

ADELAIDE  
Past your bedtime...

Jason tries to snap his "spark starter"

ADELAIDE (CONT'D)  
If you want, we can go into town  
tomorrow and get you a new one.

JASON  
It's okay. Grandma got me this one.

Adelaide enters and sits on his bed.

ADELAIDE  
Mask off.

She takes his mask off rubs his head and kisses it.

JASON  
You thought I was dead?

ADELAIDE  
Oh. No... I didn't know if you were  
lost, or taken...

JASON  
By bad people, right? Like  
terrorists and psychos.

CONTINUED:

ADELAIDE

Yes, there are. As long as you're  
with me, I'll keep you safe...  
Okay?

Jason nods. Adelaide gets up and goes to the door. She sees a drawing of a stick figure facing another stick figure who faces away from the first.

ADELAIDE (CONT'D)

Who is this?

Jason shrugs.

Adelaide She goes to the window and closes the curtains.

Jason looks at her. He's confused but nods in agreement.  
Adelaide, shook, nods as well.

INT. WILSON'S BAYSIDE HOUSE. MASTER BEDROOM. NIGHT

Adelaide stares out the window. Gabe enters brushing his teeth.

GABE

You know, I was thinking about  
getting fishing gear tomorrow. Four  
rods. We could all go. We could  
fish from the dock. Of course,  
there's the boat too. If we get out  
there in open water, just sayin',  
but I'm not trying to force  
anyone...

He notices Adelaide's stillness.

GABE (CONT'D)

Hey...

She doesn't answer, just stares out the window transfixed.  
Gabe looks in the direction she's looking, but sees nothing.

ADELAIDE

I want to go.

GABE

Go? Where?

ADELAIDE

Home. I can't be here. It's too  
much.

CONTINUED:

GABE

You serious?

ADELAIDE

Being here, it's like there's this black cloud hanging over me, and... I don't feel like myself.

GABE

Well I think you're you.

ADELAIDE

Gabe, I need to tell you something and I just need you to listen.

GABE

Okay...

ADELAIDE

When I was a kid I went to that boardwalk with my parents. I wandered off. I don't know why, but I did. I ended up in that hall of mirrors, and...

FLASHBACK...

INT. VISION QUEST. NIGHT

Young Adelaide stands in the dark mirror-lined hallway as we last left off. She faces the back of the other girls head.

PRESENT DAY...

INT. WILSON'S BAYSIDE HOUSE. MASTER BEDROOM. NIGHT

Adelaide stares out the window. Gabe's on the bed.

ADELAIDE

...There was another girl in there. She looked like me... Exactly like me.

FLASHBACK...

INT. VISION QUEST. NIGHT

Adelaide stares, stunned by the back of what she thought was a reflection.

Now the other girl begins turning towards Adelaide revealing

CONTINUED:

an intense, hateful smile that pierces through the darkness. She's shrouded in darkness, but from what we can make out looks just like Adelaide.

PRESENT DAY...

INT. WILSON'S BAYSIDE HOUSE. MASTER BEDROOM. NIGHT

Gabe, on the bed, is confused and silent for a moment.

GABE

You were in a house of mirrors--

ADELAIDE

--No. She wasn't a reflection. She was real. She...

Flashback...

INT. VISION QUEST. NIGHT

Before Adelaide can scream, the other girl grabs her by the throat with both hands and SCREAMS IN HER FACE WITH GLEEFUL RAGE.

Present day...

INT. WILSON'S BAYSIDE HOUSE. MASTER BEDROOM. NIGHT

Adelaide confides in Gabe.

ADELAIDE

...She tried to kill me. She tried to choke me. I got away; I ran as fast as I could. My whole life I've felt like she's still coming for me.

GABE

Whatever happened, it was a long, time ago.--

ADELAIDE

--You know when things line up? The coincidences..? Since we've been up here they've been happening more and more... I think they mean she's getting closer.

GABE

The girl who looks like you?

CONTINUED:

ADELAIDE  
You don't believe me.

GABE  
I do, I do... I'm just...  
processing...

He looks at her.

GABE (CONT'D)  
You know I'm here, right? I mean,  
I'm pretty sure I could kick your  
ass, so if she looks like you...  
Okay, not funny. My bad, I'm just  
tryin' to lighten the mood--

The lights cut out.

GABE (CONT'D)  
Ah, shit.

ADELAIDE  
No!

GABE  
Perfect timing. See, this is why  
Josh has a back up generator...

Gabe starts towards the door. Jason stands in the doorway.  
Gabe is startled.

GABE (CONT'D)  
Jesus. We lost power. I'm gonna fix  
it. Go back to bed.

JASON  
There's a family in our driveway.

Adelaide and Gabe look at each other.

INT. WILSON BAYSIDE HOUSE. FOYER. NIGHT

Adelaide, Gabe and Jason stand out the front door window.

Four people stand near the edge of the property silhouetted  
by the moonlight. Their contour seem to fit the same familial  
archetypes as the Wilsons themselves. On the left, a boy:  
hunched and wavering; Next to him, a father: hulking with  
head tilted oddly; Next, a mother: still and poised. On the  
right, a daughter: thin and sleek.

Adelaide watches in horror.

CONTINUED:

GABE  
 (to himself)  
 Huh. Now who is that?

ADELAIDE  
 We have to get out of here.

GABE  
 Hold on. It's just a family. You  
 scared of a family?

JASON  
 ...A boogie man's family.

Zora enters from the hallway.

ZORA  
 What?

ADELAIDE  
 Zora, give me your phone?

ZORA  
 I'm not on it!

ADELAIDE  
 Zora.

She hands Adelaide the phone. Adelaide calls 911.

ZORA  
 Who's that?

GABE  
 It's just a family... It's standing  
 outside... probably neighbors.

ZORA  
 You're kidding me right?

JASON  
 I'm scared.

ADELAIDE  
 (to operator)  
 Hello. My name is Adelaide Wilson.  
 We're at 2311 Seagull Way...

GABE  
 Whoa. You really callin' 911?  
 Look. Everything's good. We  
 lost power alright? I'm gonna  
 fix it, and I'm gonna find  
 out what they want. Let's all  
 try not to freak out.

ADELAIDE (CONT'D)  
 There are four trespassers  
 here on our property...  
 Yes... No we don't... Can you  
 send us someone immediately;  
 I don't think we're safe.

CONTINUED:

Gabe unlocks the door.

ADELAIDE (CONT'D)

Gabe!!

ZORA

Dad.

GABE

They probably need help. Hang tight.

Gabe walks out.

EXT. WILSON'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

Gabe opens the front door and steps out trying to look confident and casual.

GABE

Out here tryin' to have a vacation;  
my whole family's lost their damn  
minds.

The four figures stand there, evenly spaced, about fifteen yards away from the house.

GABE (CONT'D)

Hey!

The figures look dead at him.

GABE (CONT'D)

Can I help you?

Nothing.

INT. WILSON'S BAYSIDE HOUSE. FOYER. NIGHT

ADELAIDE

Fourteen minutes..? No... No...  
Tell them to come faster...

ZORA

Mom..?

ADELAIDE

Okay... Yes, yes. Hurry! Gabe!

EXT. WILSON'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

Gabe takes a couple steps towards the strangers.

Nothing.

GABE

If y'all are out here tryin' to  
scare people, you picked the wrong  
house for that...

Gabe squints to try to see their faces.

GABE (CONT'D)

(losing confidence as he  
goes)

Okay, I asked you nice. Now I'm  
gonna need you get off my... get  
off my property.

Gabe almost says something else, but the lack of motion or response from the strangers tells him something might in fact be very wrong.

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Gabe backs into the house. He's shook. That's not how he expected that to go.

GABE

Okay, let's call the cops.

ADELAIDE

I did. They're fourteen minutes  
away.

GABE

What...? Fourteen minutes? Okay...  
Jason, get me the bat.

JASON

The bat?

GABE

The baseball bat... The bat!  
There's one in the--

ZORA

Here.

Zora rushes gets the bat from the closet and brings it to Gabe.

CONTINUED:

ADELAIDE

Gabe...

GABE

Okay, hold on. I'm gonna try again.

ADELAIDE

No.

GABE

It's okay... It's okay...

Gabe starts out the door.

EXT. WILSON'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

Gabe walks out. He means business this time.

GABE

The cops'll be here any minute.,  
So... They know you're trespassing  
and harassing us...

Again, they do nothing.

GABE (CONT'D)

Okay, well. Suit yourselves. If I  
were you, I'd--

All of a sudden, with a quick and coordinated dart, the "BAD FAMILY" break formation. Gabe shudders. The "BAD DAUGHTER" goes left, and the "BAD SON" gets on all fours and scurries right. Gabe falls back instinctively as the "BAD FATHER" comes directly towards him.

