

The Whisper House

Screenplay by

Devin Lands

Based on Stephen King's "The Shining"

SCENE 1A EXT. THE HOUSE - DAY

In a WIDE SHOT from the balcony of the House, we see a lone car pull up to the steps into the long driveway of the House. It's a nicer car, the kind owned by a man who is trying to fake wealth and importance. In the driver seat is UNCLE STEVEN, He is dressed in a sharp suit with meticulously groomed hair and a large expensive looking watch. No one is in the passenger seat. In the middle row MICHAEL is in conversation with ROSE, who is seated a little too close to MICHAEL. FREDDY is leaning up against the window looking at his phone. The car stops right in front of the front door (and thus in front/below the camera). We hear a few songbirds and a faint ringing along with the faint crunch of the gravel as the car is driving up.

Anderson Film Presents

It is silent except for the sound of a few songbirds and a faint ringing. The car doors open, our trio of characters get out of the car one after another, each getting their own small moment of looking up at the house. MICHAEL first, then ROSE, then FREDDY, but as MICHAEL AND ROSE walk out of the shot FREDDY holds a little longer. All during the following VO's.

COURT BAILIFF (VO)

1 All rise, the honorable Judge Phillip
A. Andrews presiding.

JUDGE (VO)

2 Thank you. You may be seated. We are
here today for the sentencing of Mr.
Michael King, who has been accused of
aggravated assault.

A Chad Weddle Production

A Shot from the ground tilting up shows MICHAEL and ROSE looking up at the front of the house. FREDDY walks into frame and joins next to them in line. They look up to the house in awe, as the house towers over them. It is silent except for the sound of a few songbirds and a faint ringing and the following VO.

JUDGE (VO)

3 Mr. King, you have been notified of
the charges brought upon you by your
teacher, Mr. Brickle, Correct?

SCENE 1B INT. COURTROOM - DAY

In a flashback, MICHAEL is back in the courtroom at his sentencing. MICHAEL is standing at the defence table. Behind him are ROSE and FREDDY, as well as UNCLE STEVEN who is looking at his phone, uninterested. The songbirds abruptly stop, but the ringing still continues.

MICHAEL

4 Correct.

A Devin Lands Film

SCENE 1A EXT. THE HOUSE - DAY

The songbirds start back up again, with a faint ringing in the background. UNCLE STEVEN exits car and enters the frame. He unceremoniously leads them up the front steps. He looks down at his watch and comments about the time, his lips move, but no sound can be heard by the viewer. He welcomes the trio into his home. All during VO.

JUDGE (VO)

5 The charges and possible sentences have been explained to you in their entirety, and after discussion with your respective counsel you have decided to plead guilty, correct?

SCENE 1B INT. COURTROOM - DAY

Back to the courtroom flashback, songbirds stop, ringing continues.

MICHAEL

6 Correct.

Starring ___ ___ and ___

SCENE 1C INT. THE HOUSE - DAY

For the rest of the scene UNCLE STEVEN is taking the trio on a tour of the house. The songbird noise outside is no longer. But we do get sounds of the canary in the cage. UNCLE STEVEN continues to speak (as you would on a tour) but the words cannot be heard by the audience. The ringing continues. The tour will highlight the following rooms: The dining room, the piano room, the bedrooms, and the pool.

JUDGE (VO)

7 And you had an outburst that damaged

public property, correct?

SCENE 1B INT. COURTROOM - DAY

Courtroom Flashback

MICHAEL

8 The incident in question was an
 accident sir.

Technical Directors Nick Howery and Emily Newman

SCENE 1C INT. THE HOUSE - DAY

Back to the house tour

JUDGE (VO)

9 And as a result your brother's arm was
 broken, correct?

There's a pause, the word correct has a slight echo that seems to linger, all while the house tour and faint ringing continues. Courtroom flashback.

SCENE 1B INT. COURTROOM - DAY

MICHAEL

10 (Hesitantly) Correct.

Director Of Photography Kailee Poston, Cinematographer Sydney Steinau

During the above text the ringing sound crescendos and as it peaks and suddenly quiets down.

MICHAEL

11 (In emotional disarray) It was all an
 accident sir, I didn't mean to do any
 of it, I didn't WANT to do any of it.
 I, I ...

