

THE GRUDGE

Written by
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Based on the films
Ju-on, Ju-on 2 and Ju-on: The Grudge
By
Takashi Shimizu

Production Draft - BLUE
Revised, January 26,

2004

1 INT. PETER & MARIA'S BEDROOM - DAY

1

FADE IN on MARIA (late 20s), asleep in bed. She's
breathtakingly beautiful. Morning light fills the room.

The

sound of wind, and rippling cloth.

contentedly. Maria stirs, and opens her eyes. She stretches

bed? Then she frowns. Rolls over. She's alone in the

her. No, she's not: PETER (20s) sits on the edge, his back to

him. Two fresh, steaming mugs of coffee sit on a tray near

MARIA

Hey. Are you okay?

Peter doesn't turn. He slowly stands and walks forward
towards an OPEN WINDOW.

stiffly, There's something strange about the way he moves --
almost jerkily, straining his joints and muscles.

Maria gets out of bed, concerned.

MARIA

Peter? What's the matter?

He pauses at the window. Turns his head to look back at her.

His eyes are vacant. His face is a blank.

Then Peter slowly leans forward. And falls from the window.

Maria stands in shock as the sound of SCREECHING TIRES from outside reaches her ears. Then SCREAMS OF TERROR from below.

Aghast, she finally manages to numbly walk forward, towards the window. We MOVE PAST her and TILT DOWN TO REVEAL --

-- PETER'S BODY lies in the middle of the street.

His head has burst open, his body broken and twisted.

ON THE PAVEMENT: a line of blood appears, moving down the center of the screen. As if hitting grooves we cannot see --

-- the blood slowly forms the shape of two KANJI CHARACTERS.

A translation appears over them: "The Grudge."

2 EXT. STREET CORNER - DAY

2

A blur of movement as hundreds of people stream up from a subway tunnel. Most are Japanese. We're not in Kansas.

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2.

Standing in the middle of the rush-hour pedestrian traffic is

KAREN (20s, American). She faces upstream, looking for someone. The flow threatens to carry her away in a heartbeat. She looks fragile, intimidated by the madness.

DOUG (O.S.)

Karen!

She turns to see her boyfriend DOUG (20s, American) approaching. With a reassuring smile he takes her hand

--

-- and together, they force their way through the throng, trying to escape the flow. They're jostled and crushed by the crowd, and Doug protectively pulls Karen closer.

KAREN

I'll never get used to this.

DOUG

Maybe we should find a different train station.

He abruptly stops, right in the middle of traffic, still holding Karen's hand. She turns, wondering what's going on.

She sees the smile on his lips a moment before -- -- he sweeps Karen into his arms and kisses her. As if the crowd of businessmen surging around them isn't there at all.

It's tender and loving, and she responds... at first. But then she pulls away, shy.

KAREN

A public display of affection is considered rude in Japan.

There's an opening ahead into a SIDE STREET. Karen Doug and deftly slip out of the traffic --

2a

2a

OMITTED

2b EXT. TOKYO STREET - DAY

away -- and walk hand-in-hand down the much quieter street,
from the crowded thoroughfare.

COUPLES,
a Doug smiles as they pass by two JAPANESE HIGH SCHOOL
making out on the street corner. He turns to give Karen
sarcastic look --

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-- but she didn't notice the school kids. She's looking in
the other direction, at a trickle of SMOKE wafting up over a
nearby fence.

KAREN

What's that?

Doug follows as she walks toward an OLD TEMPLE, nestled
beneath a skyscraper. A collision of the ancient and modern.
The fence surrounds a GRAVEYARD adjacent to the temple.

DOUG

We walk past this temple every day,
Karen --

KAREN

Yeah, but I've never seen this
before.

A JAPANESE MAN stands before an ornate headstone, lighting a
bundle of incense and bowing before the grave.

KAREN

It's a Buddhist ritual. The
incense smoke carries the prayers
to the spirits of his ancestors, to
help them remain at peace.

CLINK. She turns as Doug, grinning, lights a cigarette with
his Zippo, flicking it shut and pocketing it.

DOUG

It's amazing. You're like this
infinite storehouse of wisdom. Or

trivia. I'm not sure which.

KAREN

It's not trivia. It's what they believe. And it's far better, by the way, than your little pollution ritual.

Doug's grin softens to a smile. He doesn't respond... but the way he's looking at Karen makes her curious:

KAREN

What?

He turns away for a moment, almost shyly, dropping his cigarette and crushing it. Finally:

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2B.

DOUG

Nothing. I just -- I like that about you. You seem to be able to remember everything that's really important.

She smiles. A tender moment. Then... he checks his watch.

DOUG

Except the time.

Karen checks her own watch, realizing --

KAREN

Oh, crap --

She grabs his hand and starts to walk quickly.

KAREN

C'mon, you're gonna be late.

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3-4.

2c EXT. CAMPUS - DAY

2c

doesn't
An international college in Tokyo. The autumn chill
deter the students from enjoying the beautiful day.
Karen and Doug, still holding hands, enter the campus.

2cc
2cc EXT. NURSING CARE CENTER - DAY

CENTER.
a Karen and Doug approach the doors of a NURSING CARE
She pulls him to the side just as he's stepping under
WORKMAN'S LADDER by the doors.

KAREN
Uh-uh. Seven years of bad luck.
(before Doug can respond:)
And I might have a vested interest
in those years.

DOUG
Is that right?

KAREN
Maybe.

Doug smiles, kissing her romantically. Then:

DOUG
Will I see you tonight?

KAREN
I'll call you when I get home.

ladder.
With a flourish, Doug SWINGS HIMSELF back under the

DOUG
Fourteen. I hate odd numbers.

2d
2d

They
INT. NURSING CARE CENTER - DAY
Through the front doors, we see Doug kiss Karen again.
finally separate, and Doug walks off.

like Then Karen walks through the doors into a bright, atrium-
lobby area. She waves "hello" to the RECEPTIONIST.

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5.

Leaning against a desk behind Reception is Karen's boss ALEX
(40s, American). He's got a phone to his ear -- it's
ringing. An ANSWERING MACHINE picks up in Japanese.

Alex mutters and hangs up. Then he notices --

ALEX

Karen!

She's started up a STAIRCASE in the center of the lobby.
She turns and comes back down, walking over to Alex.

ALEX

Are you free this afternoon?

KAREN

I just came by to pick up some
books I left here. I'm not
scheduled to work today --

ALEX

I know. But are you free? Do you
have class?

KAREN

(shaking her head:)
Just a test to study for. Why?

Alex smiles, holding out a file.

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ALEX

Your wish has been granted.

Karen takes the file and opens it, looking at the first page
- a picture of an OLDER WOMAN (EMMA) is attached.

ALEX

It's Yoko's case, but she didn't show up for work this morning, and I can't reach her at home. She must be sick, or something. And she has the damn house key.

Studying the file, Karen squints.

KAREN

What's this phrase?

ALEX

"Mild dementia with severe lethargy." Apparently she sleeps through most of the day. Her daughter-in-law doesn't work, so she'll probably be there.

Karen seems unsure. It's a big step for her.

ALEX

You're the one who's been bugging me about getting out there on your own. Besides, it's an English-only house.

One of Alex's CO-WORKERS appears in the doorway, motioning to him. Alex quickly hands Karen a card:

ALEX

Here's the address. Use the wall chart if you need help -- and don't forget to bring a map.

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7.

Karen looks at THE ADDRESS -- a string of thirty numbers and Japanese characters. She glances up at THE WALL CHART: a color-coded diagram shows how the long address string is broken down into Postal Code, Prefecture, City, Ward, District, Block, Sub-Block and House Number.

them in
ALLEY.

She pauses, looking at the address on her card. She approaches a WOMAN and her DAUGHTER (6) and speaks to Japanese. The woman nods, pointing towards a small

behind her

Karen gives the daughter a smile; the girl hides mother's leg.

7A.

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6 **6 EXT. TOKYO NEIGHBORHOOD - DAY**

Karen exits the alley, entering a quiet, narrow street. She's still not sure if she's in the right place.

But then her eyes fix on something. She begins to walk towards it, her gaze never leaving it --

6a **6a EXT. THE HOUSE - DAY**

dead

-- it's THE HOUSE. Cozy and shaded, nestled into the end of the street. Large by Tokyo standards.

walking
the

She double-checks the address and opens the gate, around a BICYCLE leaning against the wall and following stepping-stone path to the front door. She knocks. No answer. She tries again. Nothing.

unlocked.

Then, an afterthought, she tries the handle. It's

8.

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7 **7 INT. THE HOUSE - ENTRANCE - DAY**

Karen pokes her head inside the genkan (entry hall).

KAREN

Hello? Mrs. Williams?

closes
drawn.

Nothing. She tentatively steps inside, and the door
behind her. It's dark and musty -- the blinds are

KAREN

Is anyone here?

She turns and LOCKS THE FRONT DOOR.

8

8

INT. THE HOUSE - LIVING ROOM - DAY

place

Karen stands in the doorway, surveying the room. The
is in a complete state of disarray.

A SCRAPING sound grabs Karen's attention.

PANELED

HER POV: at the far end of the room, a FROSTED-GLASS
DOOR leads to an adjacent room.

glass.

A HAND is visible on the other side, clawing at the

Karen runs over and slides open the door, revealing --

8a INT. TATAMI ROOM - DAY

8a

from

EMMA (60s, American). The older woman in the picture

Karen's file. She's lying on her stomach on a stained
mattress, feebly looking up at Karen.