GABE (CONT'D)

Hey, hey, hey...

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Gabe backs up into the house and shuts the door just as the "Bad Father" arrives with a SLAM.

GABE

They're going around. Is the back  
door locked?

ZORA

My window's open!

Zora takes off running towards her room.

CONTINUED:

ADELAIDE

Zora, no!

Adelaide leaves Jason to pursue Zora.

INT. WILSON'S BAYSIDE HOUSE. ZORA'S BEDROOM. NIGHT

Zora makes it to her window and locks it just as the "Bad Daughter" climbs up a tree with lizard speed. Zora starts backing out of the room terrified as Adelaide comes and grabs her.

INT. WILSON'S HOUSE. FOYER/LIVING ROOM. NIGHT

The front door THUMPS rhythmically.

GABE

I'm serious, man!!! I will break  
your damn head!!!

INT. WILSON BAYSIDE HOUSE. KITCHEN BREAKFAST TABLE. NIGHT

Jason looks at a nearby window. He gets closer to the glass and tries to peek out...

Suddenly the "Bad Son's" head pops up close. He wears a rubber burn mask.

Adelaide rushes in with Zora and pulls Jason close.

A SHARP WHISTLE cuts through the silence. That familiar tune, "Itsy Bitsy Spider," terrorizes Adelaide.

It's *her*. The "BAD MOTHER" walks slowly past the windows towards the front door.

A few FOOTSTEPS THUMP on the roof.

EXT. WILSON'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

We still can't see their faces, but the "Bad Mother" arrives at the front door. The "Bad Father" stops BANGING THE DOOR. She lifts a rock near the front steps.

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Gabe takes a few deep breaths while the family huddles behind him in the living room.

CONTINUED:

Suddenly from outside a KEY GOES IN THE LOCK!

ADELAIDE

The key.

GABE

What key?!

ADELAIDE

The damn "Hide-a-key!"

GABE

Hide-a-key"? What kind of white-shit...?!?

The door opens with force. Gabe tries to hold it shut, but the Bad Father opens it anyway. He swings at the "Bad Father" who catches the bat and takes it away, as if Gabe were a child. He brings the bat down on Gabe's knee with a CRACK. Gabe goes down.

GABE (CONT'D)

Aaaaahhhhhggg!!!!

Adelaide, Zora and Jason back up into the living room. To their left, the "Bad Son," obscured by curtains scurries past the window.

To their right, a Sky light crashes. The "Bad Daughter," falls into the kitchen.

The "Bad Father" and "Bad Daughter" back the Wilsons into the Living room as the "Bad Son" scurries past the windows. Adelaide holds her children close as Gabe tries to get up. Wincing, he stumbles back into the living room in agony. The "Bad Father" follows him in to the room slowly, bat in hand.

ZORA

(whispers)

Mom?

MOM

It's okay. Just stay close.

The "Bad Daughter" turns into the living room.

The "Bad Mother" enters. She is RED, Adelaide's doppelganger. She walks in a calm erudite manner; the clear head of her family.

It's dark. Red arrives at the chair in front of them and sits. She motions for them to sit.

CONTINUED:

The "Bad Son", smashes a hole in the back porch door window and enters.

The Wilson's sit on the couch. Except for Gabe who tries to stand aided by the arm of the couch.

The "Bad Son" lights a match in his hand with a SNAP. The fireplace erupts in flames.

The fire backlights the "Bad Family." The "Bad Son" shuffles to Red's side and sits like a dog. She strokes his masked head.

We still can't really see their features in full, but at this point it's clear that these home invaders are DOPPLEGÄNGERS of the Wilsons.

ABRAHAM, Gabe's doppelganger, seems a little out of it. His attention wanders like a rampage killer lost in some kind of psychotic break.

UMBRAE, Zora's doppelganger, stands with perfect posture, sleeked back hair, and an evil little smirk.

PLUTO, Jason's doppelganger, breathes thick under his mask. He carries himself like an animal.

The entire "Bad Family" wear red jumpsuits with and sandals and one glove.

Zora starts freaking out.

ZORA  
What..? What..?

JASON  
(under his breath)  
It's us.

Gabe isn't ready to believe what's in front of him.

GABE  
We don't have anything here. This  
is our summer home. We got in  
today, so--.

ADELAIDE  
--Gabe...

Red clears her throat silencing Gabe. She speaks. Her voice is quiet and craggy like it's never been used.

CONTINUED:

RED

Once upon a time, there was a girl, and the girl had a shadow. The two were connected; tethered together. So whatever happened to the girl happened to the shadow... When the girl ate, her food was given to her, warm and tasty, but when the shadow was hungry, she had to eat rabbits, raw and bloody. On Christmas the girl received wonderful toys, soft and cushy, but the shadow's toys were so sharp and cold they'd slice through her fingers when she played with them. Time passed. They both got older, and one day the girl met a handsome prince and fell in love. At that same time, the shadow met Abraham. It didn't matter if she loved him or not, he was tethered to the girl's prince after all. Then the girl had her first child; a beautiful baby girl... but the shadow... she gave birth to a little monster. Umbrae was born laughing. The girl had a second child, a boy this time. They had to cut her open and take him from her belly. The shadow had to do it all herself. She named him Pluto. He was born to love fire.

Pluto growls at Gabe.

RED (CONT'D)

So you see, the Shadow hated the girl so much for so long, until one day she realized that she wasn't being punished by the girl at all. She was being tested by God.

INT. WILSON HOUSE. LIVING ROOM. NIGHT.

Gabe tries to present a non-chalant tone, and pull Red's attention off Adelaide.

GABE

Look, Here's my wallet. Take the car.

ADELAIDE

Gabe.--

CONTINUED:

GABE

--Take whatever you want. Hell, you can take the boat, for all I care.

ZORA

(through tears)  
Nobody wants the boat, dad.

GABE

How about this. Take me to the ATM. I'll get all the cash I can take out, and you can go. We won't say... We won't say shit..

Gabe, who has been in denial of the supernatural element at play, loses steam.

GABE (CONT'D)

What are you people?

He finally gets Red's attention. She turns her head, disappointed with the question.

RED

What are we...?

Red leans in.

RED (CONT'D)

...We're Americans.

Red holds up bronze colored handcuffs. She gives them to Pluto who walks to Adelaide and stands on the table.

RED (CONT'D)

Tether yourself to the table.

GABE

Addy... no. Don't--

RED

(to Gabe)  
--Or maybe I should cut something off of you.

Abraham takes a step towards Gabe.

ADELAIDE

Just don't hurt the children.

Adelaide puts the handcuffs on one wrist and in connects them to the heavy coffee table.

CONTINUED:

GABE  
Hey, hey...!

Abraham grabs him by the wrist. Gabe tries to resist, but his knee is jacked and he's simply not as strong.

GABE (CONT'D)  
Hey. Don't touch me. Get off!

ADELAIDE  
No!

Abraham pulls Gabe out the back living room door and off the back porch. It's easy as if he's dragging a toddler in full tantrum.

ADELAIDE (CONT'D)  
Okay... okay...

RED  
(To Zora)  
Little girl...

Zora shrinks in fear.

ZORA  
Mom?

RED  
Run.

Umbræ takes a menacing step towards Zora who gets up off the couch. Zora looks at Adelaide who nods at her. Zora quickly runs to the front door. Umbræ slinks after her.

ADELAIDE  
(To Red)  
You want *me* right?

EXT. WILSON'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

Zora bursts out the door and runs fast down the street. Umbræ walks into the middle of the street and watches her run. She stretches her arms and legs.

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Adelaide holds Jason tight on the couch. Red pets Pluto.

RED  
Go play, boys.

CONTINUED:

Pluto hops on the coffee table and hold his hand out to Jason like a trained animal.

JASON

Mom?

ADELAIDE

No. He's not going.

RED

Be careful. He has a temper.

Pluto starts to growl. Adelaide holds it together, but her voice shakes. She looks in Jason's eyes which he diverts.

ADELAIDE

Okay. Okay. It's okay. Look at me.  
You're going to be okay. Show him  
one of your tricks.

Adelaide gives Jason a look that seems to say "be smart." Jason's scared, but he stands. Pluto grunts jovially and follows him upstairs.

RED

Don't burn the house down.

Red and Adelaide are alone in the living room. They sit across from one another in silence.

EXT. WILSON'S BACK YARD. NIGHT

Abraham kicks Gabe, who can barely stand, down the back porch stairs. Abraham follows him down slowly.

GABE

Ok, wait. Wait, wait, wait--

ABRAHAM

Blahflabumbalavlamlubala!!!!

