

Locke&Key

"Ghost Key"

by
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EXT. ESTABLISHING - LOCKE SUMMER HOUSE - WILLETS - DAY

A hazy summer day in the farmland near Willets, CA. A worn and charming summer house nestled up a slight hill. Two late 30s adults, NINA LOCKE and RENDELL LOCKE, move in and out of the house carrying painting supplies. In the foreground we may see THREE CHILDREN playing down by a small lake...

SUBTITLE: "**Before.**"

INT. LOCKE SUMMER HOUSE - LIVING ROOM - CONTINUOUS

Nina pulls the last of some old wallpaper off a wall while Rendell puts a base coat of white on the wall opposite.

NINA

Gonna miss this paper.

RENDELL

You keep saying how ugly it is.

NINA

It is. But Bode and Kinsey were conceived here.

(off his look)

Just saying I've spent a lot of good times staring at it.

They exchange looks: she is sexy as hell and he loves her more than anything. He makes a move towards her--

NINA (CONT'D)

Ah. Paint hands. Back to work.

Off a roll of the paint brush--

EXT. THE NEARBY LAKE - SAME

TY LOCKE, (16), athletic build but not jocky, sits on a rock by the lake, staring into the water. He's alone. Five seconds...Suddenly KINSEY LOCKE (15) bursts out from under the water, gasping for breath. She looks around wildly--

KINSEY

Dammit.

Younger brother BODE (6) surfaces, excited.

BODE

Victory! Victory!

KINSEY

You cheated.

BODE
I did not!

KINSEY
You're a fish. You've got gills and fins.

BODE
(laughing)
I do not!

KINSEY
Ty?

TY
She's right, buddy. You're a shark.
Or a mackerel.

Bode flops around on the water, displaying his arms and legs.

BODE
I'm a boy--

KINSEY
Shark. Boy-shark--

Kinsey grabs him, wrestling with him in the water. Happiness.

BEHIND THEM UP THE HILL

AN OLD PICK-UP TRUCK rattles up the road towards the house.
They don't pay it any mind, lost in their fun.

EXT./INT. THE PICKUP TRUCK - SAME

SAM LESSER 16, drives the truck. He's sallow and ugly, smart enough to know he's been dealt a bad hand. He parks the truck in front of the Locke house. As he exits he leads the camera past the pick-up bed: a tarp covers most of a DEAD BODY...

INT. THE LOCKE HOUSE - FRONT DOOR - SAME

KNOCKING at the door. Nina comes and answers it. Sam Lesser.

NINA
Yes?

SAM
Mrs. Locke? Sam Lesser.

Doesn't ring a bell with her.

SAM (CONT'D)
I go to school with Ty? Mr. Locke's my guidance counselor.

NINA
 Sorry. Ty didn't say anything about
 you coming by.

SAM
 He doesn't know. I'm working for my
 uncle in Willits.
 (re truck)
 Well, I was. Anyway. Mr. Locke told
 me about your place here? Said I
 should stop by if I was around?

NINA
 Ty's not here. He's--

RENDELL
 Sam?

Rendell's entered, carrying paint.

RENDELL (CONT'D)
 What're you doing here?

SAM
 I'm here to help.

He steps through the door. For the first time we see A GUN
 TUCKED IN THE BACK OF HIS PANTS. He slams the door closed
 behind him, wiping the frame and everything GOES TO BLACK.

**TITLE SEQUENCE: Out of blackness swirls a key with a skeleton
 head on it, followed by a number of other keys, drifting to
 us through the misty darkness. The sounds of keys clicking in
 locks faster and faster, louder and louder...**

ESTABLISHING - TOWN OF LOVECRAFT, MA - DAY

AN SUV PACKED TO THE GILLS WITH STUFF drives through
 Lovecraft, MA, an old New England town.

Subtitle: "**After.**"

INT. THE SUV - SAME

No Rendell. Nina drives, Kinsey next to her. Boys in the
 back. Ty's got headphones on, checked out. They've *changed*.

KINSEY
 (deadpan)
 It's like a postcard.

NINA
 Yeah, it's beautiful.

KINSEY
Like a horrible cheesy postcard.

BODE
Postcards are awesome.

KINSEY
You're six.

NINA
Kinsey. C'mon.

BODE
I'm gonna make postcards for places
that don't have postcards. Like
Mars, or Arkham Asylum, or the eye
of a hurricane.

NINA
Those are great ideas, Bode. When
we get to Keyhouse we can unpack
your art supplies--

BODE
--if they're there--

NINA
I've told you...in Pennsylvania--

KINSEY
--and in Illinois five times--

NINA
--a few times. Uncle Duncan said
all our boxes arrived--

BODE
Why is it called Keyhouse?

NINA
I don't know--

KINSEY
--like she said six times in Iowa--

BODE
Okay. I have another knock-knock
joke. Knock-knock--

No! NINA

No! KINSEY

*
*

Ty whips out his hand and puts it on Bode's chest, trying to
get the boy to stop talking...just a little.

TY
Bode. Chill.

NINA
Guys. *All of you.* We're here.

EXT. KEYHOUSE - DAY

The SUV pulls through large gates and down a dirt road cut in a huge wooded estate, revealing KEYHOUSE. 250 years old, enormous, pre-revolutionary war architecture. Imposing. All of the Lockes are in various forms of awe. They stop the car in the parking circle and exit...

NINA
Wow. Bigger than I thought it'd be.

BODE
I can't believe Dad grew up here.

NINA
Two hundred and fifty years of Lockes grew up here.

KINSEY
Not us, thank God.

NINA
Well you're here now. And it's never to late to grow up, is it?

Nina's trying hard but Kinsey's negativity is just...*a lot.*

ANGLE ON: THE FRONT DOOR as DUNCAN LOCKE, early 30s, Rendell's younger brother, jogs down the front steps to greet them. Bode goes to his uncle.

DUNCAN
Hey Bode!

He adlibs greetings to the older kids as Bode overwhelms him--

BODE
Why is it called Keyhouse?

DUNCAN
Good question. No answer. It's an old name. How was your trip?

BODE
I know sixty-seven knock-knock jokes.

DUNCAN
Really? You know who else knew a
lot of knock-knock jokes?

BODE
My Dad.

DUNCAN
Yep.

BODE
Wanna hear them?

NINA
Give him a minute, Bode.

Duncan peels off and hugs Nina.

DUNCAN
Hey. Great to see you. Doing okay?

NINA
Long drive.

DUNCAN
(re Bode)
Tasmanian joke-devil?

NINA
He's the easy one.

Ty goes to the back of the car to begin unpacking.

NINA (CONT'D)
Ty! Not now. Let's just all...take
a mental health minute. *Chill*.

INT. KEYHOUSE - MAIN STAIRCASE - DAY

Kinsey and Ty make their way up the beautiful old staircase.
Keyhouse is stunning: original fixtures, original *everything*.

ON THE WALLS: BEAUTIFUL CHARCOAL SKETCHES OF VARIOUS LOCKE
ANCESTORS THROUGH THE AGES. Kinsey and Ty clock them.

KINSEY
I'm gonna guess there's no wifi.
Unless it's all powered by
kerosene, or a giant hamster wheel.

The two stop in front of a bedroom. Gauzy afternoon light.

KINSEY (CONT'D)
I'll take it if you're cool.

TY

First one on the hall, people are
always gonna be walking past.

KINSEY

(beat)

I'm good with that.

Ty leaves her there, heads down the hall. Walks to the
farthest bedroom down the hall. Tosses his bag on the floor.

INT. KEYHOUSE LIVING ROOM - DAY

ANGLE ON: AN ANCIENT WINDOW with panes shaped like a LARGE
KEYHOLE. There are smaller panes within the keyhole shape
showing the figure of a man (*See *Crown of Shadows*).

Bode stares at it, curious. Then he moves on...

INT. KEYHOUSE - MAIN STUDY - SAME

Bode enters, exploring. He heads right for an enormous
fireplace. Above the mantel are TWO ANCIENT SWORDS. In
between the swords is THE LOCKE COAT OF ARMS. On opposite
panels are CROSSED KEYS and AN ANCIENT LOCK.

INT. KEYHOUSE - MASTER BEDROOM - SAME

Nina and Duncan stand in the master bedroom. Huge.

NINA

It's huge.

DUNCAN

This was always the master. There's
a lot of other rooms.

NINA

No. Just...I'll try it.

INT. KEYHOUSE - MAIN STUDY

Bode balances precariously on a rocking chair, using a
fireplace poker to try and bring one of the very large and
sharp swords down from where they're mounted. He...does it!
The sword clatters to the rug. Bode jumps from his perch and
picks it up, swings it around, making Star Wars light saber
noises...He sees something hooked to the handle with a piece
of wire: AN OLD SKELETON KEY WITH A SKULL CARVED IN THE TOP.

INT. KEYHOUSE WORKSHED - DAY

Ty enters, exploring the workshop. The tools are hundreds of
years old. But they're beautiful, well-kept. Ty notes an old
FRAMED SKETCH of a young Rendell and Duncan.

It's signed "Duncan". Ty picks up a dusty GLASS BELL JAR with a LOCK on it. Stares at his dad's picture again. Damn he misses him.

INT. KEYHOUSE - SAME

A MONTAGE OF BODE TRYING HIS KEY IN VARIOUS COOL OLD LOCKS. None of them work. Finally: he finds himself face-to-face with a beautiful old door. A SKULL carved onto the knob...

EXT. PORCH - DAY

Duncan pours Nina a glass of wine. They watch Ty wander out of the tool shed, exploring the property by himself, ever-present headphones. He kicks at an old broken stone path.

DUNCAN

What does he listen to in there?

NINA

Not me, that's for sure.

DUNCAN

How much does he talk about it?

NINA

He hasn't yet.

DUNCAN

Used to be you couldn't shut him up-

NINA

Just like his Dad--

DUNCAN

Just like his Dad--

They laugh. Duncan holds up his wine glass for a toast.

DUNCAN (CONT'D)

To your husband.

NINA

To your brother.

They sip, sit. Watch Ty meander the broken path...

NINA (CONT'D)

When's the last time you were here?

DUNCAN

It's been a while. I like Provincetown.

NINA

Well thanks for getting it all set up for us. We appreciate it. Or I do, at least.

She looks across the yard at A BIG BEAUTIFUL TREE.

NINA (CONT'D)

That tree is amazing.

(beat)

This place must've been incredible growing up.

