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by

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PILOT EPISODE - "The Flood"

TEASER

FADE IN:

EXT. TENNESSEE HIGHWAY - DUSK

The sky is just turning from daylight to dark, but more rapidly than usual, as there is a storm rolling in the distance. Lightning flashes, and for a moment we are able to see ominous hills and wicked tree limbs swaying in violent winds on either side of the highway. Leaves detach from limbs with every gust and set sail through the air, disappearing into the mist billowing from passing cars on the highway.

INT. LARGE SUV - DUSK

Driving on the highway, in the direction of the storm, is LEONARD "LEO" SHELBY. He is in his early thirties, in decent shape, and clean cut. He is dressed in a denim button-up long-sleeved shirt and denim jeans.

"Sea of Love" by Phil Phillips is playing on the radio. He passes a green road sign that indicates Memphis is 34 miles away.

Droplets of rain pitter lightly on the windshield. He reaches for the wiper switch and turns the dial to activate the windshield wipers. The wiper blades drag dryly across the glass, making A TERRIBLE SOUND which wakes the woman in the passenger seat, his wife, MORGAN SHELBY. The wiper blades annoyingly keep a different beat than that of "Sea of Love."

Morgan is roughly the same age as Leo, early thirties, however she looks more 'alternative' than her husband. She has tattoos, a lip ring, and a bundle of dreadlocks tightly wrapped at the back of her head, and her jeans are tattered with various colors of dried paint splattered across it. The paint is not worn as a fashion statement, but rather because she is a painter/artist and she is messy when she works. She looks around in confusion, unaware at first where she is. She looks at her husband and yawns.

MORGAN

Ready for me to drive?
(eyes closing)

She returns to sleep as soon as she finishes her question. This makes Leo smile. The rain is pecking faster and louder on the windshield now. He turns the dial on the wiper switch to make the blades move faster. The SOUND FROM THE BLADES IS MUCH QUIETER NOW that the windshield is completely wet.

An ALARM on Leo's cell phone RINGS OUT loudly. He frantically searches his pockets, looking for his phone, in hopes of silencing the alarm before waking anyone. He fails to get to his phone on time.

A child strapped inside a car seat in the back of the SUV, his 3 year old daughter EMILY SHELBY, CRIES OUT in frustration. This instantly reawakens Morgan, who takes off her seat belt and turns around in her seat to console the child. As she rubs the belly of her daughter, we see two other children in the back seat on either side of her, their sons, BEN SHELBY (7 years old) and JAKE SHELBY (6 years old). They are both sitting in booster seats and fast asleep.

Leo pulls the cell phone from his pocket and silences the alarm. The screen of his phone is glowing brightly, displaying an alert from the National Weather Service: "Flash Flood Warning this area til 6:15AM CST. Avoid flood areas. Check local media. -NWS"

Emily calms down and falls asleep again. Morgan turns around, returning to a sitting position in the passenger seat. She looks at the illuminated phone screen in Leo's hand.

MORGAN (CONT'D)

What's it say?

LEO

Flood warning.

MORGAN

Maybe we should stop somewhere for the night.

She wraps her arms around his right arm, the one holding the cell phone. He places the phone in the cup holder of the center console and holds his wife's hand. She rubs her cheek against his arm.

LEO

We're so close. Maybe a half hour from home. We'll be fine.

As if on cue, the rain pours even harder now, making it almost impossible to see out the windshield. The wipers move on the highest setting and it still isn't pushing the

rain away fast enough. As the blades move across the glass, we are given brief glimpses of red lights lined up along the shoulder of the highway. Cars have pulled off to the shoulder to wait out the storm in safety.

MORGAN

Look. Everyone is pulling over.

LEO

Yeah, but I bet their exit isn't within the next 30 miles.

MORGAN

Leo, honey...

(annoyed, but lovingly)

...if you don't want to get a hotel, can we at least pull over till the storm passes?

LEO

You want to sit on the side of the highway, trapped, for the next ten hours?

MORGAN

Ten hours? What are you talking about?

(laughing)

LEO

The phone said severe weather until 6:15 in the morning.

MORGAN

Then ten hours it is. We can't drive in this.

LEO

Like hell we can't.

MORGAN

Leo. Stop.

LEO

(laughing)

You're really that bothered by a little rain?

MORGAN

A little rain? Come on. Be fair. It's like we're driving through the bottom of Niagara Falls.

Leo presses his foot firmly on the gas pedal and the engine hums louder. Morgan is visibly nervous.

MORGAN (CONT'D)

Leo...

LEO

(grabs her hand)

Morgan, honey...

MORGAN

You're scaring me. Please pull over.

LEO

You know I can't do that. I made a promise.

MORGAN

He's seven years old. He'll understand. Besides, it would do him good to see things don't always work out the way we plan. That's part of life.

LEO

That's not how it works and you know it. He's seven right now, but tomorrow morning he'll be eight. He's not spending the first part of his birthday stuck in the back of our SUV, as we're idling on the side of the highway waiting for a storm to pass.

MORGAN

All these other people seem to think it's the right thing to do.

LEO

Yeah, but look, they're all in cars. They're not driving this SUV, are they? Sport utility vehicle. This thing was built for conditions like this.

MORGAN

(sighs and turns away)

I don't know why I'm even bothering talking sense into you. You're so goddamn stubborn.

LEO

Hey, look... I promised Ben we'd be home for his birthday, so we're gonna be home for his birthday, come hell or high water.

(MORE)

LEO (CONT'D)

You know I never make promises I
can't keep.

Morgan ignores him, returning to a nestled position in her seat. Leo runs his hand over the nape of her neck. She moves her head toward him so that his hand cups her face. She looks up at him.

LEO (CONT'D)

I'd never allow our family to be
harmd. You know that.

Morgan continues to ignore him.

LEO (CONT'D)

Hey...

Leo gently pulls Morgan's chin towards him so that she is looking him in the eye.

LEO (CONT'D)

I promise.

Morgan stares into his eyes for a moment, refusing to respond. He motions for her to kiss him, and she does, begrudgingly. Afterwards, she quickly looks away, still annoyed with him. Leo continues to look over at Morgan. There is a smile on his face. Red and blue lights can be seen outside the car, catching Morgan's attention.

MORGAN

Oh shit, Leo!

Leo reacts quickly by pushing his feet against the brake, but it is too late. The truck plows full speed into floodwater. The water is so high it swallows the truck whole. Morgan, not wearing her seat belt, lifts out of her seat and smacks her head violently against the windshield. She is immediately knocked unconscious. Leo's head hits the steering wheel. He is seriously injured, but not unconscious yet. He watches helplessly as water fills the car. He struggles with trying to release himself from his seat belt, but his arms are heavy and his movements are slow from the injuries. The children are not fully awake, but scared and screaming from being jolted violently.

LEO

(weak, crying)

Morgan! Morgan!

As the inside of the SUV quickly fills with water, Leo sees the beam of a flashlight shining just outside Morgan's window. A dark figure approaches the passenger side of the SUV and Leo watches as the figure tries to get inside the

vehicle. He fades into unconsciousness and the water continues to rise.

EXT. TENNESSEE HIGHWAY — DUSK

The CAMERA PANS UP from the wreckage, slowly revealing the scene outside the truck. There are a couple of police cars parked on each side of the highway. The police are there trying to prevent people from driving into the floodwater. Now they are in full rescue mode, jumping into the water to save the Shelby family. The camera continues to PAN UP until the entire flood/crash/rescue scene is onscreen.

END OF TEASER

CUTS to the theme song, "If I Had a Heart" by Fever Ray.

Show a MONTAGE of "tribal goth" imagery: men and women wearing Native American-style garb, but with a gothic/horror twist. Think clothing made out of feathers, bone, leather, and/or wood. The visuals should include water, as it plays a major role in the series. The images should be haunting and terrifying, but also interesting and sexy.

The things seen in the credits will reflect imagery we will see in upcoming episodes within the first season, but not here in this pilot episode.

ACT ONE

EXT. SHELBY HOME — DAY

We see a vehicle drive into the dusty yard just outside the Shelby house.

INT. SHELBY HOME — DAY

The camera is focused on the inside front door of the Shelby house. It is a wooden door with a small window cut out at the top. A shadow appears on the other side of the glass and upon seeing this, the CAMERA SLOWLY BACKS AWAY. There are sounds of KEYS JINGLING and the DOORKNOB TURNING.

The door opens and in steps ARTHUR 'ART' VOIGHT. He smiles wide, appearing fake and suspicious right from the start, almost cartoon-like in his happiness and appearance. He is well-dressed and well-groomed, albeit with a vintage early 1900s style of dress. His hair is long, but slicked back in a pompadour-style cut, which is hidden under a fedora. He has a pencil-thin mustache drawn across the edge of his upper lip.