Abraham knocks Gabe out with the blunt end of his scissors. He looks over at some garbage nearby.

EXT. WILSON'S HOUSE. FRONT LAWN. NIGHT

Zora is about 100 yards away and still running hard. At the end of the street is a house.

Umbrae slowly walks back and forth, stretching her arms in anticipation. She watches Zora get smaller in the distance.

CONTINUED:

Gabe can be heard struggling on the other side of the house.

GABE (O.S.)  
No!!! No!!!

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Red watches Adelaide hear Gabe's cries.

INT. HALLWAY CLOSET. NIGHT

Pluto leads Jason into the closet. Jason moves a sock in the door crack with his foot so the door can't shut all the way.

INT. CLOSET. NIGHT

Pluto breathes heavily under the mask. Jason raises his arm and Pluto does the same, mirroring him.

EXT. WILSON'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

Zora is now almost gone down the street. Umbrae finishes pacing and joint cracking.

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM . NIGHT

ADELAIDE  
What do you want?

Red watches her.

ADELAIDE (CONT'D)  
What?!

RED  
Years ago I had a vision. In this vision I saw a line of blood on the soil that stretched as far as I could see.

Red stands. She slowly walks to Adelaide's side.

RED (CONT'D)  
During this vision God spoke to me. He said "the only way for a soul to truly be free is to sever the tie". And his voice... It was the most beautiful sound I've ever heard...

CONTINUED:

A moment of silence. Red places her hand on Adelaide's head and slowly pushes it to the table.

RED (CONT'D)  
I call it "The Untethering."

INT. WILSON'S BAYSIDE HOUSE. CLOSET. NIGHT

Pluto holds a lit match. Jason is so scared, but starts to lift Pluto's mask. Before we can see his face, the match goes out. It's dark again. Pluto strikes another match and illuminates his awful face. It's identical to Jason's but the bottom half is covered in burn scars. Jason WHIMPERS.

EXT. DOWN THE STREET. NIGHT

Zora is out of breath. Her running slows to a walk. She turns to look behind her, but doesn't see anything. She turns forward and keeps walking just as we see a shadowy figure come into view in the distance behind her, closing in fast.

After a few paces, she turns around just as the figure runs wide behind her. Again, she sees nothing. Crying, she turns back to proceed and finds herself face-to-face with Umbrae, who's curled around in front of her.

Zora SCREAMS.

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Red continues to Adelaide's face on the coffee table.

RED  
I've wondered if you did too... See  
this day coming.

The glass starts to splinter. Red is so strong.

EXT. DOWN THE STREET. NIGHT

With little steam left. Zora runs around a car; Umbrae goes to the other side of it. Zora sees Umbrae stalking her through the windows. Suddenly Umbrae goes down disappearing behind the door. Zora terrified goes down too. She looks underneath but sees nothing; no feet. Zora looks up. Umbrae is on the roof of the car leaning over her

EXT. OPEN WATER. NIGHT

The MOTORBOAT BUZZES. Gabe comes to in pitch black. He pokes a hole. He's in a garbage bag, lying in the back of his own boat. He looks through the torn hole at Abraham who stands at the steering wheel with his back to Gabe. Gabe looks around. The bat is propped up by Abraham who also has his scissors in his hand. There's a life preserver floatation device attached to a coiled rope and tethered to the boat.

Gabe starts slowly and quietly to pull himself out of the bag. He peers behind them. The lights of the shore are far and getting further away.

He reaches for the floatation device and slowly pulls it towards him. Suddenly the boat's motor coughs. It's failing. Abraham turns as Gabe shrinks back into the garbage bag. Abraham walks over. He doesn't notice the coil of unwound rope he's standing inside of.

Abraham begins BANGING the motor exactly the way Gabe did earlier. It's being stubborn.

Gabe slowly crawls forward and gets the bat. He sneaks up behind Abraham and swings just as Abraham turns around, knocking him off the boat. As he falls, the rope tangles around Abraham's foot, cinching into a knot. The floatation device and rope goes overboard with him.

GABE

Ha, ha...! Fuck you!

Gabe hits the motor with the bat in triumph; the motor revs into action. The boat takes off, sending Gabe off the back and into the water. The boat drives away. Gabe wades frantically. He looks around, but doesn't see Abraham. Then... Suddenly, Abraham surfaces and swings his scissors at Gabe but the boat is now far enough away that the rope around Abraham's ankle goes taught and he is pulled away.

Gabe is left there, bobbing in the water, as the boat pulls Abraham away on his belly, like an unwilling waterskier.

Gabe watches, as the boat WHIRS away into the dark, night water.

GABE (CONT'D)

Goodbye.

INT. WILSON'S BAYSIDE HOUSE. UPSTAIRS CLOSET. NIGHT

Pluto continues to mirror Jason's wrist. Jason starts his snapping. Pluto snaps, lighting a match. Pluto is intrigued.

CONTINUED:

The snapping continues, but nothing happens. Pluto's GUTTURAL BREATHS BUILD TO AN ANGRY GRUNT.

EXT. DOWN THE STREET. NIGHT

Umbrae gets closer and closer to Zora.

Just then DON, a large old man, comes out of the nearby house.

DON  
The Fuck?! Get off my car!

Umbrae turns. Zora takes the moment to flee back towards the house.

DON (CONT'D)  
Come here. Come here...

Umbrae gets off the car ready to pursue Zora. Don walks towards Umbrae.

DON (CONT'D)  
Hey, kid! I'm talking to you.

Umbrae stops at "kid". Now she's angry.

As Zora runs, huffing and puffing, Umbrae goes down and severs his Achilles tendon with her scissors. He screams and falls to the ground.

EXT. OPEN WATER. NIGHT

Moments later, Gabe hears the boat's motor getting louder again. He prepares himself and faces the boat, but when it's about 25 yards from him the MOTOR SPUTTERS out again. The boat slows to a glide and stops near him. Gabe looks for Abraham, but doesn't see him. The life preserver floats by him. No Abraham. Gabe grabs the rope and pulls himself towards the boat.

He climbs up the back of the boat just as Abraham attacks him from behind. Gabe hangs on the back of the boat with Abraham hanging onto him. Gabe hits the motor twice and it turns on. Abraham, who's torso is pressed against the propeller gets SLASHED across his chest and face as he falls back into the water. Gabe, exhausted, falls into the boat as it drives away.

INT. WILSON'S BAYSIDE HOUSE. UPSTAIRS CLOSET. NIGHT

As Pluto grunts, Jason begins snapping.

JASON

Wait. Wait. Look.

Pluto becomes curious and watches Jason's hand. Jason snaps faster and faster when, suddenly, the trick works! A few sparks fly from Jason's fingers catching Pluto entirely off guard. He's startled. Jason uses the moment to knock him over and run out of the closet.

INT. WILSON'S HOUSE. FOYER/LIVING ROOM. NIGHT

Red holds Adelaide down. The coffee table cracks even more. Blood starts to pool on the side of Adelaide's face.

INT. WILSON'S BEACH HOUSE. UPSTAIRS HALLWAY. NIGHT

Jason trips and falls into the hallway. Pluto, confused, gets up and lunges towards Jason, but Jason pulls the sock out with his toes and SLAMS the door, just in time, with his other foot.

Pluto SCREAMS.

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Adelaide and Red hear the SCREAM. They watch each other for a moment.

ADELAIDE

That's yours.

Red's still for a moment. Then, suddenly, she stands and leaves the room headed towards Pluto.

Now alone, Adelaide leaps into action. First, she tries to get out of the cuffs, but can't. She tries to break the table with her foot. She sees the fire poker across the room and goes towards it, but is stopped again by the heavy table.

INT. WILSON'S BAYSIDE HOUSE. HALLWAY. NIGHT

Red opens the closet. Pluto's inside. He stops yelling. He exits and looks around sniffing the air. Jason is nowhere to be seen. Pluto skitters into Jason's room. Red starts walking down the hallway in search of Jason.

CONTINUED:

She takes a step into Zora's room. Red comes out. She sees the basement door is open and goes inside.

INT. WILSON'S BAYSIDE HOUSE. FOYER/LIVING ROOM. NIGHT

Adelaide sees the phone. She grabs it, dials '911' again and drags the coffee table a little.

As the phone rings, she slowly pulls the coffee table towards the fire poker.

RECORDED VOICE

All of our operators are currently  
busy. Please hang on the line...

Adelaide is close enough to almost reach.

ADELAIDE

Come on...

She grabs the fire poker, barely. She darts over to the coffee table and uses the poker and all of her strength to quietly pry the wooden leg off the table.

Adelaide does enough damage to the coffee table to free herself!