SCENE 1C INT. THE HOUSE - DAY

Back to the house tour, the ringing goes back to being soft, almost like air conditioning. The room they are seeing is the living room that houses the canary, thus we hear its calls. We see flashes, glimpses really, of flashbacks that will take place in later scenes. The first flashback is to MICHAEL and FREDDY on a canoe, he gets mad at FREDDY and hits his arm with the paddle and the canoe capsizes. The second flashback is of him getting angry at his teacher after getting yelled

at for being late to class, then proceeding to assault the teacher. The flashes are actually in Morse code a S.O.S. The three short flashes for S will be the canoe flashback and three long flashes for the teacher flashback and the other three short flashes are also the canoe flash back. These flashbacks are portions of later scenes. All during voice over.

12 JUDGE (VO)
Mr. King, I believe your apology is genuine, you truly feel remorse and recognize the consequences of your actions. However, you still must learn to keep your emotions in check, and until then, you present a threat to the community.

Production Designer Kane Breen, Original Score by ____

SCENE 1D EXT. THE BARN - DAY

As they are walking to the barn we see THE GARDENER in working in the garden.

SCENE 1E INT. THE BARN - DAY

The house tour continues with a walk to and inside the barn. The ringing continues but the bird song is faint. All during this final monologue.

13 JUDGE (VO)
I also am aware of the fact that your parents are deceased. Your father most recently. While I empathize with you, I too lost my father at a young age, I must also stress the importance of setting a good example for your brother. You are all he has to look up to.

SCENE 1B INT. COURTROOM - DAY

Cut back to courtroom shot. We see glimpses of the JUDGE. Shots of hands, mouth, gavel, etc. We also see OTS of MICHAEL over the JUDGE.

14 JUDGE (VO)
You will continue to remain in the custody of your uncle, Steven, for the entirety of your sentence.

UNCLE STEVEN looks up for the first time, and rolls his eyes, obviously unhappy with the arrangement.

SCENE 1E INT. THE BARN - DAY

Cut back to the house tour in the barn.

JUDGE (VO)

15 It is therefore the decision of this court that the defendant, Michael King, be remanded to Home Confinement in his Uncle's residence for a span of three months, after which this court will reconsider his case. Violating the terms of this confinement will result in serious penalties. Do you understand this, Michael?

SCENE 1B INT. COURTROOM - DAY

We cut back to the courtroom flashback, there is a pause between the next line as the ringing once again crescendos.

MICHAEL

16 Yes, sir.

Title Card

SCENE 2A INT. HOUSE KITCHEN/LIVING ROOM - DAY

UNCLE STEVEN is at the dinner table directly across from MICHAEL, ROSE and FREDDY.

UNCLE STEVEN

17 (Looking at watch) The last of the staff is scheduled to leave on the ferry with me. Reception is unreliable this time of year, so use the land line in my office if you need me. But don't need me. (a beat) Any questions?

ROSE

18 Sorry, where is the bathroom again?

UNCLE STEVEN points toward the direction of the bathroom, there is an awkward silence as ROSE walks toward it and out of frame. FREDDY sits on his phone, uninterested.

UNCLE STEVEN

19 What's your little friend's name again?

surprising both MICHAEL and UNCLE STEVEN.

FREDDY

32 I mean you're not really stuck with us if your just ditching us. And it's not really our choice that we're here, alone. You don't ACTUALLY have things to do, you just don't wanna be stuck here with us, when everyone else leaves for the off-season.

UNCLE STEVEN is visibly upset by FREDDY's comments. ROSE walks back in and sits down.

UNCLE STEVEN

33 (Collecting himself) I know you two aren't in school anymore, but I signed Freddy up for some online thing, I expect he'll work on that. (even more menacingly but also knowingly) If ANYTHING happens over the next three months, your life will be over.

MICHAEL

34 Yes, sir.

UNCLE STEVEN

35 (a pause) Don't muck this up.

UNCLE STEVEN gets up, grabs a briefcase and leaves the house. We hear a car start up and pull out the driveway. FREDDY gets up and walks out of the room, once again absorbed into his phone. MICHAEL gets up and walk towards a mirror on the wall. He's staring into it with glassy eyes. We see not only his reflection but the entire long hallway behind him. The soft ringing returns.