ARTHUR

Ah! Once you see the inside,
dear, you'll wish you hadn't
yelled at me for buying this place
without your consent.

(nervous laughter)

Arthur spins around and walks through the door again, standing now behind a woman who is sitting in a wheelchair on the deck just outside the front door, his wife, MARIAN VOIGHT. She is dressed conservatively and appears meek at first glance. She also doesn't seem to have any visually apparent handicap, despite being in a wheelchair. Though the story behind her handicap is unknown to the viewers at this point, it is an interesting bit of information that plays out in a later episode.

There is a darkness to Marian. The way she carries herself shows there is sadness deep within her and even a hint of anger in her heart. She resents her husband and it comes through in the way she converses with him.

Arthur wheels her in through the doorway and she looks around the living room. There are many art pieces hanging on the walls, along with taxidermied animals. The entire home is still furnished with the belongings of the Shelby family.

ARTHUR (CONT'D)

What did I tell you, Marian? You
love it, right?

Marian is quiet at first. She picks up a knick knack from a nearby table and examines it. It is a small statue of a horse.

MARIAN

These things belong to the dead
people?

ARTHUR

Well, no. They belong to us. We
got everything in the auction.

MARIAN

You know what I mean, Art.

ARTHUR

Then yes. These things belong to the dead people. Does that bother you, love?

Marian returns the knick knack to where she got it from.

MARIAN

No. I like it.

Arthur wheels her down the hallway by the stairs, taking her to the back of the house. They look out the back door, which is a glass sliding door, and see the expanse of the land and a barn that stands about fifty feet from the house.

Arthur fumbles with the lock on a gun cabinet that sits against the wall, next to the sliding doors.

ARTHUR

When I first bid on this place, I hadn't even noticed the barn. I didn't spend much time outside. I found myself lost in every room here. While everyone else at the auction was surely thinking of the folks who lived here in the past, the awful things that happened to them, I was wandering the house, thinking of my future with you. I could see us in every room. This was our home as soon as I set foot inside it. I couldn't let it go.

(hesitates)

Perfect for a new beginning, wouldn't you say, dear?

MARIAN

(coldly)

Take me upstairs.

INT. SHELBY HOME — DAY

Scene cuts and now we see Marian being carried upstairs in Arthur's arms. Marian looks blankly ahead, ignoring Arthur, despite being in his arms. He takes her into the master bedroom. The bedroom is plain, save for some artwork hanging on the walls. The artwork was painted by Morgan Shelby, as is evident via the signature in the bottom right corner.

MARIAN

So what is it you saw when you looked at this room?

ARTHUR

The same thing I saw walking in here that first day. I saw happiness. I saw myself awaking to the sight of you stepping out of that bathroom...

(points to attached bathroom)

...a robe tied tight around your body. You were smiling at me. Truly happy to see me there, admiring you. I saw, and still see, a future of love.

MARIAN

In your fantasy, you saw me walking?

ARTHUR

Well, yes. Surely this won't last forever, darling.

(with his head, he nods toward her legs)

It's only stress-related. It will pass.

MARIAN

I see. And when you look at that bed, do you see us conceiving another child?

Arthur is visually bothered by what she has just said. The tone in his voice changes. His voice becomes deeper, and less cartoon-ish/more realistic.

ARTHUR

Well... yes. Eventually, I suppose. Whenever you feel ready, my dear.

MARIAN

(sarcastically)

Please, tell me what else you see. I would love to hear it.

The two of them make eye contact for the first time since stepping inside the house. Marian seems numb, unable to feel anything due to months of prior pain. Arthur is visually uncomfortable.

INT. SHELBY HOME - DAY

Cut to Arthur carrying Marian into another room, one that previously served as Ben and Jake Shelby's bedroom. There are two twin beds separated by a table with a nightlight sitting atop. There are toys and dirty clothes on the floor, as if the children had been living and playing in the room only hours before.

ARTHUR

I know the place is a bit big for the two of us, but I thought for now we can take some of the other bedrooms and use them to fuel our hobbies or work projects. Like this one, for instance.

(looks around the room)

I figured it would do well as my new writing space.

MARIAN

Or a nursery.

Arthur winces. He continues talking as if she said nothing, though his voice is now less cheerful than it was.

ARTHUR

I didn't have a place to write in our apartment in the city, which is one of the reasons I stayed at the office so much. Now I can write in here and be home with you always. No more long stressful days at work. I'll send my articles via email and afterwards do my part in keeping up this property. I can already feel the weight of our problems lifting off my shoulders. Can't you, Marian?

MARIAN

That weight was never on your shoulders, dear.

ARTHUR

(frustrated)

That's enough, Marian. How can we get better if you don't appreciate how hard I'm working to fix things between us? Moving, this house, it's all for you. For us.

(hesitates)

Please, work with me here.

He moves in to kiss her, but she turns away.

MARIAN
I never asked for any of this.

ARTHUR
Don't you feel we need it? To
leave our past in the past, I
mean.

MARIAN
(hesitates)
I don't know.

ARTHUR
Well, I've put a lot of thought
into this. The best way to move
on is to leave behind anything and
everything that reminds us of... of..

MARIAN
Our dead child?

ARTHUR
Marian, please...

MARIAN
(tears form in her eyes)
Put me down.

Arthur sets her down on one of the twin-sized beds. Before he raises up and walks away, Marian removes a steel cigarette case from Arthur's shirt pocket. He stands in the shadows awkwardly as she lights up a cigarette. She looks around the room at all the toys.

MARIAN (CONT'D)
Please go.

ARTHUR
Marian...

MARIAN
Leave!

ARTHUR EXITS the room. Marian weeps.

EXT. SHELBY HOME — DAY, OVERCAST

The exterior of the Shelby home differs visually during scenes featuring the Shelby family.

When Arthur and Marian are onscreen, the world we are seeing is normal: everyday weather conditions, appropriate lighting, access to roads, etc.

When the Shelby family are onscreen, the world we see is darker, colder. The skies are always overcast and their property is surrounded with floodwater. The floodwater does not reach all the way to the house, so most of the yard in the vicinity of the house can be tread upon, including access to the barn behind the house. However, there's no visible way of escaping the property, as all access to surrounding roads are blocked by deep floodwater.

INT. SHELBY HOME – MORNING

The CAMERA EXPLORES THE LIVING SPACE of the home. The song "Ghostbusters" by Ray Parker Jr is PLAYING LOW in the background. It is coming from the TV in the living room, which appears to have been left on all night, playing the Ghostbusters (1984) DVD menu repeatedly.

The rooms all appear empty and the items we see give insight to the types of people the Shelby's are. We see the contents of a recently played board game on the table, cozy blankets on the floor, a large unfinished bowl of popcorn on the coffee table, taxidermied animals are found throughout the home (a passion of Leo's), along with many different types of artwork – paintings, sculptures, masks, etc – all created by Morgan.

While exploring the empty rooms, we also HEAR RUSTLING NOISES coming from somewhere inside the house. The rustling sounds are panicked and at times violent.

Inside the master bedroom, we see Leo Shelby sleeping in his bed. The spot next to him is vacant and there is visual evidence (the way the blankets have been tossed to the side, etc) that someone was there beside him at one point in the night.

There is a significant amount of blood on the pillowcase next to him. He awakens because of the sounds coming from elsewhere in the house and immediately notices the blood on the pillow next to him. Just as he starts to panic, Morgan bursts into the room. It is now revealed that they both have head wounds and dried blood is caked in their hair and on their skin. Morgan is unaware of this, though she is visibly upset about something.

MORGAN

Emily is gone!

LEO

What? What do you mean?

MORGAN

I mean, she's gone, Leo. I can't find her anywhere!

Leo leaps out of bed and the two of them begin to tear the house apart looking for her. When MORGAN AND LEO ENTER the living room, Morgan notices the blood on Leo's head.

MORGAN (CONT'D)

Oh my god, Leo, you're bleeding!

LEO

What?

(Looks down at arms and torso)

MORGAN

Your head! It's bleeding!

Leo pushes his fingers into his head wound, but does not wince in pain. He gets a good look at his wife and notices she too is bleeding from her head. He runs over to her.

LEO

Yours is too, babe. Jesus.

He examines her wound. It seems serious, yet the blood has all dried.

LEO (CONT'D)

Are you in pain?

MORGAN

No. Why? Is it bad?

LEO

It's bad.