KAREN

Oh my God... are you alright? --

Karen immediately kneels down next to the infirm woman,
helping her sit up. Emma looks dazed and disoriented.

Karen's eyes sweep the room. It reeks of neglect.

9

9

EXT. THE HOUSE - PORCH - DAY

Emma sits on the back porch, staring vacantly. But her expression isn't simply blank - there's an odd sadness there.

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Karen is washing the dirty sheets in a bucket and hanging them to dry. She finishes, turning to her charge.

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9.

KAREN

Okay, Emma. Let's try again: my name is Karen. Do you remember? I'm from the Health Center. I'm substituting for Yoko, just for today.

Emma doesn't respond -- and there's no indication that she remembers Karen introducing herself before.

Kneeling in front of Emma, Karen notices a BAND-AID around one of her fingers. Blood has soaked through it.

KAREN

Looks like you need a new Band-Aid. How'd this happen, Emma?
(still no reaction)
Would you like a bath? Maybe that will help you feel better.

Emma doesn't even turn towards her.

10

10

INT. THE HOUSE - BATHROOM - DAY

Karen turns on the water, puts the stopper over the drain.

11 **INT. THE HOUSE - HALLWAY - DAY**

11

Karen supports Emma's weight as she leads the old woman

slowly down the hallway to the bathroom entrance --
-- Emma stops at the doorway. Eyes fixed on THE TUB.

KAREN

It's okay, Emma.

doesn't She takes Emma's hand and walks inside. But Emma
budge. Her free hand TIGHTLY CLUTCHES the door frame.
Her eyes are wide. Staring at the bathtub.

12

12

EXT. THE HOUSE - PORCH - DAY

her Karen uses a sponge to bathe Emma, her robe rolled to
waist. Emma stares absently at the sky.

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9A.

13 INT. THE HOUSE - LIVING ROOM - DUSK

13

and With Emma back in bed, Karen steps out of the back room
slides the door shut. Leans against it for a moment. A
tough first day on the job.

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10.

14 INT. THE HOUSE - LIVING ROOM - DUSK

14

the Karen has straightened up the room, and is vacuuming
floor. Something under the couch catches in the vacuum
intake, jamming it.

out A She turns off the vacuum and feels underneath, pulling
ball. CRUMPLED PHOTO -- ripped into pieces, compressed in a

15 15 **INT. THE HOUSE - KITCHEN - DUSK**

Karen sits at the kitchen table, flattening and taping together the pieces of the photograph. She finishes.

BLACK ON THE PHOTO: a grinning JAPANESE BOY holds a cute
all CAT. His MOTHER and FATHER stand beside him. They're
 beaming at the camera -- a perfect, happy family.

 But there's a piece missing. The MOTHER'S FACE.
underneath Karen walks back into the Living Room. She looks
 the couch for the missing piece. Can't see anything.

feeling She lays down and sticks her arm under the couch,
 around. Nothing.

 Karen sticks her arm in deeper, to the shoulder,
straining...

 She suddenly jerks her arm back, wincing. She has a
small cut on her finger.

Karen looks under the couch for what cut her --
-- a small FURNITURE NAIL sticks out underneath.

KAREN

Nice one, Karen.

and She gets to her feet, folding up the incomplete picture
 stuffing it into her pocket.

16 16

INT. THE HOUSE - ENTRANCE - DUSK

Karen steps into the foyer with the vacuum cleaner. She looks up at A RAILING overhead. Some trash is visible sticking over the edge. Karen shakes her head:

KAREN

How did you get up there?

11.

FLOOR
ROOM), and
SOUND.

She gathers up the vacuum and heads up to the SECOND HALLWAY. There's a nearby door, closed (the FRONT ROOM), and an open door at the end (the REAR ROOM).

As she looks for an outlet, she hears a SCRATCHING SOUND.

Karen stands there for a moment, listening. Silence. Then she walks towards the open door at the end of the hall.

17 **INT. THE HOUSE - REAR ROOM - DUSK**

the
Except --

Karen steps inside. MOVING BOXES are stacked against the wall, next to a desk. It's an unfinished room.

She listens. No scratching. Nothing unusual here.

empty
Strange.

Karen notices a lone object sitting on an otherwise empty shelf. It's a BLACK CERAMIC CAT. Facing the wall.

And then Karen hears the SCRATCHING SOUND again.

18

again,

INT. THE HOUSE - SECOND FLOOR HALLWAY - DUSK
Karen steps into the hallway and listens. There it is and this time there's no doubt --

The sounds are coming from the room by the stairs.

eerie

Karen walks to the door. She pauses, disturbed by the sounds from inside. Then she reaches for the doorknob.

THUDDING

THUD. THUD. Karen hesitates. The strange rhythmic

continues, coming from beyond the door.

KAREN

(nervous:)

Hello?

Karen takes a breath. And turns the doorknob.

19

19

INT. THE HOUSE - FRONT ROOM - DUSK

The sounds immediately stop as Karen enters the MASTER BEDROOM. It's dark, thick blinds covering the windows.

A

frosted window, overlooking the foyer, isn't helping much.

She stands there for a moment, listening. Silence.

Then --

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12.

THE

from.

SCRATCH SCRATCH. Startled, she gasps and turns towards CLOSED CLOSET DOORS. That's where the sound is coming

door:

And then she notices something strange about the closet

It's been sealed shut with duct tape.

nearby.

The SCRATCHING quickens, as if sensing a presence

there?

And then there's a muffled MEOW. There's a cat in

inside --

Karen pulls off the duct tape. She reaches for the door handle, slowly sliding it open a crack and peering

shelf.

The closet seems empty, except for a large BOOK on a

Karen reaches inside and picks it up.

closet, a

Then she sees, in the darkened far corner of the

her. SMALL BLACK CAT. It's sitting on something, watching

Karen slides the door the rest of the way open --
-- revealing A YOUNG JAPANESE BOY (age 7) sitting in
the corner, staring at Karen. The cat is curled up on his
lap.

Startled, Karen drops the book and falls backwards.

20

20

INT. THE HOUSE - KITCHEN - NIGHT

Karen is on her cell phone:

KAREN (INTO PHONE)

Yes, he was shut in a closet!
There was tape around the -- No,
they're not home yet. I don't
know, Emma hasn't said a word to me
-- He's still upstairs -- yes, I'm
sure he's Japanese -- But -- Yes,
alright, Alex. Just please get
here as soon as you can.

table. Karen hangs up, putting the phone down on the kitchen

She leans against the counter, exasperated.

closet. Then her attention turns to THE BOOK she found in the

Karen can't resist. She opens it.

Japanese THE BOOK is a large journal, filled with elegant
writing. Karen flips through it, stopping on --

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camera. A PHOTOGRAPH. A handsome young man, smiling at the

We recognize him. It's PETER, from the opening scene.

21

21 INT. THE HOUSE - ENTRANCE - NIGHT

it --

Karen walks to the front door, reaching out to unlock

-- but she pauses, realizing something.

found.

She reaches into her pocket, pulling out THE PHOTO she

It only takes a second to verify --

closet.

-- THE BOY in the photo is the one she found in the

up,

Karen lowers the photo, bewildered. Then she looks

startled by --

above,

THE BOY. He's kneeling on the second floor landing

watching her through the bars of the metal railing.

Creepy.

Karen takes a step forward, forcing a smile.

KAREN (IN JAPANESE)

Hello there.

Really creepy.

The boy just stares at her.

KAREN (IN JAPANESE)

My name is Karen. What's yours?

THE BOY

Toshio.

Before she can respond --

RING! RING! The phone in the next room startles her.

22

22

INT. THE HOUSE - LIVING ROOM - NIGHT

up, the

Karen enters the room as the ANSWERING MACHINE picks

voices of a happy couple on the GREETING (in English):

MATTHEW & JENNIFER (ON MACHINE)

"Konnichiwa! Matt and Jennifer
aren't around, leave a message."

SUSAN (ON MACHINE)

"Hey, guys, it's Susan. Matt, are you there? Pick up..."

(MORE)

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14.

SUSAN (ON MACHINE) (cont'd)

Okay, well, I'm leaving work now so you can try my cell, or just call me at home later."

The caller pauses. Karen steps closer to the phone base, curious, listening:

SUSAN (ON MACHINE)

"I just wanted to make sure Mom is okay. Yesterday was... a bit weird, and -- I'm just a little worried."

Karen, reluctant but realizing she should pick up, reaches for the phone...

...but the PHONE BASE is empty. The cordless is missing.

As Karen tries to figure out how to answer with the base:

SUSAN (ON MACHINE)

"Listen, just give me a call when you can, okay?"

CLICK. Too late -- the caller hangs up.

Karen hears the soft sound of WHISPERING from nearby.

Beyond her, we see a PALE FACE (KAYAKO) pressed against the frosted window of the sliding door of the TATAMI ROOM.

The face pulls away from the glass just before Karen turns towards it. But the sound of WHISPERING continues.

words: As she slowly walks to the door, we can make out some

EMMA (O.S.)

...I've told them over and over...
I've told them over and over...

Karen listens for a moment, then slides the door open.

23 **INT. THE HOUSE - TATAMI ROOM - NIGHT**
23

turned It's very dark in the room -- the lights have been
off. Emma, sitting up in bed, turns towards Karen.

KAREN

Emma, who were you talking to?

15. Revisions (Blue) -- 1/26/04

mattress, That's when Karen notices THE INDENTATION in the
would across from where Emma is sitting. Where someone else
be, if the old woman was having a conversation.
Emma looks up at Karen with pleading eyes.

EMMA

I just want her to leave me alone.

Karen sits down next to her.