ROSE

36 Hey, I wanna show you something.

MICHAEL

37 Just a second.

The ringing sound grows louder. The voice of the judge is a faint echo

JUDGE (VO)

38 aggravated assault ... keep your emotions in check ... guilty ... threat ... emotions in check ...

The ringing crescendos but is abruptly cut off. Black.

SCENE 2B - INT. SCHOOL - DAY

MICHAEL runs into frame, visibly exhausted and in distress. TEACHER is walking to the door of his classroom to close it, when he notices MICHAEL approaching. He close the classroom door and goes into the hallway. We don't see anyone else, they don't matter in this lucid flashback state, which is shown by blurring the edges of the frame.

TEACHER
39 (Noticing Michael) Late again Mr. King.

MICHAEL
40 Sorry, sir.

TEACHER
41 (Menacingly and victoriously) What is that, your ninth disciplinary infraction? If I turn you in, you'll be expelled.

MICHAEL
42 Sorry sir, I had a flat tire, I...I...I didn't mean to be late.

TEACHER
43 Likely story.

TEACHER begins strolling down the hallway. MICHAEL reluctantly follows.

TEACHER
44 We'll see what the principal has to say about this one. I'm afraid he might have run out of sympathy.

The ringing returns. Softly as before.

MICHAEL
45 (growing with anger) I had a flat tire, I couldn't get to school. (a pause) Look.

MICHAEL shows TEACHER his hands, still covered in black tire grease. TEACHER slaps his hands away, not to painfully hard, but still aggressively.

TEACHER
 46 I have to give you credit, your excuse
 this time is even more remarkable.
 But, I have to say, I do hope to see
 you fail.

The ringing crescendos with MICHAEL'S anger.

MICHAEL
 47 I COULDN'T GET TO SCHOOL. IT'S NOT MY
 FAULT.

The ringing crescendos, almost to its peak. MICHAEL turns toward TEACHER with a look of sheer anger and violence on his face. You can tell MICHAEL is about to attack. Just as the ringing reaches its peak, we are interrupted.

Cut to a wide shot of Michael hitting the teacher in silence. The teacher falls and the camera dolly's to MICHAEL'S CU that we cut to in the next scene.

SCENE 2A INT. HOUSE KITCHEN/LIVING ROOM - DAY

ROSE
 48 Are you okay?

We return to the mirror shot, MICHAEL is shook from his trance.

MICHAEL
 49 Yeah. Sorry.

ROSE
 50 Come on, silly head.

MICHAEL
 51 Sure.

Michael follows Rose out of frame.

SCENE 3 INT. FREDDY'S ROOM - DAY

FREDDY is on his phone walking into his room with earbuds in his ears, obviously not paying attention to what is going on around him. We see PENNY (a ghost) poke her head into the room after FREDDY enters. FREDDY sits on the end of the bed without noticing PENNY, he is still in his phone. PENNY slowly and creepily walks toward him, curious. As she gets really, really, close to him, FREDDY looks up and screams.

52 PENNY
 (surprised FREDDY can see here) Oh.
 Sorry. (a beat) You can see me?

53 FREDDY
 Huh? Yes?

54 PENNY
 And you can hear me?

55 FREDDY
 Obviously, but...

56 PENNY
 And you're alive?

57 FREDDY
 I think so ...wait what is going on
 here?

She points at him with her finger and he backs away from her advancement.

58 PENNY
 This house is dangerous for those who
 go searching for secrets. My advice?
 Don't go searching for them.

PENNY walks out of the room, FREDDY follows quickly after her. But as he sticks his head out the doorway we see that PENNY is nowhere to be found. FREDDY pauses for a beat, confused. She is gone with the wind.

SCENE 4 INT. WEDDING THEMED BATHROOM - DAY

ROSE enters the bathroom pulling MICHEAL by the arm. The bathroom is full of wedding toppers featuring a bride and groom (hanging on walls, perched on window still, etc.).

59 ROSE
 Look, it must be a sign. The house is
 giving us a sign.

MICHAEL is obviously distraught, still thinking about his previous flashback, and a little bit confused. How could a vision be that vivid?

60 MICHAEL
 A sign for what, sorry?

ROSE
 61 That were gonna spend the rest of our
 lives together! I always knew that we
 were perfect for each other! Look!