MORGAN

What? Are you serious?
(feels her head)

LEO

I don't get it. You should be bleeding. Still bleeding, I mean. All this blood is dried up, like the bleeding stopped hours ago.

Morgan examines Leo's wound.

MORGAN

Yeah, I see what you mean. Yours looks the same. What the fuck happened last night? Where's our daughter, Leo?

The two of them quickly dismiss the bleeding, seeing as how it doesn't seem to be an emergency, and continue their search for Emily. They are even more panicked now that

they think the wounds may have something to do with her disappearance.

MORGAN (CONT'D)
Do you think someone broke in?

LEO
I don't know. I guess anything is possible. Christ!

Leo checks the doors and windows for any evidence of a break in.

LEO (CONT'D)
Wait. Have you looked outside?

MORGAN
No. I panicked when she wasn't in her room, then came and got you.

LEO
Maybe she went out to the barn. I'll check.

LEO EXITS through the front door, the closest door to him at the time. Just as he walks out, BEN & JAKE ENTER the room, coming from the stairway. They've just woken up and appear to still be half-asleep. They do not have any visible injuries.

BEN
You're too loud.

JAKE
Good morning, mommy.

Morgan is crying now. She sits down on the floor of the living room. She reaches out her arms, signaling for the children to come to her. They walk over and embrace her.

While Ben and Jake's playful personalities show a bit in the following scene, Morgan is still very scared and nervous over Emily, so her lines are meant to be delivered as if she is on the verge of breaking down completely.

JAKE (CONT'D)
Why are you crying, mommy?

BEN
(frightened at the sight
of her wound)
Blood! Blood!
(he backs away)
Your head is bleeding!

MORGAN

I know, honey. It's okay. I'm okay.

BEN

(still looking at the
wound from afar)

Did you fall down?

MORGAN

I don't know, but I'm okay and that's all that matters.

JAKE

It looks like somebody tried to crush you. Did someone try to crush you, mommy?

MORGAN

I just told you, baby, I don't know... but I don't think anyone tried to crush me.

Jake kisses her on the cheek and Morgan smiles at him. Tears continue to well up in her eyes.

MORGAN (CONT'D)

Thank you.

(returns the kiss)

Ah, you know what I just remembered? It's a very special day today!

BEN

My birthday!

JAKE

My birthday!

MORGAN

(laughs)

No, Jake. It's Ben's birthday today. You had a birthday a few months ago, remember?

JAKE

But I want another one.

BEN

Get your own! This one's mine!

MORGAN

Boys, calm down.

BEN

When can I open presents?

MORGAN

Well, daddy and I are a little busy right now getting things ready. We'll all celebrate together a little later in the day, okay?

BEN

Okay. Where is daddy?

EXT. SHELBY HOME – MORNING

Leo is surprised and a little startled to see the floodwater surrounding their house. At this point he has no recollection of the car accident or the flood, so seeing the water is especially puzzling to him.

Suddenly a flash of memory flickers in his mind. Onscreen, we see these memories play out in a flashback. We see Leo underwater, trapped in the SUV, watching as the beam from a flashlight shines through the window of their vehicle. The flashback ends.

He shakes off the memory and shifts his focus back to his missing daughter, running to the backyard, towards the barn.

INT. SHELBY BARN – MORNING

LEO ENTERS the barn and we see evidence that the place only serves two real purposes: as a storage space and as the workspace in which Leo practices his taxidermy. He rummages through the junk.

LEO

Emily?

He decides she is not there and EXITS the barn.

EXT. SHELBY HOME – MORNING

Leo continues his search around the house and when he has made a full inspection, he walks over to the edge of the floodwater. The floodwater conjures more of his disjointed memory. Again we see flickers of the events surrounding the accident and the flood, including a longer shot of the person holding the flashlight. He believes he remembers the person entering the vehicle and reaching for Emily. He weeps.

INT. SHELBY HOME – MORNING

LEO ENTERS through the front door. His eyes are red and he is still crying, though he is doing his best to hide it. Morgan looks up at him.

MORGAN

Nothing?

Leo shakes his head. Morgan gets off the floor and runs to retrieve her cell phone on the kitchen counter. The boys begin playing with toys on the floor, not realizing anything serious is happening around them. Leo follows her into the kitchen.

LEO

What are you doing?

MORGAN

(quietly)

Calling the police.

Leo bites at his thumbnail, nervously waiting as she calls. There is an AUDIBLE ERROR MESSAGE that plays on her phone when she dials. She tries again and still gets the same ERROR MESSAGE. She throws her phone in anger.

LEO

Hey, hey. Calm down. Let me try my phone.

LEO EXITS the room. JAKE ENTERS the kitchen.

JAKE

What was that?

MORGAN

What was what, honey?

JAKE

That loud sound?

MORGAN

I just dropped my phone, baby.
It's okay. Go play.

Jake smiles and runs back into the living room to play. MORGAN EXITS the kitchen and next we see her ENTERING the bedroom where Leo is sitting on the bed, with his phone to his ear. She watches with hope, but is gutted to see him shake his head, signaling the phone call is not going through. She hangs her head and sobs.

LEO
Look, Morgan, it's been raining
outside. So much the land all
around our house is flooded.

MORGAN
What?

LEO
Listen. As soon as I saw the
floodwater, I started to remember
what happened to us... last night, I
mean.

MORGAN
(sitting next to him on
bed)
What? What is it?

LEO
I think we were in a car accident.
That's all I'm really able to make
of it. It certainly explains the
bleeding.

MORGAN
What about Emily?

Tears are welling in Leo's eyes. He's choking up and finds
it difficult to speak, struggling to find the right words.

MORGAN (CONT'D)
Leo... what is it?

LEO
(shakes head, then hangs
his head, wiping away
his tears)
Did you see the floodwater? How
high it is?

MORGAN
No.
(walks to the window,
scared to death over
what Leo is about to
say, and looks out. Sees
the sun glistening over
the floodwater like a
great ocean.)
Leo... what is happening? Tell me
about Emily.

LEO

(wipes tears away, then
nervously stands)

The wreck was bad, Morgan. We
went straight into the water.
Full force.

(hesitates)

I think our baby may have...
drowned.

MORGAN

(pissed off and
disgusted)

No, no, no, no! Leo, how can you
say that? Do you even know for
sure? What the fuck, Leo!

LEO

(defensive)

Hey, my memory is slowly coming
back to me. I'm just telling you
what I know. There was a wreck.
We were just driving, then this
heavy rain came out of nowhere.
We drove straight into floodwater
and busted our heads. You went
out cold. I stayed awake long
enough to see someone come to
rescue us. That's it. That's all
I remember. Next thing I know,
we're here looking for Emily.
We're here. She isn't.

(hesitates)

Someone must have taken us home
after the accident. That's the
only thing that makes any sense to
me.

MORGAN

No, that's bizarre. Why here and
not a hospital? Something isn't
right. You're not remembering it
right, Leo. You're not.

LEO

I mean, the flood is clearly
pretty bad.

(motions hand towards
the outside of the
house)

There must not have been access to
the hospital, just like there's no
access to here now.

MORGAN

If that's true, then how are we here?

LEO

(shrugs shoulders)

I don't know. We must have gotten in before the roads were completely flooded.

MORGAN

(tears falling down her cheeks)

Are you sure you remember an accident?

LEO

I mean, the images are in my head. I can see it playing out over and over. Baby, I'm telling you all I know. It's not like I want to see it this way! I just do. What else am I supposed to think? As much as it fucking pains me to admit, it's what I see.

Morgan stands before Leo, shaking her head, then finally breaks down into full sobs. Leo continues crying as well. He walks over to Morgan and wraps his arms around her, but she pushes him away. Leo puts his hands over his face, frustrated and sad over the entire situation. The CAMERA SLOWLY MOVES AROUND THEM to reveal Ben and Jake standing in the hallway, just outside the doorway. Leo is the first to notice the boys standing there. The boys make eye contact with Leo.

JAKE

We're hungry.

Both Morgan and Leo try their best to hide their emotions. They don't do so well. By their looks alone, it is clear to the audience that they are teetering on the edge of sanity.

MORGAN

(smiling wide with tears in her eyes)

Who wants pancakes?

EXT. SHELBY HOME — DAY

We see the house and barn without surrounding floodwater.

INT. SHELBY HOME — DAY

Marian wheels herself to a doorway and peeks inside the room. It is a small room containing a toddler bed that has been decorated for a little girl. She looks at the items in the room curiously, then moves on down the hallway.

She enters the next room and discovers this is where Morgan painted and did other artsy things before she died. She is immediately fascinated with the art found inside. She picks up pieces at random and studies them. All the art has a dark creepy theme, most depicting nudes, though when there is clothing it is tribal-looking, with lots of bones, leather, and other natural materials.

