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"Paranormal Investigators"

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A Television Script

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**HONORS THESIS ABSTRACT
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ABSTRACT (100-200 WORDS):

Synopsis

"Paranormal Investigators" follows the lives of a team of four people, Dylan, Marx, Evelene, and Shelly. They go wherever they are needed, fighting the things that go bump in the night. When Dylan gets a call from his college sweetheart begging for his help, the team decides to travel to her town. The town's history of mysterious disappearances, drunken rednecks, and suspicious law enforcement make for an interesting visit. The team finds out the disappearances are the work of a spirit, but complications arise when one of the team members disappears too. It becomes a race to uncover the truth about the spirit in order to rescue their missing friend in time.

FADE IN:

1. EXT. WOODS- 8:00 PM

A young boy named KEVIN is trying to navigate his way through some thick brambles. He looks a little distressed as his progress through the woods keeps being blocked by thick trees. Kevin is constantly looking behind him, but the camera only shows empty woods. He feels something brush his arm.

KEVIN

Hello? Who's there?

Kevin can be seen from the perspective of the unknown entity stalking him. Suddenly he begins running, looking frightened. The camera pans away to a view of the treetops when Kevin lets out an ear-splitting scream.

FADE OUT:

Opening Credits

(Production Note: A series of images related to ghosts, vampires, werewolves, etc. fade in and out as eerie music plays in the background.)

FADE IN:

2. INT. LIVING ROOM- 12:00 PM

EVELENE, SHELLY, MARX, and DYLAN are all sitting in various spots around the living room. Shelly has her laptop in front of her, and the fireplace is ablaze in the background.

EVELENE

Let's just go! Seriously, I'm going crazy sitting around this dumpy house.

DYLAN

Calm down, Evelene. We have to decide if this is a legitimate case for us. It could just be another nut-job and if it is the cops can handle it.

EVELENE

Come on, Dylan! You always have to over-think things. Besides you know we could do a better job than the cops even if it weren't a spirit.

MARX

I agree with Evelene.

(continued)

DYLAN

Marx, you're just agreeing with her because you're hoping you get to hit something.

Camera pans over to Shelly excitedly typing on her laptop.

SHELLY

Dylan, I've actually been doing some research about the town and there is some heavy evidence that this is the work of a spirit. People vanishing without a trace, reports of sudden drops in temperature near the disappearance sites, and there is even an article here where a police officer is quoted as saying that the search parties are having issues due to electronic instrument malfunctions.

EVELENE

Thank you, Shelly!

DYLAN

Ok well that settles it. Everyone get your stuff together while I call the mom Annie back and tell her we're taking the case.

EVELENE

Wait, did you say *Annie*?

DYLAN

Yeah, so?

EVELENE

Isn't that your ex-girlfriend from college?

DYLAN

Well, since you're so nosy, yes she is.

EVELENE

Don't tell me you're not itching to see her again.

DYLAN

This is purely professional. Her son is missing and she is asking for our help.

EVELENE

How convenient.

DYLAN

Don't make a big deal about it. Besides, you're the one that wanted to go so bad.

(continued)

EVELENE

You're right, I'm even packed already.

Evelene grabs her bag and tosses it towards the door.

EVELENE

Marx, carry my stuff out to the car!

3. INT. CAR- 2:00 PM

Marx is driving while Dylan is on the phone with ANNIE. Shelly and Evelene are riding in the backseat. Dylan's side of the phone conversation is the only one the audience can hear.

DYLAN

Yes, Annie we're on our way.
(pause)

DYLAN

No, don't tell the Sheriff my team and I are coming.
(pause)

DYLAN

Because they would ask too many questions and would just get in our way.
(pause)

DYLAN

Good, I'll head over to your place as soon as we get into town.
(pause)

DYLAN

We're still about another hour away.
(pause)

DYLAN

Don't worry Annie, we'll find him. I'll see you soon. Bye.
(pause)

EVELENE

Ugh! We're still another hour away? I hate this shitty car!

(continued)

MARX

I'm driving as fast as I can, Eve.

EVELENE

Whateves, wake me up when we're there. Hopefully I'll dream about the day when we actually get a decent car.

SHELLY

Evelene, you know we can't have a fancy car. It would draw too much attention to us in our line of work.

EVELENE

Yes, because four people piling out of this clown car doesn't draw attention. Seriously, I'm going to sleep now.

4. EXT. OUTSIDE THE TOWN- 3:00 PM

The four investigators arrive at the town, exit the car, and come up with a plan.

DYLAN

All right everyone, let's split up and try to figure out what's going on in this town. I'll go to Annie's house and find out all that I can about how her son disappeared.

SHELLY

I'll go to the library and search through the archives to research the local history.

DYLAN

Evelene, you can take...

EVELENE

The local bars!

DYLAN

Please try to be professional, Evelene we're here for a job not so you can see how many guys hit on you.

EVELENE

(SARCASTICALLY)

I am offended, Dylan, I am the most professional person on this team.

(continued)

DYLAN

Don't be sarcastic, Evelene. Just take Marx with you and hopefully he will be able to keep you in check. And if any of you guys find out anything, call me.

Evelene starts to walk away.

EVELENE

Yeah, yeah. Just make sure you don't have too much fun catching up with your college sweetheart.

Marx starts to jogs away to go catch up with Evelene.

MARX

(yelling over his shoulder)

Don't worry, Dylan, I'll keep an eye on her.

5. INT. ANNIE'S HOUSE- 3:15 PM

Dylan goes to Annie's house to get all the information she has about her son's disappearance and console her.

DYLAN

I know how hard this must be for you, but I need you to tell me exactly what happened the day your son disappeared.