DUNCAN

It's all kind of a blur to me. Too much pot in art school, I think.

NINA

Rendell talked about it so clearly. Only been here an hour and I feel like I know the place.

DUNCAN

He always loved it more than I did. He'd be happy to know you've finally come.

NINA

Couple years early, but yeah, we're here.

DUNCAN

Whattya mean?

NINA

Rendell always had it in his head to move Bode here. It was important to him. We were waiting for Ty and Kinsey to graduate.

DUNCAN

He never told me that.

NINA

It bugged him the house was empty after you moved out. He said a Locke should always live at Keyhouse. But I didn't want to take the kids away from their whole life.

(beat)

That's all changed now.

ANGLE: OUTSIDE IN THE HALL

Kinsey sits outside, eavesdropping. She cries quietly.

INT. KEYHOUSE - THE GHOST DOOR - DAY

CLOSE ON: THE BEAUTIFUL SKULL-DOORKNOB AND LOCK.

THE SKELETON KEY ENTERS FRAME, pushing into the keyhole. A small boy's hand turns the key, the lock clicks, and the door swings open, revealing a view to the back of the property.

Bode's at the door, immensely satisfied he's found the right one for this great key. He steps across the threshold and **WHAM! His body drops dead on the floor inside the house.** And that's not an expression. His body is actually DEAD.

EXT. KEYHOUSE - NEAR THE GHOST DOOR - SAME

BODE'S GHOST FLOATS IN THE AIR, staring back through the door at his own corpse. He's a wisp of himself, we see him as smoke or mist. Oh...no...no...

Bode-spirit looks hard at his corpse and then suddenly his spirit DASHES THROUGH THE AIR, back through the Ghost Door and into his body! Bode's dead eyes open, sparking to life. He sits straight up, chest heaving. What the heck was that?

He gets to his feet, looks around. No one saw that. No one's paying him any attention as usual. He gathers his wits, considers what to do...Oh, what the heck: He takes a deep breath...Walks slowly through the door again...

As his body falls to the floor, Bode's spirit rises up into the yard again. More controlled, less scary. He darts this way and that, testing it out. Hmmm. Not so bad...floats upside down, turns himself into a knot...He bolts straight up to the sky and then back to the ground like a ghostly Iron Man with his new suit...A few circles and then:

He takes off, flying through a wall into the house...taking us on a beautiful, airborne tour of Keyhouse:

INT. THE MASTER BEDROOM - DAY

Nina makes up her too-large bed. There's a moving box marked RENDELL on the floor. Nina sits down, drinks some wine. She looks so small there. Bode appears next to her, watching.

BODE

Hi, Mom.

His voice is unheard by her. We hear his dialogue mixed with the subtlest tinkling of keys and the clicking of locks.

A FLASH OF LIGHT--

INT. KINSEY'S ROOM - DAY

Kinsey stands in front of a full length mirror, a moving box marked KINSEY next to her. BODE APPEARS BEHIND HER, FLOATING. She reaches in the box and pulls out A GOLD MEDAL ON A RIBBON. She tries it on.

BODE
That looks good.

After a beat she takes it off and throws it back in the box filled with medals and trophies... Pushes the box into the closet. A FLASH OF LIGHT--

INT. BATHROOM - DAY

Ty stands in the steam of a hot shower, washing away the travel grime. GHOST-BODE APPEARS, his etherealness mixing with the steam. Bode drifts through the shower water--TY SCREAMS! The water's gone stone-cold! *Bode laughs*--it sounds creepy in his ghost-voice. He FLASHES AWAY as Ty tries to get the water temp right...

INT. KEYHOUSE - GHOST DOOR - SAME

ON BODE'S INERT BODY just as his spirit flies through the door and back inside. He jumps to life, alive with power and excitement. He slams the door shut as we CUT TO BLACK.

END OF ACT ONE

ACT TWO

ESTABLISHING - SAN LOBO YOUTH DETENTION FACILITY - NIGHT

Barbed wire and brick.

INT. A ONE PERSON CELL - SAN LOBO - NIGHT

Moonlight cuts across a tiny cell. SAM LESSER sits on the floor watching his small steel sink fill with water. A GUARD peeks through the door-slot.

GUARD

Lesser. Whattya doing?

Sam holds up his hand.

GUARD (CONT'D)

Lesser.

SAM

Shut up. There's an echo in here.
It's perfect.

GUARD

Don't spill that water. Freak.

He leaves. We focus on Sam...he looks a lot worse than when we saw him before. Missing a couple teeth, ugly scars all over his face. Sam turns the sink off when the water's to the rim. Leans his chin on the rim, stares into the water.

SAM

(to the sink)
Hey...Hey.
(more urgent)
Where the...hell are you? I did everything you asked. You promised me. A new home. A new face.
You...promised!

A VOICE FROM THE SINK:

VOICE (OS)

You have both.

We look in: instead of Sam's face reflected in the water there's the face of a BEAUTIFUL YOUNG WOMAN. Call her DODGE.

SAM

(re face, cell)
You promised better. This isn't better. *I did everything you asked!*

DODGE

But you didn't do it well, did you?
You failed.

SAM

*I'm sorry. I'll do better. Get me
out and I will. I can help.*

DODGE

All doors will open soon. And yours
will be the first.

He looks at her, starved for hope, attention. He needs her.

SAM

Promise.

DODGE

Promise....ise...ise...ise...

And the word echoes through the cell as she disappears...

INT. KEYHOUSE KITCHEN - MORNING

Bode pads his way into the kitchen, still wearing pajamas. Ty and Kinsey eat breakfast, Nina leaning against the counter. There's tension here. He's walked in on an argument.

KINSEY

It's the first day of school.

NINA

Exactly my point.

KINSEY

First day.

NINA

My. Point.

Kinsey looks to Ty, who's ignoring them.

KINSEY

Weigh in!

TY

You're doin' great.

BODE

I found this cool key--

KINSEY

Bode. Not now.

NINA
 (to Kinsey)
 It's going to be hard enough--

KINSEY
 Exactly! It's gonna be hard enough!

BODE
 It has a skull--

NINA
 Can you find Uncle Duncan, sweetie?
 He's going to stay with you.

KINSEY
 You're not *listening!*

She storms out, Nina follows. Ty gets up, as well.

BODE
 I can be a ghost. And then if I go
 back through the door I wake up.
 But you hafta go through the door--

TY
 That's great, bubba. *Stay.*

He leaves Bode alone. Bode leaves the opposite direction...

INT. KEYHOUSE - UPSTAIRS - SECONDS LATER - MOVING

Kinsey won't stop as Nina chases her. Ty brings up the rear.

KINSEY
 I'm not being a bitch to be a
 bitch. I am truly and honestly...
righteously dismayed by the
 prospect--

NINA
 Oh come *on*, Kinsey.

Suddenly we see BODE'S GHOST pop into the frame from beneath
 the floor. He follows through the argument--

KINSEY
 Whattya want to protect us from?
 He's locked up for good--

NINA
 It's not about him--

KINSEY

Because what I want to be protected from...*people staring at us, which, by the way is gonna happen anyway, will be infinitely worse if our mommy drops us off at school!*

NINA

I'm giving you a ride! Families do it every day!

KINSEY

No family does what we do every day!

She slams her bedroom door in Nina's face.

TY

Breathe. Count to five.

NINA

Bad time to weigh in.

She pushes open the door and goes inside, leaving Ty and Bode's ghost. On Bode: Wow. Grown-ups get *angry*.

INT. KEYHOUSE - GHOST DOOR - MINUTES LATER

ANGLE ON: Bode's dead body as we hear the TROMPING of everybody else headed down this way. As the family rounds the corner BODE'S SPIRIT zips into his body just as Nina says:

NINA

Get off the floor, Bode.

BODE

'Kay, Mom.

The boy sits up as his family passes him, the argument quelled if not finished. Close call...

EXT. LOVECRAFT ACADEMY - MORNING

A big old gothic private school. Kids stream in, first day.

INT. NINA'S SUV - PARKED OUTSIDE SCHOOL - SAME

Looks like someone's mom won the argument. Nina and Ty in the front, Kinsey in back. They sit outside the school, silence.

NINA

Look. Speeches were never my thing. Dad was always the rah rah pick you up off the ground pat your bum and send you back out there--

KINSEY

So don't. You wanna be every other family, I'm all for that. Let's just be every other family.

(to Ty, re outside)

Silent Bob?

Kinsey opens the door and leaves. Silence for a second.

NINA

She's scared.

Ty exhales. Makes a decision. Leans over and hugs his mom. This catches her off guard. As he opens the door--

TY

She should be.

He exits. She watches them go, tears in her eyes.

INT. LOVECRAFT ACADEMY - MORNING

Ty and Kinsey walk the hallway, looking for their lockers. We should understand that people are staring at them. Even the ones trying to *not* stare at them are staring at them.

KINSEY

Am I walking normal? I feel like I'm walking weird. Like I'm going left-left-right instead of left-right-left.

TY

Just keep doing what you're doing.

KINSEY

This is hard, right? Is it just me?

TY

No. It's not just you.

At one point Kinsey sort of stops, Ty thinks she might turn and high-tail it outta there. He puts his hand on her elbow, just enough to keep her walking.

TY (CONT'D)

C'mon. Left-left-right...

He gives her a smile. Still, if you look at Ty's strained face you'd know this isn't easy for him, either...

INT. LOVECRAFT - BODE'S BEDROOM - MORNING

Bode stands as A WHITE SHEET drops on him (think Casper).

BODE

Hey!

He pulls it off, revealing Duncan, holding art supplies.

BODE (CONT'D)

My art supplies!

DUNCAN

You and I are painting your room. I thought it'd be great if on one wall you just went nuts and painted a picture. Whatever you want.

BODE

Are you serious or are you kidding?

DUNCAN

I am dead serious, my friend.

EXT. LOVECRAFT ACADEMY - LATER

Quiet outside, everybody's in class. Nina's still parked outside. She's just watching, unable to go. A POLICE OFFICER (LENNOX) taps on her window. She rolls it down.

OFFICER LENNOX

Ma'am? Are you all right?

NINA

Oh yeah, fine. Kids' first day.

OFFICER LENNOX

Cuz we kind of discourage people sitting outside our schools and staring.

(she nods, of course)

Can I see your license, please?

Well, shit. Nina pulls out her license and hands it over. He reads it, immediately recognizes who she is. Changes tone:

OFFICER LENNOX (CONT'D)

If you need a few more minutes Mrs. Locke I'm sure that'd be all right.