INT. WILSON'S BAYSIDE HOUSE. BASEMENT. NIGHT

Red walks through the basement looking for Jason. She finds the box of keepsakes, picks up the stuffed bunny and looks at it.

INT. WILSON'S BAYSIDE HOUSE. HALLWAY. NIGHT

Adelaide looks down the hallway. She sees no one. She whispers.

ADELAIDE

(whisper)

Jason.... Jason...

She sees Jason's silhouette emerge from the cabinet in the bathroom. Relief but as he comes closer she begins to realize it might not be him. She clutches her fire poker ready to strike, but as he steps through the moonlight. It is JASON.

Just then Pluto scrambles out of his room and towards them like a feral raccoon. Adelaide pulls down the bookshelf in the hallway blocking Pluto who tries to scurry around it.

CONTINUED:

Adelaide grabs Jason and runs to the front door. As Red emerges from the basement.

EXT. FRONT LAWN. NIGHT

They shut the door hard, as Pluto gets near.

ADELAIDE  
Where's Zora? Zora...!

JASON  
She ran.

Adelaide brings Jason to the car, but as they get there, the lights BLEEP. They look back. Red is in the doorway holding the keys.

ZORA  
Mom!!

EXT. WILSON'S FRONT LAWN. NIGHT

Zora runs back, out of breath.

ZORA  
She's crazy... she's crazy.

Suddenly, they hear the familiar BUZZ of the boat.

The Wilson's race towards the dock. Pluto takes off after them, on all fours.

EXT. DOCK. NIGHT

They get to the boat just in the nick of time. Pluto lunges at them, but misses. As the boat pulls away, Pluto stops at the edge of the dock. He MOANS a menacing angry MOAN at them.

Red walks calmly down the length of the dock.

As the Wilson's huddle in their boat, Umbrae arrives too; back from her run. Zora SCREAMS. Umbrae paces impatiently. She laughs at Zora. The Wilsons are silent with shock, except for Gabe.

GABE  
(muttering)  
These motherfuckers...these  
motherfuckers...these  
motherfuckers...

CONTINUED:

The boat drives away. Red, Umbrae, and Pluto watch.

Abraham washes up on the shore. Blood pours from the gashes on his chest and face. The "Bad Family" watch his body emotionlessly.

Umbrae begins to run in pursuit; she disappears into the woods. Pluto stares at his father.

INT. TYLER BAYSIDE HOUSE. LIVING ROOM. NIGHT

The house has a modern, clean interior and the lights are all on. There are museum-scale, elegant, abstract paintings hanging everywhere. A second level overlooks the large main room below and turns into a hallway leading to the bedrooms. Josh sleeps in a reclining chair holding a glass of whisky. The power dims and then comes right back on. The backup generator HUMS TO LIFE. Josh wakes up and immediately starts drinking.

Kitty enters from upstairs.

KITTY

Josh...

Josh looks up to Kitty on the upper level.

KITTY (CONT'D)

What was that?

JOSH

What?

KITTY

I thought I heard something outside.

JOSH

Okay... something....

KITTY

A rustling... walking... Like a person; a person outside our fucking house...

Josh gets up skeptically and goes to the window.

JOSH

Ophelia, lights, up.

A female voice comes out of a circular white speaker.

CONTINUED:

OPHELIA  
Turning lights up.

The lights fade up. Kitty comes downstairs.

KITTY  
And the lights dipped. I think the  
backup generator went on.

JOSH  
Why are you talking about the back  
up generator when you don't know  
anything about the back up  
generator?

KITTY  
Can you stop being an asshole for  
two seconds and look.

Josh and Kitty both look.

JOSH  
Wait. Did you see that?

KITTY  
What?

JOSH  
Oh my God.

KITTY  
What?!?

JOSH  
It's O.J.... O.J. Simpson's out  
there.

He laughs. She looks at him.

KITTY  
What's wrong with you..? Seriously.

JOSH  
Ophelia, play, Beach Boys.

KITTY  
Really..?

OPHELIA  
Playing "Good Vibrations," by The  
Beach Boys.

The Beach Boys' "GOOD VIBRATIONS" comes on over the system.

CONTINUED:

KITTY

Ophelia turn it down.

OPHELIA

Turning down "good vibrations" by the beach boys.

JOSH

It's okay, just go back to sleep and everything will be fine.

The twins enter, approaching the railing along the mezzanine landing.

LINDSEY

What's going on?

JOSH

Nothing.

KITTY

Jesus. The back up generator went on and we're trying to figure it out; Go back to sleep.

BECCA

Just because we're in our rooms it doesn't mean we're sleeping--

KITTY

--Fine! I don't care. Go back to your rooms.

JOSH

I just wanna remind everyone that were leaving at 10 am sharp...

INT. TYLER BAYSIDE HOUSE. LIVING ROOM. NIGHT

Josh turns to look up at his daughters on the mezzanine level. A THIRD TWIN lurks right behind Becca.

There's a moment of confusion.

EXT. TYLER BAYSIDE HOUSE. NIGHT

From outside looking in, what commences next can only be described as a seven second massacre.

CONTINUED:

Three more figures enter from strategic positions. They, along with the "third twin", are the "Bad" versions of the Tylers. They quickly and efficiently subdue and stab their counterparts in the necks with brass scissors. Blood splatters and sprays against the white walls.

The "Bad Tylers" stand looking at each other for a moment. Good Vibrations continues playing.

INT. TYLER BAYSIDE HOUSE. NIGHT

Kitty Tyler is still alive. She chokes on blood as she crawls towards her husband's body. TEX, Josh's doppelganger, moves in front of her and holds out his hand. She reaches for it, but he pulls it away sadistically, pushing it through his hair.

KITTY  
(gargled)  
Please, stop.

OPHELIA  
Stopping "Good Vibrations," by The  
Beach Boys.

The music stops. DAHLIA, Kitty's doppelganger, walks over to her. She has stitches running down both sides of her face and suppresses a laugh with wild-eyed intensity. Kitty is getting weaker. The inevitability is sinking in.

KITTY  
Ophelia, call the police...

Dahlia leans over and finishes the murder.

EXT. THE TYLER'S BAYSIDE HOUSE. NIGHT

Adelaide knocks on the front door frantically. "Fuck the Police" by N.W.A. plays inside. Jason and Zora help a limping Gabe up the bayside lawn towards Adelaide and the house. Tex opens the door in Josh's robe.

ADELAIDE  
Josh, we need help. We were  
attacked in our home...

Tex's jaw drops into a shocked expression; like he can't even process. As he opens the door, Adelaide sees some blood on his fingers.

Adelaide steps back from Tex who projects an overtly sympathetic face and grabs her wrist.

CONTINUED:

Adelaide swings her fire poker at Tex. It strikes him in the head hard. A trickle of blood rolls down his face, but he's still conscious.

Tex grabs the fire poker and her wrist. He tosses Adelaide over the threshold and onto the floor inside the house.

GABE

Hey!!!!

Dahlia and the "Bad Twins," NIX and IO, pounce on Adelaide and pull her deeper inside, towards the staircase. Josh slams the door behind him, staying outside. He takes out his scissors and drops the fire poker.

Zora SCREAMS. Tex looks at her with sadistic glee.

Tex starts making his way towards Gabe and the kids. With each step he takes, he makes a different, taunting, exaggerated expression like some kind of evil mime.

GABE (CONT'D)

(To Zora and Jason)

Run.

Zora and Jason, stunned, begin to run towards the driveway. Josh begins to follow them with his wild-eyed taunt.

GABE (CONT'D)

Hey! What are you doing?! Huh? You think you a man?!? Come get some then. Come try, Bitch!

Tex can't help himself. He turns away from the kids and obliges Gabe who backs up towards the dock.

Tex delighted with the taunt, taunts back. He BELLOWS A WEIRD clicking NOISE at Gabe. Crazy

TEX

Click. Click. Click.!!!!!!!

He follows Gabe down the hill.

The kids look back at their father who is successfully baiting Tex out towards the Tyler's dock. They then look back at each other. Jason is about to cry again, but Zora hits him in the chest firmly, startling him out of it. An unspoken agreement; they walk to the house. Zora picks up the fire poker off the lawn.

INT. TYLER BAYSIDE HOUSE. MASTER BEDROOM. NIGHT

Dahlia sits in front of her make up mirror. She's lost, like in a Marlyn Monroe haze. She applies make up to her crazy face like she's at the peak of glamorous career.

Adelaide sits on the floor, now with both wrists in the cuffs and bound to the dresser. She looks around while Dahlia is mesmerized by her Hollywood dream. Adelaide accidentally makes a noise. Dahlia snaps out of her daydream and looks at Adelaide with rediscovery.