KAREN

You should get some rest, Emma.

they She helps Emma lie back --
-- but as the old woman's eyes move to the ceiling,
suddenly grow wide, her mouth opening in fear --
-- Karen follows her gaze, looking up --
-- and she SCREAMS, falling off the mattress, backing
away --

Formless at
with
only
Karen.

A MURKY BLACKNESS is lowering from the ceiling.
first, but flowing and shifting... like a FIGURE draped
black silk. Drifting down until the shadowy "head" is
inches from Emma's terrified face.
And then the "head" slowly turns, rotating towards
Karen.

In the midst of the blackness are TWO DISEMBODIED EYES.
Filled with an intense rage. Focused directly on Karen.
Off Karen's NERVE-SHATTERING SCREAM, we...

CUT TO

BLACK.

24
24

INT. THE HOUSE - FRONT ROOM - NIGHT
MATTHEW and his wife JENNIFER are in bed. He sleeps
soundly,
--
-- SOUNDS coming in through the open bedroom door.
Someone
things.
moving downstairs, fumbling around, bumping into
Jennifer, frustrated, lets out a sigh.

25
25

INT. THE HOUSE - ENTRANCE - MORNING

He
pauses to pick up some of the RUBBISH on the stairs.

16.
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26
26

INT. THE HOUSE - KITCHEN - MORNING

pot.
exhausted.

Jennifer watches the last drops of coffee fall into the
She pours herself a mug, takes a big sip. Looks

Matthew enters, surprised to see her.

MATTHEW

You're up?

JENNIFER

Mmmmmm.

sliding
like

Matthew glances into the back room through another
door -- the windows on this one are clear, not frosted
the living room.

HIS POV: Emma is asleep on her mattress.

MATTHEW

I wonder if Mom's okay. She's been
sleeping ever since we got here.

JENNIFER

Not at night.

Matthew turns to her, surprised.

JENNIFER

I told you, Matthew, you can sleep
through anything.

Matthew comes over, kisses her.

MATTHEW

I'm sorry, sweetheart. It was
probably just the move -- I'm sure
she'll get back on schedule.

Jennifer nods, not convinced.

MATTHEW

You seen my travel mug?

JENNIFER

I didn't unpack it yet.

the

Matthew kneels down next to a pair of MOVING BOXES in

it. corner -- `KITCHEN' written on the side. He explores

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MATTHEW

Maybe you should say something to the helper, what's her name?

JENNIFER

Yoko.

MATTHEW

Who knows? Maybe there's something she can suggest.

JENNIFER

Yeah. Maybe.

He finds his travel mug, wrapped in the sports section of an American newspaper. Matthew scans it as he fills his mug.

MATTHEW

I miss seeing this every morning. No response from his wife. He turns to see Jennifer looking down at Emma through the window.

Matthew walks over, puts an arm around her.

MATTHEW

Hey, kiddo. You okay?

JENNIFER

I went for a walk yesterday. Just to explore. I got lost and couldn't find anyone who could speak English, who could help me. I felt so... stupid.

MATTHEW

This will get easier soon, for Mom, for all of us. I promise.

She turns to him.

JENNIFER

Or else?

MATTHEW

Or else I'll tell the company it's

just not working out, and that we're going back to the States with or without my old job. They can get someone else to crunch their numbers.

This makes Jennifer feel better.

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18.

MATTHEW

But until then -- promise me you'll give it a good try, okay Jen?

JENNIFER

Deal.

27 EXT. THE HOUSE - MORNING

27

look at
door.
The door opens and Matthew walks outside, stopping to a familiar BICYCLE, leaning against the house near the door.

MATTHEW

Is this Yoko's bike?

JENNIFER

I think so.

MATTHEW

It's been here all night.

leaning it
Matthew rolls the bike from the porch to the gate, against the wall (where we saw it earlier).
He turns back to Jennifer, giving her a kiss.

MATTHEW

I'll probably be home late, maybe around nine or so.

Jennifer gives him a look.

JENNIFER

I knew you'd forget.

Matthew pauses, looks back blankly. Jennifer just smiles.

JENNIFER

Dinner, your sister? At seven?

MATTHEW

Oh yeah. Right.

JENNIFER

You were going to cook.

MATTHEW

I have a big conference. They usually run long.

Jennifer rolls her eyes.

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19.

JENNIFER

I'll do the shopping. Just call me if you're going to be late.

She goes back inside, closes the door.

28 INT. GROCERY STORE - DAY

28

Jennifer stands by a cart, looking pale under the stark fluorescent lighting. She also looks shell-shocked.

HER POV: before her is a WALL OF JAPANESE PRODUCTS.

Barely

a lick of English on any of the brightly-colored

packages.

Jennifer is, in a word, clueless. She looks around for assistance -- but she's lost in a whirl of Japanese

faces.

She tentatively reaches towards a bowl-shaped package. Studies the Japanese writing.

Stealing a glance around her, she quietly tears open a corner

of the bowl. Peeks inside. Sniffs it. She smiles.

29

INT. THE HOUSE - LIVING ROOM - DAY

now
glass

CLOSE ON the same package, a microwaveable soup bowl,
open with a spoon sticking out of it. Resting, with a
of water, atop the kotatsu table.

next

PAN TO REVEAL a pair of feet on the lip of a MOVING BOX
to the table. It's Jennifer, asleep on the couch.

her

A CLATTERING sound wakes her, followed by the sound of
FOOTSTEPS running away. We PULL BACK as Jennifer sees
bowl, and the glass next to it, have been knocked over.

the

She sits up, looking into the TATAMI ROOM. Emma sits on
edge of her mattress, staring blankly at her.

Jennifer gets up, sternly walks over.

JENNIFER

If you need something, all you have
to do is say so --

She stops short as she sees...

FOOTPRINTS. Formed from the broth, and noodles, of her
spilled soup. They're the footprints of a child.

hallway.

And they lead away from the back room, down the main

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20.

Jennifer looks back up to see Emma watching her.

30

30 INT. THE HOUSE - ENTRANCE - DAY

Jennifer follows the DAMP FOOTPRINTS. They're getting
lighter, and cease altogether in the foyer.

tenses,

She stands there for a moment, bewildered. Then she

see -- as if sensing she's being watched. She slowly turns to
stairs. -- A BLACK CAT. Sitting on the first landing of the
Staring at her with bright yellow eyes.
As Jennifer takes a step towards it --
the TWO CHILD'S HANDS reach around the corner, and pick up
cat, pulling it out of view.
Jennifer freezes.

JENNIFER

Who's -- who's there?

the No response. She walks up the stairs and looks around
corner. Nothing there.
She takes a deep breath, and starts to climb.

31

31

INT. THE HOUSE - SECOND FLOOR HALLWAY - DAY

familiar Reaching the top, Jennifer catches a glimpse of a
BOY running into the FRONT ROOM.
inside She slowly walks towards the open door -- we can't see
-- the room from the hallway. But she pauses as she hears
heard. THUD. THUD. The same rhythmic thumping that Karen
disappearing After a moment, Jennifer steps inside the room,
from our sight.
We hear her suddenly draw a GASP.
darker. A beat. As we DRIFT CLOSER to the doorway, we notice
something strange: the room appears to be growing
panicked A SHARP BREATHING can be heard from inside... quick,
gulps of air. Growing faster.

Just as we reach the doorway, the harsh breathing stops.

Revisions (Blue) -- 1/26/04 20A.

A moment of stillness.

Then the door is SLAMMED SHUT from the inside.

Revisions (Blue) -- 1/26/04

21.

32 INT. THE HOUSE - ENTRANCE - NIGHT

32

Matthew enters from work, jacket slung over his shoulder.

MATTHEW

(calling out)

Sorry I'm late, it took awhile to wrap things up.

He leaves his briefcase by the door and turns to the hall --

-- noticing the house is completely DARK.

MATTHEW

Jen? Susan?

33

33

INT. THE HOUSE - LIVING ROOM - NIGHT

Matthew turns on the lights. The room has reverted to its messy state, even worse than before.

He looks down at A PICTURE, formerly hanging on the wall, now lying on the ground. The glass is broken.

MATTHEW

What the hell? --

He quickly goes to the BACK ROOM. Emma sits on the edge of

her bed, dazed and staring. In the darkness.

MATTHEW

Mom? Are you alright?

No answer. He kneels down next to her.

MATTHEW

Where's Jennifer, Mom?

Angrily: Still nothing. He surveys the mess in the room.

MATTHEW

Did Yoko come today, Mom?
Remember? The pretty girl?

He gets to his feet, looking at the SPILLED SOUP in the living room, now hardened and crusty.

34 **34 INT. THE HOUSE - SECOND FLOOR HALLWAY - NIGHT**

looking up. OVER THE RAILING: Matthew re-enters the foyer,

22. Revisions (Blue) -- 1/26/04

MATTHEW

Jen? Are you up there?

He climbs up the stairs, walking to --

35 **35 INT. THE HOUSE - FRONT ROOM - NIGHT**

tries the Matthew stands in the doorway of the dark room. He
light switch. Nothing happens.

MATTHEW

Dammit.

can He slowly enters, feeling his way through the room. We
of barely make him out in the darkness... we see the shape

THE BED by a window...

Switches Matthew feels his way to a table next to the bed.
on a small lamp --

wide- -- JENNIFER IS RIGHT NEXT TO HIM. Lying in bed, staring
backwards. eyed at the ceiling. Matthew, startled, falls

MATTHEW

Jennifer? What is it --

The Matthew rushes to her, shaking her. She's unresponsive.
fix on only sign she's alive is that HER FEARFUL EYES slowly
him. Her mouth opens, as if she's trying to speak.