His charity makes it even worse.

NINA

No. I'm gonna...I've gotta go.

Turns the car on...But then she sits there, doesn't move.

OFFICER LENNOX

Mrs. Locke?

NINA

Can you do me a favor? There's a box in back.

He nods, goes to her trunk and pulls out the moving box marked RENDELL we saw in her room. He hands it to her through the window. She puts it on the seat next to her.

NINA (CONT'D)

Thanks.

But she still doesn't leave. After a beat or two:

OFFICER LENNOX

My grandma died last year. For two months my ma carried around this tupperware full of elbow macaroni that my grandma always used to make church pasta.

(re moving box)

You want me to take that somewhere for you?

Nina considers...Shakes her head no. As he walks off:

NINA

How's your ma doing? Is she doing better?

OFFICER LENNOX

I ain't gonna lie to ya, Mrs. Locke. It's damn hard.

She nods. Sure as hell is. Finally she puts it in gear...

INT. LOVECRAFT ACADEMY CAFETERIA - DAY

Ty sits alone eating lunch. He focuses on his food, trying to avoid everyone's eyes. Kinsey arrives with her tray. Sits.

KINSEY

Do you remember back at William Gaines that loser Shep Martin?

TY

The one who grabbed your ass during the pledge of allegiance?

KINSEY

Twice.

TY

Yeah.

KINSEY

I miss him.

Ty smiles, gets it. He fiddles with a catsup pack...

KINSEY (CONT'D)

I see you went with the fried
quahog grinder. Nice choice.
Whatever it is.

TY

It's a kind of clam--

He tears the catsup open and it sprays onto his white t-shirt. Damn. Suddenly--

EXT. WILLITS HOUSE - **TY'S FLASHBACK**

The three kids walk up to the house--SUDDENLY A GUNSHOT. Holy fuck! Ty sprints ahead of his siblings, dashes to the front window and sees through the window:

His mom unconscious on the floor, a nasty cut on her head. Ty sees Sam Lesser and his father just as Sam SHOTS HIS FATHER IN THE HEAD--the blood splattering all across the white white of the paint. Ty turns, stumbling into paint cans, knocking one over. Getting it on his shoes...Kinsey yells at him:

KINSEY

Ty. Ty! Ty!

INT. LOVECRAFT ACADEMY CAFETERIA - BACK TO SCENE

But it's not flashback--Kinsey yelling at him, it's present--Kinsey trying to rouse him from his spell. He snaps out of it, looks at her. She's freaked. His lunch is on the floor, catsup everywhere. Everyone stares at him. He makes a decision, stands. Strides to the first person he sees:

TY

Hey. Tyler Locke. Father murdered
by a psycho. Nice to meet you. That
there's Kinsey Locke. Same deal.

(moves to another)

Tyler Locke. Father shot right in
the head by a kid I knew. Right in
front of me. Did you meet my sister
Kinsey Locke yet?

On Kinsey: who couldn't be more humiliated. To another:

TY (CONT'D)

Tyler Locke. Dead dad. Call me Ty--

Kinsey *takes off*. Damn. Spell broken. He goes after her.

EXT. LOVECRAFT ACADEMY - DAY

Tyler finds Kinsey outside, crying. He touches her shoulder--

KINSEY

You're a grade-A dickhead, you know that? Organic free-range dumbass.

TY

Kinsey--

KINSEY

God--*dammit* Tyler! Why didn't you just keep your freaking headphones on and your mouth shut! You have no right to do that! I know you and Dad had some special first-born male *thing* but that does *not* mean this all belongs to you to do with it whatever you want--

TY

Don't talk about me and Dad. *Don't*. You don't know what the hell you're talking about and you should thank God you don't. So just...*don't*.

He can't even articulate it. Just walks off. He passes a SEXY, EDGY-LOOKING GIRL SITTING ALONE: JORDAN. She checks him out but he barely even registers her.

EXT. KEYHOUSE - DAY

Nina enters to find Duncan waiting for him. Looks disturbed.

NINA

Where's Bode?

DUNCAN

Outside playing.

NINA

What is it?

INT. BODE'S BEDROOM - MINUTES LATER

ON NINA'S FACE: She's very disturbed...

DUNCAN

He says they're postcards.

ANGLE ON BODE'S WALL: he's painted various scenes, among them HIS FATHER BEING MURDERED, and BODE LAYING DEAD ON THE GROUND WITH HIS OWN GHOST HOVERING OVER HIM AT THE GHOST DOOR.

There's text: "I found a secret door and turned into a ghost. Its fun being dead! Maybe I can see dad."

NINA
Oh God. Little man.

It's disturbing and heartbreaking. She turns to go.

DUNCAN
Nina. Wait.

NINA
For what? My six year old to paint
"help me!" across his forehead in
magic marker?

DUNCAN
I get that it's upsetting but is it
really an abnormal response?

NINA
I don't know, Duncan, normal left
this family *on a bullet!*

DUNCAN
(stinging)
I'm well aware.

A pregnant moment. They nod, choose to let it go. She exits.

EXT. KEYHOUSE - OLD SWIMMING POOL - LATE AFTERNOON

Bode sits by the pool, tossing stones into the brackish water. *Nearby is an old WELLHOUSE.* Nina approaches, kneeling:

BODE
Did you see my postcards?

NINA
Yes. You did a great job with them.

She rubs his back. Not sure what to say.

NINA (CONT'D)
What's it feel like to be a ghost?

BODE
It feels light, like a fish maybe.

NINA
Were you a ghost today?

BODE
For a little while.

NINA

Did you go to see Dad?

BODE

I looked but I didn't see him.
Maybe he doesn't know we've moved.

She turns away from him, trying not to cry. Composes herself.

NINA

Okay. Well, maybe you'll run into
him later. Give him a kiss from Mom
if you do?

BODE

I will.

She kisses him. Walks off. We linger on Bode. A bug buzzes
him. He claps his hands to smash it--missing. A second later
A CLAP comes from IN THE WELLHOUSE. Bode looks over, puzzled.
He claps TWICE. The wellhouse answers back with TWO CLAPS.

EXT. WELLHOUSE - CONTINUOUS

Bode goes to the wellhouse. The door's locked and there's
bars on the open air windows. Bode slips between the bars.

INT. THE WELLHOUSE - CONTINUOUS

Creepy place. AN OLD WELL in the center of the floor.

BODE

Hello?

A faint echo of "hello" comes from the DARK WELL. We should
recognize this voice from Sam's cell...This is NOT a place
for a child...He nears the well, WHISTLES. The same tune is
WHISTLED BACK TO HIM. He leans in...

BODE (CONT'D)

Are you...my echo?

A pause, no echo. Then:

WOMAN'S VOICE (IN WELL)

YES. YES I AM, BODE.

Terrified, Bode runs for the window, pulling himself through--

WOMAN'S VOICE (CONT'D)

WAIT. DON'T GO.

Too late, Bode tumbles through the window to safety--

END OF ACT TWO

ACT THREE

EXT. KEYHOUSE - WELLHOUSE - LATER

Ty checks the door while Kinsey and Bode stand back. Locked. Looks through the barred window. Nothing. Returns to them.

TY

There's about a century's worth of dust in there, Bode. And one small set of six-year old footprints. I'm sure it was just an echo.

BODE

She knew my name.

TY

There's no one in there, buddy.

KINSEY

Maybe there was--

BODE

There was!

TY

(to both of them)

It's locked up! And falling apart!

KINSEY

If Bode heard something--

TY

Why are you encouraging this?

KINSEY

Why are you so sure he's wrong?

TY

Bode. Go inside. And don't talk to Mom or Duncan about this.

Bode looks to Kinsey--she nods assent. He goes. This is much more about their fight at school today.

TY (CONT'D)

What are you doing?

KINSEY

What are *you* doing?

TY

Keeping him grounded in reality.

KINSEY

Why? Why is reality such a great place? Have you found it incredibly hospitable lately?

He takes a breath, turns to go. She stops him, concerned.

KINSEY (CONT'D)

Tyler. Tell me about lunch today. That thing you said about me not knowing anything about you and dad.
(beat)
What happened?

Shakes his head. Sorry. He's not talking about *that*.

TY

The well's dangerous.

He walks away. She's frustrated, wants to help.

KINSEY

God. Ty! You're such a...quahog!

EXT. KEYHOUSE - NIGHT

The house is scary quiet. Nina sits on the porch, curled up in a blanket, asleep. A watchdog too tired to watch.

INT. BODE'S BEDROOM - NIGHT

The smallest slash of light illuminates Bode's postcard mural. Bode sleeps in bed. Suddenly: **KNOCK KNOCK**.

Bode wakes with a start. Stares at his closed door. **KNOCK KNOCK**. Bode walks to the door, terrified. Opens it: BODE'S DEAD FATHER stands in the shadowy doorway.

BODE

Daddy?

RENDELL

You're supposed to say "Who's there?"

Bode wants to run but can't.

BODE

Are you a ghost?

Rendell stares at him.

BODE (CONT'D)

I can be a ghost, too. I just go through the door. Do you wanna see?

Rendell **KNOCKS TWICE** on the door.

RENDELL

Knock, knock.

BODE WAKES UP FROM HIS NIGHTMARE. He looks around, nothing there. His door slightly ajar. He sits up.

BODE

I'm not scared, Dad. I'll show you.

EXT. KEYHOUSE - DARKEST OF NIGHT

Bode's spirit slips out of the house, swirling through the darkness. It flies to the wellhouse. Slips through the bars.

INT. THE WELLHOUSE - NIGHT

Spooky as shit. Bode-spirit slowly glides inside. He may think he's safe but we should shoot it as scary as we can...

Bode-spirit drifts over the dark well, hesitates for a moment and then spirals down inside. There's something crouched in the bottom of the well...We can't tell what it is...Bode floats down farther as the thing stands up REVEALING DODGE, A CREEPY BUT BEAUTIFUL YOUNG BLACK-HAIRED WOMAN wearing a black dress. She also has a necklace with a small leather pouch around her neck. She brushes her hair as Bode-spirit curls around her. She shivers with a chill. Looks around.

DODGE

Is that you, Bode? Playing ghost? I heard you talking to your mother.

(beat)

Are you watching me now?

His "face" is very close to hers right now. She senses it.

DODGE (CONT'D)

Don't be afraid. I want to be your friend.