She approaches Adelaide and puts her scissors up to her face. She tries to decide where and how to cut Adelaide.

EXT. DOCK. NIGHT

Gabe stumbles down the dock where his boat and Josh's boat are docked. Tex follows.

Gabe steps onto Josh's boat.

INT. TYLER HOUSE. MASTER BEDROOM. NIGHT

Kitty wants to cut Adelaide so bad, but she stops herself. Frustrated, she goes to the window. She's waiting for someone to arrive; not here yet. She's getting impatient. Dahlia goes to the dressing room mirror and puts the scissors up to her face ready to cut INTO HER OWN CHEEK. Adelaide looks away.

INT. TYLER BAYSIDE HOUSE. LIVING ROOM. NIGHT

Zora and Jason open the door. The room is a bloody mess. The original Josh and Kitty Tyler's bodies lay lifeless.

They quietly walk through the living room towards the stairs.

They hear a THUMP THUMP from upstairs that stops them dead in their tracks. Jason picks up a heavy geode mounted on a metal stand. He shrugs. They push forward up the stairs.

As they get to the top of the stairs they see a red jumpsuited twin cartwheel across the doorway at the end of the hall.

Zora and Jason hesitate before continuing down the hallway past the dead original Tyler twins on the floor. As they reach a corner A GALLOP QUICKLY APPROACHES. It's Nix who runs towards them at an alarming speed. She bares down on Zora with her brass scissors, but Zora whacks her hand first sending the scissors skidding across the floor.

CONTINUED:

Zora hits her again, sending her awkwardly careening over the edge of the mezzanine and SMASHING through the coffee table below.

They continue past an open closet when Io's legs lower from a handstand in the closet. She pops out lunging at them, but Zora nails her on the head with the fire poker, knocking her down. Zora winds up and finishes her with two more WHACKS. Done. Their adrenaline spikes from the trauma, but they must move on.

EXT. TYLER DOCK. JOSH'S BOAT. NIGHT

We see through Gabe's eyes. Crouched in the small dark cabin.

The boat moves as Tex steps onto it. He leans over into the boat.

Gabe face illuminated red as he shoots a flare gun at Tex. The flare misses but hits the side of the boat and lands in the boat.

The flare illuminates the entire area as Gabe gets the upper hand and bashes Tex.

INT. TYLER BAYSIDE HOUSE. MASTER BEDROOM. NIGHT

The glow from the flare outside illuminates the entire bedroom. Dahlia, rushes to the window with a freshly bloody face. Her eyes widen with excitement and horror. A SILENT SCREAM that loses itself in its own production and somehow ends with a almost tickled glee.

The door behind Dahlia slowly opens. Zora takes a couple of steps towards her and swings, but Dahlia sees her in the reflection of the window and turns, catching the fire poker. She overpowers Zora, who screams as Dahlia falls on top of her.

ADELAIDE

No!

Adelaide lunges towards them but is stopped by the handcuffs.

Dahlia raises her scissors over her head, when all of a sudden, Jason stabs her in the back of the neck with the pair he picked up.

MOMENTS LATER...

EXT. THE TYLER'S BAYSIDE HOUSE. NIGHT

Gabe gets to the front door. Just before he can grab the knob, the door swings open. It's Zora, covered in blood. She's exhausted and out of it.

GABE  
(relieved)  
Boats are done. I'm done with  
boats.

She helps her dad in, and they shut the door.

LATER...

INT. TYLER BAYSIDE HOUSE. LIVING ROOM. NIGHT

The Wilsons occupy the blood splattered main room. Gabe sits on the phone. Zora and Jason eat from a cereal box. Adelaide fully handcuffed, watches the window.

ZORA  
I can't believe they're dead.

JASON  
Why'd they do it?

ADELAIDE  
There's no reason. It's all just  
craziness.

Gabe puts the phone on speaker.

911 OPERATOR RECORDING (O.C.)  
...We're sorry. Due to an  
overwhelming amount of calls, all  
our operators are currently busy.  
Please hold and an operator will--

Gabe turns speaker off and tosses the phone on the table.

GABE  
How does 911 put you on hold all  
night long? I don't get it.

ZORA  
(traumatized to herself)  
...It's too many twins, man.

JASON  
How many of everybody is there  
going to be?

CONTINUED:

Adelaide looks over to the TV.

The rest of the Wilsons clock her and one by one turn their attention to the TV.

Moments later...

INT. TYLER BAYSIDE HOUSE. LIVING ROOM. NIGHT

Jason finds the remote and turns it on.

The television CLICKS on showing live footage of Santa Cruz buildings with lights from sirens in the distance. The Chyron at the bottom of the screen says "Widespread attack in multiple cities."

DISTRESSED VOICE (O.C.)  
 ...the crowd was dispersing and  
 we...

GABE  
 Oh shit.

JASON  
 Don't curse.

GABE  
 I can curse cause I'm an adult and  
 this is a fucked up situation.

DISTRESSED VOICE (O.C.)  
 ...heard this woman say "They're  
 coming out of the sewers!" And I  
 know that some of them had scissors  
 and were just... stabbing people.  
 So we just... We started running;  
 everybody started running the  
 opposite direction... It was chaos.

The anchor has a grim shakiness to his voice.

NEWS ANCHOR (O.C.)  
 Wow... wow. And so how many of them  
 were there in this group?

DISTRESSED VOICE (O.C.)  
 I don't know. A lot? There was a  
 lot of them. Oh God. I hear people  
 screaming.

NEWS ANCHOR (O.C.)  
 Are you safe?

CONTINUED:

DISTRESSED VOICE (O.C.)

I'm sorry. I have to go. We have to get out of here...

NEWS ANCHOR (O.C.)

Ma'am? Ma'am...? Okay so there you hear some more harrowing first hand accounts that paint a picture of deeply disturbing and clearly connected event which is very much still in progress...

If you're just tuning in, there is still so much we don't know, but we can say with some confidence that we appear to be in the midst of one of the most brutal and terrifying wide-spread and coordinated attacks this country has seen. There is obviously a lot of misinformation out there, so we're being careful what we report, but what is clear is that there are multiple assailants and multiple casualties and one common thread seems to be the use of scissors or shears to commit these attacks...

GABE

And they look like us.

ADELAIDE

They don't even know that yet.

NEWS ANCHOR (O.C.)

To our knowledge, no group has taken credit for this attack.... And... We have new images coming in.

(to his earpiece)

Okay...? Okay.

(to the public)

We have new images coming in from Chicago...

The television cuts to iPhone camera footage of downtown Chicago. A line of people are forming a hand-in-hand human chain down the middle of a street. There are several dead bodies laying nearby.

NEWS ANCHOR (O.C.) (CONT'D)

This... Okay this seems to be a... group of individuals engaged in some sort of demonstration or protest.

CONTINUED:

It's not clear at this time if, or how these people are connected with the attack that is taking place, but... A new bloody doppleganger goes to join the line. Other "tethered" come from different directions to add to the line as well. The anchor is stunned and silent for what feels like an eternity.

NEWS ANCHOR (CONT'D)

...Okay...

ZORA

What is that?

GABE

That's them.

JASON

What are they doing?

GABE

(to himself)

I don't know, but that would take a shit load of coordination.

The others look at him. Adelaide gets up.

ADELAIDE

We have to go.

GABE

What...? You're joking right?

ADELAIDE

Zora, help your father.

GABE

(to the kids)

She's trippin'. We're would we go?

ZORA

The police, right?

ADELAIDE

No. We need to move and keep moving.. We'll take the coast. Go to Mexico.

GABE

Mexico?!? Whoa, whoa, whoa. We have everything we need here.

CONTINUED:

Food, water, backup generator.  
We're as safe here as we're gonna  
be anywhere.

ADELAIDE

Tell that to Josh and Kitty.  
They're right there.

She points to Josh and Kitty's corpses.

GABE

You're scaring the kids.

ZORA

Too late.

JASON

Too late.

GABE

I don't know if you realize this,  
but I'm pretty f--. I'm pretty  
messed up. They don't know where we  
are.

ADELAIDE

It was my idea to come here. She'll  
have the same idea.

GABE

Then let's set up some traps. You  
know, like "Home Alone" shit. That  
way--

ADELAIDE

--Tell me you did not just  
reference "Home Alone."

GABE

You know what I mean.

ADELAIDE

Gabe, They've been planning this.  
They have the upper hand. This is  
the time to run not to be  
sprinkling "Micro Machines" on the  
floor.

JASON

What are "Micro Machines?"

ZORA

What's "Home Alone?"

GABE

We are staying and that's final.

CONTINUED:

ADELAIDE

You don't get to make the decisions  
for us anymore!!!