ROSE indicates all the Wedding Toppers in the bathroom. She casts her arms around MICHAEL in pure joy and love.

ROSE
 62 These 3 months are gonna be perfect.

MICHAEL
 63 (hesitantly) Yeah. (a beat) But let's
 not forget the reason I'm here in the
 first place.

ROSE
 64 So you made a little mistake.

MICHAEL
 65 Little?

ROSE
 66 And your trying to change.

MICHAEL
 67 It was a mistake.

ROSE
 68 And you love and care about me, right?

MICHAEL
 69 (noticeably no hesitancy) Right.

The next line is deliver with more caution then the ones before. This question she NEEDS answer.

ROSE
 70 And you'd never do anything to hurt
 me, right?

A beat. The ringing returns.

MICHAEL
 71 (putting on fake confidence) Right.

The ringing crescendos until MICHAEL forcibly kisses ROSE. It goes silent as we fade to black.

SCENE 5A INT. BARN - DAY

The last scene fades into a shot of the barn from the balcony, the canoe that hangs from the ceiling is in the foreground of the shot, mimicking the capsized canoe from the upcoming flashback. FREDDY walks in, exploring the barn for the first time. He hoops on to the scooter and pretends to drive it. He walks to the hockey/foosball game. As he begins to mess with it we see that his left arm is clearly weaker than the right, and can't rotate with the same capability. FREDDY then notices the canoe which triggers the flashback,

SCENE 5B EXT. RIVERSIDE - DAY

MICHAEL and FREDDY are unloading the canoe and paddles from a car. Birdsongs are noticeably in the background. As they are taking the canoe from the top of the car MICHAEL begins to bark order at FREDDY, who is noticeably slow to respond.

MICHAEL

72 Freddy, you got your side? (a pause)
 Freddy?

FREDDY

73 Yeah, I got it.

They begin to lift the canoe, it's good for a moment, but then it starts to tilt, FREDDY not putting in the work.

MICHAEL

74 FREDDY!

FREDDY

75 Sorry.

FREDDY picks up the slack as they position the canoe to start moving it down to the riverbank. FREDDY is carrying the front of the canoe while MICHAEL is in the back.

MICHAEL

76 Wait a minute while I grab the
 paddles.

FREDDY

77 (not really paying attention) Yeah,
 sure.

As MICHAEL leans over to grab the paddles FREDDY resumes walking, pulling MICHAEL forward.

SCENE 5A INT. BARN - DAY

Starting to get freaked out because of the boat and what PENNY said, he leaves to go back to the house. We see him leave the barn through an OTS shot on PENNY who is on the balcony looking out the upper barn doors. CUT to a wide of FREDDY walking away from the barn, this time from the house side facing the barn. We see PENNY in the window and as FREDDY begins to feel her gaze, he turns and she is gone from the window.

SCENE 6 EXT. FRONT PORCH - DAY

One Week Later

MICHAEL and FREDDY are in the front driveway playing catch with a baseball as ROSE is sitting on the front porch swing.

85 ROSE
 (to MICHAEL) I'm bored.

86 MICHAEL
 Come play catch with us.

87 ROSE
 Ugh. No. I don't play catch. I'm not a
 dog.

MICHAEL catches the ball and puts his glove down.

88 MICHAEL
 (to FREDDY) Im gonna hang with Rose
 for a bit.

89 FREDDY
 (disappointed) Okay.

FREDDY sulks off down the driveway, towards the garage. MICHAEL walks over and sits next to ROSE on the porch swing. ROSE puts her head on MICHAEL's shoulder.

90 MICHAEL
 Thank you.

91 ROSE
 For what?

92 MICHAEL
 For being here. For me, for Freddy. We
 both really need it. You.

the water?

99 ROSE
(hesitantly) Fine.

While ROSE begins to sit on the edge of the pool, the boys go back to playing. Eventually they get bored and quickly whisper to each other before making their way over to ROSE.

100 MICHAEL
(softly at first) one...Two...THREE!

MICHAEL and FREDDY lightly splash ROSE.

101 ROSE
(playfully, through laughter)
Stttoopp...

102 MICHAEL
(also playfully and through laughter)
Soorrryy...

MICHAEL strikes up a superficial conversation as FREDDY sneakily hops out of the water. As FREDDY makes his way behind ROSE, MICHAEL jesters to push her in. As FREDDY pushes ROSE in she lets out a scream.