(beat)

You found the Ghost Key. Not just anybody can do that.

(beat)

That makes you a special boy.

He tips his head, trying to get a read on her.

DODGE (CONT'D)

Come back when you're not a ghost.

I won't hurt you. I can't leave.

And I need your help.

(beat)

I need you to bring me something...

He twirls around her tight, like a python. She shivers. But he's listening...

INT. SAN LOBO YOUTH FACILITY - NIGHT

Sam Lesser lies on his bunk. He hears something in his sink. Turns and sees DODGE'S WATERY FINGERS on the edge of the sink, splashing water onto the floor. He sits up as Dodge's hands pull her watery head up over the edge of the sink, her mouth just over the edge. A watery creepy smile.

DODGE

Soon.

She dissolves back into the water...

INT. LOVECRAFT ACADEMY HALLS - 2ND FLOOR - DAY

Kinsey walks the hall, heading to class. She looks up and sees TWO WORKMEN (ONE ON A LADDER) PUTTING A FRESH COAT OF WHITE PAINT ON A WALL--

--OFF KINSEY'S FACE AS SHE STARES INTO THE PAINT'S WHITENESS:

EXT. WILLITS HOUSE - THAT FATEFUL DAY - **KINSEY'S FLASHBACK**

THE GUNSHOT RINGS OUT! KINSEY AND BODE, ten yards back, see Ty jump back from the window, accidentally STEP IN A CAN OF WHITE PAINT, stumble and make a horrible clattering.

Ty gets to his feet, they're coated in paint, a dead giveaway as to his whereabouts. He rushes towards AN OPEN STORM CELLAR, white paint trailing him. He heads down the stairs--

Kinsey watches her brother disappear, realizes she has to do something with Bode. She sees A LADDER leaning against the house, leading to the chimney and steep roof.

Frantic, she pulls Bode towards it, careful to avoid the white paint. She picks the boy up, puts him on the ladder and begins pushing him upwards. The two climb as fast as they can, the ladder rocking precariously...

THE SOUND OF THE FRONT DOOR OPENING brings her eyes to the ground, she misses a step and almost falls, regains her balance as she sees Sam come outside, his gun at the ready.

SAM

Tyler...

She and Bode make it up onto the roof, scrabbling silently behind the chimney. She pulls Bode into an embrace, hand over his mouth, biting her lip so hard it bleeds...

SAM (CONT'D)

Tyler...

INT. THE LOVECRAFT ACADEMY - HALLWAY - RETURN TO SCENE

Kinsey runs down the hall, smashing into TRACK COACH ELLIE WHEDON as she sprints past, heading for the open second floor window. Kinsey gets her head out the window just in time to vomit out of it. Ellie Whedon rushes to her side...

INT. ELLIE WHEDON'S OFFICE - MINUTES LATER

Ellie (40) gives her a glass of water and a rag.

ELLIE

(re the rag)

You bit your lip.

KINSEY

Oh. Thanks.

ELLIE

You're Kinsey Locke.

KINSEY

I'd give a billion dollars to say
"no" to that question.

(beat)

Did I puke on anybody?

Ellie shrugs, yeah, kinda. Kinsey blanches. She looks around, realizes she's in the track coach's office.

KINSEY (CONT'D)

Are you Coach Whedon?

ELLIE

Hence the sweatpants.

KINSEY

This is double-bad then.

ELLIE

You mean the part where you signed
up for track but didn't show up at
the first practice yesterday?

KINSEY

(to Heaven)

Two billion dollars. *Please.*

ELLIE

Give me a freaking break. I know
what you've been through.

(MORE)

ELLIE (CONT'D)

And it's harder than the eight four-hundreds we ran yesterday.

KINSEY

You ran eight fours? Wow. Serious.

ELLIE

You ever run the four hundred?

KINSEY

That's my race, yeah. It was.

ELLIE

You're not sub-60 by any chance?

KINSEY

Fifty-eight-four.

ELLIE

Oh no. Sweetie I take it all back. You've got three days to get your brain right and your ass onto the track. We *need* you.

Kinsey basks in Ellie's praise. The girl craves *anything* not relating to her family history. Too late: Ellie notices a fancy filigreed bracelet Kinsey's wearing.

ELLIE (CONT'D)

That's beautiful.

KINSEY

Something my Dad gave me years ago.

ELLIE

It's a key, right? The design?

KINSEY

Yeah, it's like a dorky Dad thingy: "Believing in yourself is the key to being a whole person. If you've got that key it can take you anywhere you wanna go...blah blah." He was always saying stuff like that. He was a cornball.

ELLIE

I always thought so.

KINSEY

What?

ELLIE

I thought you knew. But then again
why would you...I went to school
with your dad. We were in drama
club together. Did "The Tempest." I
think maybe he used to wear that.

Kinsey's stunned to find this connection to her dad, not
prepared for it...She looks ill again, tries to compose.

ELLIE (CONT'D)

Are you okay?
(off her vigorous nod)
I'm sorry, sweetie. I didn't think--

KINSEY

Not your fault. I knew he went
here. Bound to happen...

Ellie nods, lets her have her emotional space.

KINSEY (CONT'D)

I'm gonna go.
(as she heads out)
Thanks for letting me duck in here.

ELLIE

You can't hide forever, Kinsey.
(off her look)
But you can run.

KINSEY

I'll think about it.

She disappears through the door.

EXT. HALLWAY - CONTINUOUS

Kinsey exits to find Ty standing out in the empty hall,
leaning against the wall and listening to his music.

KINSEY

You heard.

TY

Hard not to.

KINSEY

Who'd I hit?

TY

Does it matter?

KINSEY

You know it does.

TY
Couple guys from the football team.

KINSEY
No! Starters?

TY
Right tackle, free safety.

She puts her head on his shoulder.

KINSEY
Is there part of you that's happy
cuz now people're gonna be talking
'bout what a freak I am and not how
broody Team Edward crazy you are?

TY
There's a little part of me. But
it's only Tuesday so I'm not gonna
get too cocky. Let's go home.

KINSEY
You know what? I think I'm gonna go
for a little run.

TY
Really? A run? You sure?

KINSEY
No. But, yeah.

He shrugs, cool. He starts walking back down the hall towards
the paint. She grabs him--

KINSEY (CONT'D)
Other way.

She pulls him around and they head the opposite direction.

INT. KEYHOUSE - UPSTAIRS - AFTERNOON

Nina walks the upstairs hall, past the kids' bedrooms. She's
carrying the Rendell moving box. She enters Ty's room.

INT. TY'S ROOM - AFTERNOON

She puts the box on the bed and walks the room, really taking
it in. Smiles sadly.

EXT. KEYHOUSE - NINA'S TREE - AFTERNOON

Duncan finds Nina standing at the tree Nina noticed earlier.

NINA
 Why didn't you tell me Ty picked
 Rendell's room?

DUNCAN
 I'm sure I did.

NINA
 I'm sure you didn't.

He shrugs, about to make up an explanation.

NINA (CONT'D)
 It's all right. Does he know?
 (Duncan shakes head)
 Don't tell him if he doesn't ask.

DUNCAN
 How'd you know it was Rendell's?

NINA
 Huh. I don't know. Just did.
 (re the tree)
 Did you know that every year on his
 birthday Rendell would take me to a
 rope swing in Golden Gate Park? He
 said it reminded him of Keyhouse.

DUNCAN
 We never had a rope swing.

NINA
 We went every year.

DUNCAN
 Huh. Every time I come back here I
 realize how little I remember.

NINA
 Don't know what to tell you. Some
 families are like that. The
 memories aren't shared, they're
 more like...divided up.

DUNCAN
 Maybe. Just seems Rendell got most
 of 'em and I got the scraps. It's
 like my whole childhood died with
 him.

She touches his arm. NOTE: unseen by them, Bode crosses in
 the deep background, heading to THE WELLHOUSE...They
 contemplate the tree again.

NINA

Let's put up a rope swing.

INT. THE WELLHOUSE - SAME

Bode climbs in the window carrying a **crumpled up brown paper sack**. This is the first time he's been here since visiting as a ghost and he doesn't know what to expect. Neither do we.

He crosses to the edge of the well and peers inside: Dodge stands in the well water, looking up at him. Smiles. Shark.

DODGE

Hello.

BODE

Hi.

DODGE

Thanks for coming back, Bode. Sit.
I want to see you.

Bode climbs up on the ledge of the well and sits down, his feet dangling into the deep well. So glad he's not my kid.

BODE

What's your name?

DODGE

I don't have one. I'm your echo.

BODE

Is that why you can't climb?

DODGE

It's humanly impossible. And even if you dropped me a rope, it wouldn't matter. I can't walk out the wellhouse door. It's magic.

BODE

What would happen?

DODGE

I'd fade away.

BODE

Sounds like a riddle. Dad said I'm good at riddles.

DODGE

I assure you I'm not a riddle. I'm real. And those are the rules.

BODE
How long have you been here?

DODGE
I don't know. A long time.

Bode thinks, dangles his feet. She waits...Moves closer to where his feet dangle; we should worry she's going to grab him and pull him down...

BODE
Did you know my Dad?

DODGE
I was *his echo* when he was a boy.
We were best friends.

BODE
Are you serious or are you kidding?

DODGE
Serious. Always serious.

BODE
Did he know about the Ghost Key?

DODGE
He knew about lots of keys. Lots of key and lots of doors.

BODE
How do you find them?

DODGE
You don't find them as much as they find you. If they like you.

BODE
You think they like me?

DODGE
I think they do. A lot.

She moves right underneath his feet just as he swings them back over to the other side, jumping down off the well. Bode walks over to ANOTHER DOOR.

BODE
What was my dad's favorite?

He pulls open the door. It's a supply closet. Pails, brooms.

DODGE
His favorite...was The Anywhere Key.

(MORE)

DODGE (CONT'D)

With that you can open almost any door, step through into anywhere in the world you like...as long as you can picture where you want to go in your mind.

BODE

Like, the Grand Canyon? Or Paris?

DODGE

Like, Anywhere.

Bode jumps up on the well wall again, starts walking around its circumference like a tightrope walker. Jeez.

BODE

Where is it?

DODGE

I don't know. No one's seen it for a long time. I think your father hid it.

(beat)

Probably for a very good reason.

Bode sits down next to the crumpled sack he brought.

DODGE (CONT'D)

You should go before your mother starts looking for you. Don't scare her.

