

ANNABELLE

written by

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INT. ST. MONICA'S CATHOLIC CHURCH - MORNING

A MONSTROUS GARGOYLE. Sculpted in stone. A WARRIOR ANGEL. In stained glass. CHRIST ON A CROSS. Carved in wood.

And that's FATHER PEREZ -- late 40s, of flesh and bone -- standing at the pulpit --

FATHER PEREZ
God honors sacrifice. And our
sacrifices touch God's heart and
move his hand. "This is my
commandment, that you love one another
as I have loved you..."

And while you will no doubt throw this up ON SCREEN:

LOS ANGELES, 1970

You could already tell that by the hairstyles and wardrobe of the congregation. Among them are --

MIA and JOHN FORM. 20s. Holding hands. Seem to be enjoying the sermon. But as the camera pans down we see they're actually engaged in --

An intense thumb war battle.

PEREZ
"...Greater love has no one than
this, that someone lay down his life
for his loved ones."

Mia almost has him but John -- *sneak attack* -- extends his pointer finger and pins her down --

PEREZ (CONT'D)
Let us pray.

One... two...

MOMENTS LATER

Organ BLARES. Congregation rises. A murmur of conversation. John and Mia walk down the aisle. Out in the

NARTHEX

They're greeted by PETE HIGGINS, early 50s. He was the man seated next to them in the pew.

PETE
Who won?

MIA
John. But he cheats.

John squeezes Mia. His hand over the small bump of her belly.

JOHN
It was two against one. I had to do something...

Mia blushes. Embarrassed.

Pete smiles but looks past them at the congregation still leaving the church...

PETE
Now where'd Sharon get off to?

Mia moves John's hand away.

MIA
I'll go find her.

INT. CHURCH - SIDE ALTAR - MOMENTS LATER

THE VIRGIN MARY looks down at --

SHARON HIGGINS, late 40s. Looks older. She kneels at the side altar. Lights a votive candle. Prays.

BEHIND HER

Mia walks in, searching. Stops when she sees Sharon. Watches her for a bit too long because ---

Sharon turns, getting to her feet.

Mia not sure whether to stay or leave. Doesn't matter anyway because --

SHARON
Pete send you after me? I swear one day he thinks I'll just...

She takes Mia's hand. Nevermind....

SHARON (CONT'D)
Men. What would they do without us?
I mean, honestly...

They leave.

INT./EXT. CONTINENTAL - HIGGINS' HOUSE - LATER

A Lincoln Continental pulls into the driveway. Parks. As the Higgins' and the Forms' exit the car --

JOHN
We appreciate the lift, Pete.

SHARON
You just make sure to take care of
this wife and baby of yours...

John and Mia smile.

SHARON (CONT'D)
Did we ask about names yet?

PETE
Sharon...

SHARON
What? That's not prying. That's
conversation...

MIA
We're still working on them anyway.

JOHN
But we're pretty sure John if it's a
boy and we were thinking Gertrude if
it's a girl...

MIA
We were?

JOHN
You said you liked it.

MIA
I never said that.

JOHN
But it's my grandmother's name...

MIA
And I can't stand your grandmother...

SHARON
Oh dear...

MIA
It's not just me. No one can stand
her. Tell them, John.

JOHN
She's right. Everyone hates her.

Pete laughs.

PETE

C'mon, Sharon. Let's get inside.
Sounds like these two have a lot to
talk about...

MIA

Thank you again.

SHARON

Think nothing of it. And remember,
children are a blessing...

PETE

They are indeed. Then they learn to
talk...

EXT. FORM HOUSE - MOMENTS LATER

Hand in hand, John and Mia walk next door and up the path
toward their front porch.

JOHN

So that's a no on Gertrude?

Mia looks back at the Pete and Sharon entering their home.

MIA

You shouldn't talk so much about the
baby in front of them. It's... it
isn't right...

JOHN

What? Why not?

MIA

They only lost their daughter two
years ago...

JOHN

They didn't *lose* their daughter,
Mia. She ran away and joined up with
the hippies. By now she probably has
three husbands and calls herself
Star...

MIA

Well, even Star is a better name
than Gertrude...

John turns the knob and opens the Front Door.

MIA (CONT'D)

You didn't lock it?

JOHN
Why would I?

As she enters --

MIA
We need to start locking it. It's a
different world now, John...

NEWS REPORTER (O.S.)
...death count continues to climb
in Vietnam. On our shores....

INT. FORM HOUSE - LIVING ROOM - NIGHT

ON TELEVISION --

News footage. Vietnam. Student Protests. Manson Family.

NEWS REPORTER
.. a so-called religious cult has
had three of its followers arrested
in the investigation of --

TchnkTchnkTchnkTchnk!

Mia sits in front of her SINGER SEWING MACHINE. Threading a
green piece of fabric.

Her fingers move precariously close to the needle as it goes
up and down and up and down a million times a second.

JOHN (O.S.)
Honey, can you shut the TV off? It's
making it a little hard to
concentrate...

Mia gets up.

Gathers up the fabric at the sewing machine.

Switches off the television.

Goes into the

KITCHEN

Where John sits at the table.

Drowning in MEDICAL BOOKS open to various chapters. We catch
glimpses of Cadavers, skeletons, gross anatomy.

Mia rubs his neck.

JOHN (CONT'D)

You shouldn't be watching that stuff anyway. You could upset the baby. There's been some new research...

MIA

Oh Gosh... More new research...

JOHN

It's true. They're learning that babies in utero experience much more of the outside world than they ever thought possible. They recognize voices... noises... songs...

MIA

I bet the men who did that research spent millions when they could have just asked a mother for free...

She sits on his lap. Flips through his books.

MIA

How's it going in here anyway?

JOHN

I'm trying my hardest to enjoy it. Everyone keeps reminding me that when you're in your residency it gets a million times worse. I don't even mention the fact I'll also be a new father...

MIA

Why not?

JOHN

I don't know. Sometimes you just don't want to hear it...

MIA

Hear what?

JOHN

How difficult things can be.

MIA

Difficult...

JOHN

Maybe difficult isn't the word. Challenging?

MIA
Are you talking about the residency
or me and the baby?

JOHN
I don't know. All of it, I guess.

Mia gets up from his lap.

Uh-oh...

JOHN (CONT'D)
What?

INT. NURSERY - MOMENTS LATER

Some people choose animals as a theme. Others choose the moon and stars. Mia clearly chose --

DOLLS.

Of all sorts. Like she's been collecting them for awhile. On the rocking chair. On the shelves. In the crib.

Mia folds the fabric. drapes it over the chair.

John appears in the doorway. Apologetic.

JOHN (CONT'D)
Look, I didn't mean for that to sound
like it did. I'm sorry...

MIA
How'd you want it to sound?

JOHN
Not like *that*. But it's not as if
difficult or challenging are bad
things anyway. Look at what you put
me through before you said yes to
our first date...

MIA
But wasn't it worth it?

JOHN
I still can't believe it worked.

Mia sighs.

JOHN (CONT'D)
But I am sorry, Mia. I know sometimes
I can get a little caught up in my
own world...

MIA
It's fine. I know you're stressed.
I've just been a little sensitive
lately...

JOHN
Okay, well. Want me to tell you why?

MIA
Oh please, Doctor.

JOHN
Well, in my almost expert opinion,
you're a *little* sensitive because
you're a *lot* pregnant.

Mia laughs.

JOHN (CONT'D)
I really am sorry, Mia. Yes, I'm
stressed over finishing med school,
Yes, I'm freaking out over being
matched but I've never been happier.
And that's because of you...

He kisses her.

JOHN (CONT'D)
Here. Wait. I want to give you
something...

MIA
Last time you said that I ended up
pregnant...

John exits the nursery.

Leaves Mia alone.

She touches the mobile above the crib. It plays a few notes
of "Rockabye Baby". She smiles.

Maybe thinking of the wonderful things yet to come...

John returns.

A LARGE WRAPPED GIFT in his hands. I bet you know what this
is. But Mia doesn't. So let's watch:

JOHN
I was saving this until baby but...

MIA
But now you're feeling --

JOHN
 -- guilty. About what I said. Yes.

SECONDS LATER

Mia tears at the wrapping, revealing --

Those eyes. Those pig tails. That smile. We know her as the ANNABELLE DOLL. But we've never seen her like this.

New. Perfect. Exquisite.

MIA
 Oh my god... John...

JOHN
 That's the one, right?

Mia nods. It's the one.

MIA
 I love her.

She puts Annabelle down and kisses John. He wraps Mia up in his arms. Holds her as he looks around the nursery.

JOHN
 You really did a fine job in here...

MIA
 Thanks.

JOHN
 One question though...
 (pause)
 What if it's a boy?

INT. MASTER BEDROOM - NIGHT

Mia and John. Asleep in bed.

A cool breeze blows through the open bedroom window.

And the CLOSED COTTON CURTAINS billow out, almost like they're floating under water, revealing between them --

The HIGGINS' HOUSE

Next door.

A light goes on as --

The curtains fall back into place.

But then --

Another breeze lifts them again and WE SEE --

Pete is out of bed. Like he just heard something in the next room. Sharon sits up in bed.

Curtains fall.

Breeze.

Sharon says something to Pete.

Can't hear what.

But both seem concerned which is when Pete leaves the bedroom to investigate and -- *shit* --

Curtains.

A SCREAM.

Breeze.

BLOOD on the walls in the Higgins Bedroom.

Someone enters back into the room -- FUCK -- can't get a good look cause --

Curtains.

Right as Mia sits up in bed.

She goes over to the window and pulls Curtains aside to reveal --

Higgins' Bedroom is dark.

Lights out.

MIA

John -- John -- wake up --

JOHN

Wassat? Is it the baby?

MIA

No -- next door -- I heard a scream --
I think something is wrong...

John joins her at the window. No evidence of what we just witnessed. So don't blame him too much when he says --

JOHN

Stay here. I'll go check it out.

MIA

John -- wait --

She follows him down the

HALLWAY

MIA (CONT'D)

Shouldn't we call the cops?

John pauses at the FRONT DOOR.

Hand on the knob.

JOHN

Because you *think* you heard a scream?
Let me just go over and see. They'd
do the same for us...

I don't know about you but I'm getting the sense that
something is standing on the other side of that door.

Something bad.

MIA

If they heard me scream I'd rather
they call the police for us...

JOHN

Think they heard you scream, you
mean...