Arthur stands at the doorway. Marian is startled when she sees him.

MARIAN

Christ, Art.
(holding her chest)

ARTHUR

I didn't mean to startle you,
dear. Just wanted to let you know
I'm headed out for a bit.

MARIAN

What? You're leaving me here
alone?

ARTHUR

Well, honey, I didn't think you
wanted me here...
(nervous laugh)
...let alone go out in the woods
with me.

MARIAN

The woods?

ARTHUR

Thought I'd take one of the guns
from the cabinet out and get some
practice in. Who knows? Maybe
I'll accidentally kill us some
dinner.
(laughs)

MARIAN

Oh, okay.
(looks down at the art
piece in her hands)

ARTHUR
 (nods head, clearly
 agitated at her
 unwillingness to have a
 real conversation with
 him)
 See you in a couple hours, Marian.
 (walks away)

MARIAN
 Art?

ARTHUR
 (returns to the doorway)
 Yes, darling?

MARIAN
 What do you know about the family
 who used to live here?

ARTHUR
 (shrugs shoulders)
 Not much. They died in a car
 accident, I think. The father was
 a taxidermist. You should see
 some of the pieces out in the
 barn. They're more impressive
 than the ones hanging inside the
 house. Creepy stuff.

MARIAN
 (runs fingers across the
 signature scrawled
 across the bottom right
 corner of the painting
 she is holding. It
 reads: "Morgan Shelby")
 I like them. The family, I mean.
 I feel rude going through their
 things, but... they seem like they
 were quite the couple.

Arthur remains standing in the doorway, unsure of how to respond to his wife. Marian looks up at him. Arthur appears uncomfortable any time she makes eye contact with him.

MARIAN (CONT'D)
 Can you take me downstairs before
 you leave?

ARTHUR
 Of course, dear.

EXT. SHELBY HOME - DAY

Arthur walks outside with a rifle in his hand. Just past the barn, when he reaches the edge of the woods, he looks back at the Shelby house. When he sees the coast is clear, he digs into his coat pocket and removes a small bottle of Maker's Mark whiskey. He takes a swig.

INT. SHELBY HOME - DAY

Marian is sitting at a computer. On the computer screen we see she is researching the Shelby family and the details of what happened to them. She pulls up a news article that describes the crash in detail. She reads that the crash caused four deaths, two adults and two children.

She is confused. We see her thoughts flash onscreen: images of the two twin beds and the third tiny bed in the next room. She reads further and discovers the third child survived and was taken into custody by the local police.

She scrolls up and looks intently at the family photo included in the article. The camera focuses on Leo's face, indicating subtly that Marian is taking an interest in him particularly.

In the column of the webpage she is browsing, a link to an article catches her eye. The headline reads: "10 Ways to Save Your Marriage After a Tragedy." She clicks on the link and the article appears onscreen. The camera shows her reading through the article by focusing on only three of the ten key points. The three we show to the audience are: 10 - Don't be selfish, 4 - Don't dismiss your spouse's efforts, and 1 - You must forgive. We see Marian pondering these points.

END OF ACT ONE

ACT TWO

EXT. SHELBY HOME - LATE DAY

Leo approaches the edge of the floodwater, dressed in a pair of fishing wader pants that come up to his chest. He is holding a brick, a tape measure, and an empty 2-liter of soda that has been sliced open on one side.

He wades out about waist deep into the floodwater, then ties the end of the tape measure around the brick and drops it into the water. It sinks. He takes the other end of

the tape measure, the end that retracts, and pushes it into the slit of the empty 2-liter bottle. The bottle floats and allows him to see how deep the floodwater is in that particular area. The tape measure reads that the water level is at 4'10".

While in the floodwater, Leo finds it as good a time as any to wash the dried blood from his head. As he is doing this, the water pouring over his eyes alters his vision. Through the water, he is able to see the ground all around him, sans the floodwater, and also sees a strange car parked in the driveway by his home. As the water leaves his line of vision, the floodwater surrounding him reappears and the mysterious car disappears.

He pours another handful of floodwater over his eyes and sees a man walking in the yard, alongside the car. The car belongs to the Voights and the man he sees is Arthur Voight, coming home after "hunting" in the woods. Of course, Leo does not recognize him or even understand just yet why he is there, but looking through the floodwater, he is able to see the living world.

He is astonished at seeing such a sight, but isn't quite sure what to make of it just yet. He continues to pour floodwater over his eyes in disbelief of what he is seeing.

INT. SHELBY HOME - LATE DAY

Morgan is in the shower. Blood is swirling in the drain. The blood is the same dried blood from her head wound. She is visibly a nervous wreck over the situation with Emily. As she is washing her face, she accidentally knocks a razor blade off a soap dish and it falls into the tub. She steps on the razor as she is rinsing the soap from her face and the blades cut into her skin. She feels no pain when this happens. She sits on the edge of the tub and examines the cut. There is no blood, only slices in the skin where blades entered.

She dries herself off, wipes the steam from the mirror, and examines her naked body. She takes a closer look at her head and sees that there is still an open wound, but oddly not bleeding. She does not appear to be in any physical pain whatsoever.

She takes the razor blade and drags it along the skin of her palm, trying to bring blood to the surface. No matter how deep she slices into the flesh, there is no blood, just clean gashes in the skin. Morgan is visibly confused and concerned at this discovery.

EXT. SHELBY HOME - LATE DAY

Leo walks up to the house, still wet, but seeing normally now, as the floodwater is not over his eyes. He rests one hand on the door frame and cups the other hand over his eyes. He looks into the glass of the storm door and can see his children playing with toys on the floor of the living room and his wife in the kitchen cooking dinner. Morgan's hair is wet from having just taken a shower. She no longer has dried blood visible anywhere on her skin. He takes off the fishing wader pants, leaving them out on the porch, and walks into the house.

INT. SHELBY HOME - LATE DAY

No one pays Leo any attention as HE ENTERS the house. The children continue to play with each other and their toys on the floor. He walks into the kitchen and sees Morgan standing there in a daze, staring at the glowing orange coil of the stove burner. He says nothing, instead he just watches her, curious as to what she is doing. She pushes her wrist to the hot coil. Leo jumps to stop her, but is too late. He pulls her arm away from the stove. There is a coil-shaped burn on her wrist, but Morgan seems to not have felt anything in the process, as she is still standing in a daze.

LEO

Jesus Christ, Morgan! What the hell are you doing? Are you okay?

MORGAN

(making eye contact with Leo, still appearing to be in a daze)

What's happening to me?

LEO

You tell me!

MORGAN

Leo, I can't feel anything.

LEO

What do you mean you can't feel anything?

MORGAN

The head wound, the razor in the shower, and now this.

(she holds up her arm, showing him the coil mark burn on her wrist)

(MORE)

MORGAN (CONT'D)
 I feel numb. I can't feel
 anything. It's Emily. I can't do
 this, Leo.

She falls into Leo's chest, sobbing. He wraps his arms
 around her and pets the backside of her head.

MORGAN (CONT'D)
 Ben and Jake keep asking about
 her. I don't know what to say
 when they do. I don't even know
 how to begin processing... that
 we... that she could be...

Morgan is sobbing even harder now. Leo peeks out into the
 living room to check on the boys. He is worried they will
 hear their mother crying. He holds her close.

MORGAN (CONT'D)
 Our baby's dead, Leo? Are you
 telling me she's dead?

LEO
 (interrupting)
 Hey, hey, hey...
 (he walks with her out
 the back sliding door of
 the house)

EXT. SHELBY HOME - LATE DAY

MORGAN
 (hysterically)
 She's dead? She's dead? Is she
 dead, Leo?

LEO
 Morgan, hey, calm down. Look, I
 know it's hard, if not damn near
 impossible not to break down right
 now, but we've still got two boys
 in there who depend on us. We
 can't go around burning ourselves
 on stoves and putting ourselves in
 danger over this. We'll have to
 grieve in a healthier way, okay?
 I mean, what if one of the boys
 saw you do that to yourself? Huh?
 (MORE)

LEO (CONT'D)

We've got to be careful of what we do and say around them while we're dealing with our emotions. You don't want them traumatized, do you?

MORGAN

(shakes head)

No.

LEO

(holds her close)

I love you. I love those boys. We've got to keep it together, no matter the pain.

MORGAN

Our baby just vanished? How did she just disappear? How did we go to sleep knowing she was in trouble... or worse, that she was dead? How, Leo?

(shouts in frustration)

This doesn't make any fucking sense!