BODE

Here's what you asked for.

He drops the sack down, it splashes into the water. She picks the soaked bag up and opens it. A pair of sharp scissors and a hand mirror.

BODE (CONT'D)

You gonna cut your hair?

DODGE

These are perfect. Thanks.

Dodge holds the mirror up to her face and we see her TRUE ESSENCE: A HORRIFIC GRINNING SKULL.

DODGE (CONT'D)

Good-bye Bode. Come again soon.

The boy exits through the window...

INT. KEYHOUSE - STAIRCASE - LATER

ANGLE ON: One of the old drawings of the Locke ancestors. We focus on A YOUNG BOY. BEHIND HIM WE SEE DRAWN THE FAINT OUTLINE OF A BLACK DOOR. The boy looks familiar...

We PULL OUT to find BODE staring at the drawing. Nina comes up the stairs and stops with him.

NINA
Hey. I've been looking for you.
Whattya been up to?

BODE
That boy looks like me.

Nina leans in, looks.

NINA
He's your ancestor. Probably your
great-great-great-great something.
(looking closer)
Yeah, he really does.

BODE
What's around his neck? I can't
see.

She lifts him up so he can get a closer look.

BODE (CONT'D)
I think it's a key. On a chain.

NINA
Just looks like a shadow from his
collar.

BODE
It's not.

He slides down out of her arms and heads upstairs. She stays, studies the sketch. Doesn't see it.

INT. BODE'S BEDROOM - MINUTES LATER

Bode's pulled the shoelace out of one of his shoes. He reaches under one corner of his mattress and withdraws the Ghost Key. He slides the lace through the key, tying the ends. Puts it around his neck...

INT. SAN LOBO YOUTH FACILITY - NIGHT

Sam sits with his back to the sink, staring into nothingness.

DODGE (OS)
I've got something for you.
Something I promised.

He turns and peers into the water-filled sink. The scissors and mirror are in the water, mixing with her face..

SAM
What the hell is this? I didn't ask
for these.

DODGE
Yes, you did.

Sam pulls the dripping shears from the sink.

DODGE (CONT'D)
It's the key to your cell.

Sam turns the shears in his hands, they SHINE in the light...

DODGE (CONT'D)
I need you, Sam. You're precious to
me.

He smiles. Earnest, eager, ugly.

END OF ACT THREE

ACT FOUR

EXT. SAN LOBO YOUTH FACILITY - PERIMETER - EVENING

A SECURITY GUARD and an I.T. GUY walk a sidewalk, approaching a barred gate with a sign that says "KITCHENS". The hallway beyond the gate drops into darkness, like a tunnel. Unbeknownst to them, we see THE MIRROR peek through the bars, checking their location as they approach...

GUARD

I just think ever since we switched companies the net's gone to hell--

I.T. GUY

Not sure it makes a difference but we'll check. Router might be bad.

They get to the gate--

GUARD

The A's got a doubleheader and I think half the staff watches on their laptops--

SAM LESSER'S ARMS shoot through the bars, half a bloody scissor in each fist. He STABS the guard in the face and eye, immediately killing him!

As the I.T. Guy begins to run, Sam pulls the guard to the bars, using his Security badge and sliding it through the magnetized door lock mechanism. The door swings open, Sam steps through and grabs the guard's gun. He eyes the fleeing I.T. guy... OFF THE GUNSHOT:

EXT. KEYHOUSE PORCH - NIGHT

THE CRACK OF ROCKS BROKEN WITH A PICKAXE...Kinsey and Duncan eat dinner. IN THE YARD TY BREAKS ROCKS and fits them into the stone path. Nina arrives, sits at an empty seat. (NOTE: The Rendell moving box is on the porch, in the background.)

NINA

Little man's asleep.

She pours herself some wine. Looks out at Ty.

NINA (CONT'D)

He might do that all night.

DUNCAN

Want me to try and reel him in?

NINA

Whattya think, Kins?

KINSEY
Path's lookin' better.

NINA
Good point. Leave him be. What's
for dinner?

DUNCAN
Scrod.

KINSEY
(pleased)
It's a fish. Scrod.

Nina digs in, leaving her son to his own devices...

INT. BODE'S BEDROOM - NIGHT

Bode asleep. A KNOCK KNOCK on the door. He sits up in bed.

BODE
Who's there?

ANGLE ON: THE DOOR. But it's not Bode's door. It's THE BLACK DOOR FROM THE SKETCH. The door pushes open. It's his dead father again.

RENDELL
Who.

BODE
Who *who*?

Rendell grins a bloody grin.

RENDELL
Keep your door locked, son.

Rendell disappears, SLAMMING the Black Door behind him. Suddenly Bode sits upright. **He's awakened from his nightmare. It's morning.** His door is normal again. Someone's been KNOCKING downstairs...

INT. FRONT ENTRY HALL - MORNING

Nina, Duncan, Ty and Kinsey stand in the hall with DETECTIVE MUTUKU, STATE POLICE.

MUTUKU
Here's the good news: 99% of all escapees are captured within 24 hours, usually within three miles of the prison facility. This is a seventeen year old boy--

NINA

Who's killed at least five people--

MUTUKU

But there's no reason he'd come here or even that he knows where "here" is.

KINSEY

He knows. And he doesn't need a reason. He didn't before.

ANGLE ON: TY, who seems especially agitated...

NINA

Kinsey. It's not possible.

KINSEY

How did he know about the summer place? He learned more about Dad than Dad ever learned about him.

MUTUKU

We're going to leave an officer posted down at the gate.

KINSEY

Because you think he's coming.

MUTUKU

Because we think this'll be over soon. And we'd like you to feel safe until that happens.

KINSEY

What about school?

MUTUKU

If you're comfortable there.

Kinsey and Ty look at each other. Hah.

KINSEY

Let's not use that as a standard.

A just awakened Bode shows up. He clocks Mutuku's uniform.

BODE

Is somebody dead?

The adults look at each other, flummoxed. Kinsey grabs Bode and ushers him out, no longer able to stomach it herself.

KINSEY

Let's get a bagel, buddy.

We follow them into the kitchen...

INT. THE FRONT ENTRY HALL - LATER

Duncan, Nina and Ty watch as Mutuku's cop car pulls away.

NINA

Well he seems *lovely*. I think of all the law enforcement and mental health professionals who have been absolutely useless protecting this family from that little freaking psychopath...I'd say Detective...
(check his card)
Mutuku...is the loveliest.

She's worked up.

DUNCAN

He's not coming here, Nina. It'll never happen.

NINA

A lot of things are never supposed to happen, Duncan. Planes don't crash, people don't get rare tumors or hit by pieces of Russian satellites.

DUNCAN

I'm pretty sure that last one has never actually happened.

NINA

All I'm saying is...if he does show up...he better hope the cops get him. Cuz the next homicidal maniac who comes our way is gonna find a homicidal maniac waiting for him.

As she says this she pulls A NINE MM PISTOL from her bag. *This* gets Ty to speak...

TY

Mom?

NINA

I keep it in the table by my bed.

TY

It's yours?

NINA

Didn't steal it from Annie Oakley--

TY
Kinsey's--

From offscreen a slight gasp/cry: Kinsey's entered the room (no Bode). She stares at the gun.

TY (CONT'D)
--gonna freak.

KINSEY
What's that?

TY
Really freak.

KINSEY
What're you doing with *that*?

NINA
What do you think?

KINSEY
But Dad said he would *never*--

NINA
(losing it)
Well Dad's not available to express his opinion, is he? *Is he?! Dad's dead.* Really dead. He's not coming back and no matter how hard we try *none of us* can replace him!

It's all so horrible and scary and just hangs there.

NINA (CONT'D)
If you're gonna go to school you should go. You're no safer here.

She hands the gun to Duncan as she walks away with purpose.

INT. KITCHEN - MORNING

Nina strides into the kitchen where she finds Bode standing in the doorway--he must've heard everything. She grabs him in the biggest bear hug she can, burying her face in his hair...SUDDENLY A JARRING AND INCREDIBLE LOUD BOOM!

EXT. HIGHWAY - DAY

THE BOOM is A SEMI-TRUCK blasting by, filling the frame. The truck zooms off down the freeway, cutting through farmland...

INT. THE TRUCK - SAME

A TRUCKER monologues while he drives...

TRUCKER

...you don't need a weatherman to know which way the wind blows if you know what I'm saying...You're young but you got that look I can tell...you know privation of the spirit and the body, that's what I've heard it called...it's written all over your face, no offense.

SAM

None taken...

WE REVEAL Sam riding shotgun, staring ahead...WE PUSH IN:

INT. RENDELL'S GUIDANCE COUNSELOR OFFICE - **SAM'S FLASHBACK**

The door to the office opens and TY BURSTS OUT, annoyance written all over him. He crosses Sam, barely noticing him. Sam enters, finds Rendell inside.

RENDELL

C'mon in, Sam. You wanna sit?

SAM

It's okay. I like to stand.

The boy idles in front of one of the walls, checking out Locke family photos, etc.

SAM (CONT'D)

You must be a pretty good guidance counselor, Mr. Locke. Even your son comes for advice.

RENDELL

My son came for the car keys.

Sam's gaze falls to the keys on the desk.

RENDELL (CONT'D)

Win some, lose some. Family 101.

SAM

Tell me about it.

Sam stares at A PHOTO OF THE WILLITS SUMMER HOUSE.

RENDELL

I'm sure you get plenty of good advice from your dad.

On Sam's face: the faint scars of old beatings...

SAM
 It's...hit and miss.
 (re photo)
 You all look so happy.

RENDELL
 Yeah, Willits. Nice up there. I've
 got those financial aid forms.

Sam's moved over to a framed sketch of THE WELLHOUSE.

SAM
 Thanks. Did you have a chance to
 write that recommendation for me?

As Sam examines the sketch of the wellhouse A WOMAN (DODGE) appears in the window of the wellhouse. What the fuck? Sam steps in closer, drawn into the creepy woman who seems to be beckoning him from the drawing...She begins writing letters on the wellhouse window...

RENDELL (OS)
 I've been meaning to talk to you
 about that, Sam...I don't know if I
 can help you with that...you've
 been in three fights this month...

CLOSE ON THE WELLHOUSE SKETCH: As Dodge uses her finger to scratch the words "HELP ME" in the wellhouse window...Jesus. It's chilling...seductive...Sam is transfixed, Rendell's words fade to nothing as she writes...Staring right at Sam.