He starts to turn the doorknob.

No...

Don't do that.

MIA

Just be careful.

JOHN

I will...

He pulls open the Front Door to reveal -- *gasp* --

Oh.

My sense was wrong. It's nothing.

He exits.

Mia watches him from the

FRONT DOOR

As he crosses over their yard and into the

HIGGINS'

Loses sight of him when he steps onto their front porch.

She waits.

Along with the crickets. And that DOG BARKING somewhere down at the end of their block.

Waits some more.

Anxious, she steps outside and --

EXT. FORM HOUSE - CONTINUOUS

-- takes a half step down off the porch.

MIA

...John?

No answer.

She leaves the stairs.

Walks over to the

HIGGINS' HOUSE

Eyes fixated on the darkness of their Front Porch.

As she approaches.

Petrified.

MIA (CONT'D)

John? Where are you? Is everything --

WHAM!

Front Door flies wide open.

Mia reels back.

Realizes it's John.

And he's SPLATTERED in blood. Like he just got out of a botched surgery.

JOHN

GO! Call an ambulance!

MIA

Oh God -- *shit* -- what happened?

BEHIND JOHN

The dim light from the outdoors illuminates Pete and Sharon Higgins on the floor. Drowning in their own blood.

Mia's mouth moves. No words come out. Her eyes move back up to John, realizes he's saying --

JOHN

Mia. Go. Now.

John races back inside to help the Higgins'.

Mia runs back to their house and hurries up the front steps and crashes through their front door.

INT. FORM HOUSE - KITCHEN - SECONDS LATER

Mia picks the phone off the wall.

Dials.

Which isn't so easy when you're fingers are shaking like hers. As the line RINGS, Mia turns toward the

WINDOW

Watches the Higgins' House.

Still dark.

On the other end of the line, Operator answers.

MIA

Y-yes -- we need an ambulance -- 473
Garner Road -- two people -- I don't
know -- but there's a lot of blood.

IN THE HALLWAY

A STREAK OF WHITE passes behind Mia.

Didja see it?

Because she didn't.

MIA (CONT'D)

Yes -- thank you -- please hurry.

Mia hangs up.

Goes over to the window.

Shuts and locks it.

Retreats back into the

HALLWAY

And walks toward the Master Bedroom.

She passes the Nursery. But too distracted to see standing in the center of the room --

A WOMAN.

Bone thin. Bald head. Loose, white clothes stained with red blood. And she's staring down at the --

Annabelle Doll.

That she holds in her sharp fingered hands.

Holy shit.

Mia reaches the

MASTER BEDROOM

And grabs her robe.

Throws it on.

Cinches the sash as it dawns on her --

Did she just see...?

Oh God...

WOMAN (O.S.)
I like your dolls...

Mia SCREAMS in fear.

As a MAN -- thin, long beard, patches of hair -- steps out from behind the closet door.

In his hand, a SHARP KNIFE. Sticky with blood.

Rushes toward Mia.

Grabs her.

Raises his knife up high and then --

THNK!

Stabs her in the side of the stomach.

MIA
NO!

Now she SCREAMS in pain.

John BURSTS through the bedroom door.

Tackles the Man.

Knife falls.

Skids across the floor.

Mia collapses.

Blood soaks her nightgown.

She looks over at --

John and the Man wrestling on the floor. John pins the Man down with his knees and --

POUNDS-POUNDS-POUNDS his face in with his fists when --

The Woman -- YELLING LIKE A BANSHEE -- enters and LEAPS onto John's BACK. Sinks her teeth in his shoulder. A rabid dog.

That won't let go.

Mia crawls over to the knife.

Picks it up.

Holding her stomach, she stands.

Sees the Man sit up. His eyes wild. Nose bashed in. But a smile on thin lips. Like he's enjoying this.

The Man grabs hold of John's leg.

Twists it.

Mia runs over.

Falls on top of the Man while she STABS him.

The Woman releases her bite on John.

Hops on top of Mia.

Yanks the knife away from her.

Raises it to finish Mia off.

But John THROWS her back into the Hallway as --

POLICE charge through the Front Door.

Guns at the ready.

The Woman scrambles to her feet and dives into the Nursery.

Slams the door closed.

Locks it.

John kneels beside Mia.

She writhes on the floor. So much pain.

EMTS enter into the room.

JOHN

She's pregnant -- five months -- the
baby -- we can't lose the baby --

Mia's VISION.

In and out of focus as she looks down the

HALLWAY

Police Officers outside the Nursery.

BANGING on its locked door.

OFFICER

OPEN UP! THIS IS THE POLICE!

Nope.

One Officer raises his gun.

Nods to Another.

Another approaches the door and --

KICKS it open.

Revealing --

The Woman.

Seated on the floor against the back wall.

Her throat slit wide open. By that knife beside her on the
floor. And in her hands she clutches close to her chest --

The Annabelle Doll.

From the gash in the Woman's neck, a DROP OF BLOOD rolls
down and onto the Annabelle doll where...

It slides down to her eye.

Like a crimson tear in reverse.

Until it disappears inside the corner of the eye.

ON MIA

Getting a glimpse of the horror as she's wheeled by on a gurney. Oxygen mask over her face. Hands over belly. And John next to her promising that --

JOHN

You're okay, baby... just breathe...
you'll be okay...

Man, such optimism.

If he only knew.

CUT TO:

BLACK.

Movement within.

A WHITE GHOST-LIKE APPARITION.

Somewhere, a HEARTBEAT. Off in the distance.

But getting louder. And stronger. Go on, ZOOM OUT to reveal --

An ULTRASOUND.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

Mia sits in the examination chair. John holds her hand, seated on a stool next to it.

DOCTOR BURGHER sits across from them.

BURGHER

...and while the amniotic sac was not punctured and is not ruptured, we are seeing signs of stress on the cervix most likely caused by the trauma which is why we're putting you on bed rest for the remainder of your pregnancy. You can get up to use the facilities if you do so delicately but anything beyond that is putting yourself and your child at risk...

Mia stares back blankly at the doctor. Not so sure she hears him. Not so sure she hears anything.

Just her own thoughts. Her own fears.

EXT. FORM HOUSE - DAY

Mia leans on John as he helps her up the porch steps. Keeps her hands on her belly. Winces with every inch forward.

JOHN
Maybe we should take a break...

MIA
I'm fine...

Casts a look over to the Higgins'.

MIA (CONT'D)
...I just want to get inside.

INT. FORM HOUSE - VARIOUS - DAY

John helps Mia down the hallway. Both step like they're walking on a mine field. Mia stop --

MIA
Wait... wait...

-- when she reaches the Nursery. She looks inside. Everything is back to normal. Like nothing ever happened.

JOHN
I had them scrub everything at least twice. You could perform surgery in there it's so clean...

Mia reaches in and shuts the door.

MIA
I want everything out of the nursery.
I can't go in there again...

Moves on.

INT. MASTER BEDROOM - LATER

Mia settles into bed.

She looks over at the closet door the Man hid behind. Down at the floor where John was attacked. Everywhere a reminder.

Protective, she pulls the sheets up over her belly.

John rolls their ZENITH TV into the bedroom.

Plugs it in.

MIA

You don't have to do that...

JOHN

Mi. You're on bed rest for the next three months. You'd go crazy if I didn't. Just don't get obsessed with those daytime soaps...

MIA

Gosh, you know I hate those...

John sits down on the edge of the bed. Like right on the edge. Doesn't want to rock the bed too much.

JOHN

I'll bring your sewing machine in later. We can turn this room into your factory...

Mia grabs his hand. Like it's anchor.

MIA

You really think baby is okay?

JOHN

The baby isn't even aware of what happened...

MIA

Oh, really? Because I heard there was some new research...

JOHN

Mia. You heard the doctors. So as long as you listen to them, the baby will be fine. The baby *is* fine. You're its mother, right? If it wasn't, you'd know...

Mia looks down at her tummy.

Glances over at the window. Sees the Higgins' next door.

MIA

Do you mind shutting those curtains? I want to try and get some rest...

John kisses her.

JOHN

Good idea.

INT. FORM HOUSE - VARIOUS - NIGHT

So quiet. The only sound is the *tickticktick* of the clock on the mantle. But you need to strain to even hear that.

Furniture sit like slumbering creatures. The Sewing Machine among them, an strange alien silhouette.

Somewhere, a grating *creeeeeeeeeeeeeeeeeeeeeaaaaak*.

Like plastic rubbing against plastic.

In the NURSERY

The Mobile above spins. Only like a quarter rotation. But enough to get a few notes of 'Rockabye Baby'.

In the MASTER BEDROOM

Mia stirs. John snores.

The quiet resumes.

Until --

TchnkTchnkTchnkTchnkTchnkTchnkTchnkTchnkTchnk!

Mia starts awake.

John springs out of bed.

Races down the Hallway and into the

LIVING ROOM

Switches on the lights.

Sees the Sewing Machine needle going at top speed. Whole machine shakes and vibrates with motion.

John pulls the plug.

MIA

John?

JOHN

It's okay. It's just the sewing machine...

He takes a quick tour of the house.

Notes that the Nursery Door is now wide open. Reaches in and begins to close it. But the door catches on something.

He looks down and sees --

Annabelle.

John bends over and picks her up. Sets her down on the rocking chair inside the Nursery.

Shuts the door.

INT. MASTER BEDROOM - DAY

Who knows how much time has passed. On bed rest, all the days seem to run together.

Mia sits up in bed. Propped on pillows. Watches 'ALL MY CHILDREN' on the Television. And yeah, she's obsessed.

RECEPTION sure as hell is spotty though. Too bad she's gotta wait another ten years or so for cable.

ON TV

That bitch Erica Kane is spilling the beans that Tyler is not in fact Ruth's son but is actually --

SNOW. Static.

Frustrated, Mia picks up a LIFE Magazine and tosses it against the TV. It shuts off.

She turns over on her side. Maybe ready to finally get some rest when she sees --

The Annabelle Doll.

Laying on the floor down at the far end of the Hallway. Head turned. Staring right at her.

MIA
John? Could you...

She looks over at the clock. It's mid-afternoon. Ugh.

MIA (CONT'D)
...come home soon please.

Slides out of bed.

Shuffles over to the bedroom door.

Gives one last look to Annabelle laying there and --

Closes the door.

MIA (CONT'D)
Bitch.

INT. BATHROOM - LATER

Mia peels off the bandage on her belly. Examines the stab wound. You'll wince when you see it.