Gabe has no retort but still doesn't like it.

ZORA

Does this mean we get their car?

Gabe hadn't yet considered this tiny bright side.

EXT. THE TYLER'S BAYSIDE HOUSE. FRONT YARD. NIGHT

Zora and Jason help Gabe limp out into the driveway. Adelaide  
leaves last.

GABE

The car keys.

ZORA

Mom!

Adelaide barely stops the door from shutting.

INT. TYLER BAYSIDE HOUSE. LIVING ROOM. NIGHT

Adelaide opens the door and ruffles through the bowl on the  
table near the front door. No keys. Adelaide gives the place  
a quick scan and almost enters when she stops cold. Nix is no  
longer in the wreckage of the broken coffee table. Adelaide,  
in terror, begins to back out of the house when...she sees  
the car key. It's on the kitchen counter, all the way across  
the house on the other side of a large kitchen island.

Adelaide curses herself for doing what she's about to do.

ZORA

Mom, what's...

Adelaide takes off into the house.

INT. TYLER'S BAYSIDE HOUSE. LIVING ROOM. NIGHT

Adelaide hauls ass through the living room and into...

INT. TYLER'S BAYSIDE HOUSE. KITCHEN. NIGHT

Adelaide circles the island and grabs the key. She turns back  
to see a bloodied Nix jump on top of the kitchen island like  
a feral raccoon.

CONTINUED:

She hops towards Adelaide who grabs a frying pan and swats the living shit out of her, sending the girl to the ground on the other side of the island.

Adelaide trips over Josh's body into the kitchen. She backs up into the kitchen as Nix scurries around the other way around the island towards her, pounces and then starts choking her. Adelaide reaches for the pair of scissors on the ground nearby

INT. TYLER'S BAYSIDE HOUSE. LIVING ROOM. NIGHT

Jason bursts through the front door and runs across the living room.

INT. TYLER'S BAYSIDE HOUSE. KITCHEN. NIGHT

Jason gets to the kitchen just as Adelaide stands and pulls the scissors from Nix's head. She holds up the car key and hits the unlock button.

EXT. TYLER'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

The car lights BEEP on. Gabe and Zora turn.

INT. TYLER'S BAYSIDE HOUSE. LIVING ROOM. NIGHT

Adelaide grabs Jason's hand and runs.

EXT. TYLER'S BAYSIDE HOUSE. FRONT LAWN. NIGHT

In slow-motion Adelaide and Jason emerge from the house.

They get to the car where Zora is in the driver's seat.

ZORA

I'm driving.

ADELAIDE

No way.

GABE

I told her, 'no.'

ZORA

Dad's leg is jacked; you're handcuffed. It's not safe; I'm driving.

CONTINUED:

ADELAIDE

Zora, no!

ZORA

I've got the highest kill count in the whole family. I'm driving.

ADELAIDE

You don't have the highest kill count.

ZORA

I killed both twins.

ADELAIDE

Wrong. I just killed the second one.

JASON

I killed Kitty.

Gabe points around and lands on himself.

GABE

So that's, one, one, one and two. I killed two. I killed myself and Josh.

ADELAIDE

It doesn't matter. Zora get out.

JASON

Look!

Umbrae has arrived. She stands thirty feet ahead of the car lit up by the headlights. Adelaide quickly gets in the backseat of the car.

INT. TYLER'S CAR. NIGHT

The family is silent as Umbrae stands there. They lock their doors.

GABE

Press the ignition.

Zora does.

GABE (CONT'D)

Okay, so you're gonna want to back up and --

CONTINUED:

ZORA

Buckle up.

INT. TYLER'S CAR. NIGHT

Zora throws the car into gear and floors it straight towards Umbrae.

The car speeds at Umbrae who runs at the car. When the two meet, Umbrae crawls up the hood with startling agility. Adelaide, Jason, and Gabe look back, to see her fall behind. She does not.

ZORA

Where is she? Did I get her.

They slowly look up. Gabe opens upholstered cover for the sunroof. Nothing. Then, with a CLINK, Umbrae comes down on the sunroof with her scissor which break an inch through the tinted glass.

GABE

Oh! She's there! She's there!

Zora stops the car. Umbrae, holding on to the scissors firmly stuck in the sunroof, swings to the wind shield as the car stops.

She pulls she scissors out and now, face to face with Zora through the glass, stabs at the windshield which splinters a little.

GABE (CONT'D)

Okay, now--

Zora hits the gas again the family reels back as the car takes off again. Umbrae stabs again.

ADELAIDE

Zora!

GABE

Okay, be careful.

Umbrae stabs the windshield again splintering it further. The car speed faster.

GABE (CONT'D)

You're going too fast.

Umbrae raises one arm for another stab. Zora hits the windshield wipers which hits Umbrae's other arm, knocking it away.

INT./EXT. TYLER'S CAR. NIGHT

Before she can attack again, Zora hits the brakes and Umbrae flies into the woods at a turn in the road. Zora stares in shock.

ADELAIDE  
Okay. Okay, baby. Good job.

After a beat.

GABE  
You will wanna get in the habit of signaling.

They look at Gabe.

Adelaide grabs the fire poker and gets out of the car.

JASON  
Where's she going?

GABE  
Hey, uh Addy.

EXT. WOODS. NIGHT/DAWN

Adelaide looks into the clearing. She finds herself face to face with Umbrae's face upside down. Her body disappears into the tree. She stops herself before getting within arms distance. Umbrae's back is twisted and broken, but she's still alive. The image hits Adelaide harder than she'd expected. She kneels. Umbrae reaches for her, enraged.

ADELAIDE  
Shhh.... Shhhhh.

Umbrae's breath slows. She dies.

EXT. TYLER'S CAR. NIGHT

HONK HONK

Adelaide goes to Zora's door.

ADELAIDE  
You okay?

Zora nods and starts to break down.

ADELAIDE (CONT'D)  
Okay... Now get in the back.

CONTINUED:

Zora slides out of the front seat and gets in the back.

INT. TYLER'S CAR. DAWN

The Wilsons drive in silence on the empty road.

They sit in shock. The trauma has left them almost numb. The scene looks like the aftermath of a very bad day at Disneyland.

EXT. SANTA CRUZ STREET. DAY

The town seems absent of people. The Wilson's drive the Tyler's car past a parked car in which all inhabitants are dead.

INT./EXT. TYLER'S CAR. SANTA CRUZ STREET. DAY

Jason, in the backseat, tries his magic trick. He snaps and eventually a big spark shoots from his fingers. Surprised he did it, he looks around for someone else who saw it. Zora gives him a bloody fist bump. Suddenly, Jason gets a weird look on his face. He looks ahead.

The car turns a bend to find that the Wilson's old car is in flames, parked so that it blocks the road. Adelaide stops the car.

GABE

Woah.

ZORA

That's our car.

JASON

It's him. It's the one that looks like me.

Suddenly. The left rear tire POPS then HISSES as it loses air, followed by the front left tire POPPING and HISSING.

Adelaide shifts into reverse. Crippled, the car backs up, and Pluto emerges in front of them in the beams of the headlights, holding his scissors, as the car makes a sad curve to the left and onto the curb.

ADELAIDE

Shit.

Adelaide stops the car. Pluto stands in the road between them and the flaming car.



INT. TYLER'S CAR. DAY

GABE  
He's listening to her.

Jason watches.

EXT. ROAD. DAY

Pluto leans out, looking past Adelaide, at the car. He makes eye contact with Jason in the back seat..

INT. TYLER'S CAR. DAY

JASON  
No... It's a trick.

Jason gets out of the car.

GABE  
Jason!

EXT. STREET. DAY

Pluto pulls down his mask. He clenches his scissors.

Jason stops outside the car and Pluto matches his physicality. Realizing that Pluto is mirroring him, Jason takes a step backwards. Pluto follows suit. Jason starts walking backwards; Pluto copies him walking into the fire. Gabe crumples out of the car.

Adelaide almost instinctively lunges after him. Pluto goes up in flames.

Just then, Red, camouflaged by a red truck grabs Jason and runs...

Adelaide turns but doesn't see Jason.

ADELAIDE  
Jason.

She runs.

Gabe tries to limp towards the darkness where Red took Jason. Zora exits too, but doesn't make it very far before she loses sight of Jason and breaks down. She screams.

Adelaide doesn't stop.

CONTINUED:

GABE

Addy!

Adelaide runs towards the amusement park.

EXT. BOARDWALK. DAY

Adelaide walks briskly down the empty boardwalk. A few bodies' bodies litter the ground.