LEO

(shakes head)

I don't know, Morgan.

MORGAN

Oh, so now you don't know? I thought you knew everything. You certainly know more than me about what happened to our little girl!

LEO

(frustrated)

Hey! I know what I saw, okay? Believe me or don't, it's not going to bring her back.

Morgan throws a punch directed at his face, but he dodges it. He grabs her arms to keep her from swinging again.

LEO (CONT'D)

Christ, Morgan, calm the fuck down! Look, I know it sounds harsh, me putting it out there like that, but I'm telling you, I saw what happened. She's gone, Morgan.

MORGAN

No. No. No.

LEO

Look, she's gone and until you accept that, those boys in there will be the ones who suffer. You think they won't be affected by our fighting, or from seeing us cry the way we have? Eventually they're gonna figure out what's happening here, and if they find out what happened to their sister before we have a handle on things, we're gonna lose them too.

Morgan is unresponsive.

LEO (CONT'D)

Shit...

(takes a deep breath)

How about this? We go inside and have ourselves a birthday party. We try to be strong, smile, and give that boy a day to remember. A nice, family day to remember. Afterwards, we'll put them to bed, then come out here and have a memorial of sorts. Something we can do together as a way of saying goodbye.

(eyes tearing up)

How's that sound?

Morgan is choking on her tears, unable to speak. Instead, she just nods her head in agreement. He squeezes her tightly against his body. They spend a moment in silence together outside, with dusk quickly approaching. He kisses her on the forehead.

EXT. SHELBY HOME - LATE DAY

We see the exterior of the Shelby home, sans the floodwater. Arthur Voight is walking out of the woods, behind the house. He is slightly drunk, but able to keep his composure. He walks beside the house and falls to his knees next to the garden. Digging into his coat pocket, he removes two small empty bottles of whiskey. He digs his hand into the soil of the garden and buries the bottles. As he does this, he clumsily CLANGS THE BOTTLES TOGETHER, making a loud sound.

INT. SHELBY HOME - LATE DAY

Marian is still sitting at the computer, researching the Shelby family, when she is startled by the sound of glass bottles clanging somewhere outside the house. She does not realize this is what she is hearing, so she is curious of what the sound may be.

MARIAN
(yelling)
Art?

EXT. SHELBY HOME - LATE DAY

Arthur hears Marian calling his name. He quickly stands and brushes the dirt off his knees. He does not notice that he's left one of the bottles half sticking out of the dirt. The CAMERA FOCUSES ON THE BOTTLE to assure the viewers are aware of the mistake he has made.

INT. SHELBY HOME - LATE DAY

Marian wheels herself over to the front door and peers out. She is again startled, but this time it is over the appearance of a ghostly hand resting on the door frame. She also sees a faint impression of a face peering in the glass of the storm door. She is seeing the ghost of Leo, as he is standing in the doorway, just after discovering the secret of the floodwater. His skin is still wet when he gets to the door, and she is able to see the parts of him covered in floodwater. Though she is startled at first, it's only because she is not expecting it. She is oddly comfortable seeing such a sight. She stares at it in amazed wonder. The moment is a tender one, showing the audience a softer side of Marian.

However, the moment is quickly spoiled once she sees her husband walking in the yard and up onto the porch. She wheels herself away from the door as he approaches, making way for him to come inside. ARTHUR ENTERS the front door. Once inside, he smiles at Marian.

ARTHUR
What have you been up to, love?

He walks over to the couch and sits down. He lifts his legs and removes the boots from his feet, setting them on the floor beside the couch. Marian keeps distance between them, talking to him from across the room.

MARIAN
I've just been online, mostly.
Researching the Shelby family.

ARTHUR

Who?

MARIAN

The family that used to live here. I was right, they were certainly interesting. The father, Leo, he wasn't a taxidermist like you said. I mean, he was, but it was only a hobby. He was a carpenter by trade. He actually built this house, and the barn too.

ARTHUR

Oh yeah? You learned all of that from reading an article online?

MARIAN

No, I found their old Facebook pages.

ARTHUR

Ah, I see. So does this mean you like the house?

MARIAN

I'm definitely warming up to it. Knowing more about the people that owned all this stuff has been helpful. It's starting to feel like a home. Something warm and cozy. Something with meaning.

ARTHUR

It didn't have meaning before? Starting over? Saving our marriage?

MARIAN

Well, that's hardly warm and cozy, Arthur.

Arthur sighs in frustration, wipes his hands over his face, and stands. He starts to head upstairs.

MARIAN (CONT'D)

(feeling bad for what she has just said)

Where are you going now?

ARTHUR

To take a bath. I smell like dirt and bore solvent.

MARIAN
Bore solvent?

ARTHUR
I found it in the gun case.
Decided to clean the gun before I
took it out into the woods.

MARIAN
How'd that go, by the way? The
hunting, I mean?

ARTHUR
We'll have to make our own dinner
tonight. Sorry, dear.
(laughs, then heads
upstairs)

MARIAN
Will you take me with you?

ARTHUR
(surprised)
Of course.
(smiles)

Arthur lifts Marian out of her wheelchair and cradles her
in his arms. He carries her up the steps.

MARIAN
I'm sorry you have to tote me
around like luggage. It's
embarrassing.

ARTHUR
No worries. I tried to have
everything in the house set up and
ready to go by the time we got
here, but I hesitated on getting a
lift for the stairway because I
wasn't sure if we'd need it or
not.

MARIAN
(catches a whiff of
alcohol on his breath)
What?

ARTHUR
Well, your condition, dear.

MARIAN

(grabs Arthur's head and turns it so that his mouth is in front of her nose. She sniffs)

For fuck's sake, Art. You didn't even make it a day here without drinking. Things aren't going to change. They'll never fucking change.

ARTHUR

What? What are you talking about?

MARIAN

Oh, give it up. Don't treat me like a goddamn fool. Put me down.

ARTHUR

What? Right here on the stairs?

MARIAN

I don't care. I don't want you touching me.

ARTHUR

I'm taking you upstairs. I'm not going to just lay you on the steps. You can't walk.

MARIAN

(starts beating on him)

Put me down! You fucking asshole! You don't care about me! Stop pretending you give a damn about us!

(starts crying)

ARTHUR

Marian! Will you relax? I do give a damn!

(walks into master bedroom and sets her down on the bed)

MARIAN

Fuck you, Art! If you did, you wouldn't be drinking! You killed our baby! You killed our baby, you sick bastard!

ARTHUR

Hey! Knock it off! I told you I haven't been drinking, and that's the truth. You're probably smelling the bore solvent. I told you I've been cleaning guns.

Marian is quiet, however still looking at Arthur menacingly, as if about to pounce on him in anger.

ARTHUR (CONT'D)

And christ, Marian, you have to stop treating me like I'm some cold-blooded killer. It's not fair. It's not like I did it on purpose. You know that.

MARIAN

Maybe not, but why should you ever live it down? You got drunk and--

ARTHUR

(interrupts)

I made a mistake. I made a huge mistake. I know that. I have to live with it... always. I have my problems, Marian, but through it all, I never stopped loving you. Never will. So call me what you will and ignore me when I speak to you, but I'll never give up on us. I love you too much.

Arthur walks toward the bathroom attached to the main bedroom. Marian watches as he walks away. She believes him.

MARIAN

Wait...

Arthur turns around.

MARIAN (CONT'D)

I'm being unfair. I know that. This isn't easy for me. Not at all. I have a lot of resentment and I'm doing my best to forgive you, but it's going to take time. I can see you're making an effort. Thank you for that. And I hope you can see that right now I'm making an effort too.

Arthur looks confused. Until now he has seen no effort on her part to make things right between the two of them.

Marian unbuttons the first button of her blouse and motions for him to come back to her. He can't help but smile. It has been a long time since his wife has made any sexual advances toward him. He crawls on top of her and rubs his body over hers. He moves in to kiss her, but she turns away.

MARIAN (CONT'D)

Take it slow. I'm not ready for all this just yet. Can we start with a bath?

Arthur nods and slides off of her. He lays next to her on the bed and slowly removes the clothes from her body. When she is completely nude, he cradles her in his arms and carries her to the bathtub. He sets her down inside the tub and turns on the water. As the tub is filling up, he removes his clothes and joins her. He sits behind her and wraps his arms around her lovingly.

INT. SHELBY HOME - NIGHT

A SHORT MONTAGE OF
SCENES FROM BEN'S
BIRTHDAY PARTY:

The Shelby family are all having fun together.

They eat cake and Ben opens presents.

The boys play together with the new toys.

Afterwards, Leo and Morgan put the boys to bed and say goodnight to them.