Takes a wet cloth and blots around it. Her face scrunched into the 'oh shit this hurt and looks disgusting' expression.

She tosses the cloth aside.

Washes her hands.

Dries 'em off and exits back into the

MASTER BEDROOM

Sees her the bedroom door is open.

Gah.

Mia tenses up.

But then John appears from the Kitchen.

Phew.

Mia relaxes. A little.

As he enters into the bedroom --

JOHN
How'd it go today?

MIA
TV went out.

She gets back into bed.

JOHN
Again? Maybe it's this room. It never
did that in the den...

MIA
What about you? Bring any news of
the outside world?

JOHN
I met with that advisor I was telling
you about. He thinks I have a shot
at Pasadena...

MIA
Of course you do.

JOHN

It's further from the beach. Sure you'd be okay with that?

MIA

A change of view would be good...

JOHN

Well let's not start packing yet. But there is a conference he'd like me to attend that could help move things in that direction. But I'd have to fly out for the day in a few weeks...

MIA

It's one day. I'll be fine.

JOHN

Detective Clarkin called too. He wanted to know if he could stop by sometime this week...

Shit...

MIA

I'd rather just forget the whole thing...

Mia sees Annabelle still down there at the end of the hall.

But now she's sitting up.

MIA (CONT'D)

I'm sorry John but we need to get rid of that doll. She had it in her hands...

John looks over. Sees Annabelle.

MIA (CONT'D)

And I guess you can tell the Detective he can stop by whenever is convenient for him. It's isn't like I'm going anywhere anytime soon...

EXT. FORM HOUSE - DAY

John exits holding the Annabelle Doll. Walks down to the garbage can at the curb. Lifts the lid and --

Drops Annabelle inside.

Annabelle stares up at us as --

VOICE (O.S.)
They were members of a cult.

INT. LIVING ROOM - DAY

DET. CLARKIN, 30s, sits in a chair. John hands him a cup of coffee then sits on the sofa next to Mia.

VOICE/DET. CLARKIN
And we've confirmed it was the Higgins' daughter and her boyfriend. You may have heard on the news...

JOHN
That cults are taking over the country?

DET. CLARKIN
It isn't as prevalent as they want you to believe...

MIA
You're going to have a hard time convincing us of that...

Det. Clarkin takes an awkward sip of coffee.

MIA (CONT'D)
So? Were they satanic?

Clarkin glances over at Mia. Back at John.

JOHN
It's okay. She should know. That's why you're here, isn't it?

DET. CLARKIN
I'm here to reassure you of your safety. But yes, it's believed they had an interest in the occult they did this to prove their devotion. Violence for violence sake.

MIA
But that's crazy...

DET. CLARKIN
Crazy people do crazy things. That's all this was... I'll dig a little deeper, see what I can learn. If we get any further information I will reach out and --

MIA

No. Thank you but... No. Unless it has something to do with our safety I'd just rather not hear any more about it...

DET. CLARKIN

I understand.

CUT TO:

STATIC.

On the Television Screen.

But the picture becomes clearer and clearer as --

John moves the antennas.

From the bed --

MIA

Okay. Good. Right there...

The Late Late Show is almost starting. Maybe it's a western. Or a romance classic. Sure as hell ain't a horror movie.

JOHN

I'll go make the popcorn.

INT. KITCHEN - MOMENTS LATER

John pulls a JIFFY POP TIN from the cupboard.

Throws it on the electric stove. Turns the burner knob on high. The wire coil grates begin to heat.

As John walks down the hallway --

JOHN

Hey, you sure it's okay for the baby to have this much butter and sa--

MASTER BEDROOM

Sees Mia has dozed off to dreamland.

And the TV is STATIC again.

John shuts it off.

Back in the

KITCHEN

He turns off the stove too.

And the lights.

INT. MASTER BEDROOM - MORNING

Mia watches John knot his tie. Slip on his suit jacket.

JOHN

I'm sorry I have to go and do this.

MIA

It's for our future. I'd be upset if you didn't... How do you feel?

Don't ask.

MIA (CONT'D)

They'll love you.

INT. MASTER BEDROOM - LATER

TV is on.

Reception still sucks.

TchnkTchnkTchnkTchnkTchnkTchnkTchnk!

Mia feeds a piece of fabric through the Sewing Machine.

Every few seconds, her fingers get a hairs width away from the needle before moving back to push more fabric through.

This process repeats several times. And we react like we just know one of these times she's going to get stitched.

INT. LIVING ROOM - CONTINUOUS

Front Door *creeeeeeeaks* OPEN. Not much. But enough.

INT. KITCHEN - CONTINUOUS

The DIALS for the STOVE turned. From OFF all the way to HIGH.

INT. MASTER BEDROOM - CONTINUOUS

TchnkTchnkTchnkTchnk!

Fabric. Needle. Almost ouch.

INT. KITCHEN - CONTINUOUS

The burner coils -- including the one under the Jiffy Pop -- glow a brighter and brighter orange.

The Jiffy Pop Foil begins to balloon.

INT. MASTER BEDROOM - CONTINUOUS

TchnkTchnkSHIT!

Fabric. Needle. Flesh.

Blood.

Mia grabs her finger...

MIA

Shit...

Moves toward the Bathroom. Using the nightstand, the dresser, and whatever else to help ease her weight.

INT. KITCHEN - SAME TIME

A lone kernel POPS.

INT. BATHROOM - CONTINUOUS

Mia turns on the FAUCET. Runs the cold water. Shoves her finger under. Blood circles the drain.

The rush of water drowns out the sound of --

INT. KITCHEN - CONTINUOUS

POP. POP. POP. POPPOPPOPPOPPOPPOPPOP!

INT. BATHROOM - CONTINUOUS

Mia finds a BAND-AID in the Medicine Cabinet. Wraps it around her finger. Mia shuts off the water right as --

INT. KITCHEN - CONTINUOUS

-- the POPS stop.

But the Foil continues to balloon.

INT. MASTER BEDROOM - CONTINUOUS

Mia exits from the bathroom.

Resumes her position at the Sewing Machine.

TchnkTchnkTchnkTchnk!

INT. KITCHEN - CONTINUOUS

Jiffy Pop Foil BURSTS.

Popcorn flies.

A FIREBALL flares up.

And a hanging DISH TOWEL catches flame.

INT. MASTER BEDROOM - CONTINUOUS

Mia looks up from her sewing as the TV reception steadies crystal clear to show --

ON TV

A TOY COMMERCIAL. Of a girl playing with her beloved doll.

Mia smiles.

But then wrinkles her nose.

Like, what the hell is that smell?

She leans out of her chair to get a view of the

HALLWAY

Sees a ROLLING CLOUD of BLACK SMOKE.

MIA

Oh God...

Rises up out of her chair.

Hurries down the hallway toward the

KITCHEN

PILLARS of FLAME erupt from the oven, licking the ceiling.

The Ceiling Fan CRASHES at Mia's feet.

She falls back.

Lands hard.

She grabs her stomach.

Face twists in anguish as --

Hot Flames closer. Black Smoke thicker.

Mia begins to crawl toward the Front Door. Using every ounce of strength left in her.

Is she going to make it? Don't think so...

WHAM!

Door busts OPEN.

A NEIGHBOR stands at the threshold.

Sees Mia on the floor --

NEIGHBOR

Help! She's still in here! Someone
call an ambulance!

Neighbor reaches down and begins to drag Mia outside.

INT. HOSPITAL - HALLWAY - LATER

John CRASHES through double doors.

Tie loose around his neck, like a hangman's noose. Tears and
sweat streak his face. When he nearly collides with a JANITOR --

JOHN

307 -- Room 307 --

Janitor motions to the end of the Hallway.

John can't get there fast enough.

INT. ROOM 307 - SECONDS LATER

John rushes in.

Sees Mia on the hospital bed. Hooked up to all sorts of
machines that *blip* and *bleep*.

She looks wrung out and hung out.

Tries to pick her head up -- or smile -- or something --
but she can only manage --

MIA

Hjhaee...

JOHN

Hey you...

He leans over her. Brushes away the strands of hair plastered
to her face.

JOHN (CONT'D)

I'm so sorry, baby. I'm so sorry I
wasn't here...

Presses his lips against her.

Mia whispers --

MIA
Behind you...

John turns his head and sees --

His NEWBORN BABY. Cradled by a Nurse.

Pink. Healthy. Wrinkly.

NURSE
Congratulations. It's a girl.

Nurse hands the baby to John.

His eyes well up. So much happiness inside of him.

JOHN
Hey there little...

MIA
Leah.

John smiles.

JOHN
Hey there little Leah...

Mia watches her husband dote on their newborn daughter. Her smile dims when --

MIA
John -- the fire --

JOHN
Don't worry about it, Mia. I'm just glad you're both okay...

MIA
I don't know what happened -- it's like it's *cursed* -- I can't go back there again... Not with her...

John pulls his girls closer to him.

JOHN
You don't have to...

CUT TO:

EXT. PALMIRI APARTMENTS - DAY

A 1940s ten story apartment building. Located on a tree lined street in beautiful downtown Pasadena.

Could be the cover of a visitor's brochure.

INT. PALMIRI - FORM APARTMENT - DAY

We're seven floors up.

Two Bedroom. Exposed Brick. Hardwood floor. Crown moldings.

It's spacious too. Or it would be if it wasn't for all those MOVING BOXES stacked like a failed game of Tetris.

Somewhere among them, Leah CRIES.

Mia moves to a blanket spread out on the floor. Leah lays there. Crying. Mia picks her up. Calms her down.

As Leah quiets, the ceiling CREAKS above them. Mia looks up. Annoyed at the footsteps of the neighbors above.

Apartment living takes some getting used to.

John exits from the Bedroom. Like Mia and Leah, he's wearing his Sunday best...

JOHN

All ready?

INT. SEVENTH FLOOR HALLWAY - MOMENTS LATER

The Forms' wait for the ELEVATOR. It's one of those old ones with the SLIDING GRATING DOORS.

Ding!

Doors open, revealing --

FULLER. Early 30s. Tall, scruffy. He could use a shower. Maybe two of them. Definitely went to Woodstock.

Mia almost hesitant to get in until --

FULLER

Mr. Form. How are you, sir?

John enters into the

ELEVATOR

Forces Mia to follow. It's about the size of a coffin. Making it a tight fit for two people. Let alone three and a baby.