MATTHEW

What's wrong? What happened???

CROAK. She tries harder to form words, but can only produce a

MATTHEW

I'll... I'll call an ambulance...

36

36

INT. THE HOUSE - KITCHEN - NIGHT

one of Matthew runs into the kitchen grabbing A LARGE BOOK on
PAGES. the moving boxes. The Japanese equivalent of a YELLOW

He whips it open -- hardly a word of English in it.

Revisions (Blue) -- 1/26/04

23.

37 **INT. THE HOUSE - LIVING ROOM - NIGHT**

37

bookshelf. A stack of BOOKS sit on the very top of a tall
Scissors and a roll of DUCT TAPE rest atop them.

Matthew pushes everything aside to get at a
JAPANESE/ENGLISH
DICTIONARY underneath. The DUCT TAPE falls to the
floor.

He tears across the room to THE PHONE BASE -- but the
cordless phone is missing.

MATTHEW

Dammit!

38 INT. THE HOUSE - FRONT ROOM - NIGHT
38

Matthew re-enters, out of breath. He sits next to
Jennifer,
who hasn't moved. Puts a hand on her chest to make sure
she's still breathing. She is.

MATTHEW

Jesus Christ...

He looks through the dictionary, finding the word he
needs:

MATTHEW

`Ambulance'... "kyukyusha".

Then he quickly rips open the Yellow Pages --
-- seeing, in plain English, `EMERGENCY' on the first
page.
Below that: `FIRE/AMBULANCE -- DIAL 119'.

He drops the book and reaches across the bed for a
phone, on
a table at the far side --
-- THE BOY (TOSHIO) stands up, between Matthew and the
phone.

But he looks different from before: his skin is
discolored,
his lips and eyes are ringed and sullen.

MATTHEW

Who are you? What -- what are you
doing here?

Toshio makes a STRANGE SOUND. Looks at Jennifer, then
turns

to Matthew, SNARLING at him like a CAT.

the
Matthew, shocked, falls backwards off the bed, hitting
table with the lamp. It drops to the ground --

24. Revisions (Blue) -- 1/26/04

begins to -- and TOSHIO'S SHADOW, cast by the fallen light,
over STRETCH AND GROW across the ceiling. The shadow creeps
Jennifer, shifting and coming towards Matthew --

up -- -- Matthew grabs the lamp. He reaches it, holding it

At first, it looks like both Jennifer and Toshio have
disappeared. But then --

jerkily, -- Jennifer, suddenly back on the bed, SITS UPRIGHT,
wide as if she's been yanked up and forward. Her mouth is
and gasping --

-- and then she falls back onto the bed. Dead.

Matthew, stunned, backs away from the bed, against the
closet. Terrified, he doesn't notice --

hears -- the THUD THUD sound growing around him. Then --
-- TOSHIO'S HEAD comes into frame behind him. Matthew
a GROWLING SOUND and turns, seeing Toshio right there!

39

39

INT. THE HOUSE - ENTRANCE - NIGHT

The DOORBELL rings. Then a few more times.

wine. SUSAN (American, late 20s) enters, with two bottles of

SUSAN

Hello?

She kicks off her shoes.

SUSAN

You guys in the kitchen?

40

40

INT. THE HOUSE - KITCHEN - NIGHT

Susan walks in, puts the wine on the table. Looks
around.

SUSAN

(calling out:)

I thought you guys were gonna cook!

She goes into the BACK ROOM. Sits next to Emma.

SUSAN

Hi, Mom. How are you feeling?

Emma turns to her with her usual vacant look.

Revisions (Blue) -- 1/26/04 24A.

There's a CREAK from above. Susan looks up at the ceiling.

Revisions (Blue) -- 1/26/04

25.

SUSAN

I guess I came at a bad time, huh?

41 INT. THE HOUSE - ENTRANCE - NIGHT

41

Twisting a corkscrew into a wine bottle, Susan leans
into the foyer, yelling upstairs:

SUSAN

I'll give you guys one minute to
finish whatever you're doing up
there and get your butts down here.

As she heads back towards the kitchen, we CRANE UP to
see --

looks
occupied.

MATTHEW. He's walking down the second floor hall. He
different: the expression on his face is troubled,

And he's dragging his dead wife's body. By the hair.
He pulls her inside the REAR ROOM -- the doorway looks
more
buried.

We CRANE BACK DOWN to see Susan in the kitchen. She's
poured
a glass of wine and sighs impatiently.
She walks back down the hall into the foyer.

SUSAN

I mean it, guys.

Silence from upstairs. Shaking her head:

SUSAN

Well, I warned you. Prepare to be
emotionally scarred.

She starts up the stairs and turns the first corner --
-- MATTHEW is sitting there, hands on his knees,
looking
harried. Susan YELPS.

SUSAN

Matthew! Don't scare me like that!

He's shaking slightly. His eyes drift up to hers.

SUSAN

What's going on? Where's Jennifer?

Revisions (Blue) -- 1/26/04

26.

MATTHEW

She went out. Something came up.

SUSAN

I hope she's not long. I'm

absolutely starving.

Matthew looks back down at his feet. Susan misreads:

SUSAN

I knew it. You guys forgot to go shopping, didn't you?

Matthew abruptly stands. Looming over his sister.

MATTHEW

I'm sorry. This is a bad time.

SUSAN

Are you okay? What's going on?

MATTHEW

You should go.

He moves forward, right into her. His momentum pushes Susan back into the foyer. She holds onto his shirt:

SUSAN

Did something happen? What's --

Matthew's hands suddenly TIGHTEN ON HER SHOULDERS. His eyes grow wide, filled with anger, as he whispers fiercely --

MATTHEW

She doesn't love me... she never loved me...

Growing Susan watches as he repeats himself, over and over. scared, she finally SHAKES HIM.

SUSAN

What are you talking about?

Matthew slowly looks up. Malice on his face.

He steps forward. Susan backs away.

SUSAN

Stop it, Matthew.

MATTHEW

Leave me alone.

Revisions (Blue) -- 1/26/04

SUSAN

Matthew, please --

MATTHEW

(yelling)

GO AWAY!!!

runs Susan fumbles with the front door. She gets it open and out just before Matthew reaches her.

moment. ON MATTHEW: he stands there, head tilted down, for a

Then he straightens. Slowly closes the front door.

floor and Matthew heads back upstairs. He reaches the second opens the door to the rear bedroom.

The room beyond is dark. But A DARK FIGURE is visible, standing in the far corner, facing Matthew.

him. He steps inside, and the door slowly swings shut behind

42

42

EXT. THE HOUSE - DAY

over It's an overcast afternoon. Swollen clouds hang low

The House. It looks a bit more imposing than usual.

a "For THE MAILBOX is adorned with the Japanese equivalent of Sale" sign -- weather-worn, and looks like it's been there for years.

the SUZUKI (30s, Japanese), a Real Estate agent, waits by gate. Then he notices something. Waves, and smiles.

EMMA. It's SUSAN, approaching with MATTHEW, JENNIFER and

in Susan shakes Suzuki's hand and they exchange a greeting Japanese. She turns to her brother.

SUSAN

This is Suzuki-san, he's the Real Estate broker.

Suzuki bows at Matthew and Jennifer, says something.

MATTHEW

What did he say?

SUSAN

He said: "welcome to Tokyo". And that you must be very important to your company for them to rent this place for you.

Revisions (Blue) -- 1/26/04

28.

Matthew grins. Susan rolls her eyes.

43 INT. THE HOUSE - ENTRANCE - DAY

43

Susan

Everyone enters, checking the place out. Suzuki and slip off their shoes. As Matthew steps into the foyer:

SUSAN

Your shoes.

MATTHEW

Oh. Right.

He kneels down, untying his shoes. Jennifer looks perplexed.

JENNIFER

Even in our own house?

SUSAN

Even in your own house.

shoes.

They

Suzuki smiles as Matthew and Jennifer take off their shoes. Susan says something to him in Japanese and he laughs. They walk down the hall, and Matthew and Jennifer follow.

44

44

INT. THE HOUSE - LIVING ROOM - DAY

Suzuki opens the blinds, letting some light into the place.

It's not helping much -- it's still pretty dreary.

MATTHEW

Isn't the layout great? Wait `till you see the back room. It's perfect for Mom -- she won't have to deal with the stairs.

Jennifer follows him through the room. She doesn't look quite as enthusiastic.

Matthew slides open the door leading to the TATAMI ROOM.

MATTHEW

Her bed won't be here until next week, but we can put the mattress on the floor. What do you think?

Jennifer warms a bit. The wooden room is beautiful.

Susan asks Suzuki a question in Japanese, and he responds.

Revisions (Blue) -- 1/26/04

29.

SUSAN

He says no one has lived in this house for three years.

JENNIFER

Why?

Susan asks Suzuki in Japanese. He shrugs.

SUZUKI

(trying his English:)
Ex-pen-sive.

Matthew suddenly realizes:

MATTHEW

Where's Mom?

towards We slowly CRANE UP to the SECOND FLOOR HALL, moving
the REAR ROOM at the end. The door is ajar.

44a
44a

INT. THE HOUSE - SECOND FLOOR HALLWAY - DAY
Susan comes up the stairs, worried.

SUSAN
Mom? Where are you?

44b
44b

INT. THE HOUSE - FRONT ROOM - DAY

leave Susan looks inside -- Emma isn't there. She's about to
looking at when something catches her attention. She walks to
THE CLOSET. The door is open. Susan kneels down,
something inside it. She picks it up --
-- it's the CERAMIC CAT Karen found earlier. As Susan
examines it, she notices something on the wall of the
closet (which we don't see). Her face softens, and she
smiles.