RENDELL (CONT'D)
 Sam!

The spell is broken, Sam turns to Rendell.

RENDELL (CONT'D)
 I said, I'm concerned about your
 mental health.

SAM
 Right...My mental health.

He returns his eyes to the sketch. Dodge stares back at him..

INT. THE TRUCK - RETURN TO SCENE

The truck's on the roadside. We're close on Sam as he stares through his side window. The trucker pisses on the side of the road, his back to Sam. Sam licks his finger, uses it to write "HELP ME" on the window. The trucker, now finished, walks back towards the truck. Sees Sam has written something and pushes his face close to the window in order to read it.

SAM RAISES HIS PISTOL TO THE WINDOW. *OFF THE GUNSHOT--*

EXT. LOVECRAFT ACADEMY TRACK - DAY

--WE MATCH CUT TO ANOTHER GUNSHOT as Coach Whedon fires the starter pistol, sending ten girls blasting into a sprint. Kinsey's in front, and we watch her for as long as we want: strong, confident. Everything she's not in her daily life.

EXT. THE STANDS - SAME

Ty watches his sister, both paternally and with pride. Some one sits down next to him--the hot girl from earlier--JORDAN.

JORDAN

What I never get is whether they're running from something or towards something.

TY

That is the million dollar question.

JORDAN

The jackrabbit's your sister.
 (beat)
 I saw you yelling at each other yesterday.
 (beat)
 And everyone knows who you are.
 (beat)
 And even if they didn't you guys haven't exactly been stealthin' it.

TY

Yeah. We're...Yetis.

JORDAN

Have you seen the ocean since you been here? The salt? The sea?
 (shakes his head no)
 Dude. Come with me. I'm gonna show you something amazing.

He glances over to where Kinsey is.

JORDAN (CONT'D)

She's good, Bigfoot. Better'n you. Besides, I've got a motorcycle. Carte blanche to be handsy.

EXT. THE LOVECRAFT COASTLINE - DAY

Jordan and Ty ride a road along the coast. Ty's got his arms around Jordan's waist. He is...if possible...happy.

EXT. THE LOVECRAFT COASTLINE - LATER

Ty and Jordan pick their way on foot down a rocky path.

TY
Where are we?

JORDAN
Actually, we're near your house.
(off his look)
Well, your property.

Ty looks and sees A CAVE set back against the crashing waves.

TY
That?

JORDAN
Is the Drowning Cave. So named for
its propensity to occasionally
flood and drown people therein.

TY
Why would anybody be therein?

She gestures: I'll show you...

INT. THE MOUTH OF THE CAVE - MINUTES LATER

Ty and Jordan enter, revealing the cave. It begins as rock, but as they descend we see there's a man-made component to it. Railings, metal stairs, etc. There's graffiti on the walls. Names, nicknames, etc. (see comic for details)

They stop at a plaque: EAST BATTERY 13 LOVECRAFT STATION

JORDAN
Naval observation. World War Two.
Looking for subs and planes.
'Course the only people who got
bombed down here were kids from the
Drama Club who came to make out
after school.

TY
Before they drowned?

JORDAN
Before they drowned.

They stand next to each other, taking in its spooky coolness.

JORDAN (CONT'D)
So. Do you like my motorcycle?

TY

It's fast.

JORDAN

Did you really just say "It's fast"?

TY

Did you really just say "Do you like my motorcycle"?

They laugh. She leans in and kisses him. Yay Ty! But then something comes into focus for Ty behind her: he sees HIS FATHER'S NAME written on the wall.

TY (CONT'D)

What the hell's that?

JORDAN

What do you mean?

TY

That. Did you know that was there?

JORDAN

Of course--

TY

Is that why you brought me here? So I could see that? You want to see would I cry, freak out, run off the cliff, *what?*

JORDAN

There's a lot of names down here--

TY

No. There's not.

He takes off, leaving her in the cave.

JORDAN

Ty! Cmon! Seriously!

(beat)

Damn. Boys are *crazy*.

EXT. COASTLINE - AFTERNOON

Ty runs along the rocks, WE PUSH IN ON HIS FACE...

EXT. WILLIAM GAINES HIGH SCHOOL - **TY'S FLASHBACK**

Ty sits on the steps of his old school, wearing the clothes from Sam's flashback. (Same day) Sam joins him.

SAM
Can I sit?

TY
Not my steps.

SAM
Waiting for a ride?

TY
Don't have a car.

SAM
Or car keys.
(off his look)
Heard you get into it with your
dad.

TY
Just wanted a Chipotle. Woulda had
it back in time.

SAM
Hate that.

TY
You have no idea.

SAM
I do. You can't imagine how often I
wake up thinking maybe this'll be
the day I kill my dad.

TY
(being flip)
Yeah, well do me a favor and take
mine out, too. Make a day of it.

SAM
No problem. Glad to be a help.

And no one would EVER think Sam was serious...

EXT. KEYHOUSE ROCK PATH - REAL TIME - LATER

CRACK! Ty smashes another rock. Takes the shards and fits
them into the rocky path. Therapy. Penance. Bode wanders up.

BODE
Ty? I have a question about a joke.

TY
Not now, buddy.

BODE

It's a quick question and it's important. Knock knock. Who's there. Who?

TY

Who who?

BODE

Yeah. Who who.

TY

What are you, some kind of owl?

BODE

Owl?

TY

Hoo hoo?

BODE

That doesn't mean anything.

Ty shrugs. Awkward silence. Bode's sensitive enough to know Ty's troubled but he's not old enough to help him. Ty, on the other hand, really should pay more attention to Bode...Kinsey walks up. Carrying empty mason jars. To Bode:

KINSEY

Hey. Let's make firefly jars.

He goes to her and they head off. She glances back at Ty. He ducks his eyes and avoids her gaze. She gives up.

EXT. KEYHOUSE GATES - EVENING

A COP (DICKENS) eats a sandwich leaning against his car.

INT. KEYHOUSE - CATACOMBS/WINE CELLAR - EVENING

Duncan and Nina rearrange boxes in a creepy underground chamber, a two room cellar divided by big wooden doors. The exterior chamber leads up wooden steps to the backyard. There's also wooden stairs that go up into the house. Bode appears in the doorway. Kid has a way of just *showing up*. He holds a mason jar with a firefly in it.

BODE

Knock, knock.

NINA

Are you done catching fireflies with Kinsey?

BODE
She had to pee. Knock knock. It's a
joke. Knock knock.

NINA
Who's there?

BODE
Who.

NINA
Who who?

BODE
What, are you an owl?

NINA
That's a good joke, sweetie.

BODE
But what does it mean? I think it's
supposed to mean something.

NINA
Mean? It's a joke. I don't think it
means anything.

BODE
It has to mean something.

DUNCAN
What, are you an echo?
(off their looks)
That's the other way the joke goes.
An echo. Who, who. That's how your
dad always told it.

On Bode's face: mind whirring...

EXT. THE WELLHOUSE - NIGHT

Quiet as a tomb. We see a bobbing light. It's Bode and his
firefly. He climbs up into the window.

INT. THE WELLHOUSE - NIGHT

Bode sits on the edge of the window, firefly next to him. He
has a flashlight that he clicks on and off during the scene..

DODGE (IN THE WELL)
Bode?

BODE
If you're my echo how come you
don't look like me or talk like me?

DODGE

That's just how it works.

BODE

I don't think you're my echo. I don't know what you are. But you don't do what you're supposed to do. Echoes repeat. Who, who.

DODGE

Bode.

BODE

My dad wants me to stay away from you. I thought it was a joke but it was really a riddle. I don't think I'm gonna come see you any more.

DODGE

Your dad wanted you to move here. Don't you think it was so you could be my friend?

BODE

No, I don't. I think it was cuz of a Door. I don't know which one but I'm gonna find it.

Dodge smiles wryly. Then, from the yard...

KINSEY (OS)

Boddeeee!!

Bode leans out the window, turning his back on the well...

BODE

Yeah, Kinsey?

BEHIND BODE: We see Dodge's hands and arms appear on the lip of the well...Jesus Bode turn around!

KINSEY (OS)

Mom says ten minutes and then bed!

She moves spider-like over the edge, he doesn't notice...

BODE

Okay!

Bode turns back just as she GRABS HIM, COVERING HIS MOUTH...

END ACT FOUR

ACT FIVE

INT. THE WELLHOUSE - NIGHT

Dodge stands over Bode, finger to her mouth.

DODGE
Scream and I'll throw you down the well.

He nods, no screaming. She uncovers his mouth.

BODE
You said you couldn't climb out.
You lied.

DODGE
I said it wasn't *humanly* possible.
Do you know what I want?

BODE
You want...to get out.

DODGE
Exactly. But what I said before is true, I can't go out the front door. I need the Anywhere Key.

BODE
I don't know where it is.

DODGE
But you will.

BODE
I don't wanna help you.

DODGE
I know. I made arrangements in case you felt that way.

EXT. KEYHOUSE GATES - NIGHT

Kinsey approaches the cop. She's got a jar of fireflies.

KINSEY
Still no word?

DICKENS
No word. But you got me here in the front and a thousand miles of ocean to your back. Please. Relax.

She smiles, nods and wanders off.

EXT. THE ROCKY WATER'S EDGE - NIGHT

A SMALL DINGHY is beached at the water's edge. Inside the dinghy, A DEAD DINGHY CAPTAIN...

EXT. KEYHOUSE - PROPERTY - NIGHT

Kinsey walks a path through the property, dense with trees.

KINSEY
Bode. C'mon. Bedtime!

She sees A FLASHLIGHT.

KINSEY (CONT'D)
You get some more bugs?

The flashlight is in her eyes--

KINSEY (CONT'D)
Dude--

IT'S SAM LESSER. He hits Kinsey in the head with the heavy metal flashlight, knocking her to the ground. Her jar of fireflies breaks, the insects zipping off...

INT. LIVING ROOM - NIGHT

Ty surfs the TV news, looking for anything about Sam. Nada.

EXT. THE CATACOMBS/WINE CELLAR - OUTER DOORS

Sam's dragged Kinsey to the doors. He pulls them open and quietly disappears inside...

INT. THE CATACOMBS/WINE CELLAR - INTERCUT

Sam sneaks down the steps, gun out. He hears Nina and Duncan.

INT. THE CATACOMBS/WINE CELLAR - NIGHT - INTERCUT

Duncan sits on some boxes while Nina hunts through the wine racks for someone she likes. Finds it, expertly uncorks it. Duncan clocks how easily she defaults to wine these days.