ANNIE

Well, it was a pretty ordinary day. After we had dinner Kevin asked if he could go down the street to play with his friends. Kevin always knows to come home when it gets dark so when he didn't show up I went to look for him. After a couple of hours I called the police and they still haven't found him. The search dogs picked up his scent in the woods near town but then they say it just vanishes. It's been three days. All I want is my son back.

DYLAN

As horrible as this all sounds I have to wonder why you called us, Annie.

ANNIE

I figured since the police haven't found anything and with this town's history...

Annie trails off and looks down at the floor. Dylan waits for her to finish, but, when she doesn't, he pries for information.

(continued)

DYLAN

What about the town's history?

ANNIE

It's just a silly story parents of this town would tell the kids to make them behave.

Annie changes the subject, reluctant to tell the story.

ANNIE

Maybe, I'm desperate for any type of help I can get to bring Kevin home. Dylan, you and I haven't talked since we broke up, and now I'm begging for your help.

DYLAN

Annie, that's all in the past. All that matters now is that you did call and I'm here now. But, you have to tell me everything you know so we can find Kevin

ANNIE

I know. I'm just afraid of saying it out loud because it makes it real.

DYLAN

Your son is missing, it's real either way.

ANNIE

I know. Well, this town loves a good mystery. That's why no one has moved even when people are disappearing. No one knows why they disappear, they just do. The police would be called, search parties would form, but no one would ever be seen again. Parents used to say the reason people would disappear was because they misbehaved. It was a good lie; it made the kids more reluctant to break the rules.

Annie begins to pace around the room.

ANNIE

When I was younger the neighborhood kids and I would make up scary ghost stories to explain the disappearances. Back then they were just stories, but now I'm starting to think they have more credibility.

DYLAN

Back when we were dating, you thought I was crazy for believing in all this stuff.

ANNIE

I'm sorry, Dylan! I feel so guilty for not believing in you and I know that's the
(more)

(continued)

ANNIE (cont'd)

reason we broke up all those years ago. You don't know how hard it was for me to swallow my pride and call you. I didn't want to tell you my theory about the disappearances because I knew how you would react. Please help me, Dylan. You're the only one I can count on right now.

DYLAN

Where's Kevin's father?

ANNIE

He left me for another woman. Kevin was only two when it happened. It's just been Kevin and me for eight years now.

DYLAN

It's going to be fine, Annie. No matter what happened between us I'm still going to help you find Kevin.

Dylan puts his arms around Annie to try and reassure her.

DYLAN

Do you mind taking me to where the police lose Kevin's trail so I take a look around?

ANNIE

Of course, anything you think might help you find Kevin.

6. EXT. WOODS- 4:30 PM

Dylan and Annie exit her car.

7. EXT. WOODS- 4:30 PM

Dylan and Annie ignore the caution tape the police have posted and walk into the woods

DYLAN

So, this is where the police dogs lose Kevin's scent?

ANNIE

Yes, the Sherriff says the trail just stops here. I overheard him saying how his deputies were having a hard time keeping track of exactly where they had
(more)

(continued)

ANNIE (cont'd)

searched because of instrument malfunctions. What do you think that means? Do you think that means they didn't do a proper job of searching for my son? Do you think they missed something?

DYLAN

Not necessarily, the police department's instruments were probably being affected by the spirit's essence.

ANNIE

Dylan, I'm still trying to wrap my head around all this stuff. What's a spirit's essence?

DYLAN

Sorry, let me explain. Spirits can happen in many different ways, usually they result when someone dies a violent death. Sometimes they happen when a person isn't ready to let go so their spirit stays behind. They might retain some of the characteristics that they had when they are alive, but make no mistake they aren't human. Spirits don't have a conscience to listen to anymore. Something like that tends to leave behind traces that disrupt electromagnetic fields. That's why the police department's instruments are being affected. Since we don't have a fancy GPS we'll just have to use my lucky compass.

ANNIE

So a compass is going to tell us what took my son?

DYLAN

The compass is going to tell me if a spirit was really behind this and if this indeed was the place where Kevin was taken.

Dylan takes out his lucky compass. It starts to point North then begins to spin uncontrollably.

DYLAN

That's what I thought, Kevin was definitely taken by the spirit and he was taken from this spot.

The compass needle spins even faster when Dylan waves it over one certain patch of brush. Dylan sees something hidden under the leaves.

DYLAN

Annie? Is this something of Kevin's?

Dylan pulls out a very old toy car.

(continued)

ANNIE

No, Kevin is too old for toys like this.

DYLAN

Well, this toy must be connected to the spirit somehow because this compass is going crazy. I need to call Shelly and tell her about this, hopefully it will help us figure out where the spirit took Kevin. We should probably head back to your house anyway. We don't want the cops catching me poking around their crime scene.

ANNIE

I'll drive, you dial.

8. EXT. STREET IN CENTER OF TOWN- 4:30 PM

Evelene and Marx are walking down a street in the center of town trying to determine what bar to try next.

EVELENE

The Thirsty Duck, sounds like my kind of place. What do you say Marx?

Marx

Well it can't be any worse than the last two places we went to. 'Bunch of old drunks sleeping off their hangovers. Also, I don't like the way the guys look at you when you walk in. Its like they've never seen a woman before or something.

EVELENE

That's because they're all tired of drooling over their sisters and cousins.

MARX

Ok enough with the insults, let's get this over with.

9. INT. "The Thirsty Duck"- 4:30 PM

Evelene and Marx enter the bar. Evelene spots a group of LOCALS being loud and rowdy.

EVELENE

My favorite: drunk, stupid, and easy. Marx, why don't you go sulk in the corner so you don't ruin my game?