MATTHEW (O.S.)
Did you get her?

SUSAN
(under her breath:)
Take a pill, will ya?

the Susan stands and walks out of the room. But we stay in
covered with closet, PANNING TO REVEAL the closet wall. It's
The BLACK CRAYON, low to the ground, the work of a child.
images are dozens of BLACK CATS.

29A. Revisions (Blue) -- 1/26/04

45 **45 INT. THE HOUSE - REAR ROOM - DAY**

Emma stands in the dead center of the empty bedroom.
Looking directly up at the ceiling.
Susan enters, placing the ceramic cat on THE SHELF
where
Karen found it earlier. Except Susan faces it INTO THE
ROOM.

SUSAN

C'mon, Mom. You know what the
doctor said about stairs.

She takes Emma's hand, but the old woman doesn't move.
Matthew and Jennifer enter, worried.

MATTHEW

She okay?

SUSAN

Mom? What is it?

Everyone follows her gaze to the ceiling. Only Emma
has the
unmistakable look of dread on her face.
A long beat.

46

INT. THE HOUSE - HALLWAY - DAY

Suzuki walks from the kitchen into the hallway, giving
the
place one final look-over.
He pauses by the open bathroom door. Looks inside.

Revisions (Blue) -- 1/26/04

30.

47 47 INT. THE HOUSE - BATHROOM - DAY

Suzuki enters, looking at THE TUB: filled to the
brim.

After a moment, Suzuki kneels down next to the bathtub.
He pulls the thin CHAIN connected to the rubber stopper --
-- but the end of the chain comes out of the water.
Hmmm.
It's not connected after all.
Suzuki eyes the plug at the bottom of the tub.
Then he takes off his jacket. Rolls up his shirt
sleeve.
And reaches into the water for the rubber stopper.
It's just out of reach.
He rolls up his sleeve a little more. Reaches deeper
--
-- suddenly there's a BURST OF SOUND: a dull THUMPING,
BOY, something THRASHING in water, the SCREAMING of a YOUNG
voice MUFFLED by water --
-- Suzuki recoils as water SPLASHES UP around him --
-- he falls away from the tub in horror, landing on his
butt.
THE BATHTUB: Filled to the brim. Still and silent.
Not so much as a ripple on the surface.
That couldn't have just been his imagination, could it?
As he slowly stands, he sees something out of the
corner of his eye --
-- a DEAD CAT, bloody and torn, in the corner of the
room.
Revisions (Blue) -- 1/26/04
30A.
As Suzuki backs away from it, eyes widening in horror,
he's startled by --

MATTHEW, standing in the doorway. Beaming at him.

MATTHEW

It's perfect. We'll take it.

Suzuki looks back to the corner. There's no dead
cat.

A RINGING SOUND comes into focus -- the BEEPING of a
phone,
waiting for someone to pick up and make the
connection...

47a 47a OMITTED
47a

31. Revisions (Blue) -- 1/26/04

47b 47b OMITTED
47b

47c 47c OMITTED
47c

48 INT. OFFICE BUILDING - SUSAN'S FLOOR - NIGHT
48

It's after-hours in this office space: CUBICLES fill
the
glittering
center, surrounded by glass-windowed OFFICES. The
view.
lights of the Tokyo cityscape beyond show a hell of a

One light still burns in an office towards the end --
-- SUSAN'S OFFICE. She's working late. She wears a
phone
headset while she types lines of code into her
computer.

No one's answering. A familiar answering machine
picks up:

MATTHEW & JENNIFER (ON MACHINE)

"Konnichiwa! Matt and Jennifer aren't around, leave a message."

SUSAN (INTO PHONE)

Hey, guys, it's Susan. Matt, are you there? Pick up... Okay, well, I'm leaving work now so you can try my cell, or just call me at home later.

She pauses. Leans back, away from the keyboard.

SUSAN (INTO PHONE)

I just wanted to make sure Mom is okay. Yesterday was...

(MORE)

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32.

SUSAN (INTO PHONE) (cont'd)

a bit weird, and -- I'm just a little worried. Listen, just give me a call when you can, okay?

She hangs up, taking the headset off. Concerned.

49 INT. OFFICE BUILDING - 10TH FLOOR HALL - NIGHT

49

Susan walks through the hallway. She hears a strange scraping sound -- it sounds as though something is being dragged.

Susan turns around, but the hallway looks normal. Is it just her imagination?

The sound starts again, coming closer. Susan gets scared and opens the door to the emergency stairwell beside her.

49a

49a

INT. STAIRWELL - 10TH FLOOR - NIGHT

The hallway is chilly -- Susan shivers. She's about to start walking down when she looks up, noticing THE LIGHTS at the

top floor FLICKERING.

stairwell
A wind suddenly blows through the center of the
with an eerie ROAR.

Susan looks disconcerted as she starts walking down...

Then we hear the SCRAPING SOUND again. Startled, Susan
pauses and looks down, over the railing.

growing
There's nothing there -- but the sound continues,
louder, like something is moving up towards her.

SUSAN

(calling out:)
Is anybody there?

Just then, the lights on the top floor finally GO OUT.

Susan's breath catches in her throat as she looks up -

-

floor.
The lights on the next floor go out. And the next. The
darkness above growing closer with each darkening

even
PALE
Susan nervously looks back down -- the SCRAPING is
closer. And then, for an instant, she sees A SKINNY
HAND on the railing two floors down.

her.
Terrified, Susan starts to back up -- but stops as she
realizes that the darkness from above is almost upon

Revisions (Blue) -- 1/26/04

32A.

of the
HAIR
Then Susan sees A FINGERTIP of the hand at the corner
floor where she stands, and A HEAD COVERED WITH BLACK
slowly crawling up on the wall.

to
Susan's mouth opens in a silent scream. With nowhere

the escape, she opens the same door and rushes back into
hallway --

49b OMITTED

49b

Revisions (Blue) -- 1/26/04

33.

49c OMITTED

49c

49cc INT. OFFICE BUILDING - 10TH FLOOR HALL - NIGHT

49cc

door latch. -- but her lucky RABBIT'S FOOT gets caught on the
Panicking, Susan struggles to free herself --
Through the crack, she sees the darkness continuing
to come down. The lights on Susan's floor FLICKER.

the higher Susan looks up to see A PALE BOY on the landing to
of each floor. The SAME BOY is also standing on the landing
floor above. They're all staring down at Susan.

chain Susan screams as she desperately tries to yank her
free... and then she sees THE PALE HAND clutching her
rabbit's foot!

hallway. The door shuts, and Susan falls backwards into the

She jumps to her feet and runs down the hall.

50 **OMITTED**

50

51 **OMITTED**

51

34.

52 **52 OMITTED**

52a **52a OMITTED**

53 **53 INT. OFFICE BUILDING - SECURITY ROOM - NIGHT**

animatedly
lined
shaking:

A cramped room. Susan stands in the doorway,
talking to a young SECURITY GUARD sitting at a desk
with VIDEO MONITORS. She's speaking rapidly, and

SUSAN (IN JAPANESE)

In the stairs... there was...
something... a strange person...
all the lights were going out...

Susan's

The Guard doesn't understand her -- in her panic,
MISPRONOUNCING HER WORDS, and she knows it.

Susan takes a breath, frustrated and frightened.

SUSAN

(pleading, in English)
Please. Help me.

shoulder.

The Guard stands, placing a reassuring hand on her

GUARD (IN JAPANESE)

I'll take a look. Wait here.

alone.

The Guard leaves. Susan doesn't look thrilled to be

54 **54 OMITTED**

54a
54a

OMITTED

OMITTED

54aa
54aa

54ab
54ab INT. 10TH FLOOR HALL - NIGHT

hallway,
Holding a flashlight, the Guard walks down the
checking the doors.

Revisions (Blue) -- 1/26/04

35.

54b
54b INT. OFFICE BUILDING - SECURITY ROOM - NIGHT

It's
Susan takes a breath and sits down, trying to relax.
obvious that she feels safer, here in the Security
Room.

MONITORS --
Then she notices movement on one of the SECURITY

FLOOR
ON THE SCREEN: -- the GUARD continues down the 10TH
HALL, stopping at the door to the stairwell.

Susan leans toward the monitor for a better view.

leans
ON THE SCREEN: the Guard opens the stairwell door and
inside, checking it out.

Waiting.
ON SUSAN: her eyes are glued to the screen.

hall.
ON THE SCREEN: the Guard, finding nothing out of the
ordinary, closes the door and continues on down the

SUSAN leans back, exhaling. Relieved.

static. Then the video CRACKLES with a sudden quick burst of

And Susan GASPS, sitting upright, as she sees --

then -- ON THE SCREEN: the stairwell door OPENS AGAIN. And

the -- something DARK moves out of the stairwell, entering
the hallway.

unable to ON SUSAN: she recoils from the screen in horror,
scream, her tear her gaze away. Her mouth opens in a silent
eyes widening as she watches --

-- and then she finds the strength to get to her feet.

55

55

INT. OFFICE BUILDING - FOYER - NIGHT

the Susan bursts out of the security room and runs through
empty lobby, towards the front doors.

56 **OMITTED**

56

56a EXT. OFFICE BUILDING - NIGHT

56a

street. Susan rushes out of the front doors and runs to the
She frantically hails a cab and gets in.

Revisions (Blue) -- 1/26/04

35A.