EXT. BEACH BY BOARDWALK. DAY

In the near distance, a line of people hold hands, facing away from her. The line extends from the water's edge to past the amusement park and into the distance. One of the men on the line is the man Jason saw earlier. He has the same face as the homeless man who was stabbed in the beginning.

Adelaide turns to the "Merlin's Forest" entrance and walks inside it.

INT. MERLIN'S FOREST. MIRROR ROOM. DAY

Adelaide walks into the dark maze. It's the same as before inside. She retraces her steps from 25 years earlier. She finds her way to the same corridor where the attack occurred.

She walks through the dark opening Young Red came from. She finds a wall and pushes the surface and it opens a crack and then the door swings open. A white rabbit hops out of the open door at Adelaide's feet. Adelaide steps over the rabbit and cautiously into the empty dark space.

INT. CONTROL ROOM. DAY

She's ready to strike. Inside is a maintenance and technical control room.

At the end of the control room there's wall. She pushes it and it opens like a door revealing...

INT. ESCALATOR ROOM (TOP). DAY

Adelaide gets on a downward moving escalator.

INT. ESCALATOR. DAY

Adelaide stands and waits. She moves down though the darkness. Eventually she sees light below.

175 INT. THE UNDERPASS. ESCALATOR LANDING. DAY

175

Adelaide exits into a room that looks like a corner of an underground mall. She turns a corner into-

INT. THE UNDERPASS. MAIN TUNNEL. DAY

The tunnel feels like a publicly funded underground compound. The only beings who seem to populate it now are Rabbits which hop around freely on the ground. All the doors are open.

Adelaide walks cautiously, stepping past and over rabbits down the hallway.

INT. THE UNDERPASS. DAY

Adelaide walks down the hallway. She passes the first open door. The cafeteria is empty of people. The rabbit cages are all open and empty.

She keeps walking and passes the next door. It's an empty room with rows of tables. Each table has crude sewing equipment, rabbit fur, and pelts. It's a tidy and uniform sweat shop style workspace.

Adelaide keeps walking.

EXT. STREET. DAY

Zora helps Gabe hobble towards the boardwalk. Bodies are scattered. The sun rises. She holds her golf club and Jason's geode.

ZORA

What does it sound like when a pterodactyl goes to the bathroom?

GABE

What?

ZORA

Nothing. The "P" is silent.

CONTINUED:

GABE  
The "p"? There's no "p" in  
Pterodactyl.

ZORA  
Yes there is.

ZORA (CONT'D)  
Who's gonna clean all this up?

GABE  
Not me.

ZORA  
Is it the end of the world?

GABE  
Nah. The world isn't gonna end.  
It's just gonna be different--

Zora stops and cries.

ZORA  
I don't want it to be different.

GABE  
Mom's... Mom knows what to do,  
okay? She said meet her. She  
knows....

He gets choked up, but stuffs it down. Zora continues.

They arrive near the boardwalk. An abandoned ambulance is  
parked in the street, its rear doors open.

GABE (CONT'D)  
Here. We can wait here. They got  
bandages and stuff.

ZORA  
Look.

Gabe does. Far head of them is the line of people holding  
each others bloody hands. The line starts at the shore and  
disappears through the city.

GABE  
Get in.

They hide in the back of the ambulance. They peek out.

Another woman adds herself to the stoic, frightening scene.  
Zora starts to panic.

CONTINUED:

GABE (CONT'D)

Yeah, that's some... That's some scary shit.

ZORA

What are they doing?

GABE

Looks like some kind of... fucked up performance art.

Zora looks at her dad like "You've got to be kidding me."

INT. THE UNDERPASS. CLASSROOM HALLWAY. DAY

Deeper in "The Underpass," Adelaide arrives at the door of an empty classroom. She stops.

Adelaide enters the...

INT. THE UNDERPASS. CLASSROOM. DAY

The classroom isn't too different from a standard public school classroom; rows of desks and chairs.

Red stands at the front of the class facing the chalkboard. She SNIPS PAPER carefully with her scissors.

Adelaide walks to the center row of the class behind Red.

ADELAIDE

Where is he...?

RED

How it must have been to grow up with the sky. To feel the sun, the wind, the trees. But your people took it for granted. We're human too, you know. Eyes. Teeth. Hands. Blood. Exactly like you.

INT. UNDERPASS HALLWAY. DAY

We move through the empty Underpass.

INT. THE UNDERPASS. CLASSROOM. DAY

RED

And yet, it was humans that built this place.

CONTINUED:

I believe they figured out how to make a copy of the body, but not the soul. The soul remains one, shared by two. They created the Tethered so they could use them to control the ones above. Like puppets.

Adelaide looks around for Jason but doesn't see him anywhere. She moves through walking towards Red's back. She just SNIPS away.

RED (CONT'D)

But they failed, and they abandoned the Tethered. For generations the Tethered continued without direction. They all went mad down here. And then... there was us.

EXT. FLASHBACK. SANTA CRUZ BOARDWALK 1986. NIGHT

Russell throws the ball at the bottle toss booth like before. Rayne and Young Adelaide watch.

INT. UNDERPASS HALLWAY. DAY

RED

You remember? We were born special.

INT. FLASHBACK. UNDERPASS. NIGHT

WEYLAND, Russel's doppelganger, EARTHA, Rayne's doppelganger, Young Red and TONY, the bottle toss attendant's doppelganger, engage in a darker version of the same action. The Underpass version is crazy, morbid; wordless. Like a mad ritual in an insane asylum.

We toggle between both flashbacks showing their symmetry until we see the cafeteria where the Tethered are eating bunnies.

INT. THE UNDERPASS. CLASSROOM. DAY

Red continues cutting paper as Adelaide approaches slowly from behind.

RED

God brought us together that night.

EXT. FLASHBACK. SANTA CRUZ BOARDWALK. WHACK A MOLE. NIGHT

Young Adelaide's attention is drawn by THUNDER coming from the beach.

INT. FLASHBACK. UNDERPASS. WHACK A MOLE BOOTH. NIGHT

Young Red is drawn towards the escalator.

INT. FLASHBACK. VISIONQUEST 1986. NIGHT

Young Red turns towards Young Adelaide at the threshold of darkness. She smiles.

INT. THE UNDERPASS. CLASSROOM. DAY

ADELAIDE

I never stopped thinking about you.  
How things could have been. How you  
could have taken me with you.

INT. THE UNDERPASS. BARRACKS. DAY

Young Red stares at the hand across America t-shirt which is ceremonially hanged inside of a locker.

INT. THE UNDERPASS. CLASSROOM. DAY

RED

Years after we met, the miracle  
happened.

INT. FLASHBACK. DANCE RECITAL. NIGHT

Teen Adelaide dances.

INT. FLASHBACK. UNDERPASS. NIGHT

Teen Red dances.

RED (O.S.)

That's when I saw God, and he  
showed me my path. You felt it too.

INT. FLASHBACK. UNDERPASS. NIGHT

Teen Red finishes her dance. The Tethered audience surrounds and reaches for Teen Red.

RED (O.S.)  
The end of our dance the Tethered  
saw that I was different, that I  
would deliver them from this  
misery.

INT. THE UNDERPASS. CLASSROOM. DAY

RED  
I found my faith and I began to  
prepare. It took years to plan.

INT. FLASHBACKS. UNDERPASS BARRACKS 24 HOURS EARLIER.

Gloves are put on, sandals and red jump suits zipped up.  
Tethered regular clothing is placed on folded on beds.

RED (O.S.)  
It took years to plan.

INT. PRESENT DAY. UNDERPASS CLASSROOM. DAY

Adult Red looks at the shrine on the wall.

RED (O.S.)  
Everything had to be perfect. I  
didn't just need to kill you. I  
needed to make a statement that the  
whole world would see.

INT. THE UNDERPASS. CLASSROOM. DAY

Red holds up what she's been cutting. It's a chain of red  
construction paper cut into the shape of four people holding  
hands. The sudden motion stops Adelaide in her tracks.

RED  
It's our time now. Our time up  
there.

Red continues cutting until there are only two paper figures  
left. Red turns to Adelaide.

CONTINUED:

RED (CONT'D)

And to think, if it weren't for  
you, I never would've danced at  
all.

Adelaide continues down the center aisle between the chairs  
towards Red.

MUSIC: NUTCRACKER: FINAL PAS DE DEUX

The two begin to circle one another.

FLASHBACK...

INT. BALLET STAGE - NIGHT

Fourteen-year-old Adelaide steps on stage to begin her ballet  
recital in front of a rapt audience. It's classic and  
beautiful.

INT. THE UNDERPASS. CLASSROOM HALLWAY. 1993.

Fourteen-year-old Red stands in on of the rooms of "The  
Underpass" in front of a of shadowy people observing. She  
steps out and begins her dance down the line. Her movements  
are primal, visceral and dark.