(continued)

MARX

Yeah, yeah. Listen, I'm not spending more than an hour here.

Marx walks off to a corner of the bar while Evelene heads over to the Locals.

10. INT. LIBRARY- 4:40 PM

Shelly is at the library flipping through the local archives with the information Dylan gave her in mind. She is intently reading an article when she stops and grabs her phone to dial Dylan's number.

11. EXT. OUTSIDE ANNIE'S HOUSE/INT. LIBRARY- 4:40 PM

Dylan is heading out to the car after leaving Annie at her house. His cell phone rings and it's Shelly.

(Production Note: Scene is a split screen between Dylan outside Annie's house and Shelly at the library.)

SHELLY

Hey, Dylan I think I found something in the archives.

DYLAN

Really? What did you discover?

SHELLY

I wasn't able to find anything substantial until you called and told me about what you found. After that I just tried searching for young kids who've gone missing near the woods, that's when I got a hit. The disappearances seem to have started in 1941. The first one being a little girl who was left alone after her family died in a tragic accident.

SHELLY

The papers claim they searched for her for weeks but never found anything. After that, the disappearances started occurring.

DYLAN

Does there seem to be any sort of pattern?

(continued)

SHELLY

Well if I compare all the disappearances the only people who are taken are women in their early forties, men in their early forties, women in their twenties, and young boys no older than fourteen. But the disappearances never occur at the same time every year. They seem to be sporadic and the number of people taken each time varies too. That's why I was having trouble finding anything about when they first started.

DYLAN

That's strange, spirits are usually consistent.

SHELLY

Yeah I know. Listen, I found the address of the girl who first disappeared. Her name was Emily Culver. The house is abandoned so I thought we could start investigating there. We should look for some evidence of what might have taken her. The house hasn't been touched since the forties so it should mostly be intact.

DYLAN

Good idea. I'll call Evelene and Marx and tell them to meet us there. What's the address?

SHELLY

It's 817 Pinecrest Avenue, just past the woods where Kevin went missing. I'm heading over there now.

DYLAN

Ok bye, Shelly I'll see you when I get there.

12. INT. "The Thirsty Duck"- 5:30 PM

Evelene is chatting with some LOCALS while Marx sits at the bar looking a little annoyed.

LOCAL #1

You're not from around here are you?

EVELENE

Nope, just passing through. Why? Do I stick out like a sore thumb or something?

LOCAL #1

No, I just think I would have noticed a beautiful girl like you hanging around town.

(continued)

EVELENE

Well aren't you a charmer.

LOCAL #2

Hey, you want a drink?

EVELENE

I would love one.

LOCAL #2

What do ya want?

EVELENE

Surprise me, sweetheart.

LOCAL #2 leaves and Evelene continues talking to the rest of the men surrounding her.

EVELENE

So what do guys do for fun around here?

LOCAL #3

Oh, we do lots of cool things here. Every year there's the county fair and on all the holidays we got parades an' such. Not to mention huntin' season. But the real fun is drinkin' an then we all go country cruising, driving through the pastures an stuff.

EVELENE

That sounds...fun.

LOCAL #1

So, pretty lady where you staying?

EVELENE

I don't really know yet.

LOCAL #1

How 'bout you stay with me?

EVELENE

Thanks for the offer but I came here with some other people.

LOCAL #1

That big guy at the bar one of the people you came with?

(continued)

EVELENE

Why do you say that?

LOCAL #1

He keeps looking over here and I don't like they way he's eyeing me.

EVELENE

Oh that's Marx. You don't have to be jealous of him, he's like my brother.

LOCAL #1

So he won't mind if we keep you all to ourselves?

EVELENE

No, I think he's got his hands full already.

13. INT. "The Thirsty Duck"

In another part of the bar, Marx is being harassed by a very drunk older woman named MARGE.

MARGE

(Slurring her words)

Well heeyyyyy therr. Aren't you a big fella?

MARX

(Looking very uncomfortable)

Err....

The woman keeps touching Marx and swaying into him.

MARGE

You wanna dance, big boy?

MARX

Thanks for the offer but I'm good.

MARGE

Oh come on, sugar.

The older woman starts to drunkenly dance around Marx, grabbing at him and falling over.

(continued)

MARGE

Oopsy daisy, I'm so clumsy.

MARX

Maybe you should sit down, ma'am.

MARGE

Oooh don't mind if I do, cutey. And my name ain't, "ma'am" it's Marge.

MARX

(UNENTHUSIASTICALLY)

Hi, Marge.

MARGE

I just love the way you say my name.

(HICCUP)

Marx receives a text from Dylan saying to meet him at the little girl's house.

MARX

Sorry, Marge but I gotta go.

MARGE

(HICCUP)

Oh come on, you can't leave. We're just getting to know each other.

MARX

(LYING)

I'll be back later.

MARGE

You promise?

MARX

(LYING)

Yeah.

Marx walks over to Evelene to tell her it's time to leave.

MARX

Evelene, we have to go, I just got a text from Dylan.

LOCAL #1

I don't think she wants to leave.

(continued)

MARX

I don't think it's any of your business.

LOCAL #1

Well, I just made it my business.

MARX

Have another beer, dude and calm down before your mouth gets you in trouble.

Evelene senses a fight coming on so she excuses herself and pushes Marx back towards the bar.

EVELENE

Ok, why don't you bring your testosterone levels down to normal? What did Dylan say?

MARX

He wants us to meet him at some house. Shelly and Dylan think they may have found something.

EVELENE

Ok, you go and I'll meet up with you guys in a couple of minutes.