EXT. SHELBY HOME - NIGHT

Morgan is standing outside in the dark, behind the house, just outside the sliding glass door. She has a cell phone to her ear, trying the police again, but we hear the same ERROR MESSAGE play as before. She hangs up and pushes the phone into the pocket of her jeans.

A cold wind is blowing, yet she doesn't seem to flinch or shudder, despite not being properly dressed. She doesn't look well. Her outer appearance is exactly as one would imagine it to be: disheveled and heartbroken.

LEO ENTERS the scene by opening the sliding door and stepping out of the house to join Morgan, shutting the door behind him. He has her jacket in his hands. He drapes it over her shoulders. She doesn't respond to the gesture in any way whatsoever.

LEO
Ready?

MORGAN
How can I be?

LEO
(Nods. He takes her by
the arm)
Walk with me.

They walk out to the barn together. Leo wraps his arm around his wife. This is the first time since they've been married that he has ever felt he can't "fix" the problem. He looks at her hopelessly. The walk silently shows that some tension has formed between them.

Beside the barn there is a small gravestone. The gravestone reads, "Sweetums." Morgan sees the gravestone and appears confused.

MORGAN
What's this?

LEO
Remember Sweetums?

MORGAN
Of course I remember Sweetums.
She was our cat for years. What I
mean is, why are we here?

LEO
I thought it would be helpful if
we had a visual. Or at least
something to speak to.

MORGAN
Poor Sweetums. The boys would
have loved her. Emily too.
(cries)

LEO
(holds her close)
I don't think Sweetums would have
felt the same about her.
(laughs)
Remember how she'd try to climb up
on Ziggy over at Grandpa Jack's?
I've never seen a dog so scared in
all my life.

MORGAN

(laughs, then has a look
of sudden realization)

Shit.

LEO

What?

MORGAN

I don't know how I'm going to tell
dad. I don't know how I'm going
to talk about this with... anyone.

LEO

You think he'd even be able to
process it, you know, considering
his Alzheimer's?

MORGAN

Leo, I still have to tell him. I
can't just pretend it didn't
happen. He's not a child, he's my
father.

LEO

Speaking of children, what are we
going to tell the boys?

MORGAN

Christ. I don't know. I suppose
we have to tell them the truth.

LEO

Do we?

MORGAN

You don't think we should?

LEO

Well, maybe not until they're
mature enough to handle the truth.
I don't want to traumatize them.

MORGAN

The absence of their sister will
be traumatizing as it is.
Besides, let's say we wait and
tell them the truth when they are
a little older... wouldn't their
parents lying to them about their
sister's death be even more
traumatizing than just knowing
their sister is dead?

LEO

I know what you're saying, babe, but those boys are sensitive. Remember how they reacted when our goldfish died? And we only had it for two weeks. They were a mess.

MORGAN

We can't lie to them, Leo.

LEO

Maybe we should talk about this a little later. It's not why we're out here. Can we at least agree to not say anything to the boys about it until we have the chance to discuss it in full?

MORGAN

(nods head)

Fine.

Leo kneels before the grave. He looks up at Morgan.

LEO

Do you have something you want to say to our baby?

MORGAN

(overcome with emotion)

Fuck. You start.

LEO

(nods, tears welling in his eyes)

Hey there, sweetie. I still can't believe you're gone. You're my little princess. Always will be. I don't know what happens when life on earth ends, but baby, if you can hear me, please don't ever forget that daddy loves you. I miss you every second you're not here with me. Your mom and I, we always tried teaching you and your brothers to find the silver lining in every problem. And I guess if any good at all came from this, it'd have to be that I'm no longer afraid of death. Cause if you're hearing this, then I'll get to see you again on the other side. Baby girl, I can't wait.

Leo hesitates for a moment, then looks up at Morgan. She is crying. He stands, and just as he does, Morgan begins sobbing uncontrollably. He tries consoling her, but as he goes to touch her, she pulls away in anger.

MORGAN

Why did this have to happen? Why the fuck did our little girl have to die?

LEO

Morgan...

MORGAN

If there is a god, then he is one sadistic motherfucker. What reason could he have for taking the life away from a three year old?

(looks up at sky)

If you wanted somebody, why didn't you take me? Goddamnit! I don't want to live this piece of shit life anymore, not without her! Bring her back and take me instead! Send me to Hell for all eternity, I don't fucking care! Just bring my little girl back!

(collapses to the ground)

Bring my little girl back... bring my little girl back...

(sobbing)

Leo sits beside her and tries to get her to calm down.

MORGAN (CONT'D)

(screams)

Aagggghhhhhhhhh!

INT. SHELBY HOME - NIGHT

Ben and Jake are lying in their beds in a darkened room. The only source of light comes from a nightlight placed on a table between the two twin-sized beds, just under the window. The boys hear their mother screaming outside and awaken.

JAKE

Did you hear that?

BEN

Yeah. Did you?

JAKE
Yeah. What was it?

BEN
I don't know.

JAKE
It sounded like mommy.

BEN
It was outside.

JAKE
How do you know?

BEN
Cause I heard it.

JAKE
I heard it too and I didn't know
it was outside.

BEN
I'm smarter than you.

JAKE
Nuh uh.

BEN
Yes huh. I'm older. It came from
outside.

JAKE
What was it?

BEN
I don't know. Why don't you look?

JAKE
No, you look.

BEN
No, you look.

JAKE
No, you--

BEN
(interrupts)
How about we both look?

JAKE
Okay.

The boys slide out from underneath their covers and climb up onto the table. They slowly peak their heads up over the window sill, scared of what they might see. They have a perfect view of the barn and their parents standing outside it.

JAKE (CONT'D)

I told you it was mommy.

BEN

What are they doing outside? It's bedtime.

JAKE

I'm going out there.

BEN

(grabs Jake)

Look! Jake! Do you see that?

JAKE

What?

Outside, Morgan is kicking wildly at the barn in anger. She can't control herself. Leo is doing his best to try and keep her calm, but she is resisting.

BEN

Mommy's really mad about something. Maybe she's mad at you.

JAKE

(suddenly scared)

Why?

BEN

Did you do something you weren't supposed to?

JAKE

(nods his head)

Yeah.

BEN

What was it?

JAKE

I pretended to brush my teeth.

BEN

Yup. That's it. That's why she's mad. You better just stay up here.

JAKE
Maybe she's mad at Emily...

BEN
Emily's not even here. Mommy said
she had to stay with Grandpa Jack.

JAKE
Who is Grandpa Jack?

BEN
Remember that old guy with the
helper lady?

JAKE
The one with the peppermints?

BEN
I don't know.

JAKE
I like peppermints.

BEN
Emily's not here Jake.

JAKE
(looks out at his
parents again)
I think she's mad at that rock.

BEN
What rock?

JAKE
That rock right there.
(points to gravestone)
She keeps kicking it.

BEN
Why would she be mad at a rock?

JAKE
It's a bad rock.

BEN
It's not a bad rock. You're a
dummy.

JAKE
Buttface!

BEN
 (shoves Jake onto his
 bed)
 You better go back to sleep or
 else I'm gonna scream and tell on
 you.

JAKE
 You better go to sleep or I'm
 gonna tell on you!

BEN
 (hesitates)
 MMMOOOO--
 (stops halfway through
 shouting, "Mom!")

JAKE
 MMMOOOO--
 (stops halfway through
 shouting, "Mom!")

They both go back to bed, afraid the other is going to tell
 on them.

INT. SHELBY HOME - NIGHT

LEO AND MORGAN ENTER the house through the back sliding
 door. Morgan walks to the living room and falls onto the
 couch in a laying position. Leo follows her into the
 living room.

LEO
 Sorry, I really thought that would
 help. I was wrong, clearly.

MORGAN
 This is hard, Leo. I'm sorry.
 I'm trying.

LEO
 Hey, there's nothing to be sorry
 about. We grieve in different
 ways, that's all. Whatever you
 need, I'm here for you. You know
 that.

MORGAN
 Can you rub my back?

LEO
 (smiles)
 Of course.

Leo sits next to Morgan as she lays on the couch. He rubs her back for a few moments, but almost immediately she falls asleep. He kisses her on the forehead and stands.

INT. SHELBY BARN — NIGHT

Leo throws open one of his many toolboxes, searching for something. He spots a pair of safety goggles hanging above the work table and removes them from the wall. The goggles are menacing-looking, as they are tinted plastic, almost black in color, and feature two perfectly round, oversized, circles around each of the eyes. The round pieces that cover the eyes are the only clear pieces of the entire pair of goggles.