As ROSE flails in the water MICHAEL seems frozen for a moment. The bird song crescendos and is abruptly cut off. The ringing returns. FREDDY is freaking out helpless, his exchange with ROSE is intermixed with echos from MICHAEL's past.

103 FREDDY
Oh shit!

104 ROSE
HELP ME!

We see glimpses back into the past, back into the canoe scene, FREDDY struggling for help just as ROSE is now. The ringing gets louder.

105 FREDDY (VO)
(an echo) Help!

The ringing reaches its peak. MICHAEL snaps out of it and hops to the rescue, carrying ROSE to a chair on the pool deck. After a beat, everyone settles their breathing down.

ROSE
106 (to MICHAEL) Why did you do that? You
know I never learned how to swim.

MICHAEL
107 (strongly) I didn't, Freddy did!

ROSE
108 Don't be stupid, I saw you...

MICHAEL
109 (in a snap of anger) WHY DID YOU SHOVE
ROSE IN THE POOL?!?! TELL ME!

Everyone falls silent. There's a look of fear in both ROSE'S and FREDDY'S eyes. Not only are they scared for what MICHAEL might be about to do, but also the thought that MICHAEL hasn't truly changed. After a moment.

ROSE
110 MICHAEL!

MICHAEL turns back to ROSE.

MICHAEL
111 (Turning on Rose) WHAT?

MICHAEL sees ROSES'S expression of fear and snaps back to himself.

MICHAEL
112 (with eyes glazing over) I'm sorry.
I'm so sorry.

ROSE
113 (lovingly) I love you, Michael, but
don't scare me like that again.

They embrace. MICHAEL turns to apologize to FREDDY, but we see the door closing to the house.

ROSE
114 You have got to go talk to him, he's
your brother.

We go to a shot over the shoulder of the GARDENER who has been watching this whole scene from the hedge. He turns to go as we see MICHAEL shake his head and bury it in ROSES arms in the background.

SCENE 8 INT. FREDDY'S ROOM/HALLWAY - DAY

FREDDY is couped up in his room, door locked. MICHAEL appears in the hallway and makes his way to FREDDY'S room. He puts his hand on the door knob, but pauses before he turns it. We hear two voices coming from FREDDY'S room. FREDDY is talking to PENNY. Though the exact words are indecipherable it is clear to the audience that it is PENNY and FREDDY. MICHAEL puts his ear on the door. We now see the inside of FREDDY'S room. PENNY is on the ground drawing the playroom in a sketchbook and having a breakdown.

PENNY
115 It's my fault, it's all my fault.

Cut back to MICHAEL outside the door. His face tells us that he still can't make out any words and is still trying to decipher if he is even hearing another person's voice. CUT back to inside FREDDY'S room.

FREDDY
116 (confused) What are you talking about.
I'm sure you didn't do anything wrong.

CUT back to MICHAEL in the hallway. Once again, he has not made out a single word. He pulls away from the door.

MICHAEL
117 (through his breath) Rose!

ROSE walks over, now in dry clothes.

ROSE
118 (also in a slight whisper) What?

MICHAEL
119 (gesturing toward the door) Do you
hear someone in there?

ROSE
120 (making way toward door) Yeah, I hear
Freddy.

MICHAEL
121 No, someone else? Like Freddy is
talking to a girl or something?

Cut back to FREDDY and PENNY.

PENNY
122 You never asked how I died.

FREDDY

123 What?

PENNY

124 You never asked how I died. Why I'm
here. Why I'm stuck. I did it. I
allowed it to happen. I could've
stopped it. I could have never went in
there.

Cut to Playroom door.

125 I knew something would happen, I knew
something was wrong. I never needed to
go into the playroom.

Cut back to ROSE and MICHAEL

ROSE

126 (pulling away from the door) I don't
hear anything. He's probably just
watching Netflix.

MICHAEL

127 I guess. But I could have sworn...

ROSE

128 You need to get some sleep, you're
going crazy.

Cut back to FREDDY and PENNY

FREDDY

129 Why? What's in the playroom?

PENNY

130 Remember when I told you not to go in
there? It was for a reason.

Black.