MARX

Yeah right, Evelene. You say that but I know you're just going to stay here and flirt some more. No, you're coming with me even if I have to make you.

Evelene notices a picture on the wall.

EVELENE

Well, that's the most red-neck hunting picture I've ever seen.

MARX

Don't change the subject. We're leaving.

EVELENE

Ok, ok. Just let me say good-bye.

MARX

No way, we're leaving now before you get distracted.

Close-up of an old picture showing a group of men.

(continued)

14. INT. ABANDONED OLD HOUSE-6:15 PM

Shelly and Dylan are inside the house discussing where to search for evidence.

SHELLY

According to the archives at the library the last time Emily was seen was wandering around outside this house. Reports say a search party scanned the whole house and surrounding area, including most of the woods.

DYLAN

Well, no offense to the search party but they probably wouldn't recognize a sign from a spirit if the darn thing walked right through them. I told you about what I found where Kevin went missing and that only took me five minutes.

SHELLY

Are Marx and Evelene on their way?

DYLAN

Yeah, I texted Marx. He said they'll be here as soon as he can pull Evelene away from some barflies. While we wait for them, you want to split up and look around?

SHELLY

Sure, I'll take the downstairs. You take upstairs. Yell if you see any sulfur, hear any strange noises, feel any cold spots, or that compass of yours starts spinning like crazy.

DYLAN

I know what to look for Shelly, this isn't my first time tracking down a spirit.

15. INT. UPSTAIRS OF ABANDONED OLD HOUSE- 7:00 PM

Dylan is upstairs walking in and out of the different bedrooms. He takes out his compass and it immediately starts spinning.

DYLAN

Come out, come out wherever you are.

As he says this, an old table standing in the hallway falls over all by itself.

16. INT. BASEMENT OF ABANDONED OLD HOUSE-7:00 PM

(continued)

Shelly is rummaging around the basement with her back to the camera. Something passes behind Shelly's back.

SHELLY

Who's there?

Shelly is facing the camera and behind her back is the spirit of EMILY.

17. INT. ABANDONED OLD HOUSE- 7:45 PM

Evelene and Marx walk inside the run-down house.

EVELENE

So you make me leave the bar to come to this decrepit house that smells like dead animals. I should have stayed behind. I really think I was getting somewhere with those locals.

MARX

Sure Evelene, the only place you were getting with them was their bedroom.

EVELENE

Hey whatever it takes to find out the truth about these disappearances.

MARX

(Laughs)

EVELENE

Hey! Dylan, where are you?

DYLAN (OS)

(shouting from upstairs)

Hey guys, I'm up here!

Dylan enters the room

DYLAN

Shelly is in the basement trying to see what she can find.

EVELENE

Do you mind telling me what we're doing here?

(continued)

DYLAN

This is the house of the first person to ever disappear in this town, Emily Culver. Shelly thought it would be a good idea to start here. She was right because my compass needle keeps spinning like it's on crack and things keep moving around all by themselves.

MARX

That compass of yours has never been wrong before.

Shelly screams from the basement and everyone hears it.

EVERYONE

Shelly!

FADE OUT

INSERT COMMERCIAL BREAK #1

FADE IN:

18. INT. BASEMENT OF OLD HOUSE- 8:30 PM

Evelene and Dylan are scanning the room to see where Shelly could possibly be. Marx is busy breaking chairs against the wall out of frustration.

EVELENE

It was the spirit that took her. Who else could make her disappear in the ten seconds it took us to get down here?

MARX

Crap! Where is she?

DYLAN

Calm down, Marx. Breaking stuff isn't going to help get Shelly back.

EVELENE

What are we supposed to do? We heard her scream from the basement and now all that's left is her purse.

DYLAN

I don't know but the spirit is definitely connected to this place somehow. And if we find Shelly, I'll bet we'll find Annie's missing son too.

(continued)

MARX

Shelly always seems to know the answers when it comes to this stuff. How are we going to uncover the truth without her?

DYLAN

I say we head back to the library. That's where Shelly found out about this house.

EVELENE

Well let's hurry up. The more time we waste, the longer Shelly is stuck with that spirit and who knows how long the spirit keeps people alive once they take them.

19. INT. LIBRARY- 9:00 PM

Dylan, Evelene, and Marx are gathered around a table flipping through the archives Shelly had earlier.

DYLAN

Ok well here is a picture of the search party for Emily Culver.

EVELENE

Wait, that one guy in the picture looks familiar.

DYLAN

How is that possible, Evelene? These men in this picture are from 1941, they're probably all dead by now.

EVELENE

No, one of the bars I went to in town had an old picture of this guy on the wall behind the bar. I think this is the same guy.

DYLAN

Huh, well maybe we should pay that bar a visit. Whoever knew this guy in the picture might be able to shed some light on what happened back then.

MARX

Great, that means we have to go back to that bar with that crazy drunk-I mean all those guys drooling over you.

(continued)

EVELENE

And you thought I wouldn't accomplish anything by going there.

20. INT. CELLAR OF ABANDONED OLD HOUSE- 9:00 PM

While the other three are heading to the library, Shelly wakes up in the dark cellar.

SHELLY

(coughing)

Hello? Is anyone there? Dylan? Marx? Evelene?!

Shelly tries to stand but realizes she's chained to the wall. As she examines the chains for a way to get free, she begins to notice her surroundings. Shelly sees she's in a dark cellar with various decomposing corpses all around her.

SHELLY

(panicking somewhat)

Help! Guys, I'm down here! Someone, help!

Shelly stops yelling when she hears a small voice coming from a different part of the cellar, it's Annie's son Kevin.

KEVIN

Don't yell. It makes her angry.