JOHN

Honey, this is...

...can't remember.

FULLER

Joe Fuller. Hi, Ma'am. How are ya?

MIA

Nice to meet you.

Doesn't sound all that convincing though. Something about that beard.. that hair...

Reminds her of someone she'd rather forget.

JOHN

He's our landlord.

Fuck. Mia can't believe it either.

MIA

You're our landlord?

FULLER

And building manager. So if you need anything you let me know...

JOHN

His parents own this --

FULLER

-- my grandparents, actually. They own the building. Bought it back in --

Jah-jerk.

Elevator stops.

In-between floors.

MIA

What's happening?

Mia and John look at each other.

FULLER

It does this from time to time. It's old so it pretty much has a mind of it's own...

MIA

Can't you fix it?

FULLER

Oh sure. I have. Plenty of times.

One second. Two seconds. Ten.

Jah-jerk.

Elevator descends.

When it reaches the bottom, Mia steps out quickly into the
LOBBY

To John -- pissed --

MIA

I use the stairs from now on.

INT. ST. MONICA'S CATHOLIC CHURCH - MORNING

Father Perez is back behind the pulpit. He looks like he should be wearing a badge, not a clerical collar.

Right now he's saying --

FATHER PEREZ

...we cannot let fear control us.
For we are never truly alone when we walk with God. How many times are we afraid because we do not understand? Isn't it true that the more we know of something, the less power it holds over us and the less fear we have for it...

John, Mia and Leah sit in a pew toward the back.

John takes Mia's hand.

He taps her thumb with his, like --

Wanna play?

Mia smiles. Leans in and whispers --

MIA

I should change her...

She gets up with Leah.

At the pulpit, Perez glances at Mia and Leah as they leave through the side exit. Continues his sermon.

EXT. ST. MONICA'S - CHURCHYARD - LATER

Mia sits and plays with Leah on a nearby bench. As the congregation behind her exits onto the street.

She watches out for her husband as Father Perez approaches with a KODAK CAMERA slung around his neck.

FATHER PEREZ

Mind if I take her picture? I like to post photos of the newest members of the congregation...

MIA

Yeah, of course.

As he positions the camera --

FATHER PEREZ

Could you pick her up, hold her on your lap...?

MIA

Oh -- you don't need me in the photo --

FATHER PEREZ

Of course I do. Mothers are closer to God than any other creature. For only a mother can share in God's creative miracle...

Mia holds Leah on her lap. She forces a smile.

He SNAPS a photo.

FATHER PEREZ (CONT'D)

That should do it.

As he rewinds the film in the camera --

FATHER PEREZ (CONT'D)

Your husband mentioned you recently moved...

MIA

...to Pasadena. He's in residency over at City Hospital...

FATHER PEREZ

Noble profession. Can be a lucrative one too. Good for him. But new baby, new job, new home. That's a lot of news...

MIA

So you'll pray for me then?

Father Perez laughs.

Mia spots John in the crowd.

MIA (CONT'D)

There's John. I should go. We have a lot of boxes left to unpack...

FATHER PEREZ

Well I'm sorry but I don't think prayer can help you with that...

MIA

I guess some things we have to take care of ourselves...

FATHER PEREZ

Congratulations again on the baby and the move. I'm glad you didn't leave everything behind...

She walks away.

INT. FORMS' APARTMENT - KITCHEN - DAY

Recently unpacked dishes and silverware pile up next to the sink. Mia turns on the faucet and begins to wash.

Suddenly --

The water turns OFF.

Pipes rattle.

Mia tries the faucet again.

No such luck.

INT. LIVING ROOM - LATER

Mia arranges BOOKS onto the shelves. Hears her neighbors' ARGUING on the other side of the wall.

She walks over to the wall and tries to listen.

They stop.

Almost like they know she's there.

Mia furrows a brow -- confused -- when --

KNOCK KNOCKKNOCKKNOCK!

She flinches.

Over to the Front Door and peers through the

KEYHOLE

Sees Fuller on the other side.

KNOCK! KNOCK!

FULLER

Anyone there? Someone called about
the faucets...

Mia unlocks and opens the door.

Fuller smiles.

INT. NURSERY - LATER

Leah *goo-goo-gaa-gaas* up at the mobile hanging above her
crib. Mia sits on the floor by the door.

Listens to Fuller bang away at pipes in the kitchen.

The phone RINGS.

INT. KITCHEN - SECONDS LATER

Fuller is under the sink. Wrenching whatever needs wrenched.
Mia steps over him and grabs the phone --

MIA

(on phone)

Hello?

INT. CITY HOSPITAL - HALLWAY - SAME TIME

John -- wearing a long white coat -- cradles the phone to
his ear. Constant commotion behind him.

JOHN

Hey, it's me. Just wanted to check
in... How is she? How are you?

INTERCUT:

Mia looks over at Fuller. Hates that he's here.

MIA

We're... we're fine. The building
manager is -

An INTERCOM right above John's head begins to blare.

JOHN

What's that?

MIA

Fuller -- the building manager? --
he's looking at the --

Another DOCTOR yells down for John --

DOCTOR
Form! Let's go. He's starting.

JOHN
Shit -- Mia -- I gotta run --

MIA
You'll be home soon? There's still a lot to unpack and I could use --

JOHN
I gotta go, Mi. Kiss Leah for me, will ya?

He hangs up.

Mia does too. Turns around and sees --

Fuller standing in the Kitchen.

Watching her.

FULLER
Should be work now. Mr. Form gone for the day?

MIA
Doctor Form. And he's on his way home...

She moves over to the door and opens it up.

MIA (CONT'D)
Thank you for coming.

FULLER
Sure thing.

He leaves.

She shuts the door and locks it.

INT. NURSERY - LATER

Mia changes Leah into warmer clothes.

MIA
How's that feel? What do you think? You ready to brave the big city?

Leah smiles.

INT. SEVENTH FLOOR HALLWAY - MOMENTS LATER

Carrying Leah, Mia locks the door.

Meowr.

A STRAY CAT brush up against her leg.

Mia kneels.

MIA

Hey there...

Stray Cat HISSES.

Takes off down the hallway.

Mia watches it disappear around a corner.

Then -- as if on command --

The Elevator Doors OPEN. Like they're beckoning her.

But fuck that.

Mia takes the stairs.

EXT. APARTMENT BUILDING - CONTINUOUS

On the stoop, A LITTLE BOY, 8, draws with CRAYONS. His SISTER, 6, plays with her Dolly.

They stop and look up when --

Mia exits with Leah.

MIA

Oh. Hi. Do you live here too?

SISTER

We live --

BOY

Don't tell! We're not supposed to tell. She's a stranger...

Mia unlocks the STORAGE CLOSET under the stairs. Pulls out the Stroller. Sets Mia inside.

MIA

That's a good rule to have.

(to Sister)

I like your doll. I have one just like it...

SISTER

You do?

MIA

A couple like it, actually I'm Mia.
This is Leah. What's your name?

GIRL

It's --

BOY

I said don't tell her.

Sister looks back at Mia. Shrugs. Sorry.

Mia smiles.

MIA

Well, maybe one day we'll all be
friends... See you around, okay?

She pushes the stroller...

EXT. STREET - LATER

...down the sidewalks of the city. Stops when she passes a --

USED BOOKSTORE

Window shops the display behind the glass. Lots of kids books.
A few best sellers. And then over there in the corner --

A BOOK ON THE OCCULT. Cover worn and cracked. Like it's been
read and reread. Over and over.

Clouds cover the sun. A breeze blows.

Mia looks away.

Unnerved.

Continues on.

EXT. APARTMENT BUILDING - LATER

Holding Leah, Mia returns the stroller to the storage closet.
Walks up the Front Stairs.

No sign of the brother and sister except for a sheet of
DRAWING PAPER caught under the crack of the Front Door.

Mia picks it up.

ON DRAWING:

Crayon. Very crude. Mia pushes Leah in her stroller. Big smiles on 'em both. Yellow sun. Blue skies. Cars behind them.

BACK ON MIA

She smiles. Shows Leah.

MIA

See what they drew for you? We're making friends already...

Mia enters the building.

INT. APARTMENT BUILDING - LOBBY ENTRANCE - CONTINUOUS

Mia heads toward the stairs. Sees --

ANOTHER DRAWING

Mia and Leah in the stroller. Big smiles. Yellow sun. Blue skies. Cars. And a CITY BUS.

BACK ON MIA

Trudging up the stairs.

Ugh...

MIA

...at least we get a work out, huh?

ANOTHER SHEET OF PAPER flutters a few steps above them. Mia picks up that one too and sees --

ON DRAWING

Mia and Leah in the stroller. Sun. Sky. City Bus closer.

BACK ON MIA

Confused.

Mia moves quicker. Trying not to stumble with Leah in her arms. Finally reaches the --

SEVENTH FLOOR HALLWAY

ANOTHER SHEET OF PAPER. Right at their door. Next to it, a RED CRAYON. Mia picks that up along with the drawing.

MIA (CONT'D)

Oh God...

ON DRAWING

The City Bus SMASHED into the Stroller. Mia has her hands raised. Like she's screaming.

INT. FORM APARTMENT - NIGHT

John flips through the drawings as Mia stands over him.

MIA

So?

JOHN

I agree, it's strange. Should we talk to their parents?

MIA

If Leah did something like this, I'd wanna know. Wouldn't you?

JOHN

Leah would never do something like this... This isn't even good. I mean, look at the proportions...

MIA

John...

JOHN

Yes, Mia. If she did, I'd want to know too. We'll find out where they live and go introduce ourselves... But Mi, let's not make a big deal out of this...

MIA

I know.

JOHN

It isn't a threat or anything. It's just a kid with an overactive imagination...

MIA

I know.

LATER

Rain blurs the city lights outside the windows.

John conked out on the couch. Leah asleep in the crib.

Mia unpacks a glass vase and sets it on a small table by the door. Right next to the Red Crayon.

She flattens a few empty boxes. Looks around. The place is starting to come together.

INT. APARTMENT BUILDING - STAIRWELL - NIGHT

Mia lugs the boxes down the stairs. Outside, thunder BOOMS. Seems to rattle the building's bones.

INT. LOBBY - CONTINUOUS

Mia opens up the Basement Door. Switches on the LIGHTS that flicker above another set of stairs.

She descends.

INT. STORAGE BASEMENT - CONTINUOUS

Washer/Dryers line up against the far wall.