SCENE 9 INT. THE PLAYROOM - DAY

One Week Later

MICHAEL is walking up the stairs to the 2nd floor as ROSE
calls to him.

ROSE

131 (Off-screen) Can you tell Freddy? It's

132 dinner time.

MICHAEL
133 (calling back) Will do.

As MICHAEL begins to walk toward FREDDY's room he notices the door to the playroom. None of them have been in the play room, they have no need to. But now MICHAEL notices the handle is moving, almost like someone is trying to open a locked door. He opens it with ease. As he enters the room the door slams shut behind him. A jumpscare as MARGARET, a ghost character with down syndrome, jumps toward MICHAEL.

MARGARET
134 Have you seen my sister!?

MICHAEL
135 (Sputtering) What, who are...

MARGARET
136 Have you seen my sister?

MARGARET is holding a stuffed animal bird, that looks remarkably like the bird in the living room.

MARGARET
137 She needs to help me feed my bird.

MICHAEL
138 (scared, confused) I don't know where your sister is...who are you... what...

MARGARET begins to approach MICHAEL menacingly.

MARGARET
139 What did you do to my sister?

MICHAEL
140 I didn't...

MARGARET
141 No one hurts my sister.

MICHAEL begins to stare at the ground while backing up toward the door.

MICHAEL
142 You're not real. You're not real.
You're not real.

MICHAEL rushes to exit the room, slamming the door shut behind him and pushing his back against it. Determined to not let anything out. After realizing there is no threat, he stands back up.

ROSE
143 Is everything okay?

MICHAEL has a look of both confusion and fear on his face. He responds with fake confidence, both trying to convince ROSE and himself.

MICHAEL
144 Yea, of course, everything's fine ...
I just tripped and fell that's all.

ROSE
145 (slightly suspicious) Okay, are you
still going to tell Freddy it's dinner
time?

MICHAEL
146 Yes, of course.

ROSE
147 Ok.

MICHAEL
148 Ok.

MICHAEL walks out of frame. ROSE pauses for a moment. She opens the door to look inside the playroom, there is nothing there. She exits frame.

SCENE 10 INT. PIANO ROOM - MORNING

MICHAEL walks down the the stairs in PJs holding an empty glass, seemingly to go get water. The candles on the side of the stairs are lit; the only thing illuminating the staircase. The bird can once again be heard. As he is walking down, we begin to hear miscellaneous piano notes, with each note the bird song gets softer. MICHAEL, curious what the noise is, turns the corner to see THE DAUGHTER, a mysterious figure, with a shadow cast on them from the sunlight. She begins to play a slow (shortened) and melancholy/spooky version of the Swan Lake theme. As the last notes of the excerpt are held by THE DAUGHTER, she slowly turns her head toward MICHAEL. MICHAEL is visibly frightened and concerned thus dropping the glass.

SPECIAL EFFECTS SHOT: From a side view of the piano we see

the keys pressed down, but no one playing them, ROSE enters in the back of the shot, not in focus, MICHAEL blocking her view of the piano keys.

ROSE
149 Michael? Is everything alright? Why
are you up so early?

MICHAEL is still entranced by THE DAUGHTER at the piano, when he finally snaps out of it. THE DAUGHTER has once again disappeared, but the keys slowly move back into place as if someone is taking their hands off of them.

MICHAEL
150 (turns around) I couldn't sleep.

ROSE
151 Were you playing the piano?

MICHAEL
152 What are you talking about?

THE DAUGHTER has returned.

ROSE
153 Then why did I hear the piano?

MICHAEL is lost for words. He doesn't want to believe what he saw, so he doesn't say anything.

154 Come on in the kitchen. I'll make
breakfast for us.

MICHAEL
155 Yeah. Uh, yeah.

They exit.

SCENE 11 INT. KITCHEN TABLE - DAY

FREDDY walks into the kitchen where MICHAEL and ROSE have already begun eating. FREDDY is noticeably distraught, tired and bored. FREDDY goes to sit down.

MICHAEL
156 You're late. Your food's getting cold.

No response, as FREDDY begins eating. A beat.

FREDDY
157 It is cold.

MICHAEL starts to grow with anger, but is trying to hold back.

158 MICHAEL
That's because you're late. Rose was nice enough to make us this meal, and if you would've come down when I...