SHELLY

Hey, is your name Kevin?

KEVIN

Yes.

ANNIE

Oh, thank goodness! Your mom sent me to help find you. Are you hurt?

KEVIN

I'm ok. I'm chained to the wall though, I can't get free. I don't think the little girl wants to hurt us. She scares the crap out of me, but I think she's just lonely. She forgets to feed me though.

SHELLY

(talking mostly to herself)

The spirit is Emily?

(continued)

KEVIN

(whimpering a little)
I'm starving.

SHELLY

It's ok, my friends are looking for us. They'll find us. I know they will.

21. INT. BAR- 9:30 PM

Evelene, Marx, and Dylan enter The Thirsty Duck where Evelene believes she saw the picture. The three, drunk locals are still at the bar and immediately spot Evelene.

LOCAL #1

Look it here, you just couldn't stay away could you?

EVELENE

Well, as charming as my last visit was, I can't chit-chat. I need to talk to the bartender.

LOCAL #1

Oh come on, don't go talking to him. You wouldn't wanna make me jealous, would you?

EVELENE

Sorry, dude. I don't have time to waste, my friend is depending on me.

Evelene starts to head to the bar but the local grabs her arm. Evelene is about to land a nasty right hook into the guy's nose when Marx grabs him and pushes him backwards. The local has a hard time getting to his feet because he is still drunk. The other locals want in on the fight, but Dylan tries to stop it by stepping in front of Marx.

DYLAN

Marx, cut it out. We don't have time for this. We need to find out about that picture so we can get back to helping Shel-

Dylan doesn't get the chance to finish his sentence because he is caught in the face by a vicious punch to his jaw. A huge brawl unfolds between Marx, Dylan, and the drunk locals.

EVELENE

Stop! Stop! We don't have time for this!

(continued)

The drunk old lady who was hitting on Marx comes running over from the bar.

MARGE

Heyyy! Gerroff my man!

The BOUNCER rushes over and pulls the guys who are fighting off each other.

BOUNCER

All right, break it up!

MARGE

That's right, get 'em! They was messing with my man!

LOCAL #1

No, it was the big guy who started everything!

LOCAL #3

Yeah, it was those two guys!

BOUNCER

You guys forget I see you almost every day and it's the same story. You lot get drunk, hit on some girls, get in a fight, and I kick you out. Now get out!

The three locals leave the bar nursing some bruises and a bloody nose. Marx's admirer rushes over to him.

MARGE

Oh my poor baby! Them mean men take a swing at you baby?

MARX

I'm really sorry ma'am but you're not exactly my type.

BOUNCER

All right, Marge. I think it's time to call you a cab.

MARGE

Well, lemme give my man my phone number so he knows how to get a hold of me when he gets lonely later tonight.

Marge scribbles her number on a napkin, pushes into Marx's hand and blows him a kiss as she walks out the door.

(continued)

EVELENE

Now that we've wasted all that time getting Marx a girlfriend, you guys need to give me some space so I can do my thing.

DYLAN

We'll just be at that table in the corner.

22. INT. CELLAR OF ABANDONED OLD HOUSE- 10:00 PM

Shelly is still in the cellar of the basement trying to stay calm. Soon she begins to hear a child's laughter.

SHELLY

Kevin, is that you laughing?

KEVIN

Shhh! It's her!

The spirit of Emily Culver appears in front of Shelly holding some old, moldy toys.

SPIRIT

Play with me, sissy.

SHELLY

What? Do you think I'm your sister? Is that why you took me?

SPIRIT

Play with me!

The toys fly off in different directions as Emily's spirit disappears.

KEVIN

You should just listen to her, otherwise she gets angry.

SHELLY

Thanks for the advice. I think I figured out the pattern with the missing people. Emily takes people who match the ages of her dead family members. Men and women in their forties to match her parents' ages, and the rest are to match her siblings!

KEVIN

No offense, lady, but all that info doesn't help us get out of this creepy place.

(continued)

23. INT. THE THIRSTY DUCK- 10:30 PM

While Evelene is trying to get information from the bartender, Marx and Dylan are sitting at a table in the corner keeping an eye on her.

DYLAN

So when are you going to tell her?

MARX

Tell who, what?

DYLAN

Come on, Marx. I wasn't born yesterday. I know you have feelings for Evelene, I see they way you look at her. And I know that whole fight earlier had a lot to do with the fact that you didn't like the way those guys were looking at her.

MARX

We don't have time for this.

DYLAN

There's nothing we can do to help Shelly until Evelene gets the information we need. Come on and tell me, the girls aren't hanging around us for once. Just tell me.

MARX

So what I like her, its not like she'd see me any other way. I wouldn't stand a chance. You see the types of guys that she goes for. Whatever, dude. I'm not a chick, I don't like to talk about my *feelings* and crap.

DYLAN

Just wanted to hear you say it out loud that's all. Besides, I think you're wrong about not standing a chance. You should tell her.

MARX

No way! And if you say anything to anyone I'll have to hit you.

24. INT. THE THIRSTY DUCK- 10:40 PM

Evelene is at the bar flirting with the bartender while Marx and Dylan are still talking.

(continued)

EVELENE

(FLIRTATIONOUSLY)

Hey hot stuff. Who's that picture of behind you on the wall?

BARTENDER

Uh...Oh him? That's my pa.

EVELENE

Well now I can see where you get your good looks from. Hey, wasn't he one of the guys on that search party for that little girl who disappeared in the forties?

BARTENDER

Yeah he was. How did ya know that?

EVELENE

Oh I, um, heard some people around town talking about it. But they probably weren't as smart as you. I would really love to hear your side of the story.