EXT. SHELBY HOME — NIGHT

Leo walks out of the barn and over to the edge of the floodwater, over by the measuring contraption he made earlier. The measuring tape indicates the water level is still the same as earlier. He reaches down and fills the goggles with floodwater and places them over his eyes, careful to keep the water from spilling out of the goggles. The goggles fit snugly to the face through an elastic strap tied to each side. He pulls the elastic strap as tight as it will go, holding the water in place over his eyes. Tiny streams escape, racing down his cheeks and neck.

The world he sees through the floodwater is the living world. He no longer sees the floodwater surrounding him, nor the dark clouds in the sky. The sky he sees now is a perfect, clear night, full of stars. He again sees the peculiar car in his driveway. He walks over to examine it, but discovers he cannot interact with the object physically. He studies it still, confused, because he has no idea where it came from, who it belongs to, or why it is there.

He walks through the front door of the house, literally. He discovers he is able to pass through it without opening it. Most of the inside looks the same to him, as the Voights have kept their furniture, however he does notice the little changes here and there, and he spends a moment examining each change: namely the computer, the wheelchair, and the gun that has been removed from the gun cabinet. This confuses him even further, but he doesn't stop exploring. He continues upstairs and walks into the master bedroom.

In the master bedroom, he is startled to find a man and a woman in his and Morgan's bed. The couple are, of course, Arthur and Marian, complete strangers to him, and both are naked, having come straight out of the bath into bed. They

are sleeping sweetly together. He reaches out to touch Marian's body, not in a perverted way, but just to see if he can, and he cannot. His hand moves right through her.

Leo walks around the room, continuing his exploration. Marian's eyes open and she is surprised to see a ghostly, vapor-like Leo roaming around the room. She cannot see all of him, only the parts of him that are wet with floodwater: his face and the front of his neck, along with both of his hands and forearms. She is surprised, but not scared. She tries not to make any sudden movements. She doesn't want to scare him off. She watches him as he walks out of the room and into the hallway. He does not notice she is awake.

In the hallway, Leo makes his way over to Emily's room. The thought occurs to him that she may be there, so he checks. She is not there. Marian pulls herself out of bed and sits naked on the floor, peeking out the bedroom doorway. She sees him go into Emily's room and then back out again. As he is walking toward the stairs, suddenly he all at once disappears into thin air, right before her eyes.

All the water has now leaked out from the sides of his goggles, so he pulls the goggles off, as well as his shirt. He uses his shirt to dry off the parts of him that were soaked with floodwater. Because he has cleared the water from his skin, Marian is now unable to see him.

He returns to the living room, back in the cold ghost world the Shelby family is now living in, and sees Morgan is still asleep on the couch. He sits on the floor beside her, lost in deep thought. He is trying to make sense of the things he has just seen.

Suddenly his demeanor changes, and the look on his face is now that of both terror and enlightenment. Without words, his facial expressions indicate he's just discovered what the viewers already know to be true: that they are the ones who have died. He decides to keep this information to himself for reasons revealed in a later episode.

END OF ACT TWO

ACT THREE

EXT. SHELBY HOME — MORNING

Arthur is in the kitchen making breakfast. He's making pancakes and stirring the batter in a bowl with an oversized spoon. He is visibly in a great mood this morning, after making progress with his wife the night before.

Marian is sitting in her wheelchair at the dining table in the next room. She is staring at a picture hanging on the wall, a picture of Leo Shelby. This is a silent indication that Marian is aware she was seeing Leo the night before, at least she believes so.

Arthur brings out two plates, each displaying a short stack of pancakes, topped with fresh strawberries and red syrup. He places the plate on the table, one directly in front of Marian. He notices her staring at the picture.

ARTHUR

I suppose we should take those down now, huh? They're kind of creepy.

MARIAN

(looks up at her husband)

I don't think so. Taking them down would be wrong.

ARTHUR

Life must go on, dear. This is our home now. There should be pictures of us up on these walls.

MARIAN

(looks down at her plate)

This looks delicious, Art. Thank you.

ARTHUR

(smiles)

Of course, love. You're welcome.

Arthur returns to the kitchen to retrieve their drinks: two mugs of hot coffee. He takes his coffee black and she takes hers with cream and sugar. He returns to the dining room table.

ARTHUR (CONT'D)

(sets mug next to her plate)

Cream and sugar, just how you like it.

MARIAN

(gives a forced smile,
as she seems a tad
annoyed with her
husband's
overzealousness this
morning)

Thank you, Art.

ARTHUR

(starts cutting into his
food)

Last night meant a lot to me. I
want you to know that.

MARIAN

(nods, then looks back
at the photo of Leo
hanging on the wall)

I was meaning to ask you about
that...

(turns back to Arthur)

...did you notice anything
peculiar last night? Anything at
all?

ARTHUR

Peculiar? Not at all. It felt
natural. Like we used to be.

MARIAN

No, not about us, I mean in
general?

ARTHUR

I don't suppose.

(hesitates)

Did you notice
anything...peculiar?

MARIAN

(nods)

Something is here with us. In the
house.

ARTHUR

(takes a bite of his
pancake)

What? Like a mouse or something?

Marian points at the picture of Leo on the wall.

ARTHUR (CONT'D)

You're joking, right?

MARIAN

No, I saw him. He was in our bedroom last night.

ARTHUR

He was in our bedroom? Marian, what on earth are you talking about?

(laughs)

MARIAN

It had to be him. He was looking for something. I think it must have been his daughter, cause he left our room and went straight down the hall into her room.

ARTHUR

If that's true, then wouldn't his daughter be with him? They all died at the same time in that car accident.

MARIAN

His daughter survived.

ARTHUR

What? How do you know that?

MARIAN

I read about it online when you were out yesterday.

ARTHUR

You seem excited about this.

(laughs)

Seeing a ghost walking around in our bedroom didn't freak you out a bit?

MARIAN

No, not at all. I was more sad for him than afraid. He looked lonely. I'm sure he's worried about her.

ARTHUR

Who?

MARIAN

His daughter.

ARTHUR
 (unconvinced)
 Right. Well, I need to head into town to get a few things. Want to come with?

MARIAN
 No. I don't feel up to it. There's plenty that needs to be done around here anyway.

ARTHUR
 You sure? We could make a day of it. Maybe find a nice diner for lunch...

MARIAN
 That sounds lovely. Maybe some other time. You go on ahead.

ARTHUR
 (stands and kisses his wife on the forehead)
 Alright. Some other time then. Call me if you need anything.

MARIAN
 (takes a sip of coffee)
 Thanks, Art.

ARTHUR
 (grabs keys and opens the front door)
 I love you, Marian.

Marian looks down, uncomfortable and embarrassed. She does not feel ready to say "I love you" back to him, even if deep down she knows she still loves him.

ARTHUR (CONT'D)
 (nods and half-smiles)
 Baby steps.
 (walks out the door)

She listens for the sound of the car driving off and when it does, she grabs the plates from the table, stacks them on her lap, and wheels herself into the kitchen.

As she puts the dishes in the sink, she notices a toolbox on the floor, against the wall. There is a pair of clear plastic safety goggles hanging halfway out between the bottom of the box and the lid. She goes over and pulls them out, examining them. She recognizes these are not the same goggles Leo was wearing the night before, and has now

made it her mission to find them. She opens the toolbox and discovers there are no other pair of safety glasses inside.

She checks every place she can think that may contain tools/safety wear: under the sink, drawers, closets, etc. Just as she is about to give up, she looks up at one of the taxidermied animal heads hanging on the wall, sparking the idea to check inside the barn where she knows Leo used to work.

INT. SHELBY BARN – MORNING

At first we see only darkness and little slivers of daylight slipping through the edges of the wood planks that make up the barn door. Then the door opens and we see a flood of daylight rush in, as well as Marian's silhouette.

EXT. SHELBY BARN – MORNING

Marian wheels herself into the front door of the barn.

INT. SHELBY BARN – MORNING

Inside the barn, Marian explores. We get to see more of the items being stored inside the barn: old furniture, lots of wood planks and building materials, bicycles, a basketball goal, tools, and plenty of mounted animals and miscellaneous pelts, among other things.

After exploring, Marian wheels herself to the toolboxes and leans over to open each of them. None of them contain the goggles she's looking for. She looks up and spots them. They are hanging on the wall above a large work table.

She knocks them off the wall with a baseball bat she finds in the junk somewhere near her. She picks up the goggles. Finding them confirms that the ghost inside her bedroom the night before indeed was Leo. This makes her smile.