CLOTHES LINES criss-cross across the low ceiling like giant webs. Bed Sheets, Sweaters, Whathaveyou hang down.

Mia moves toward a STORAGE DOOR labelled SEVENTH FLOOR. She pulls out her keys. Unlocks it. Opens the door and sees --

Even MORE BOXES.

Slides the flattened boxes in.

Pulls ANOTHER BOX out. Opens it up. Sees her Sewing Machine inside when --

One of the HANGING SHEETS behind her billows out. Like something just passed through it as --

Keeeeeerack! Of thunder.

LIGHTS GO OUT.

Plunges the basement into

BLACKNESS.

Somewhere, a familiar grating creak. But not from the building. No...

This is plastic against plastic.

MIA

Hello?

She takes a step back into --

That hanging bed sheet. Hits her like cobwebs. As she tears it off of her --

A BLINDING BRIGHT LIGHT.

Mia SCREAMS.

The light moves off of her as --

FULLER
Whoa... Sorry. It's just me.

Fuller stands with a flashlight.

FULLER (CONT'D)
Fuse must have blown out...

Creak. Creaaaaaaak.

MIA
Do you hear that?

FULLER
Yeah. What is that?

Over there.

Fuller shines his light.

Sees an extension cord swaying back and forth.

Like something just ran by it.

Mia and Fuller edge around the corner.

Peeking behind paint cans -- we catch a glimpse of --
Fabric.

White lace.

We've see that material before.

On one very special doll.

Fuller reaches out and --

MIA
No -- wait --

-- pulls the fabric.

It's the fringe of an old pillow case.

FULLER
Man, in the dark your eyes see all
kinds of things that aren't there...

Not convinced, Mia fumbles her way toward the stairs.

FULLER (CONT'D)

Hold on...

His light then lands on a WORKBENCH in the corner. He finds an old FLASHLIGHT. Switches it on. Beam dim.

He shakes it. Beam brightens.

FULLER (CONT'D)

Here.

Hands it to Mia. She takes it.

MIA

Thanks.

Heads up the stairs.

INT. LOBBY - CONTINUOUS

As Mia exits the basement, the flashlight dims. Mia RATTLESrattlesRATTLES it. Beam brightens and lands on --

The Stray Cat.

Perched on the landing.

Hissss.

It leaps off and disappears into the dark.

Mia begins to climb the stairs.

INT. STAIRWELL - CONTINUOUS

Step. Dim. Rattle. Light.

Step. Dim. Rattle. Light.

Step. Dim. Rattle.

Shit.

Dark.

Mia stops.

Rattles the flashlight.

Nope.

She feels her way in the darkness.

Creaaaaaaaaaaaaak.

Mia stops.

Holds her breath.

Silence.

Until --

WHISPERED VOICE (O.S.)
I like your dolls...

STOMP.

STOMPSTOMP.

STOMPSTOMPSTOMP.

Up the stairs. So loud. Cover your ears.

STOMPSTOMPSTOMPSTOMPSTOMP.

Getting closer.

Mia runs.

MIA
HELP!

STOMPSTOMPSTOMPSTOMPSTOMPSTOMPSTOMP.

Mia reaches the

SEVENTH FLOOR HALLWAY

Digs in her pocket for her keys and --

SHIT!

Still downstairs in the basement.

STOMPSTOMPSTOMP...

Mia POUNDS on the door to the apartment.

MIA (CONT'D)
JOHN! OPEN UP!

She can hear Leah begin to CRY.

Mia looks behind her.

Squints.

Because something is there... Right on the steps...

TWO EYES.

And oh my god -- is that? --

LIGHTS ON.

Nothing there.

A CRASH of GLASS on the other side of the door. I'm betting it's that Vase.

JOHN (O.S.)

Shit...

He opens the door.

Mia collapses into his arms.

INT. FORM APARTMENT - MORNING

Sunlight sparkles the broken glass. Mia sweeps 'em up with a broom and dust bin. She looks just as shattered.

John leans against the counter.

Watching her.

JOHN

I know this is hard for you. But try to remember that we moved here to get away from what happened. We packed up clothes, we packed up furniture, we packed up good memories... But all those fears and anxieties... We promised to leave those behind...

MIA

Not as easy as it sounds, John. I'm here in a new apartment -- in a new city -- by myself most of the time and --

JOHN

You're not by yourself. Leah is here with you...

MIA

It's not the same and you know it. You're off at work, having adult conversations and I'm here...

JOHN

Freaking yourself out.

Mia dumps the glass into the trash bin. John grabs her and pulls her in close...

JOHN (CONT'D)

I have off tonight. Let's you and me sit down for dinner and have adult conversation followed by some... adult activities.

Mia sighs.

MIA

Fine. But I'm not promising I'll remember how...

INT. FORM APARTMENT - LIVING ROOM - NIGHT

Whatever boxes are left are pushed aside. But it's starting to take shape. Bit by bit.

The Record Player is on.

Karen Carpenter sings: *Why do birds... suddenly appear... everytime... you are near...*

A TIMER goes off.

In the KITCHEN

Mia opens the stove and pulls out a POT ROAST. Tests the doneness. Needs more time. Shoves it back in.

Moves over to the

KITCHEN TABLE

Candles lit.

Folded cloth napkins.

Flowers.

Real Bette Crocker bullshit.

In the

NURSERY

She checks in on Leah.

Asleep in her crib. Stirs a bit when --

Phone RINGS.

Mia steels herself.

Better not be who she thinks it is.

INT. LIVING ROOM - SECONDS LATER

Mia is pissed.

MIA
(on phone)
I know it's your job --

JOHN
(over phone)
-- then you can't be upset. What am I supposed to do? They asked me to work an extra shift so I said --

MIA
They asked you?

JOHN
Yes!

MIA
So say no!

JOHN
I can't.

MIA
Yes you could.

JOHN
What happened to 'it's for our future, I'd be upset if --

MIA
Right now you should be more concerned about the present, John.

She SLAMS down the phone: *Fuck you.*

Why do stars... fall down from the sky... Every time... you walk by? Just like me... they long to be...

Mia lifts the needle and shuts off the Record Player.

Closes her eyes.

Wits end.

Hears the MOBILE in the Nursery.

A few lingering notes of "Rockabye baby..."

Mia opens her eyes.

Returns to the

NURSERY

Song stops.

Leah still asleep.

Then -- from the LIVING ROOM --

The Record Player turns back on. Karen Carpenter continues --

On the day that you were born/the angels got together...

Record speed slows down.

And Karen Carpenter's angelic voice suddenly sounds...

Demonic.

Mia leaves the Nursery and heads back into the

LIVING ROOM

Unplugs the Record Player.

Somewhere, a WHISPER. From next door? And what about THOSE FOOTSTEPS? Mia looks up at the ceiling.

Not so sure they came from there.

Leah CRIES.

Mia goes back down the

HALLWAY

Toward the Nursery. But as soon as she reaches it --

ITS DOOR SLAMS SHUT.

Mia tries to open it. It won't.

MIA (CONT'D)

NO! No... NO! Leah!

She throws herself against the door.

Once. Twice. There.

Runs in.

Scoops up Leah.

Runs over to the window.

Checks.

It's locked.

Mia spins around.

They're the only ones in the room.

INT. BEDROOM - NIGHT

Mia curled up in bed with Leah. Leah is asleep. Mia is not.

A LIGHT turns on in the hallway. Seeps through the crack under the bedroom door.

Mia sits up.

A SHADOW passes underneath the crack.

Oh shit on shit oh shit.

Doorknob turns.

Opens.

It's John.

JOHN

What are you still doing awake?

MIA

I can't sleep. Something weird is going on here... Things are happening here that I can't explain...

JOHN

You sure they aren't just manifestations of your anxiety? It's normal for new mothers to experience post-partum --

MIA

-- you know that having a doctorate doesn't make you an expert on everything, right? It also isn't a license to be an asshole either.

Ouch.

John shakes his head.

It's been too long a day to deal with this...

He sits on the bed. Defeated.

JOHN

Maybe we should talk to someone.

MIA

Like who? A therapist? You must think I'm crazy...

JOHN

I don't think you're crazy and no, I don't mean a therapist...

INT. ST. MONICA'S - CHURCH OFFICE - DAY

Father Perez sits at his desk across from Mia and John. Leah is next to them. Sleeping in the stroller.

They must have just told him about the events that happened with the Higgins' because --

He crosses himself.

JOHN

...so we turn to the Church, Father. It's what my parents did when they... hit a rough patch... and it worked for them...

FATHER PEREZ

Yes, of course, I understand. But you two hit more than a rough patch...

John and Mia exchange look.

FATHER PEREZ (CONT'D)

In a matter of months you have experienced the very worst of life... and the very best... A pendulum swing like that is enough to shake even the strongest foundations. But you survived... And instead of trying to forget the bad history, you should use it as an example of how strong you two are when united. And you don't come out the other side of something like that weaker... You come out stronger. And after slaying the monsters you have, what is there left to be scared of?

Mia grabs John's hand. Squeezes it. Hopeful.

INT. FORM APARTMENT - NURSERY - DAY

Mia sets dolls up on the shelves. John enters with ANOTHER BOX and sets it down.

JOHN

I think this is the last one...

MIA

Someone pop the champagne.

JOHN

And I saw those kids outside. They were playing on the stoop.

MIA

Did you yell at them?

JOHN

Yes. Then I stole their lunch money.

MIA

What'd you do really?

JOHN

I asked if they drew those pictures. They said no...

MIA

Liars.

JOHN

Cute kids though. Nancy and Robert.

MIA

They told you their names?

JOHN

Yeah, why?

MIA

No reason.

Bastards.

From the Living Room, Leah cries.

Not so fast...

JOHN

I'll get her...

He leaves.

Mia slides the new box over toward her. Opens it up. Pulls out a throw pillow. A Blanket. Under which lays --

ANNABELLE.

Staring up at her.

Mia picks takes the doll out of the box. Traces her smile. Runs her fingers through her hair...

John enters with Leah.

JOHN (CONT'D)

How'd that get in there? I swear I threw her out...

MIA

I don't know. I guess things got mixed up because of the fire...

JOHN

Here. Give her to me.

Mia about to hand her over but --

MIA

No. You gave this to me as a gift. Like Father Perez said, we should celebrate our strength of what we went through...

JOHN

You sure?

MIA

I am.