159 FREDDY
I didn't ask her to.

160 MICHAEL
(anger growing) What did you say!?

161 FREDDY
I said, I didn't ask her to. I didn't ask for her to be here.

162 MICHAEL
(reaching a breaking point) DO YOU THINK I WANT TO BE HERE EITHER? NONE OF US WANT TO BE HERE.

Trying to keep it together.

163 But we need to accept the circumstances and get through this civilly. Like grown-ups.

164 FREDDY
But I'm not a grown up. And either is she.

ROSE looks fearful, but realizes nothing can stop the impending doom. The bird starts frantically chirping.

165 MICHAEL
WILL THAT BIRD SHUT UP ALREADY!

166 FREDDY
WE are only here because YOU can't CONTROL YOUR ANGER!

167 MICHAEL
(The final breaking point) DO YOU THINK I ASKED FOR A UNGRATEFUL LITTLE ASSHOLE BROTHER LIKE YOU. YOU Are The Worst Thing That has EVER HAPPENED TO ME! I wish you would DISSAPPEAR!

MICHAEL pushes FREDDY off of his chair, onto the floor.

FREDDY gets up and runs upstairs in rage tears.

We cut back to MICHAEL who is in full rage mode. He throws his plate on the ground, breaking it, and ROSE covers her face in terror.

MICHAEL gets up from the table and goes out the back door, leaving a shook Rose at the table with food on her.

SCENE 12A - INT. THE PLAYROOM - DAY

FREDDY runs up the stairs towards his room. As he passes the play room he sees and hears the doorknob jiggle just like it did for MICHAEL. After a moment of hesitation, FREDDY opens the door. Just like what happened to MICHAEL, MARGARET jump scares toward FREDDY. However stuffed animal bird is no longer in MARGARET's hand, instead it is on the floor head torn off, stuffing sticking out.

MARGARET
168 Have you seen my sister.

FREDDY
169 (disturbed mumbling) Have I seen...

MARGARET
170 My sister? Penny! my sister?

FREDDY
171 (confused) Whos Pen... OH that's your sister!

MARGARET
172 You've seen my sister?

FREDDY
173 (curious) Yeah, I ...

MARGARET begins to approach FREDDY in a menacing fashion.

MARGARET
174 (with malice, and slurred together)
Did you hurt my sister? Who hurt my sister? Where is Penny? What happened to her?

MARGARET reaches out to grab FREDDY. As soon as she touches him the ringing returns, the bird songs start and stop with no apparent rhythm. The following is inner cut together creating a lucid state: 1) FREDDY (in the present) grasping for the door and fighting to get out of the room. 2) The

178 PENNY
I know, I'm sorry, I tried, but ...

179 FREDDY
Who is she...what even happened to you
two...

180 PENNY
Her name is Margaret, I called her...

181 FREDDY
Why did she think I hurt you...did she
hurt you...did she *kill* you?

They are interrupted by a knock on the door. It's ROSE.

182 FREDDY
Who is it?

183 ROSE
It's me.

184 FREDDY
Come in.

ROSE enters and goes to sit next to FREDDY on the bed. ROSE
can not see PENNY.

185 ROSE
Is everything okay?

186 FREDDY
I'm fine.

187 ROSE
You need to talk to Michael.

188 FREDDY
Why.

189 ROSE
Like it or not you're brothers, you're
all you've got. At the end of the day
he will always love you...even if he
doesn't show it sometimes. Try to
understand him, be patient with him,
know he loves you even though he makes
mistakes. I'll give you some time to
cool down, but promise me you'll talk
to him?

199 MICHAEL
Starting to what?

200 ROSE
...Starting to act ... off. That's
all.

201 MICHAEL
(a beat) Do you love me?

202 ROSE
(confused) What? Yes, of course, I
love you.

203 MICHAEL
Then you know if we leave, I go to
jail, and then we can't be together.

ROSE is silent, comprehending what MICHAEL just said. The
bird starts chirping again.

204 MICHAEL
Will that damn bird shut up!

We hear a gust of wind, then the slamming of the barn doors.

205 ROSE
What was that?

206 MICHAEL
I'm sure the wind just blew the barn
doors open, I'll go check.

SCENE 15A EXT. THE BARN - DAY

As MICHAEL leaves the house he sees a shadowy figure in the
distance. It's THE GARDENER working in the garden with a
shovel. As MICHAEL approaches he calls out.