25. EXT. TOWN- 7:00 PM

Montage of different images of the past, relating to the Bartender's speech.

BARTENDER (VO)

Well you know the reason that little girl, Emily Culver, was left all alone was because there was a car accident. Her ma, pa, older brother, and little sister all died. She was the only survivor. After the accident, the whole town pitched in to help her. They housed her, fed her, and anything else she needed. But Emily just went off the deep end. Poor girl lost her whole family, that's probably why she got taken. She was always wandering around by herself. My pa swore she hadn't been taken. He thought she was in hiding, he swore he used to see her peeking through the window of that old house by the woods. He went there a couple of times to try and find her, but never did. He said the reason was 'cause those old houses usually have hidden cellars. My dad would never let me go anywhere alone when I was young. He scared me a dozen times telling me she was probably still out there. He thought Emily was the reason for the disappearances.

(LAUGHING)

But that was just my pa talking crazy.

26. INT. The THIRSTY DUCK

(continued)

After the Bartender's speech is over the montage of past images ends and returns to the present.

EVELENE

Thanks stud, you've been a real help.

Evelene turns to leave and signals Dylan and Marx to follow her.

BARTENDER

(yelling after her)

Wait, where are you going? I can get you a drink on the house!

27. INT. BASEMENT OF THE OLD HOUSE- 11:00 PM

The three investigators are back at the old house to continue the search for Shelly.

DYLAN

Wow, this whole time I thought Emily was the first one to be taken but it turns out she's the one doing the taking.

EVELENE

Yeah so that means Shelly is definitely in this house, and according to the bartender she's probably in the cellar.

Marx is using a hand axe to tear apart the basement trying to look for Shelly.

DYLAN

Careful with that axe, Marx. You don't want to accidentally hit anyone who might be behind the wall.

MARX

There has to be a hidden door or hallway we missed down here. If I were to build a cellar I would put in somewhere close to the basement.

Emily's spirit appears behind the three, but they don't notice she's there.

EVELENE

Hey, guys head's up. It just dropped like twenty degrees in here.

All three turn to see Emily's ghost. She lets out an evil, childish laugh and then vanishes.

(continued)

EVELENE

(SARCASTICALLY)

Well, that wasn't creepy at all.

MARX

It doesn't matter. I'm not going to stop tearing these walls down until we find Shelly.

Marx continues chopping at the walls with even more determination. As he chops gusts of moldy air begins to seep out of a hidden passageway.

EVELENE

Wait, Marx. What is that? It looks like a tunnel.

MARX

I knew it! That's probably where Emily's spirit took Shelly.

DYLAN

Come on, let's go down there and get Shelly before the girl comes back.

The three grab flashlights and descend the stairs.

EVELENE

Ugh! What is that smell?

MARX

Shelly! You down here!

SHELLY

(from somewhere in the room)

Marx, is that you?

MARX

Yeah, Shelly we're all here.

28. INT. CELLAR OF ABANDONED OLD HOUSE- 11:15 PM

Camera shows Shelly completely filthy and chained to the wall of the room. The room she is trapped in looks like a medieval dungeon. There are corpses everywhere in various stages of decomposing. Evelene, Marx, and Dylan enter the cellar and see Shelly.

(continued)

SHELLY

Oh, thank goodness! Here help me out of these chains. The Emily is gone for now but she could be back any minute. Annie's missing son is trapped here too, you should help him. I know he's really scared.

DYLAN

Are you ok, Shelly?

SHELLY

Yeah, Dylan I'm fine. But I've figured out why all those people have been disappearing over the years. Emily's spirit takes the ones that remind her of her dead family members and keeps them down here until they die. Then she goes out and replaces them.

EVELENE

That's horrible, but that's probably where the smell is coming from. The bodies of those people are still down here.

SHELLY

I guessed as much. I also think I figured out a way to put Emily's spirit to rest and stop her from taking any more people.

DYLAN

That's so like you, Shelly. You were trapped under a house, in a cellar, and you still solved the case.

SHELLY

Yeah, I think after her family died she just locked herself up in this house. She probably went mad and died somewhere in here. If we could just find her remains and bury them next to her family's graves I think we could put her spirit to rest.

EVELENE

It's worth a shot.

Marx breaks apart Shelly's chains with the axe while Evelene and Dylan go looking for Kevin.

DYLAN

(shouting)

Kevin! We're here to help you. Call out if you can.

KEVIN (OS)

I'm over here!

(continued)

Dylan finds Kevin in another part of the cellar and tries to free him from the chains.

DYLAN

It's going to be all right. You'll be back home with your mom in no time.

EVELENE

Marx, we're going to need your help with these chains.

DYLAN

I'll take Annie's son back to her while the rest of you look for the remains. Call me once you find them and I'll meet you at the cemetery.

29. INT. DINNING ROOM OF THE OLD HOUSE- 11:30 PM

Evelene, Marx, and Shelly are trying to locate the remains of Emily Culver.

EVELENE

While Dylan is being praised for being a big hero, we get stuck rummaging through this disgusting house for a rotting corpse. Next job we do, I want to be the one who gets to return the missing person.

MARX

Other than flirting, you're not really good with people, Evelene.

EVELENE

I would passionately continue this argument if we weren't about to be attacked by a deranged spirit.

Camera reveals Emily's spirit in control of several sharp floating objects. She begins to throw them at the three investigators.

MARX

Move!

They doge the flying knives and take cover behind a molding couch.

SHELLY

We have to find my bag!

EVELENE

What for?

(continued)

SHELLY

I have a jar of cemetery dirt in my bag.

EVELENE

You carry a jar of cemetery dirt in your purse?