Mia stands. Sets Annabelle down on a shelf. In the middle of all the other dolls. The place of honor.

MIA (CONT'D)

See? She fits right in.

Um.

INT. KITCHEN - DAY

Mia turns on the Kitchen Faucet.

Lets the water run through her hands until... yeah, that feels about right.

Picks up the BABY TUB off the floor and sets it in the sink.

The water begins to fill it up.

Follow Mia into the

NURSERY

Leah in her crib. Jibber-jabbering. All smiles. So cute. As Mia passes the shelf of dolls...

Annabelle is missing.

Mia unsnaps Leah's onesie while in the

KITCHEN

The bath continues to fill. But that's a CLOUD of STEAM rising off the water.

Scalding hot.

NURSERY

Mia lifts up Leah as she hears the faucet SHUT OFF and the pipes RATTLE. Leah laughs.

MIA

You think that's funny? You think that's funny?

Leah beams back.

Mia carries her out into the

KITCHEN

Tub is filled. With scalding hot water. Not that Mia knows this. She holds a still giggling Leah above the tub.

Lowers Leah down to the water.

But right before her toe breaks the surface --

Picks her back up.

Playing games.

Leah laughs even harder.

MIA (CONT'D)

Fooled you!

Mia brings her daughter toward her. Tests the water with her hand -- as any good mother should and --

MIA (CONT'D)

SHIT! Shit shit shit...

She rushes back into the

NURSERY

Places Leah back into her crib. Turns and stumbles over Annabelle laying on the floor.

Wait.

Was she there when -- ?

Never mind.

Mia exits the Nursery and goes into the

BATHROOM

Turns on the cold water.

Sticks her hand under the faucet.

And seethes in pain as her fingers burn.

INT. KITCHEN - DAY

John and Fuller in the kitchen.

Fuller sits up from under the cabinet.

FULLER

Yeah, I don't know. I checked it.
It's not the pipes. It's plumbed
correctly. You just can't get hot
water out of the cold water tap.
Hell, in this building, you can barely
get hot water out of the hot water
tap...

JOHN

Yeah, I kind of figured as much.
Thanks for taking look...

FULLER

How's is your wife anyway? She here?
I saw her the other day and she seemed
real spooked...

JOHN

She's fine. It was a tough pregnancy.
We're all still recovering... But
we'll get there.

Don't hold your breath.

INT. APARTMENT - NIGHT

Mia sits at the table. Eating dinner alone. Something she
does a lot lately.

Takes a last sip of her wine.

INT. NURSERY - NIGHT

Annabelle back on the shelf. Hands in lap. Head tilted. Like she's looking down on Leah. Sleeping in her crib.

The STRAY CAT leaps onto the window ledge.

Scratchscratchscratchscratches at the window pane.

Mia enters the room carrying folded baby clothes.

Sees the Cat.

Taps her finger on the glass.

Stray Cat leaps away.

Mia puts away the clothes.

Exits the Nursery and closes the door.

INT. LIVING ROOM - LATER

Seated on the couch, Mia watches 'The Mary Tyler Moore Show' or something else we can actually get the rights to on TV.

As the show cuts to commercial, the volume dips and --

Scratchscratchscratchscratchscratchscratch...

Mia sits up.

Huh?

She walks back to the Nursery.

Scratchscratchscratch....

Opens the door and --

The Stray Cat DARTS between her legs and into the Kitchen.

Meowr.

Mia looks inside the

NURSERY

MIA

Oh God...

Sees a DOZEN OTHER STRAY CATS in the room.

Scratching at the floorboards.

Sitting on the shelves.

Perched on the railings of the crib.

Pawing at the mobile like catnip.

Mia looks over at the window.

Still closed.

Mia rushes over and picks up Leah.

Annabelle behind her on the shelf. Hands at her sides. Her head tilted in another direction.

INT. SEVENTH FLOOR HALLWAY - MOMENTS LATER

Forms' Door OPENS UP and --

Stray Cats race out of the apartment.

Chased by Mia with a broom.

MIA

Get out!

Fuller comes up the stairs as the Cats race by him.

FULLER

Herdin' cats?

Mia. Not amused.

Turn and enters back into her apartment.

SLAMS the door closed.

INT. KITCHEN - CONTINUOUS

Mia moves to set the broom back in the corner.

Except she hears --

Scratchscratchscratchscratch....

Down the hall.

She grips the broom.

Slowly walks down the

HALLWAY

Scratchscratchscratch...

But not from the Nursery. Not this time.

Mia approaches her

BEDROOM

Flips on the light.

Scans the room.

Sees the bedskirt FLUTTER.

As if something just ran underneath the bed.

She gets down on her hands and knees.

Lifts up the bedskirt and sees --

A BABY BOTTLE.

And a whole lot of blackness.

Mia reaches under for the bottle when --

Something grabs her arm.

And tries to pull her underneath.

Holy shit.

Mia SCREAMS.

Yanks her arm out.

THREE JAGGED SCRATCHES on her forearm.

Brighten with blood.

She grabs the LAMP on the nightstand.

Lowers it down to the floor.

Reaches out for the bed skirt -- slow -- trembling --

Lifts it up.

Shines the lamp underneath the bed to reveal --

Dust. A bit of dirt. But nothing else.

Mia sits up.

Sets the lamp back on her nightstand. Too distracted by the scratches on her forearm to notice --

Annabelle.

Sitting on the bed.

INT. KITCHEN - AFTERNOON

John soaks a cotton ball with alcohol. Then rubs it on Mia's bare shoulder as --

MIA
This isn't necessary...

JOHN
A stray cat scratched you. It's necessary... You learn that the first day in med school. Right after how to make your writing illegible.

He picks up a TETANUS SHOT.

MIA
It wasn't a cat...

JOHN
So what was it then?

Mia doesn't answer. Looks over at Leah sleeping in the stroller. Winces as John injects her with the shot.

John frowns. Hates to ask this but --

JOHN (CONT'D)
You think it has something to do with what happened...

Mia rolls down her sleeve.

MIA
I know it sounds crazy. But I don't know what else it could be.

JOHN
Mia...

MIA
I know you don't want to talk about it. I know you'd rather pretend like everything is just great...

JOHN
No, you're wrong. I don't want to pretend. I want things to be great. But they won't be if we can't let go of the past...

MIA
Aren't you getting it? The past isn't
letting go of us...

INT. LIVING ROOM - DAY

Det. Clarkin sits on the sofa across from Mia.

MIA
Thank you for meeting me.

DET. CLARKIN
It's fine. I live out this way anyway.
Good place to raise a family.

Mia smiles.

DET. CLARKIN (CONT'D)
So I brought what I have on the
Higgin's case...

He pulls out a FILE and OPENS IT. Takes out a PHOTOGRAPH and
shows it to Mia --

It's of the Higgins' Daughter from a few years back. She
looks like the typical California girl.

DET. CLARKIN (CONT'D)
That's the Higgins' girl -- Annabelle.
Looks a little different than last
you saw her... This was taken before
she got caught up in that cult...

Mia studies the photo. Sets it aside.

MIA
Did you ever do any more research
into the cult?

DET. CLARKIN
Research?

MIA
Like -- I don't know -- did they
have some sort of motive for their
attacks...

DET. CLARKIN
Crazy people do --

MIA
-- crazy things. I know. But they
didn't think they were crazy... They
had to have a reason...

DET. CLARKIN
Well after a little digging I did
find out that their act wasn't
devotional. They were actually trying
to conjure something up...

MIA
What?

DET. CLARKIN
Devils... demons... the tooth fairy.
I couldn't tell you specifically...

MIA
Did this cult have a name?

Clarkin scans his report.

DET. CLARKIN
Here it is... They called themselves
Order of the Ram...

EXT. USED BOOKSTORE - DAY

Mia pushes the stroller inside.

INT. USED BOOKSTORE - LATER

Mia walks down an aisle. Scans titles that all have to do
with the same topic --

THE OCCULT.

She pulls several off the shelf. Leafs through pages. Words
and phrases jump out at us, like --

DEMONS. DESIRE SOULS. FEED ON FEAR. OCCULT RITUALS.

Pictures too:

Satan. Pentagrams. Fallen Angels in Hellfire. Black cats.

VOICE (O.S.)
You look a little lost...

MINUTES LATER

Mia sits at a table in the back. Books scattered between her
and CARL, 60s. Owner of the bookstore.

He flips through the pages of a book.

Searching...

CARL

The Order of the Ram -- based on what you told me -- this ceremony they were attempting required them to take their own blood and the life of an innocent to take the soul... So that explains why she killed her parents and went after you... a pregnant woman. Nothing more innocent than the life of an unborn child...

Mia. Disturbed the thought of it.

CARL (CONT'D)

But since you're sitting here, they didn't complete the task.

MIA

Something came through...

CARL

Well, if we believe in ghosts -- like dead people haunting us -- they're usually associated with specific locations. Your problem is you moved and strange events are still occurring...

MIA

This sounds crazy...

CARL

No crazier than the Red Sea parting or a talking burning bush or whatever else. To non-believers, it's all crazy... But who cares about them, right?

Mia nods. Yeah. Right.

CARL (CONT'D)

So with what you told me about the cult and their supposed ceremony that leaves us with an inhuman spirit.

MIA

Inhuman spirit?

CARL

Something that never existed in the flesh...

MIA

A demon.

Fuller nods.

CARL

And they don't attach themselves to locations. They attach themselves to objects. Using them as conduits to ultimately get what they want...

MIA

The soul of an innocent...

She looks down at Leah.

CARL

So if I was you -- I'd get rid of whatever it is you think it's using to terrorize you...

EXT. APARTMENT BUILDING - LATER

Mia's KEYS drop on the sidewalk.

Mia -- her back toward us -- parks the stroller at the foot of the stairs and --

Kneels to pick up the keys.

She doesn't see --

The stroller begin to roll away from her.

Toward the street.

A CITY BUS speeds toward it.

Mia looks over her shoulder just in time to see --

The stroller HOP the curb.

Roll onto the street and into the path of the City Bus.

Mia SCREAMS as --

MIA

LOOK OUT!

SMASH!

The City Bus crashes into the stroller.

Library books fly everywhere.

Mia stands.

She's holding Leah in her arms.

Thank God.

Bus stops abruptly as --

Fuller exits the apartment building.

Like he saw the whole thing.

FULLER
Jeezus. Are you okay?

Mia nods.