56b INT. TAXI - NIGHT

56b

purse Susan presses herself in the corner of the back seat,
clutched tightly in her white knuckles.

Revisions (Blue) -- 1/26/04

36.

LIGHTS of A shifting wash of colors flood the taxi: the NEON
swallow the surrounding buildings tower above, threatening to
her whole.

57 INT. SUSAN'S BUILDING - NIGHT

purse Susan rushes through the front doors, clutching her
home. strap with both hands. Shaken, just wanting to get
floor. She runs to the elevator and jabs the button for her

58 INT. ELEVATOR - NIGHT

rises. Susan tries to regain her composure as the elevator
her She closes her eyes and leans against the wall --
through the window of every floor she passes --
Toshio. He's standing CLOSER TO THE WINDOW with each
floor. Until finally, he's RIGHT NEXT TO THE GLASS --
time. The elevator stops at her floor: no little boy this

59 INT. HALLWAY - NIGHT

Susan gets out of the elevator, moving quickly to her
apartment at the end of the hall.

key in

She chances a look over her shoulder as she puts the
her lock. Then she goes in and closes the door.

60 **INT. SUSAN'S APARTMENT - NIGHT**

home.

Susan enters. She takes a long, deep breath. Safe at
She sits at her kitchen table, laying her purse down.

strap,

Her eyes go to the BROKEN CHAIN still hanging from the
with some rabbit's foot fur lodged in the links.

at it

Susan's home phone RINGS, and she jumps. She stares
for a moment, then tentatively answers:

SUSAN (INTO PHONE)

Hello?

MATTHEW (PHONE)

It's me.

Revisions (Blue) -- 1/26/04 36A.

flat,

There's something strange about his voice: it's oddly
without inflection.

37.

Revisions (Blue) -- 1/26/04

SUSAN (INTO PHONE)

Matthew! Are you alright?

MATTHEW (PHONE)

I'm downstairs. What number are
you again?

SUSAN (INTO PHONE)

702. I'll buzz you in.

up --

She presses a button on the phone, and is about to hang

She
gets to her feet, surprised. How did he get up so fast?
Susan goes to the door and looks through the peephole.
HER POV: Matthew's face, distorted by the fish-eye
glass.
He's looking into the peephole, with a sneer on his
face.
Susan opens the door.

SUSAN

I don't know what you're up to, but
this is not cool --

She catches her breath. THERE'S NO ONE THERE.
Then the phone emits the THROATY CROAKING sound.
Quickly
growing louder and LOUDER...
Susan cries out and drops the phone. It BREAKS OPEN on
the
hallway floor as Susan slams her apartment door.

61

61

INT. SUSAN'S APARTMENT - NIGHT

Susan quickly draws the chain lock. Then she builds the
courage to step forward, and look through the peephole
--
HER POV: the phone lies broken in the middle of the
floor.
Otherwise, the hallway is empty.
Susan backs away from the door, shaking in fright.
Breathing hard, she backs into --

Revisions (Blue) -- 1/26/04

38.

62 INT. SUSAN'S APARTMENT - BEDROOM - NIGHT

62

unplugging the

Susan enters, turning off her cell phone and
bedroom phone from the wall.

room,
builds.

Then she retreats to the safety of her bed, eyes on --
THE APARTMENT DOOR, next to the kitchen. Silence.
Susan's breathing slows. But she looks around the
still anxious -- it's too quiet in here. Her panic
But she's alone in the room, isn't she?

quieter.
REFRIGERATOR
silence.

As we MOVE IN on Susan, the room starts to become
The SOUND OF TRAFFIC from outside, the HUMMING
in the kitchen... everything fades to a stifling

suddenly loud,

And Susan notices, all right. Her breath, now
catches in her throat.

A long moment of silence. Then --

-- DRIP. DRIP.

It's coming from the KITCHEN SINK.

Susan stares at it. She finally stands, and --

62a

62a

turns

INT. SUSAN'S APARTMENT - NIGHT

-- slowly walks into THE KITCHEN. She reaches out and
the faucet handle. Tightens it. The dripping stops.

intense.

Relieved, Susan turns away --

-- DRIP. DRIP. It begins again. Louder, more

GUSHING

Scared, Susan turns back to the sink. Water is now
OUT from the faucet, filling up a bowl in the sink.

She slowly reaches out a hand and turns the faucet, as
tightly as she can manage --

-- tighter... tighter... straining with the effort..

Until the water stops. Only then does she let go --

-- just then, a CHILD'S PALE HAND quietly rises to the surface from water in the bowl, and starts VIOLENTLY SPLASHING the surface.

Revisions (Blue) -- 1/26/04

38A.

Susan screams and runs back to her bedroom --

62b INT. SUSAN'S APARTMENT - BEDROOM - NIGHT
62b

chin. A She lies down, shivering, pulling the quilt to her final retreat.

SUSAN

Please... stop it...

while. The SPLASHING SOUNDS in the kitchen continue for a
Then, it suddenly stops.

Susan is so terrified that she almost faints.

Then her breathing stops. Her eyes widen.

Her hand reaches up under her pillow, feeling around -

-

-- and she comes out with HER LUCKY RABBIT'S FOOT.

The one she left behind in the stairwell.

body Susan suddenly CRIES OUT, her head tilting back, her abruptly going stiff. We soon see why:

one. A LUMP begins to rise at the foot of the bed. A big
the Moving slowly up Susan's body. Reaching the edge of
quilt, which slowly rises --

JAPANESE

-- revealing a QUICK FLASH of the PALE FACE OF THE
WOMAN WITH LONG DARK HAIR on top of her!

Susan SCREAMS, and is abruptly pulled under the covers

--

CUT TO

BLACK.

Revisions (Blue) -- 1/26/04

39.

63 INT. THE HOUSE - LIVING ROOM - NIGHT

63

Dark and still. Lying in wait. Completely silent,

except --

-- someone's KNOCKING on the front door.

64 INT. THE HOUSE - SECOND FLOOR HALLWAY - NIGHT

64

They're still KNOCKING.

65 INT. THE HOUSE - ENTRANCE - NIGHT

65

Apparently, whoever's KNOCKING isn't going to give up -

-

-- the DOOR HANDLE jiggles. But it's locked.

66

66

EXT. THE HOUSE - KITCHEN - NIGHT

Karen's CELL PHONE lays on the table in the foreground.
Beyond is the hallway, and the front door.

Revisions (Blue) -- 1/26/04

40.

The knocking has stopped. Silence.

Then Karen's cell phone suddenly LIGHTS UP, ringing.
It rings four times, then goes to voice mail.

67 **INT. THE HOUSE - BATHROOM - NIGHT**

Crunching
-
window
through the
lies
inside.

A new SOUND breaks the silence: movement outside.
footsteps on gravel, someone brushing past tree limbs.
A SHADOW falls over the window. A face looks inside -

-- it's ALEX, Karen's boss. He walks away from the
and continues down the side of the house --

-- we TRACK down the hallway, past the bathroom,
kitchen, following his progress into --

THE BACK ROOM: Alex is visible through the sliding door
leading to the back porch. He peers inside.

HIS POV: A FIGURE covered head-to-toe in a white sheet
on the mattress. Unmoving.

Alex tries the sliding door -- it's open. He steps

ALEX

Karen?

Silence greets him. He stares down at the figure in
the bed.

Alex licks his lips, nervous. Finally walks to the
mattress,

Raises a hand and grabs the sheet. Raises it over
the head --

-- it's Emma. As we last saw her, eyes on the ceiling,
mouth
and eyes wide open in fear.

But now it's clear, from the tache noire in the eyes,
the

blanched skin, the rigidity of her body: she's dead.

pulls Alex falls back onto his butt, staring at Emma. He
himself away from the corpse --

-- and freezes. There's something right behind him.
He whirls around --

dazed. -- it's KAREN. In the corner, looking pale and

Revisions (Blue) -- 1/26/04

41.

68 EXT. THE HOUSE - NIGHT

68

Two POLICE CARS and an AMBULANCE are parked out front.
An UNMARKED CAR pulls up, and DETECTIVE NAKAGAWA (40s)
exits the passenger side. He looks up at The House with
dread.

The driver, DETECTIVE IGARASHI (30s), moves next to
him.

IGARASHI (IN JAPANESE)

I can handle this myself, you know.
It's just a routine call. I don't
know why you wanted to come.

He turns to Nakagawa, awaiting a response. He doesn't
get one. Nakagawa just stares up at The House.

69

69

INT. THE HOUSE - LATER

The house feels completely different: all the interior
lights are on, a few POLICE OFFICERS mill about, two
EMTs wheel EMMA'S BODY out the front door on a gurney.

Alex sits at the kitchen table, frazzled. He turns to

--

a
speaking
pad.

-- KAREN. She's sitting in the living room, wrapped in
blanket, being attended to by a FEMALE NURSE and
with Nakagawa and Igarashi, who is taking notes on a

Alex.
feet.

Karen says something and the Detective looks over at
Then he speaks to the Nurse, who helps Karen to her

English:

Nakagawa and Igarashi enter the kitchen. In perfect

NAKAGAWA

I am Detective Nakagawa. This is
Detective Igarashi, my assistant.

ALEX

Is Karen okay?

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42.

NAKAGAWA

She is very shaken. We would like
her to stay in the hospital
tonight, under evaluation.

He hands Alex a wedding picture of MATTHEW AND JENNIFER.

NAKAGAWA

Do you know these people?

ALEX

Matthew Williams, and his wife
Jennifer. He's Emma's son, the
woman Karen came here to see.

NAKAGAWA

When was the last time you saw him?