SHELLY

If we put a line of it in the doorway the spirit won't be able to cross over it.
Spirits can't step foot on hallowed ground.

EVELENE

That's right! Where's your purse?

SHELLY

It's somewhere in the basement.

MARX

Ok, I say we make a break for the basement.

30. INT. BASEMENT OF OLD HOUSE- 11:50 PM

The three have run back to the basement to find Shelly's bag.

EVELENE

Ugh! The smell is unbearable!

Shelly finds her bag.

SHELLY

Got it!

EVELENE

Great, but how are we supposed to search the entire house for the girl's remains
when she's trying to kill us?

SHELLY

We'll put a line of dirt in every doorway of every room, and then we split up and
keep looking.

MARX

I hope you have enough dirt, Shelly.

(continued)

SHELLY

It will have to do.

Emily's spirit can be heard laughing in the distance.

MARX

She's coming back! Let's go!

FADE OUT

INSERT COMMERCIAL BREAK #2

FADE IN:

31. INT. ABANDONED OLD HOUSE- 12:15 AM

The three investigators have split up to pour cemetery dirt in each doorway. Shelly puts a line of dirt in several doorways.

32. INT. ABANDONED OLD HOUSE-12:15 AM

Evelene puts a line of dirt in several doorways.

33. INT. ABANDONED OLD HOUSE-12:15 AM

Marx puts a line of dirt in several doorways.

34. INT. ABANDONED OLD HOUSE- 12:25 AM

The three investigators have met back up in the hallway.

SHELLY

Ok, I think that's all the rooms. Everyone take a different room and call out if you find the remains.

MARX

Be careful.

(continued)

35. INT. OLD BEDROOM- 12:35 AM

The three investigators split up and each enters a room. Emily's spirit begins to appear in the doorways and when she can't cross over the line of dirt, she gets increasingly angrier. Evelene enters one of the rooms. While searching the room she sees what looks like an old baby doll half under the bed. She takes a look and sees Emily's remains.

EVELENE

Found 'em!

MARX (OS)

Where are you?

EVELENE

Upstairs! It looks like this used to be the girl's old room.

MARX (OS)

We'll come to you!

36. INT. HALLWAY OF ABANDONED OLD HOUSE- 12:45 AM

Marx and Shelly hurry to meet up with Evelene. Emily's spirit suddenly appears in the middle of the hallway, blocking their path.

MARX

Crap! Shelly, down!

A pair of old rusted scissors barely misses Shelly's head. Emily's spirit begins to laugh menacingly and disappears again.

MARX

Come on, Shelly we need to get back into one of the rooms blocked by cemetery dirt

As Marx and Shelly are about to retreat to one of the rooms the spirit shows up. Just before Marx and Shelly are attacked again Evelene throws a handful of cemetery dirt in the direction of the spirit. Emily vanishes with a shriek.

EVELENE

You two are lucky I'm so gifted at dealing with spirits. Now move your butts!

Evelene, Marx, and Shelly hurry over the threshold blocked by cemetery dirt into Emily's old bedroom.

(continued)

37. INT. OLD BEDROOM- 12:50 AM

The three investigators arrive in the bedroom. After decades of disuse, the room and furniture are all rotting.

EVELENE

Here, the girl's skeleton is under the bed.

The investigators see that Emily died holding one of her dolls while lying under her own bed.

SHELLY

That poor girl, she died all alone in this house.

EVELENE

(SARCASTICALLY)

Yeah, poor deranged girl trying to kill us. Let's get out of here.

SHELLY

Yeah, let's finally put Emily to rest.

Marx wraps up the girl's remains in an old blanket.

MARX

Let me go first to make sure it's clear.

Marx crosses over the threshold with the remains and signals for the girls to follow. Just as they begin to move down the hallway, they hear the spirit laughing.

EVELENE

Tell me you've got more dirt, Shelly.

SHELLY

Uh, we're all out.

MARX

Stay close behind me. We'll make a run for the door.

Marx, Shelly, and Evelene run down the stairs. Emily is waiting for them with more sharp objects to throw. They dodge the sharp, flying objects and make it out the front door.

(continued)

38. EXT. PORCH OF THE OLD HOUSE - 1:00 AM

As the three investigators leave the house with the remains, the camera pans back to reveal the little girl standing in the doorway.

39. INT. ANNIE'S HOUSE- 12:00 AM

While the other investigators are fighting off the ghost, Dylan arrives at Annie's house with Kevin.

ANNIE
My baby!

KEVIN
Mom!

She scoops him up in her arms.

ANNIE
(sobbing)
Thank you, Dylan. Thank you so much.

DYLAN
I'm just glad I could help.

ANNIE
Can you come with us? I'm going to take Kevin to the hospital to make sure he's ok.

DYLAN
Sure.

40. INT. INSIDE DYLAN'S CAR- 12:15 AM

Dylan is driving Annie and Kevin to the hospital.

DYLAN
Annie you might want to think of something to say to the rest of the town. They may not believe you when you say Kevin was kidnapped by a ghost.

(continued)

ANNIE

You're probably right.

Annie is in the passenger seat and turns toward her son in the back seat.

ANNIE

Kevin, can you play pretend for mommy?

KEVIN

Yeah, I think so.

ANNIE

I know what happened to you was really scary but we have to keep this our little secret, ok?

KEVIN

Ok, mom. Whatever we pretend can we make it sound like I was really brave and not scared at all?

ANNIE

Of course, and we won't have to make up the part about you being brave because you were.

41. INT. HOSPITAL- 12:30 AM

Annie, Dylan, and Kevin arrive at the hospital and are immediately greeted by a NURSE.