207 MICHAEL
Who are you?

No response. MICHAEL walks farther.

208 MICHAEL
Who are you?

209 THE GARDENER
(looking up from his work) I'm just
like you.

THE GARDENER

216 But it was not to be. The whispers got
to the owner and they were going to
let me go. I would not let that
happen. I listened to the voices in my
head. They told me how to keep my love
forever. And it worked.

During the last portion of the monologue we see THE GARDENER kill THE DAUGHTER (by strangulation), the ringing returns. We see THE DAUGHTER and GARDENER staring through the window in the flashback.

THE GARDENER

217 There she is.

218 Here I am.

219 Forever.

The ringing crescendos. MICHAEL cries out in agony mimicking what happened to FREDDY in the playroom.

SCENE 15A EXT. THE BARN - DAY

THE GARDENER

220 If you want to ensure that your love
stays with you, there is only one way
to do that.

The GARDENER goes back to digging in the garden.

Black.

SCENE 16A INT. - LIVING ROOM - DAY

All of the following shots are a lucid slo-mo state. ROSE is in the kitchen tenderizing meat. FREDDY is at the table on his computer with earbuds in. MICHAEL is on the couch reading the same book as before. We see the meat tenderizer pounding on the counter. Each hit echos. Close up on FREDDY taping his fingers on his computer. The taps echo. We cut to MICHAEL reading, he is looking annoyed with all the noise. We hear the canary sing. Back to the meat tenderizer, then the fingers, then we see the canary. MICHAEL is done, he wants quiet, he stands up. Meat tenderizer, then fingers. MICHAEL walks toward the birdcage. Meat tenderizer, then fingers. MICHAEL opens the cage. Meat tenderizer, then fingers. MICHAEL reaches inside the cage. Meat tenderizer, then fingers. We hear a snap, the same bone crack as the canoe flashback. Black. The bird falls to the ground. Back to

regular time. ROSE looks at MICHAEL in fear, FREDDY is still in his computer. MICHAEL rushes and grabs a canoe paddle off the wall. For a moment MICHAEL looks at ROSE, pure anger and violence in his eyes.

SCENE 16B INT. VARIOUS - DAY

ROSE grabs FREDDY, they rush to the front door. MICHAEL not too far behind. As they reach the front door, we see THE GARDENER on the other side, key in lock, lock the door and keeps it locked. ROSE tries to open the door but can't. MICHAEL reaches them, but before he can get any closer THE DAUGHTER shoves the piano bench toward him causing him to trip and fall. FREDDY leads ROSE up the stairs. At the top of the stairs is PENNY who directs them out the window onto the roof. FREDDY and PENNY climb onto the roof and then jump off. As MICHAEL is coming up the stairs he is confused he lost them. MARGARET exits the playroom, and yells to MICHAEL.

MARGARET

221 The roof! They jumped off the roof!

SCENE 16C EXT. THE BARN - DAY

ROSE and FREDDY run into the barn, MICHAEL not far behind them.

SCENE 16D INT. THE BARN - DAY

FREDDY and ROSE begin to search for the keys to the scooter. MICHAEL enters. FREDDY grabs deer antlers in an attempt to defend himself. MICHAEL fights FREDDY and ROSE up the stairs. Once up the stairs MICHAEL shoves ROSE aside. He backs FREDDY up to the edge of the balcony. He smacks the antlers out of FREDDY's hands and they fall to the ground below. MICHAEL raises his paddle to strike FREDDY. ROSE stands up, has a slight moment of contemplation, then shoves MICHAEL off the edge. We see MICHAEL's eyes go wide. Black.

SCENE 16C EXT. THE BARN - DAY

MICHAEL is lying on the ground, dead. Impaled on the antlers, bloodied. We hear birdsongs resume.

Black.

SCENE 17 EXT. DRIVEWAY - DAY

The driveways is full of emergency vehicles. FREDDY is in the back of an ambulance with a blanket around him. ROSE is giving a statement to the police who are comforting her. She

has an icepack on her head. UNCLE STEVEN is also getting question by police, who are berating him, for being so irresponsible. Fade to black.

THE END