ALEX

I met them when they came to
register. It's standard procedure,
though the visits were arranged by
his employer. He works at --

NAKAGAWA

We've spoken with his employer. He did not show up for work today.

Something about this gives Alex pause. Nakagawa speaks briefly to Igarashi in Japanese, then hands Alex a card.

NAKAGAWA

If you could please come by tomorrow to make a statement, the address is there, at the bottom --

ALEX

(realizing)
Yoko.

NAKAGAWA

I'm sorry?

ALEX

Karen was a substitute -- Yoko is the girl who is normally in charge of Emma. She's also been missing from work.

NAKAGAWA

For how long?

Revisions (Blue) -- 1/26/04 42aA.

ALEX

For the last two days.

Nakagawa and Igarashi exchange a look.

ALEX

I think I saw her bike outside.

Nakagawa heads for the front door as Igarashi continues to interview Alex.

Revisions (Blue) -- 1/26/04

42A.

70 EXT. THE HOUSE - NIGHT

70

Nakagawa stands outside by the front gate, looking at -

Revisions (Blue) -- 1/26/04

43.

-- YOKO'S BICYCLE. He looks down at it, frowning.
Then he suddenly cocks his head. As if sensing
something.

He turns to look up at A WINDOW ON THE SECOND FLOOR.
It's empty.

71 INT. THE HOUSE - LIVING ROOM - NIGHT

71

message

it

and

Igarashi stands by the ANSWERING MACHINE. The
counter reads `1'. He presses PLAY.
SUSAN'S MESSAGE replays, and he listens carefully. As
ends, he turns to see NAKAGAWA standing in the doorway.

IGARASHI (IN JAPANESE)

That's Matthew's sister.

He shows Nakagawa a PHOTO of Matthew and Susan, brother
sister, grinning at the camera.

IGARASHI (IN JAPANESE)

This must be her.

The look on Nakagawa's face is grave.

NAKAGAWA (IN JAPANESE)

Call her at work, then at home. If
no one answers, send someone to --

He trails off, looking down at --

-- the PHONE BASE. The cordless phone is missing.

Nakagawa reaches down, pressing the `LOCATE' button.

A distant BEEPING SOUND can be heard.

listen. Everyone in the room stops what they're doing. They

72

72

INT. THE HOUSE - ENTRANCE - NIGHT

Nakagawa and Igarashi enter from the hallway, followed by their men. They look up to the second floor.

The BEEPING is definitely coming from upstairs.

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44.

73 INT. THE HOUSE - REAR ROOM - NIGHT

73

following Nakagawa and Igarashi come upstairs, their men close behind.

walks They pause in the hallway for a moment. Then Nakagawa into the rear room (Matthew's office). The BEEPING is close.

suit. He stands there, in the center of the room, listening. Then he looks up, at the ceiling. Everyone follows

Nakagawa turns to the CLOSED CLOSET DOORS.

74 INT. CLOSET - NIGHT

74

He quickly pulls open the door. The closet is empty.

Nakagawa looks up, peering into the darkness.

HIS POV: the ATTIC PANEL yawns wide open.

ceiling. And right next to it are FOUR LONG GROOVES in the

edge. As if something was dragged across it, right to the

Something like fingernails.

Nakagawa leans out, looking at Igarashi.

NAKAGAWA (IN JAPANESE)

I need your flashlight.

75

75

INT. ATTIC - NIGHT

attic

A shaft of light from the flashlight through the open access cuts through the thick darkness.

He

Nakagawa appears, pulling himself up into the attic. swings his flashlight slowly around the room.

Detective's

Igarashi comes up next to Nakagawa just as the flashlight stops on something.

A beat as they exchange an uneasy look.

towards

Then Nakagawa and Igarashi crawl through the darkness the far corner of the space.

JENNIFER.

Two bodies are tucked into the corner. MATTHEW AND

45.

Revisions (Blue) -- 1/26/04

IGARASHI (IN JAPANESE)

God!

Nakagawa sits in front of the bodies, examining them.

IGARASHI (IN JAPANESE)

What the hell... what is going on?

away.

Nakagawa sees the beeping CORDLESS PHONE a few feet

can't

SOMETHING next to it attracts Nakagawa's interest. We see what it is, but there's some DEEP RED in it, and

something very WHITE --

IGARASHI (IN JAPANESE)

What is that?

-- Nakagawa's eyes widen as he realizes what he's looking at.

76

76

EXT. THE HOUSE - NIGHT

The POLICE CARS outside have attracted a small crowd.

The

TWO BODIES are being loaded into a POLICE VAN.

ASSISTANT,

Nakagawa stands with THE CORONER. The CORONER'S

holds

wearing a face mask and rubber gloves, approaches. He

something small, wrapped in a bloody white sheet.

he's

The Coroner slowly unfolds the sheet. We can't see what

looking at -- but it elicits quite a reaction.

CORONER (IN JAPANESE)

Who does this belong to?

NAKAGAWA (IN JAPANESE)

We don't know.

The Coroner quickly re-covers the object.

CORONER (IN JAPANESE)

I can use the blood to help identify the person.

As the Coroner and his assistant walk away:

NAKAGAWA (IN JAPANESE)

Is it possible that someone could live without... that?

The Coroner turns back, his face pale.

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CORONER (IN JAPANESE)

I certainly hope not.

46.

talking into Nakagawa turns away to see Igarashi approaching,
a cell phone. He looks disturbed. As he hangs up:

IGARASHI (IN JAPANESE)

Someone just reported another
death. It's not in our district...
but I think we should check it out.

Nakagawa realizes something's troubling his partner.

NAKAGAWA (IN JAPANESE)

Why?

IGARASHI (IN JAPANESE)

The cause of death is not clear...
but it is the man who sold them
this house.

77

77

EXT. TOKYO STREET - DAY

CLOSE ON the spinning wheels of a bicycle. A

familiar one.

Japanese

The pedals are being pumped by a beautiful young
woman -- this is YOKO (early 20s).

ends, and

Yoko turns, riding down a small side street. It
she rounds a corner stopping in front of --

77a

77a

EXT. THE HOUSE - DAY

door,

saw

Yoko opens the gate and walks her bike to the front
leaning it against the wall nearby (exactly where we
Matthew bump into it earlier).

She rings the door buzzer. Waits. She seems to have
expected this: she pulls a KEY from her pocket, with a
plastic LABEL on it.

78

78

INT. THE HOUSE - ENTRANCE - DAY

Yoko steps inside. She instinctively slips off her shoes.

She calls out, in decent English:

YOKO

Hi, excuse me?

There's a small ENVELOPE with YOKO'S NAME resting on a small table by the door. She takes it, opens it.

Revisions (Blue) -- 1/26/04

46A.

THE LETTER says, simply: "Out for a walk, back later."

Revisions (Blue) -- 1/26/04

47.

YOKO

Emma? It's Yoko. I'm coming in.

79 INT. THE HOUSE - LIVING ROOM - DAY

79

The house is the least "moved-into" that we've seen so far: although the main furniture is in place, MOVING BOXES are stacked in every room, in various stages of unpacking. But there's also an unusual amount of mess in the house -- a disarray, much like the opening sequence, that isn't exactly related to moving in.

Yoko surveys the room, dismayed by the mess.

Then she sees EMMA at the far end of the living room, her hands back to Yoko. She's looking down at something in her hands.

YOKO

Hi, Emma. It's good to see you
again.

Emma turns. Looks blankly at Yoko, who approaches.
Realizing the woman doesn't remember her:

YOKO

My name is Yoko.

Yoko The old woman still gives no sign of recognition.
gently takes her arm.

YOKO

You should be in bed --

DUCT Then she sees what Emma was looking at: the roll of
blade. TAPE. She's cut her finger on the serrated cutting

YOKO (IN JAPANESE)

You shouldn't be playing with this!

around Shaking her head, Yoko takes the duct tape and looks
for a place where Emma can't get at it --
of the -- she puts the tape ON THE STACK OF BOOKS at the top
them). bookshelf, next to the scissors (where Matthew found

80
80

OMITTED

81
81

81 OMITTED

48. Revisions (Blue) -- 1/26/04

81a 81a INT. THE HOUSE - ENTRANCE - DAY

From the entrance, we see Yoko come out of the kitchen holding a tray with a teapot and cup.

bed.
the
door shut.

She walks into the BACK ROOM, looking down at Emma's
The old woman must be asleep: Yoko gently lays down
tray, quietly steps out of the room and slides the

BASE --

Then Yoko moves through the LIVING ROOM to the PHONE
-- she picks up THE CORDLESS, finally where it
belongs.

HALL. She
the
and pick
while.

Yoko dials a number as she walks into THE ENTRANCE
begins a conversation (in Japanese) as she looks at
scattered rubbish on the ground, shaking her head.
She climbs up to the SECOND FLOOR, pausing to kneel
up some pieces of crumpled paper, chatting all the

to

THUD. THUD. Yoko pauses, turning towards the open door
the front room. The rhythmic THUMPING continues.

82 82 **OMITTED**

83 83 **OMITTED**

84 84 **INT. THE HOUSE - FRONT ROOM - DAY**

strewn on

The room is a mess. The bed is unmade, clothes are
the floor. Looks like a storm swept through it.

Yoko stands in the doorway, listening for the THUMPING
sounds. But they've stopped.

the

She finishes her call and hangs up. Sighs. She sticks

cordless phone into her pocket and starts to clean the room.

As Yoko straightens the bedspread, she hears something.

Pauses. And we hear it too --

-- a familiar THROATY CROAKING SOUND. Quiet and muffled.

Revisions (Blue) -- 1/26/04

49.