NURSE

Oh, Annie! You found Kevin! You must be so relieved.

ANNIE

I am, thanks to Dylan. He found him...lost in the woods.

NURSE

Oh my! I'll get the doctor right away.

The nurse turns to walk away but remembers something.

NURSE

I'm really sorry, Annie, but the Sheriff is going to need to hear about this. He'll want to talk to you and get this whole mess cleared up.

(continued)

ANNIE

I understand.

Annie bends down to Kevin and whispers in his ear.

ANNIE

Kevin, remember what we talked about in the car? Do you think you can tell the doctor you were lost in the woods? Not many grown-ups will like to hear about how you got taken. You, me, Dylan, and his friends who helped you will all share this secret together. Ok?

KEVIN

Mom, I got this.

42. INT. HOSPITAL ROOM- 1:00 AM

Kevin has just finished telling the SHERIFF and DOCTOR a very extravagant and detailed story of how his was lost in the woods.

SHERIFF

Well, Kevin it sounds like you were a very brave young man. It also sounds like you learned your lesson about wandering off into the woods when your mother warns you not to.

The Sheriff gets up to leave the hospital room, but stops in front of Annie and Dylan on his way out.

SHERIFF

Really sorry I couldn't have been of more help, Annie. Glad Dylan was here to help out though.

(turning to face Dylan)

As a matter of fact, I'm curious as to how you found the boy when our entire department and a team of search dogs failed to locate him in those same woods. What part of the forest did you say you found him in?

ANNIE

(covering for Dylan)

Oh, come on Sherriff. Don't be jealous that your department didn't find Kevin. All that matters is that my son is home safe.

SHERIFF

Of course, of course, Annie. I'll get out of your hair now. Take care.

(continued)

ANNIE

Thanks, Sheriff.

(turning to face the Doctor)

So, Doctor is Kevin going to be ok?

DOCTOR

Aside from the dehydration and a few bumps and bruises, Kevin is perfectly fine. I want to keep him here until the IV Drip I'm administering him has finished, then you can take him home. I'll come back when we're ready to take the IV out.

The Doctor leaves the room.

ANNIE

You know Kevin I'm a little worried about just how well you lied to the Doctor and Sheriff.

KEVIN

I have no idea what you're talking about, Mom.

43. INT. ANNIE'S HOUSE- 1:50 AM

Dylan and Annie are walking back into the living room after putting Kevin to bed.

ANNIE

I can't believe Kevin fell asleep so fast. I don't know what I would have done without you, Dylan.

DYLAN

Well, you're welcome. Kevin is a good kid, I'm sure he'll bounce back from this.

ANNIE

I hope so. Again, I'm really sorry for not believing in you back in college.

DYLAN

I forgive you. But, I should really be on my way. The rest of my team is probably wondering where I am.

ANNIE

Can't you stay a while longer?

Annie moves to cover the space in between herself and Dylan. They share a tender kiss before Dylan breaks away.

(continued)

DYLAN

I wish I could stay with you, but there are other people out there who need my help.

ANNIE

(smiling at Dylan)

Fine, go be a hero.

44. EXT. CEMETARY- 2:10 AM

Marx is digging a grave while the two girls sit and watch.

MARX

All right, I'm finally done shoveling.

EVELENE

I think you missed a spot.

MARX

Very funny, Evelene.

MARX

(SARCASTICALLY)

And it was so nice of you to help me while I dug the whole grave by myself.

EVELENE

Well, I thought you could use the workout.

SHELLY

All right you two, enough. We should really put this little girl's spirit to rest she has been through a lot and caused a lot of pain for others.

Dylan finally arrives.

DYLAN

Sorry I'm late. Is everything ready?

MARX

Good to go.

DYLAN

Sixty-eight years later and Emily is finally being re-united with her family.

(continued)

The team lays the remains of the little girl inside the freshly dug grave. Marx and Dylan start to fill the grave back in with dirt.

EVELENE

Can we hurry this up before someone sees us and call the cops like last time? The only reason we didn't get arrested for grave desecration last time was because I flirted with the cop. I can't help us if it's a chick cop and there is no way either of you dudes is hot enough to weasel your way out.

DYLAN

We might get out of here if you decided to pick up a shovel and help.

EVELENE

Oh, sorry not enough shovels. And I don't hear you whining at Shelly to help.

DYLAN

That's because Shelly got abducted by a ghost today. When you get abducted next time, then you can be excused from shoveling too.

MARX

Amen to that! Dylan, how are you the only one who seems to be able to get Evelene to do anything?

DYLAN

Because I knew her when she was a scrawny teenager and she knows I've got stories about her she wouldn't want you guys to hear.

EVELENE

(mumbling to herself)

I was never scrawny.

Marx hands his shovel over to Evelene and she begrudgingly begins to shovel dirt.

45. EXT. CEMETARY- 2:25 AM

After the grave has been filled, the team starts to make their way back to the car.

EVELENE

By the way, thanks for leaving us with the wacked out spirit. While you were sipping tea at Annie's, we were dodging knives.

DYLAN

What? Emily's spirit attacked you?

(continued)

EVELENE

Yeah, but it wasn't anything we couldn't handle. So, now that this case is done and buried where's the next job? No pun intended.

DYLAN

Well, I did get a call about a possible werewolf sighting in Louisiana.

EVELENE

Werewolves, piece of cake.

MARX

I'm in.

SHELLY

Me too.

1. EXT. CEMETARY- 2:30 AM

Once the team has left the cemetery, the camera reveals Emily's spirit standing in the cemetery. Emily smiles a truly happy smile, walks over to her grave, and vanishes forever.

FADE OUT