EXT. SHELBY HOME – MORNING

Marian exits the barn and pushes herself through the yard. She takes her time, as she hasn't yet had the opportunity to explore the property surrounding the house. She goes to the garden and runs her fingers over the flowers growing there. There is a warm glow to her face now, as she is warming up to the idea of a new life in a new house – a new beginning.

However, the warm glow quickly fades as she spots something peculiar sticking part-way out of the soil along the back edge of the garden. She recognizes the bottle immediately. It is Arthur's preferred brand of whiskey: Maker's Mark. A frustrated look comes over her face as she reaches down to pick the bottle up.

INT. SHELBY HOME - MORNING

Inside the house, on the dining room table, Marian lines up the two empty bottles and stares at them for a few moments in silence. She is visibly angry, disappointed, and nervous.

MARIAN
That bastard.

EXT. SHELBY HOME - LATE DAY

Morgan opens the back sliding door and lets Ben and Jake run through, out into the yard.

MORGAN
Don't go near the water, you two.
I mean it!
(hesitates, waiting for
a response)
You hear me?

BEN & JAKE
(together)
Okay!

MORGAN
I'll be watching you through this
window.
(points at the kitchen
window to her left)
If I see you anywhere near that
floodwater, so help you God!

She closes the door, remaining inside the house. Jake has two toy cars, one in each hand. He kneels down and draws lines in the dirt with his fingers, creating roads for his cars. Ben grabs a stick and runs over to Jake, stabbing him in the butt with it.

JAKE
Hey, butthead! Quit it!

BEN
Make me!
(laughs)

JAKE
 (grabs a stick of his
 own and charges at Ben)
 AARRGGHHHH!

The boys sword fight with the sticks. They are having loads of fun wailing on each other, that is until one of them gets hurt. It doesn't take long.

BEN
 Ow! Hey! That hurt!
 (pushes Jake down)

JAKE
 I'm telling mom!
 (stands up and starts to
 walk toward the house)

BEN
 (tackles Jake and pins
 him to the ground)
 You're not gonna do anything,
 cause if you do, I'm gonna spit on
 you.
 (purses lips and lets
 spit dribble out of his
 mouth a bit)

JAKE
 No! Don't be gross! Ben! Stop!

BEN
 (laughing)
 What are you gonna do about it,
 pansy boy?

Jake looks around him for a stick or something to use against Ben. As he does this, he notices the gravestone over by the barn.

JAKE
 Hey, look!

BEN
 Yeah, right. I'm not falling for
 it.
 (purses lips, acting
 like he is about to spit
 on him again)

JAKE
 For real! Look! It's the rock!

BEN
I'm not falling for it!
(laughs)

JAKE
Look! Seriously! The bad rock!

BEN
The bad rock?
(looks up and sees the
gravestone. He stands
up, freeing Jake)
You really think that's what she
was so mad about?

JAKE
I don't know. Maybe. Let's go
see.

The boys walk over to the side of the barn and study the
gravestone.

JAKE (CONT'D)
It looks like a grave.

BEN
It is a grave, dummy. Told you it
wasn't a bad rock.

JAKE
It kind of is.
(hesitates)
Who is Sweetums?

BEN
I don't know. Let's dig it up.

JAKE
No way! Zombies!

BEN
There's no such thing as zombies!

JAKE
Then why is there a name for them
then?

BEN
I'm digging it up.
(breaks stick and starts
digging with the end of
one of the broken
halves)

Jake digs his fingers into the ground and pulls away large clumps of dirt as Ben digs them loose with the stick. As they dig, the bones of a cat paw are revealed, sticking out of the dirt a couple inches.

JAKE
What's that?

BEN
It's a tiny hand! Keep digging!

They continue to dig, pulling bones out of the grave as they see them, piling them on the grass. They stop whenever they see a skull. It is clearly a cat skull, with wide sockets and tiny, sharp teeth. Jake is holding it out so they both can see it. The boys do not realize these bones belong to a cat.

BEN (CONT'D)
A skull!

JAKE
It's so tiny. It's like a baby skull.

BEN
Cause that's what it is... a baby's skull.

Jake and Ben study the skull in awe.

JAKE
What baby?

BEN
(shocked)
It's Emily.

JAKE
(drops skull)
Emily?

BEN
(picks up skull)
Well why else would mommy be so upset?

JAKE
She's at Grandpa Jack's, remember?

BEN
I think she's lying, Jake. I think Emily made her real mad. Haven't you seen how upset mommy has been?

JAKE
Nuh uh. Mommy wouldn't do that.

BEN
(holds up the skull)
She already did.

JAKE
That's not Emily, you jerk! Stop
it!

BEN
I'm not lying to you! Look at
that...
(points to gravestone)
Mommy called Emily Sweetums all
the time, remember?

JAKE
(pauses, then stunned)
Yeah, she did.

BEN
See. And that's why she's not
here no more. We're never gonna
see her again, Jake. And if we
aren't good, we will get buried
too.

JAKE
What are we gonna do?

BEN
We can't tell anybody.

JAKE
What about daddy?

BEN
Are you kidding me? Jake, nobody.
Seriously. Don't tell nobody!

JAKE
Okay, okay.

BEN
(bends down to pick up
bones)
Help me get all these bones. Put
them in your pocket.

JAKE
What are we gonna do with them?

BEN
 Hide 'em in our room. We can't
 just leave her out here.

JAKE
 (bends down and stuffs
 bones into his pockets)
 What if mommy finds them? She's
 gonna get real mad.

BEN
 She won't find them.

After the bones are stuffed into their pockets, the boys push the dirt back into the hole they just created. They try to make it look as close to how it looked before, but it still looks as if someone has dug it up.

They run across the yard and open the sliding glass door at the back of the house.

INT. SHELBY HOME - LATE DAY

BEN AND JAKE ENTER the house. Jake closes the door after entering and Ben runs upstairs to his room. Jake follows. MORGAN ENTERS the frame, stepping into the hallway from inside the kitchen doorway.

MORGAN
 Hey, boys... don't forget to wash
 up. Dinner will be ready soon!

BEN & JAKE (O.S.)
 Okay!

Morgan returns to the kitchen.

INT. SHELBY HOME - NIGHT

Morgan, Leo, Ben, and Jake are all sitting at the dining room table together. Food has been prepared and all have servings on each of their dishes. Ben has a fork in his hand and is running it through his food, not eating. Jake's hanging his head down, looking lost in thought. Leo and Morgan are eating. Morgan sees that Jake looks sad.

MORGAN
 Jake? You okay?

Jake continues staring, unaware of the world around him.

MORGAN (CONT'D)
 Jake?

LEO
(frustrated)
Jake!

JAKE
(startled, looks at Leo)
What?

LEO
Your mother is talking to you.

JAKE
(looks at Morgan)
What?

MORGAN
Are you okay? You look sad.

JAKE
(looks down again)
I'm just not hungry.

The camera shows us what has Jake's attention: the cat skull. It is resting on his lap, out of sight from everyone else at the table.

MORGAN
Are you feeling okay?

Jake does not respond.

LEO
Damn it, Jake!

JAKE
(startled, looks at Leo,
then quickly looks at
Morgan)
What?

MORGAN
(looks at Leo)
Leo, it's fine. I don't think
he's feeling well. Leave him be.

JAKE
(stuffs skull into his
pocket)
May I be excused?

MORGAN
(nods her head)
Go lay down for a bit, honey.

Jake gets up from the table and runs upstairs. Leo looks over at Ben, who is still playing with his food and not eating.

LEO
(to Ben)
What's wrong with you?

BOYS' BEDROOM

Jake does not turn the light on once he enters the bedroom. Instead, he goes straight to his bed, and lays across it sideways, facing the table that separates the two beds. His legs and feet are hanging off the side of the bed. He places the cat skull on the table and stares at it.

EXT. SHELBY HOME - NIGHT

We see a shot of the Shelby home, not surrounded by floodwater.

INT. SHELBY HOME - NIGHT

Marian is sitting in her wheelchair in the middle of the living room, alone. She is lost in thought, staring into space. Lights shine in through the living room window and travel through the room briefly. The light is emitting from the headlights of the Voight car.

She HEARS THE CAR PULL INTO THE DRIVEWAY and sits up stiffly in her seat, looking nervous. She HEARS THE ENGINE SHUTTING OFF AND THE CAR DOOR SLAMMING SHUT.

The CAMERA PANS DOWNWARD, revealing an eight-inch chef's knife clutched tightly in her right hand, which is hidden slightly behind her.

FOOTSTEPS CAN BE HEARD walking up the steps of the porch, then just outside the front door. The CAMERA ZOOMS IN on Marian's worried face. Her BREATHING IS AUDIBLE.

END OF ACT THREE

FADE OUT:

END CREDITS

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