INT. THE CATACOMBS/WINE CELLAR OUTER ROOM - SAME

Sam creeps to the door. Pushes it closed. Locks it. CLICK.

INT. THE CATACOMBS/WINE CELLAR - SAME

Nina and Duncan look up as the door's locked.

NINA

Hey! Not funny! Ty? Kinsey...Bode?
 (sudden panic, screaming)
Tyler! Kinsey! Bode?!?

She runs to the big doors and starts banging and screaming.

INT. THE LIVING ROOM - SAME

Ty's watching tv but he hears the faint sounds of his mom. He goes to the interior cellar door, opens it and begins down...

INT. THE CATACOMBS/WINE CELLAR STAIRCASE - CONTINUOUS

...and finds himself face to face with Sam Lesser's gun.

SAM

Hey, Ty. Come on down.

Tyler walks slowly down the steps, Sam sliding behind him so he can follow him down.

TY

There's a cop at the gate--

SAM

And you better hope he stays there.
 Cuz if I see him anywhere near
 here, everybody dies. As it is--

Sam kicks Ty in the back and he SMASHES through the old wooden railing, falling onto the concrete below and face-to-face with the bloody and unconscious Kinsey...

SAM (CONT'D)

I'm probably gonna need to kill a
 couple of you to get what I need.

He jumps down and HITS Ty with a piece of wooden railing.

INT. WELLHOUSE - NIGHT - SAME

Dodge and Bode sit on the ground, Dodge behind Bode with her arms wrapped creepily around him in a spidery hug.

DODGE

It's time.

BODE

I don't hear anything.

DODGE

That's right. No one's yelled for
 you in a while. That means my
 insurance policy Sam is here.

BODE

Sam--?

DODGE

I would've had him bring you down here if you hadn't come yourself. He's trying in his clumsy way to get what I need. Of course, there's a good chance he's going to kill your family in the process.

He writhes in her arms--

DODGE (CONT'D)

Easy. Easy. Listen. You help me and I *promise* I will stop him. But I need the Anywhere Key to do that.

BODE

I told you I don't know--

DODGE

When you were a ghost did you notice something special about it? How it is you flew about?

BODE

I dunno...I just thought about where I wanted to go, or a person I wanted to see--

DODGE

So think about the Anywhere Key.

BODE

But--

DODGE

Just. Think about it.

He's terrified but nods.

DODGE (CONT'D)

I'm going to let you go now. You have to find me that key, Bode. I'm the only one who can stop Sam. And I will. I promise. I always keep my promises.

She releases him. He stares at her.

BODE

Were you really my dad's best friend?

DODGE

Once upon a time, Bode. Nothing was more true.

Dodge gestures to the window and Bode quickly climbs out...

DODGE (CONT'D)

(to herself, *The Tempest*)

"Canst thou remember a time before we came unto this cell?"

INT. THE CATACOMBS/WINE CELLAR - INTERCUT

Feel free to intercut between Nina/Duncan and Sam/Ty/Kinsey.

Sam has a bloody Ty up against the door.

SAM

Mrs. Locke? It's me, Sam Lesser.
Remember me?

Nina presses her head against the door, horrified.

SAM (CONT'D)

I've got Ty and Kinsey here.
There's something I want. Something
your husband wouldn't give me...

NINA

I'm...gonna kill you...you little
bastard...

Sam's not a movie villain--it actually hurts him a little when she says this. He recomposes:

SAM

There are two keys. Very important.
The key to anywhere and the key to
the black door.

TY

Keys?

NINA

I will *bash your--*

DUNCAN

(trying to calm her)

Sssh! We don't understand, Sam.
Please. We don't know.

SAM

Two old keys. One with an omega
symbol on it. One with a series of
rings connected to rings.

He's duct-taping Ty's hands behind his back...

DUNCAN

We don't know--

NINA

We do. I do. I know.

Off Duncan's look: WTF?

NINA (CONT'D)

They were in an old box of Rendell's. I found them when we unpacked. They're in a dresser in my room. Ty knows the dresser. Right, Ty?

Sam holds the gun to Ty's face.

TY

Yes, I do.

INT. KEYHOUSE - GHOST DOOR - NIGHT

Bode takes THE GHOST KEY from around his neck, twists it in the lock, opens the door and steps through. He dies and his spirit rises. Closes eyes:

BODE

Anywhere key.

The spirit zips off WITH A FLASH OF LIGHT...

INT. THE CATACOMBS/WINE CELLAR - OUTER ROOM

Bode's ghost flies straight to Kinsey. No key, thought. If a ghost could be confused, Bode's ghost is confused.

BODE

Anywhere key?

He closes his eyes, A WHITE FLASH. His face now hovers over: KINSEY'S KEY BRACELET. Now he sees it!

BODE (CONT'D)

Anywhere key.

INT. KEYHOUSE - GHOST DOOR - SECONDS LATER

Bode's spirit zips back into his body. He wakes up, runs down the hall...Barely missing being seen by SAM as he and Ty cross, Sam shoving Ty towards the upstairs staircase...

INT. THE CATACOMBS/WINE CELLAR OUTER ROOM - NIGHT

Bode runs to Kinsey, pulls the bracelet off of her.

NINA (OS)
Bode? Is that you?

BODE
Yes.

NINA
Are you okay?

BODE
Yes.

NINA
Is Kinsey okay?

Bode pushes at his sister's face. Nothing.

BODE
I dunno. She's not moving.

NINA
Listen to me, sweetie. You can do
this: Go get help. Now.

BODE
I am.

He touches her face one last time, gentle. And off he goes...

INT. KEYHOUSE UPSTAIRS STAIRWAY - SAME

Sam walks Ty up the stairs at gunpoint.

SAM
This is a little messier than last
time we met, isn't it, Ty? Well,
not messier in that way. The last
time was pretty messy.

OFF TY'S DISTRAUGHT FACE:

INT. WILLITS HOUSE BASEMENT - FATEFUL NIGHT - **TY'S FLASHBACK**

SAM creeps DOWN the steps, following Ty's white paint
footsteps...IN THE DARKNESS--we see Ty's face, don't know
exactly where he is...watching Sam...

Sam walks down into the basement. We see his face clearly
now, covered in Rendell's blood...

SAM

Ty. I'm not gonna kill you. I'm here to help. I did this for you, remember? We talked about it...

ON TY'S FACE: the worst kind of pain. This is what he's been carrying around with him the whole time...what he wouldn't speak of...

SAM (CONT'D)

I said I wanted to kill my dad and you said...you know what you said.

(beat)

The best part was right before I killed him. When I told him it was all your idea--

Just then Sam finds TY'S EMPTY SHOES. Suddenly Ty bursts out of the darkness, an animalistic rage brought on by grief and guilt, SMASHING at Sam with a brick while Sam shoots wildly at Ty...Now we see how Sam's face got so disfigured...

INT. KEYHOUSE - NINA'S BEDROOM - RETURN TO SCENE

Back on Ty's face: pain is still there. Sam's going through Nina's clothing drawers. Ty inches to the bedside table.

SAM

Yeah, I said some things I'da been better off keeping to myself maybe.

Looks at his horrible face in the mirror.

SAM (CONT'D)

But I paid for it, didn't I.

IN THE REFLECTION Sam sees Ty moving to the drawer. Puts the gun to his back.

SAM (CONT'D)

Back away.

Ty freezes, retreats. Sam moves to the drawer, opens it and finds Nina's gun. Takes it out.

SAM (CONT'D)

Thought this all smelled bad. Your mom sending us up here.

As he says this, Ty quietly steps through his bonds so his hands are in front of him. Sam checks Nina's gun and finds it loaded. He smiles. Holds up his own gun.

SAM (CONT'D)

You know the funny thing? Mine's empty. Not that I want to shoot you. Shooting brings police and I really don't wanna suicide-by-cop--

Ty bolts out the room!

INT. KEYHOUSE - VARIOUS

Ty runs as fast as he can down the stairs, a hallway...Sam chases behind him. Ty's faster, but his hands are restricted. He runs to THE LOCKED GHOST DOOR. Pulls--

TY

No!

He fumbles with the Ghost Key, trying to get it open with his bound hands as Sam bears down on him. He finally gets it open just as Sam BLUDGEONS him in the back of the head with the gun. Sam jumps on Ty, choking him, pushing him back towards the Ghost Door, choking, choking...Ty staggers to his knees...his body lands in the doorway and he...DIES.

At least his body does. His spirit ascends, watching Sam Lesser sit over his body. Oh. *Shit*.

Sam drags Ty's dead body into the house...Anguish on Ty's face--he's dead! He's failed his family! BUT SUDDENLY A WHITE FLASH as he accidentally transports himself to:

INT. THE CATACOMBS/WINE CELLAR - NIGHT

Nina and Duncan sit inside. Freaking out. TY APPEARS right next to his mother (that's who was in his mind)...

NINA

It's been too long. It's too long.

DUNCAN

Nina.

NINA

(reassuring herself)

Ty can do it. He can do it. If anyone can do it he can...

It warms ghost-Ty to hear this. He gets closer to his mother. She shivers. The chill shifts her emotional state again--

NINA (CONT'D)

Oh God. What did I do?

Suddenly: THUMP THUMP THUMP.

INT. THE CATACOMBS/WINE CELLAR - OUTER ROOM - INTERCUT

Sam has dragged Ty's body down to the locked cellar door.

SAM

Mrs. Locke? Keys weren't where you said. Things went a bit sideways up there. Don't worry. I'm okay. But Ty's a little dead.

NINA

No!

Duncan grabs hold of her as she lunges at the door--

INT. THE WELLHOUSE - NIGHT

Dodge sits with Bode. She has the bracelet in her hands.

DODGE

I think I knew this once. I think I knew it was in a bracelet.

BODE

Whattya mean?

DODGE

Your father hid things from me. Took things, too.

BODE

What'd he take?

DODGE

He took my memories, Bode. He took them right outta my head.

She pushes on part of the bracelet and a KEY WITH INTERLOCKING RINGS pops out of the filigree. THE ANYWHERE KEY. Dodge takes the key and walks to the supply closet.

BODE

You have to help. You promised.

Dodge puts the key in the supply closet lock, opens the door and reveals not the supply closet but KEYHOUSE LIVING ROOM.

DODGE

You're right. I did.