Watches the Bus Driver YANK the Stroller out from under the bumper of the bus.

Its frame all bent to hell.

Bus Driver tosses to the curb. Climbs back behind the steering wheel and drives away.

Fuller helps Mia gather up the books.

MIA
I-It's okay. Thank you. I got it.

Fuller can't help but notice the titles. He flips through a few of them. Amused.

FULLER
Some kind of bedtime stories...

INT. LIVING ROOM - MOMENTS LATER

Leah enters.

Sets the baby on blanket on the floor.

Puts the books on the bookshelf.

Hurries toward the NurseRy.

INT. NURSERY - MOMENTS LATER

Mia rips apart the room. Moves the crib to look underneath. Behind the chair. Digs inside the closet --

But no Annabelle.

She's gone.

MIA
Where are you? WHERE ARE YOU?!

INT. LIVING ROOM - CONTINUOUS

Look.

That BOOK on the bookshelf.

Right above Leah.

That book slides toward the edge of the shelf and --

Thump! Drops.

Lands like an inch away from Leah.

Another Book on that shelf is about to follow.

Thump! Lands even closer.

More books fall as --

The bookshelf begins to tilt away from the wall.

It's going to fall right on Leah if --

MIA

Leah!

Mia runs over.

Sets the bookshelf back against the wall.

Picks up Leah.

Steps back.

What.

The fuck.

Is going on.

INT. NURSERY - MOMENTS LATER

Mia throws the rest of the dolls to the ground.

Stuffs 'em into trash bags.

EXT. APARTMENT BUILDING - MOMENTS LATER

Mia tosses SEVERAL TRASH BAGS into the garbage. Through the opaque plastic, we see the tiny faces of dozens of dolls.

INT. APARTMENT - MOMENTS LATER

Mia enters.

Shuts the Front Door.

Relief.

Until she hears --

The *creak* of floorboards.

Mia approaches the Nursery.

Hears another *creak* of the floorboards.

Cautious, Mia reaches out for the doorknob when --

It opens on its on, revealing...

John.

He looks back at the bare shelves.

JOHN
What's going on, Mia?

KNOCK! KNO--

INT. APARTMENT - ENTRYWAY - LATER

--CK!

Front Door OPENS.

Father Perez smiles warmly.

JOHN
Glad could join us, Father.

Father Perez enters. John takes his coat and places it on the back of the sofa.

Mia enters.

MIA
Sorry, Father. We're running a bit behind on dinner... I haven't really had a chance to cook for others since Leah was born... I might be a little rusty...

PEREZ
Well sacrifices have to be made for the sake of the children...

He hands her a WRAPPED PACKAGE.

FATHER PEREZ
Housewarming gift...

Mia opens it up.

It's the FRAMED PHOTOGRAPH of Mia and Leah at the church.

MIA
It's beautiful. Thank you.

She sets it down on the entryway table.

INT. KITCHEN - LATER

A lot of food chewed. Not many words said. Father Perez knows he's in the middle of something. Feels awkward.

His eyes fall on the Occult Books stacked on the counter.

Mia catches him looking.

MIA
You were the one who preached to
face our fears. That the more we
knew of them, the less we'd be afraid?

JOHN
Don't lie to him, Mia. He's a priest
for God's sake...
(to Perez, re: Lord's
name in vain)
Sorry.

Father Perez shrugs.

MIA
I'm not lying to him.

JOHN
Then tell him the *other* reason you
have those books...

MIA
This isn't confession, John.

PEREZ
She's right. If she doesn't want to
tell me that's her right...

Silence. More chewing. Then --

MIA
I think the cult that attacked us
conjured up a demon that is after
(MORE)

MIA (CONT'D)

Leah's soul... I got those books to try and figure out a way to stop it.

Father Perez almost chokes on his Salisbury Steak. Certainly not what he was expecting to hear. But wait, there's more:

JOHN

She also thinks this demon possessed a doll in her collection too. So of course she's thrown every doll away...

MIA

No. I didn't say that. I said it attached itself to the doll. Not possessed. You can only possess things that have souls. Isn't that right, Father?

Uh. Uh...

PEREZ

...technically, yes.

MIA

See, John is a man of science so he doesn't really believe in this sort of thing...

JOHN

That's not fair. I believe in God. I believe in the scripture --

MIA

Well, it's right there in the Bible: "Be sober-minded. Be watchful. Your adversary the devil prowls around like a roaring lion --

PEREZ

-- seeking someone to devour."

Attention on Father Perez.

MIA

What is it that you know about demons, Father?

Father Perez sets down his fork. Pushes back his plate.

PEREZ

In the context of which your asking I'm afraid not much. But I do know that demons just can't take souls.

(MORE)

PEREZ (CONT'D)

A person has to die before their soul is released...

JOHN

Well I don't plan on doing that anytime soon. What about you, Mia?

Mia forces a smile.

PEREZ

I have heard that some of the churches around here work with people better suited for this... sort of thing. A married couple, apparently. If you'd like, I'll inquire about them...

MIA

Thank you, Father.

INT. APARTMENT ENTRANCE - LATER

Mia and John walk Father Perez to the Front Door.

MIA

Thank you for coming over.

Perez grabs Mia hand. He kisses it.

PEREZ

My pleasure. And Mia, people often look to religion to find answers to the unexplained... But sometimes there are more rational explanations. That traumatic experience in your own home, the difficult pregnancy, a new job for your husband, a new baby... That's a lot for anyone.

Mia looks over at John. Back to Perez.

MIA

You think this is in my head?

Leah CRIES from the Nursery.

MIA (CONT'D)

Is that why you brought him here? To tell me I'm crazy?

JOHN

No -- Mia --

MIA

I need to get Leah. Excuse me...
Good night, Father.

Perez and John watch her disappear into the Nursery.

John steps out with Father Perez into the

SEVENTH FLOOR HALLWAY

As they wait for the elevator --

PEREZ

I'm sorry I couldn't have been more
help. I hope you don't mind me saying
this...

JOHN

Please, I'd like to hear it.

PEREZ

Have you thought about sending her
to see someone? I know there's a
stigma but...

Ding!

Elevator doors open.

John nods.

Shakes Father Perez's hand.

JOHN

Way ahead of you, Father.

INT. ELEVATOR - MOMENTS LATER

As the elevator descends, Father Perez puts on his hat. Goes
to button his coat but --

Damnit. He left it up at the Forms'.

He hits the button.

INT. SEVENTH FLOOR HALLWAY - MOMENTS LATER

As we hear the elevator wheeze its way to the seventh floor,
the Forms' Apartment Door unlatches and opens.

Just an inch or two. But enough.

Stops right as --

Ding!

Father Perez slides the grates back. Exits the Elevator. And approaches the Forms' Front Door.

Sees that it's open.

Lightly RAPS his knuckles.

No answer.

Listens and hears --

AN ARGUMENT between John and Mia. Muted behind their bedroom door. Can't tell what they're fighting about...

But we can guess.

Father Perez pushes the door open wider and slips inside.

INT. LIVING ROOM - CONTINUOUS

Father Perez creeps over to the sofa.

Sees his jacket in a crumpled heap. Reaches over and lifts it up, revealing underneath --

Annabelle.

Huh.

Father Perez picks up the doll.

Studies her.

Sets her aside on the couch.

Looks toward the bedroom, hearing the argument.

Crosses himself.

And leaves.

EXT. APARTMENT BUILDING - MOMENTS LATER

Father Perez steps out into the night. Pulls his jacket tighter round him. So cold.

Walks down the Front Stairs.

Pauses.

Like he's got a weird feeling.

He looks back up at the Apartment Building.

Steps a few feet back -- off the curb -- into the street --
to get a look at --

There.

In the window. Seven stories up.

Nothing there.

INT. FATHER PEREZ' CAR - MOMENTS LATER

Father Perez drives. Listens to the Dodger game on the radio.
As a play is about to be made, the radio blasts STATIC.

Nearly blowing out our ears.

PEREZ

Damn...

He switches off the radio.

Continues to drive in silence until he hears --

Creaaaaaaaaaaaaaaaaaaaaaaaaaak.

From the backseat.

Holy shit.

Father Perez looks over his shoulder.

Back seat is empty.

He faces forward again right as --

BRIGHT HEADLIGHTS FLASH the interior.

A horn HONKS.

Brakes SQUEEEEEEEAL.

We're on Father Perez's Face as the LIGHTS SMASH to

BLACK.

INT. NURSERY - MORNING

Mia sits in the rocking chair. Feeds Leah. We move out of
the Nursery and down into the

BEDROOM

We slip in right as John closes the door. He's on the phone,
in the middle of a serious discussion --

JOHN

(on phone)

I don't know how long you would have the baby but I gotta get Mia some help... It could two days... it could be a week... I'll know more after they have a chance to talk to her. She'll go in tonight... I think it's what's best for her and for Leah...

He hangs up.

Conflicted about what he's about to do...

As he walks out, we RACK FOCUS to reveal -- in the shadows -- Annabelle.

INT. LIVING ROOM - MOMENTS LATER

Mia sits on the couch and pores over the books. Absorbing every word. Every passage.

John appears behind her. He's on his way out.

JOHN

Are you sure you'll be all right here with Leah?

Mia looks up from her books.

MIA

Why? Don't trust me?

JOHN

I was just asking...

She looks back down.

MIA

We're used to being on our own.

John sighs.

Grabs his keys and leaves.

JOHN

I'll be home early tonight.

INT. FIRST FLOOR HALLWAY - MOMENTS LATER

Fuller opens his door. Sees John standing in the hallway.

FULLER

Everything all right?

JOHN

Yes. It is... I just -- and I feel funny asking another man this -- but we don't really know anyone in the area yet and --

FULLER

It's cool. What do you need?

JOHN

I'm working a lot of hours. Long hours. My wife is home alone a lot as I think she's told you and lately she's been a little... under the weather...

FULLER

You want me to check in on her later? Make sure everything is okay?

JOHN

If you're around...

FULLER

Sure thing.

JOHN

Thank you.

INT. LIVING ROOM - EARLY EVENING

Mia continues to read. Writes down notes in the margin. Taking this very seriously. Only stops when --

The phone RINGS.

Mia gets up and answers.

MIA

Hello? Yes, Father Perez was here last night. Why? Is everything...

Hears the news.

Drops the receiver.

Hand over her mouth. Like she might be sick.

MIA (CONT'D)

Oh my god...