PRESENT DAY...

INT. THE UNDERPASS. CLASSROOM. DAY

The two fight. Adelaide rushes towards Red with the fire  
poker overhead. Red parries with her scissor and pokes  
Adelaide in the shoulder and walks away circling Adelaide  
around the perimeter of the classroom. Adelaide starts  
pursuing her.

FLASHBACK...

INT. BALLET. NIGHT

Fourteen-year-old Adelaide's ballet is elegant and beautiful.  
She dances with a partner that's not there.

INT. UNDERPASS. CLASSROOM HALLWAY. 1993.

Fourteen-year-old Red turns heads as she dances. She portrays  
a girl lost and frightened in a maze.

CONTINUED:

PRESENT DAY...

INT. THE UNDERPASS. CLASSROOM. DAY

Adelaide runs at Red on the other side of the room. Red kicks a desk dislodging an entire row of desks towards Adelaide. Adelaide changes direction accordingly and swings at Red. Red dodges and pokes Adelaide in her side. Again, she walks away quickly, rounding some desks to reposition herself on the other side of the room.

FLASHBACK...

INT. BALLET - NIGHT

Fourteen-year-old Adelaide's dance continues, picking up steam.

INT. UNDERPASS. CLASSROOM HALLWAY. 1993.

Fourteen year-old Red dances in fear. She clutches her neck and convulses in pain.

PRESENT DAY...

INT. THE UNDERPASS. CLASSROOM. DAY

Adelaide, hurt, rises. She starts towards Red diagonally crossing the room. She pushes the desks out of her way this time, clearing a sloppy path. She swings at Red who dodges. The fire poker sticks in the wall. Adelaide can't immediately dislodge it. Red attack with open scissors. Adelaide takes her hands off the poker and blocks the scissors with the handcuff chain. Red kicks Adelaide who flies over some desks. Red runs out the door.

FLASHBACK...

INT. BALLET - NIGHT

Fourteen-year-old Adelaide starts to run with her dance.

INT. UNDERPASS. CLASSROOM HALLWAY. 1993. NIGHT

Fourteen-year-old Red starts to run in her dance.

INT. THE UNDERPASS. CLASSROOM HALLWAY. DAY

The chase explodes into the main tunnel. Red backs up as Adelaide pursues her. They manage to avoid stepping on rabbits.

FLASHBACK...

INT. BALLET - NIGHT

Fourteen-year-old Adelaide spins perfectly.

INT. UNDERPASS. CLASSROOM HALLWAY. 1993. NIGHT

Fourteen-year-old Red portrays a body being dragged through the tunnel.

PRESENT DAY...

INT. THE UNDERPASS. CLASSROOM HALLWAY/ BARRACKS HALLWAY

Adelaide chases Red around a corner. A new hallway extends in front and behind her.

FLASHBACK...

INT. BALLET - NIGHT

Fourteen-year-old Adelaide delicately caresses her arms while standing en pointe..

INT. UNDERPASS. CLASSROOM HALLWAY. 1993. NIGHT

Fourteen-year-old Red reaches to the ceiling with heartbroken longing.

PRESENT DAY...

INT. THE UNDERPASS. BARRACKS HALLWAY. DAY

Adelaide pins Red against the door. Her fire poker up against Red's scissors. Adelaide smiles as she pushes. Then Red quickly separates the two sides of the scissors and pokes Adelaide in the side with one of the blades sending her reeling back. Red slips through the door into...

INT. THE UNDERPASS. BARRACKS. DAY

Rows of bunks line the empty, red-tiled sleeping quarters. It's dark. Adelaide charges in. Red is nowhere to be seen.

Adelaide stalks through the bunks.

The MUSIC crescendoes.

Red emerges from the shadows behind one bunk with a huge sneak attack. Adelaide turns, just in time.

FLASHBACK...

INT. BALLET - NIGHT

Both girls prepare for their huge finale. As the MUSIC PEAKS...

Sixteen-year-old Adelaide runs and leaps landing perfectly with no partner.

INT. UNDERPASS. CLASSROOM HALLWAY. 1993. NIGHT

Fourteen-year-old Red's sorrow turns to rage she runs and leaps but falls to the floor hard.

PRESENT DAY...

INT. UNDERPASS. BARRACKS. DAY

Red has been run through by the fire poker. She falls to the floor. Adelaide stands over her.

INT. THE UNDERPASS. BARRACKS. DAY

Adelaide picks up and places Red's limp body on the bed and sits next to it.

Red begins to whistle "ITSY BITSY SPIDER."

Adelaide pushes the chain from her handcuffs into Red's neck. Chocking her.. Adelaide weeps, but her weeping turns into LAUGHTER.

Red struggles and dies; Her face goes soft in the end.

CONTINUED:

A NOISE takes her out of it. She turns sharply. She walks over to an industrial locker/closet with ventilation slats in it. She opens it. Jason stands inside, trembling. His eyes and mouth wide open in shock.

Adelaide hugs him hard and weeps happily.

ADELAIDE

There you are, my love. I found you!

He is frozen in fear.

ADELAIDE (CONT'D)

Look.

She starts wiping his tears but smears blood across his cheek.

ADELAIDE (CONT'D)

They're all gone now, ok? They can't hurt you. You understand..? Jason? Do you? Everything is going to be like it was before.

She starts to shake him. And realizes he's afraid of her. She stops and an awful expression comes over her face. He heard. She keeps wiping his cheek obsessively but just smears more and more blood.

ADELAIDE (CONT'D)

It's going to be like before and you will never have to leave me. I promise. Never, ever, ever, ever...

INT. AMBULANCE. DAY

Gabe and Zora hide inside. Zora goes to the back window and opens the door. They turn to see Adelaide arrive with Jason in tow.

MOMENTS LATER...

The ambulance drives. We see each persons' traumatized face. Jason watches his mother.

RUSSELL (O.S.)

What...? She wasn't in Nam'; she got lost for fifteen minutes.

DR. FOSTER (O.S.)

That can be very scary.

CONTINUED:

RAYNE (O.S.)  
We don't know what happened to her.

FLASHBACK...

INT. PSYCHIATRIST'S OFFICE. DAY

Young Adelaide listens to her parents talk to the psychiatrist.

RUSSELL  
So, how do we get her to talk?

INT. THE WILSON'S BAYSIDE HOUSE. BASEMENT. DAY

The mini home ballet studio. Young Adelaide practices methodically in front of the mirror.

DR. FOSTER (O.S.)  
I think we need to encourage her to draw, write... dance... anything to help her tell us her story... but we have to be patient.

INT. VISION QUEST PORTAL. NIGHT

We are inside the Vision Quest portal looking out at the beach and ocean. Young Adelaide, (the real one) stands by the water. Lightning bursts in the distance over the ocean. Then, beckoned by the mysterious portal, she walks towards us.

It's the same shot we saw earlier but now we also see the reverse. Young Red stands hiding half behind a mirrored wall inside. She's wickedly entranced by the sight of approaching Young Adelaide. She backs up into the darkness.

INT. THE UNDERPASS. MAIN HALLWAY. NIGHT

Young Red drags Young Adelaide as a few people mill around. There are no rabbits on the ground.

INT. THE UNDERPASS. BARRACKS. 1986. NIGHT

Young Red stands by the bed with Young Adelaide unconscious in it. She leaves.

INT. THE UNDERPASS. BARRACKS. 1986. NIGHT

Young Adelaide tries to get up, but finds her hand tethered to the bed frame by a pair of custom-made, brass handcuffs. Young Red (now just "Adelaide") is gone. She's alone. She struggles and starts to cry when...

Other figures arrive, back from dinner. They move slowly and are obscured with shadow. Eartha and Weyland, the other versions of Adelaide's parents, approach her silently. They stand over the bed.

YOUNG ADELAIDE  
(Her voice is rough from  
having been choked)  
Mom! Dad! I wanna go home.

Eartha and Weyland look at each other. They don't understand her words. Young Adelaide realizes they are not her parents. Eartha pets her on the head.

INT. RAYNE'S CAR. NIGHT

Rayne, drives Russell and Young Adelaide away from the boardwalk. The rain has picked up. Rayne and Russell argue, but Young Adelaide, in the back, focuses on a far away thought. Slowly she begins to smile. This is not Young Adelaide, it's the other little girl from below.

PRESENT DAY...

EXT. COUNTRYSIDE. DAY

CUE: LES FLEURS

Birds-eye view follows the ambulance driving inland, towards the country before we diverge towards the open terrain. As we continue through the sky, we find the row of people standing hand-in-hand. We follow it.

The line goes on, and on, and on towards the rising sun.