She takes the key out, exits and shuts the door. Bode runs to the door and opens it: SUPPLY CLOSET.

INT. THE CATACOMBS/WINE CELLAR - NIGHT - INTERCUT

Sam cradles Ty's dead body, eyes Kinsey's...

SAM

So here's the thing. I can't open this door up and prove I killed Tyler. But what I can do...is wake Kinsey up. And she'll tell ya. And then we're gonna go through the whole thing again.

Nina's frantic, helpless...Ty's ghost is whipping back and forth through the door, can't figure out how to help either his mother or Kinsey...Suddenly...an idea...A FLASH OF LIGHT:

INT. BODE'S BEDROOM - NIGHT

Ty's ghost reappears in front of Bode's postcard about the Ghost Door...Reading what's written there. Remembering:

INT. KEYHOUSE KITCHEN - MORNING - **TY'S FLASHBACK**

The first day of school argument. Bode tries to get Ty's attention:

BODE

I can be a ghost. And then if I go back through the door I wake up. But you hafta go through the door--

TY

That's great. Stay.

BACK ON TY'S GHOST FACE. THEN: ANOTHER WHITE FLASH

EXT. THE GHOST DOOR - NIGHT

Ty's now floating outside of the open Ghost Door. He flies through it and doesn't stop, zipping down to the cellar...

INT. THE CATACOMBS/WINE CELLAR - NIGHT

Ty's corpse lies on the ground while Sam is over Kinsey's body, shaking her, slapping her face. Hard. (Intercut Nina/Duncan reaction shots as needed.)

SAM

Wake up, Kinsey. C'mon. You have a part to play. It's not over yet.

Ty's spirit flies past Sam and Kinsey, dropping neatly into Ty's body. His dead eyes suddenly resolve themselves.

Kinsey's waking up, hurting like hell. Sam pulls her up.

SAM (CONT'D)

I need you to tell your mother what
I've done--

Ty attacks Sam from behind, knocking him down. His wrists are bound but he attacks Sam with a frenzy--hitting and yelling--

TY

You...tell me...what you've
done...why...

SAM

You know--

TY

I never wanted that! You knew that!
You knew that! How could you tell
him I wanted--

SAM

(scared, confessing)
I didn't! I didn't tell him! I
never said it! She wanted the keys!
It was always the keys--not you--
you had nothing to do with it--

The words hit Ty like a lightning bolt--it wasn't his fault!
Just for a split-second everything stops for Ty, the beating,
the self-loathing--

--unfortunately it doesn't stop for Sam. He feels a milli-
second of opportunity and picks up a shovel and smashes Ty
across the back of the knees with the edge, sending him down.
(Note: Bode's entered the room now, witnesses all of this.)

SAM (CONT'D)

We shoulda been friends--

He smashes him again--

SAM (CONT'D)

--but now you should stay dead--

He smashes him again and is about to go for the death blow
when BLAM! A BULLET GOES THROUGH HIS SHOULDER!

BEHIND THE DOOR: Nina screams, not knowing what happened.

Sam staggers up, also screaming, lurching for the stairs.
BLAM! Another bullet whizzes by his head! BANG! This one gets
him in the leg!

Ty turns to see Kinsey firing wildly at Sam with Nina's gun
as he careens up the last few steps and out into the house.
Another shot--

TY
Kinsey! Stop! He's gone!

Ty staggers over to her and is met by Bode. They all collapse on her, she's hysterical, half-conscious and wide-eyed, as is Ty...They HEAR THE SIRENS OF POLICE CARS...

INT. KEYHOUSE HALLWAY - NIGHT

Sam drags himself through the hall, trying to escape. He looks up to see DODGE standing over him.

SAM
You...Unnhhh...I tried...

Dodge kneels down, cradles his head in her hands.

DODGE
Shhh. I know. You did your best.
Let me take it from here.

SHE YANKS HIS NECK, BREAKING IT. Last breath sounds gurgle out as Dodge drags Sam to THE OPEN GHOST DOOR:

DODGE (CONT'D)
You need to go. And you can't come back. Not in that body, anyway. But now you're going to be more powerful than you could ever imagine. And I'll still need your help finding my key. Isn't that what you've always wanted? To help?

She picks him up--

DODGE (CONT'D)
I love you. I'm the only one.

She tosses him through the door. *His body lands on the other side of the threshold.* Dead. With no way to get back. His spirit rises up from the body, freaking out at what's happened. Sam tries frantically to re-enter his body, dive-bombing it, a desperate animal scrambling for safety. He can't get back in no matter what he tries. She speaks to it:

DODGE (CONT'D)
And don't you forget it.

She shuts the door, leaving his corpse and spirit outside. She pulls the Ghost Key out of the door and puts it in the small bag she wears around her neck. Sirens get louder. The sounds of DICKENS THE COP crashing through the brush...

Dodge pulls out the Anywhere Key and puts it into a closet door, opens the door and steps through...

INT. KINSEY'S ROOM - NIGHT

...and appears here. Dodge pulls another key out of her pouch. It has TWO FACES on it, ONE MALE AND ONE FEMALE. Dodge goes into Kinsey's closet. In the back of the closet is a small door with the same insignia on the lock. She opens the door and crawls through.

INT. TY'S ROOM - CLOSET - SECONDS LATER

A small door opens in the back of Ty's closet and Dodge crawls out again. But Dodge has changed. As she stands, her dress slips off her now muscular body: the key has transformed her into a MALE-DODGE. HE pulls a red sweatshirt from Ty's closet and puts it on.

O.S. SOUNDS: *Dickens the cop yelling downstairs...*Dodge pulls out the Anywhere Key and twists it into Kinsey's door, stepping through and disappearing into the night...

EXT. KEYHOUSE - MORNING - ANOTHER DAY

Various shots of Keyhouse grounds. Peaceful.

INT. KEYHOUSE - GHOST DOOR - MORNING

Ty stands at the door. He's got a bunch of generic old keys in his hand. Bode runs up and hands Ty another key.

TY

Where'd you find this one?

BODE

In the kitchen drawer on a ring.

Ty puts it in the Ghost Door, jiggles it. Opens the door. The two boys look at each other. Bode's about to step through but Ty stops him. He'll go first. He steps through. Nothing happens. Bode does the same. Nothing.

BODE (CONT'D)

Toldja. Without the Ghost key it's just a normal door.

TY

We gotta find it.

They head out across the grounds.

BODE

I think she took it.

TY

The disappearing well-lady?

Bode nods.

TY (CONT'D)
How 'bout we keep that theory
brother-to-brother for now?

BODE
But you believe me?

TY
(glancing at Ghost Door)
I'm starting to, buddy. You got my
attention.

BODE
If we don't find the Key it's okay.

TY
Why's that?

BODE
Dad knows we're here. When he wants
to find us, he will. I promise.

Ty puts his arm around Bode as they walk.

BODE (CONT'D)
Anyway, you don't find the keys.

TY
You don't?

BODE
No. They find you.

TY
They? You think there's more?

BODE
Yeah. Lots of 'em. Lots of keys.
And lots of doors.

They pass a copse of trees and we see A FLASH OF RED in
amongst the dense greenery.

EXT. KEYHOUSE - THE COPSE OF TREES - SAME

BOY-DODGE hides behind a tree, watching the family...Over his
shoulder, GHOST-SAM hovers...They spy from afar as:

EXT. NINA'S TREE - MORNING

Duncan's up on a ladder hooking a swing rope on the branch.
Kinsey and Nina watch, the RENDELL BOX next to them on the
ground.

Duncan slides the ropes to the best place, pushing aside some leaves and revealing GROOVES IN THE BRANCH--GROOVES THAT FIT THE ROPE. He's weirded out:

DUNCAN

Huh. Nina. Guess what I found?

NINA

Marks on the branch? From a rope swing?

DUNCAN

Yeah. That's exactly what I found.

Kinsey and Duncan look at Nina. Really weird.

NINA

Tree just speaks to me. Dunno why.
(looking around)
Whole place does.

KINSEY

We're Lockes. This is our house.

It warms Nina that Kinsey's trying to embrace their new life.

NINA

(re Kinsey's bruises)
You should put more ice on those.

KINSEY

I'm all right.
(off her mom's look)
I am. I mean I'm not, but you know,
I am.

Duncan climbs down. Swing's ready for swinging.

DUNCAN

So who's first?

Nina gestures to Kinsey. She shakes her head.

KINSEY

Tree's been talking to you, not me.

Nina shrugs, walks over to the Rendell box and for the first time rips open the box, sending styro-packing-peanuts everywhere. She reaches into the box and pulls out A CERAMIC URN. NOT RENDELL'S THINGS. *RENDELL*.

Nina takes the urn and climbs into the swing just as Ty and Bode arrive. She begins to swing, gently at first, careful to hold on to Rendell. As she gets more comfortable Kinsey gives her a push, and then Ty does. She goes higher and higher.

There's a joy to Nina we haven't seen since the beginning. She's gonna drag this family towards happy if it kills her.

And as she swings, the camera pushes past her and ZOOMS IN on a very subtle irregularity in the tree bark. We get closer to it and we see there is a KEYHOLE hiding in the tree trunk...

WE PUSH IN FARTHER, GOING THROUGH THE KEYHOLE...

We emerge on the other side of the hole inside the great tree...There's a narrow set of stairs inside the trunk. We follow them down, down, we're below ground now...

INT. A ROOM BENEATH NINA'S TREE - SAME

Almost pitch black, but with a slight light source so we can see a little of what's down here...There's shelves cut into the walls...And along those shelves, we see DOZENS OF DUSTY OLD JARS OF ALL SHAPES AND SIZES--LIKE THE ONE WE SAW IN RENDELL'S WORKSHED...

WE PUSH IN...There's MOVEMENT in the jars. It's like an insect collection, each jar alive with a shadow form. We hear sounds...tiny screams, laughter, wails, murmuring...

We catch glimpses: there's tiny people in some of the jars; in others, horrific mini-monsters...We see both male and female versions of Dodge, raging, furious, pounding helplessly against the glass walls to escape...

WE PUSH IN ON ONE PARTICULAR JAR: WE FIND A TINY VERSION OF NINA--YOUNGER, HAPPIER, RADIANT...SWINGING JOYFULLY ON A ROPE SWING SUSPENDING FROM A TINY VERSION OF HER TREE...BEING PUSHED BY AN EQUALLY JOYFUL TINY RENDELL...

SLAM TO BLACK.