MOMENTS LATER

Mia. On the phone.

MIA (CONT'D)

(on phone)

-- Form. Yes. Please tell him his
wife called and to call her back
right away. Thank you.

She hangs up.

INT. APARTMENT - VARIOUS - MOMENTS LATER

Mia locks the door. Shuts and locks the windows. Checks the
knobs on the stove. Unplugs the TV. The Record Player.

And turns ON all the lights.

INT. BEDROOM - LATER

Mia curls up with Leah on the bed. Fades out to...

OVER BLACK,

Thump.

BEDROOM

Mia wakes up.

Thump. Thump.

Rises out of the bed.

ThumpThumpThump.

Coming from the Living Room.

Mia opens the Bedroom Door and hurries down into the

LIVING ROOM

And sees the last of the BOOKS fall.

With impossibly LOUD THUMPS as they hit the floor.

Silence.

Record Player TURNS ON FULL BLAST.

They long to be...

close to you...

Television FLIPS ON. Cycles through the channels.

Mia steps back as --

Leah CRIES.

Mia turns and races back into the

BEDROOM

Rushes over to bed to pick up Leah but when she pulls the covers aside --

It's Annabelle instead.

MIA
LEAH! Where'd you go -- Leah! --
Mommy is here --

Searches the bedroom.

No sign of her.

Flies down the Hallway and into the

NURSERY

And oh man...

Every doll is back. Arranged in their original positions. Except they're different. Changed. Like --

Missing eyeballs. Torn limbs. Tattered dresses. Scalped hair.

MIA (CONT'D)
No... No no no...

Suddenly --

Leah stops screaming.

MIA (CONT'D)
LEAH!

Mia races out of the room and --

INT. APARTMENT - VARIOUS - CONTINUOUS

-- searches -- frantic -- desperate.

As she moves from room to room the lights FLICKER and BLINK OFF. One room at a time.

First the Living Room. Then the Kitchen. Next the Hallway.

But before they do, we spot --

Annabelle.

On the couch. In a chair. Over in the corner.

MIA
WHAT IS IT YOU WANT?!

Until Mia finally she ends up back in the
NURSERY

And sees SCRAWLED on the walls in RED CRAYON --
HER SOUL HER SOUL HER SOUL HER SOUL

Over and over again.

In big letters. And little letters.

There's Annabelle in the middle of the floor.

Mia grabs her and --

MIA (CONT'D)
YOU GIVE HER BACK!

-- swings her against the side of the crib.

Chips Annabelle's chin.

Moves over to the

WINDOW

Tries to open it up to throw out Annabelle but...

It won't open.

MIA (CONT'D)
WHERE IS SHE?!

Mia tries to dart out of the room.

But WHAM!

The Nursery Door SLAMS shut right on her face.

And now that won't open either.

She's locked in.

Back to the

WINDOW

Mia looks down at the people passing in the street below.

She BANGS on the glass.

Trying to get their attention.

EXT. STREET - CONTINUOUS

People pass by. Oblivious.

But one familiar face is among them.

Fuller.

Something draws his eye up to the seventh floor.

Can't hear.

But he can see her.

INT. NURSERY - CONTINUOUS

Mia sees Fuller.

MIA
Fuller! PLEASE HELP!

Watches Fuller rush into the building.

INT. LOBBY - CONTINUOUS

Fuller blasts in.

Hits the Elevator Call button.

Doesn't come.

Starts to head for the stairwell but --

Ding!

Elevator has arrived.

He rushes back and gets into the

ELEVATOR

Slides the door closed.

Can't hit that SEVENTH FLOOR BUTTON enough.

INT. NURSERY - CONTINUOUS

Mia BANGS on the Nursery Door.

She picks up the Rocking Chair and SMASHES against the door.

Knob SNAPS off. Door swings open.

Mia runs out to the

LIVING ROOM

Shouting --

MIA

Leah!

But no signs of her anywhere.

Over to the Front Door. Can't get that open either.

She looks through the

PEEPHOLE

And sees the Elevator FLOOR NUMBERS light up.

Five... Six... Seven...

Ding!

INT. ELEVATOR - CONTINUOUS

Fuller on the other side of the Grate.

Can see the Forms' Apartment Door. Hears her SCREAMING.

MIA

Hurry! Please! It has my baby!

He tries to slide the grate open.

Uses all his strength but --

It won't budge.

Not even a little.

FULLER

I can't --

Jah-jerk.

Elevator begins to move.

It's going up.

MIA

NO!

As he watches the FLOOR NUMBERS light up --

FULLER

C'mon... Shit...

Presses the Down Button.

I don't think that'll help, man.

At the TOP FLOOR

The Elevator jolts to a stop.

Hangs there.

Creeeeeeeeeeeeeeeeak.

Fuller turns.

Looks down. And there. In the corner.

FULLER (CONT'D)

Oh God...

We don't need to see her.

His expression tells us all we need to know.

As he keeps staring, he allows his fingers to stretch and find that down button again.

FULLER (CONT'D)

Come on... Please...

He presses it.

Then -- a moment or two before --

The Elevator plummets.

Fuller SCREAMS.

INT. ENTRYWAY - CONTINUOUS

Mia sees a BLUR drop down the elevator shaft.

Then --

CRASH!

INT. ELEVATOR - CONTINUOUS

Fuller. Dead. Crucified by a piece of rebar.

As if the fall wasn't enough to kill him.

INT. ENTRYWAY - CONTINUOUS

Mia collapses to the ground.

Hopeless.

MIA

EXT. APARTMENT BUILDING - CONTINUOUS

John turns the corner at the end of the street. Returning home from work. See up ahead --

Apartment Residents out front. Talking to local police.

JOHN

Mia...

INT. ENTRYWAY - CONTINUOUS

Mia sobs.

MIA

I'll do anything... Please... just give her back...

A DEEP RUMBLING.

Pictures fall off the wall.

Furniture slides across the room.

As she covers her ears --

Crash.

She sees on the ground in front of her --

Picture Frame from Father Perez.

Mia picks it up.

Looks at the PHOTOGRAPH of she and Leah.

Outside the church.

A moment of realization.

MIA (CONT'D)

You want the soul of an innocent?
But a mother is closer to God than
any other creature...

EXT. APARTMENT BUILDING - CONTINUOUS

John reaches the crowd outside the complex.

Asks anyone who will listen --

JOHN

What happened? Has anyone seen my
wife?

RESIDENT

There was an accident. The elevator...

John bounds up the front steps.

INT. LOBBY - CONTINUOUS

John sees the Officers and EMTs in the lobby. Milling around
the scene of the crashed elevator.

Overhears an Officer say --

OFFICER

-- owner's grandson, apparently.

John takes to the stairs.

INT. ENTRYWAY - CONTINUOUS

Mia stands.

Over the swirling chaos, she yells --

MIA

TAKE MY SOUL!

Everything stops.

Sound drops out. Until she hears --

A WHISTLING of wind. Blowing from the Nursery.

She walks toward it.

INT. STAIRWELL - CONTINUOUS

John climbs the stairs.

Two at a time.

JOHN

Mia!

INT. NURSERY - CONTINUOUS

Mia sees the window open.

Annabelle sits below it.

She know what it's asking her to do.

As she steps in further, she sees Leah in the crib.

Mia walks over.

Leans down and kisses her daughter.

Tears in her eyes -- whispers --

MIA

I love you more than anything. I
have to do this. I'd do anything for
you...

Mia straightens.

Resolved.

Walks over to the window.

Kneels and picks up Annabelle.

INT. STAIRWELL - CONTINUOUS

John huffs and puffs. Reaches the

SEVENTH FLOOR HALLWAY

But their door is locked.

Searches for his keys as --

JOHN

Mia! Open up!

INT. NURSERY - CONTINUOUS

Mia climbs onto the ledge.

She looks down at Annabelle in her arms.

Smiling up at her.

Like, go on.

Do it.

INT. SEVENTH FLOOR HALLWAY - CONTINUOUS

John enters through the Front Door.

JOHN
Mia! Where are you?

INT. NURSERY - CONTINUOUS

She can't hear him.

Not over the wind that whips around and into the Nursery.

Down on the street below --

Resident have spotted Mia standing on the ledge.

Someone SCREAMS --

SOMEONE
NO! DON'T!

To herself --

MIA
But I have to... for her.

INT. HALLWAY - CONTINUOUS

John fights to get the Nursery Door open.

JOHN
Mia? Are you in there?

He BANGS on it.

INT. NURSERY - CONTINUOUS

Mia takes one foot off the ledge.

One last look to the crib.

MIA
Mommy loves you, baby.

Then --

She steps off.

And falls.

Right as John bursts through the Nursery Door.

JOHN
Mia?! Leah?

He rushes over to the crib.

Sees Leah inside.

Crying.

Picks her up.

JOHN (CONT'D)

Where's Mommy, Leah? Where is she?

Hears MORE COMMOTION on the street below.

John walks over to the window.

Looks down and sees --

Oh God.

His wife.

Face up on the concrete.

A dark red pool of blood surrounds her.

JOHN (CONT'D)

NO!

He looks away. Can't stand to see her like that.

But we PUSH IN on Mia.

Staring up at us with dead eyes.

Keep pushing in...

Getting closer...

Closer...

Until our focal point changes and we shift over to --

Annabelle.

In Mia's lifeless hands.

We continue to PUSH IN until --

Annabelle's entire face takes up our frame.

And ultimately --

Just her newly scratched left eye.

FADE OUT.

CUT TO:

INT. THRIFT STORE - DAY

Lots of knick-knacks on shelves. Anything you want, you can get it here. For cheap, too.

The BELLS above the door JINGLE as a MOTHER, 40s, enters the store with best intentions.

At the register, the CLERK asks --

CLERK
Anything I can help you with?

Mother smiles.

Browses the shelves.

MOTHER
Oh, I'm just trying to find something for my daughter, thanks. She's a nurse... always helping people...

Her eyes land on an object right above her.

She reaches up for it.

MOTHER (CONT'D)
They grow up so quick...

Takes down the Annabelle doll.

Mother smiles.

It's just the thing she was looking for.

MOTHER (CONT'D)
But I'd do anything for her. Because she'll always be my little girl...

And as Mother approaches the Register, taking Annabelle away from us...

Annabelle's face turns. You'd barely notice it. If it wasn't for the fact that she's now looking right at us...

And oh man, please just --

SMASH TO BLACK.