Yoko, a bit unnerved by the strange sound, pulls a small MP3 player and headphones from her pocket. She puts them on, and goes back to work.

84aa INT. THE HOUSE - SECOND FLOOR HALLWAY - DAY

Yoko backs into the hallway, humming along to the music. Preoccupied, she doesn't notice as --

The DOOR TO THE REAR ROOM, at the end of the dark hall behind her, SLOWLY SWINGS OPEN.

Yoko turns and walks down the hall towards it.

84a INT. THE HOUSE - REAR ROOM - DAY

Yoko enters the room, which is also a mess. The MOVING BOXES are tumbled about the small room. She sighs.

Then she notices the CERAMIC CAT on the shelf, FACING HER (where Susan left it). Apparently she's not a big fan of felines: she uneasily turns it to FACE THE WALL instead.

Yoko turns back to the room, staring to stack the moving

boxes (the way we saw them before). As she does --
-- she pauses again. The music in her headphones
starts PHASING, digital noise creeping in...

Yoko takes off the headphones. Stares at them.
And then there's another CROAKING SOUND. From close
by.

Yoko draws a breath, quickly looking up --
-- AT THE CEILING, directly above her. That's where
the horrible sound is coming from.

Freaked out, Yoko backs away, and opens the bedroom
door --

85

85

INT. THE HOUSE - SECOND FLOOR HALLWAY - DAY
-- the hallway is COMPLETELY DARK. An unnatural
blackness.
The skylights above, which were previously filled
with sunlight, are now completely opaque.
Yoko stands in the doorway, scared, afraid to step
into the darkness. Then she looks down --

Revisions (Blue) -- 1/26/04
49A.

HER POV: the murky blackness of the hall seems to be
slowly CREEPING IN, phantomlike, around the edges of the door.

86 **INT. THE HOUSE - REAR ROOM - DAY**

86

Yoko stumbles back into the room. Her eyes fixed on --
-- THE DOORWAY: the creeping darkness is now coming in
around all sides, not just the bottom.

PHONE. Yoko backs up to the bed, still clutching the CORDLESS

She looks back at the door, suddenly CRYING OUT --

Revisions (Blue) -- 1/26/04

50.

-- A BLACK CAT sits in the doorway. Tail wrapped around
itself, sitting perfectly still, like a statue. Staring
at
it. Yoko with its yellow eyes. Something unnatural about

Yoko backs away towards the closet. Nowhere to go.

The cat suddenly HISSES AT HER --

-- and that's all Yoko can take. In a panic, she
opens the closet door, ducks inside.

87 INT. CLOSET - DAY

87

Yoko slams the door shut, pulling herself up onto a
raised shelf. Breathing hard, looking down at --
to dim. -- the crack under the door. The light is beginning

Yoko presses back into the closet, trapped.

The closet is starting to get dark. Quickly.

Yoko looks around desperately. Looking up, she sees -

-- THE ATTIC PANEL above her is wide open.

Caught between a rock and a hard place. Yoko decides:

She shakily stands on the shelf and reaches up to pull
herself into the attic.

88

88

INT. ATTIC - DAY

around, Yoko's head appears. Then her shoulders. She looks
but can't see a thing in the darkness.
She's about to pull herself all the way up --
-- when she hears the THROATY CROAKING SOUND.
Coming from the darkness.
Yoko stiffens, her breath catching in her throat.
suddenly and ANOTHER POV: we're at the far end of the attic,
rapidly RACING FORWARD TOWARDS YOKO...
hair. ON YOKO: something brushes her face. Long, black
to-nose. There's a head, just inches from hers. Almost nose-

Revisions (Blue) -- 1/26/04

51.

Yoko is paralyzed with fear, eyes wide. A long beat.
Then she reaches into her pocket, pulling out a
LIGHTER.
Yoko raises it and flicks the wheel --
-- we get a glimpse of a PALE FACE, surrounded by long
black hair, eyes wide and mouth open, the THROATY SOUND
suddenly increasing in pitch and volume --
-- as the face moves forward --

CUT TO

BLACK.

89 INT. HOSPITAL ROOM - NIGHT

89

sees -- Karen slowly wakes up in bed. As her eyes clear, she

his DOUG. He sits on the edge of the bed, slightly slumped,
back to her.

face. He He slowly turns -- and a relieved smile crosses his
moves closer, and reaches out a hand.

DOUG

It's okay. I've got you.

Karen nods, lacing her fingers in his. But her eyes are
glazed and unfocused -- she's exhausted.

DOUG

Your boss told me what happened.
I'm sorry.

her She turns away, the memory bothering her. Doug takes
hand, massaging her fingers, worried.

DOUG

I talked to your teachers. They
said you can take as much time as
you need. We could go to Kyoto for
a weekend, see those temples you're
always talking about.

Karen tries to smile back, but her heart's not in it.

KAREN

Running away won't help.

Revisions (Blue) -- 1/26/04 51aA.

DOUG

There's nothing to run away from,
Kat. No one blames you for what
happened.

Revisions (Blue) -- 1/26/04 51A.

KAREN

I'm not even sure what did happen.

DOUG

You went to help someone who was,

quite simply, beyond help.

KAREN

No, that's not what I mean...

She trails off, trying to remember. Doug waits.

KAREN

That house. There was something...

Doug sees her frustration, and tenderly brushes a hair from her face.

DOUG

Don't beat yourself up searching for a greater truth, Kat. An old woman passed away in her sleep. It's sad, but that's all it is --

KAREN

Is that how they said she died?

DOUG

I'm sorry this happened to you. But maybe, in a way, it will help you later. Death is an unfortunate but integral part of your future career. There's no avoiding it. Maybe now you'll be more... ready for it.

KAREN

I don't think I'll ever be ready for something like that.

She turns away. Doug wraps an arm around her. Karen leans into him, and he strokes her hair.

Revisions (Blue) -- 1/26/04 52.

The moment is broken by a soft KNOCK. Detective Nakagawa stands in the doorway, holding a thick FILE.

NAKAGAWA

I'm sorry to disturb you, Miss Davies. I was wondering if you could answer some additional questions?

Doug stands, intercepting Nakagawa. He sticks out a hand.

DOUG

I'm Doug. Karen's boyfriend.

Nakagawa nods. Fixes Doug with a blank stare. Taking the hint, Doug turns to Karen.

DOUG

You up for this?

KAREN

(nodding:)

Why don't you find out when I can check out of here.

Revisions (Blue) -- 1/26/04 53.

Reluctantly, Doug kisses her brow, then exits. Nakagawa pulls a chair up to the bed and sits, putting the file on a small table.

NAKAGAWA

How are you feeling?

KAREN

Okay. Tired.

NAKAGAWA

You are an exchange student?

(Karen nods:)

And you have been volunteering at the Health Center for...?

KAREN

Three months. I needed a social welfare credit.

NAKAGAWA

You said this was the first time you'd been in that house?

KAREN

Yes.

She notices Nakagawa isn't taking notes. He seems somewhat uncomfortable, as if he's building to something:

NAKAGAWA

About the Japanese boy you said you saw there --

KAREN

Did you find him?

NAKAGAWA

No, not yet. You said the boy had
been taped into the closet?

KAREN

Yes, that's right. He was...
holding a cat. A black cat.
(remembering:)
There was a book in the closet,
too. I think it was a journal.

NAKAGAWA

Did it belong to the boy?

Revisions (Blue) -- 1/26/04 53aA.

KAREN

I don't think so. I think it
belonged to a woman.

Revisions (Blue) -- 1/26/04 53A.

Nakagawa looks up. Karen tries to explain:

KAREN

The writing. It looked feminine.

Revisions (Blue) -- 1/26/04 54.

KAREN

I left it on the kitchen table.

Nakagawa frowns, scribbles a note.

NAKAGAWA

I didn't see any book on the table.
Perhaps someone moved it. Did you
speak with the boy after you opened
the closet?

She thinks, recalling:

KAREN

I asked him his name. He said
'Toshio'.

Nakagawa immediately tenses. A long beat. He can see how exhausted Karen is. But something's troubling him:

NAKAGAWA

One more question, please.

He slowly reaches into his pocket and pulls out THE PHOTO Karen found, and taped together. He shows it to her.

NAKAGAWA

We found this in the room where...

Karen looks at the picture.

KAREN

This is him. This is the boy.

NAKAGAWA

Are you certain?

KAREN

Yes. Positive.

Nakagawa stares down at the picture in his hands.

And Karen notices -- Nakagawa's hands are shaking.

KAREN

Detective Nakagawa?

He looks up at her, a faraway look in his eyes.

KAREN

The whole time I was in that house,
I felt something was... wrong.

Revisions (Blue) -- 1/26/04 54A.

From the expression on Nakagawa's face, she's onto something.

KAREN

What happened there?

Nakagawa holds Karen's gaze for a moment. Even in her exhausted state, it's clear -- she's as frightened as he is.

55.

NAKAGAWA

The bodies of the son and daughter-in-law of the woman you were caring for were found in the attic.

Karen just stares at him, stunned.

NAKAGAWA

It seems that the son killed his wife, and then himself --

There's a KNOCK on the door. Igarashi stands in the doorway.

He speaks to Nakagawa in Japanese.

NAKAGAWA

(to Karen)

Please excuse me for a moment.

Nakagawa puts the photo down and steps into the hallway and closes the door, but not all the way. Karen watches and listens through the crack:

90

90

INT. HOSPITAL - HALLWAY - NIGHT

IN THE HALLWAY: the men speak with hushed voices.

IGARASHI (IN JAPANESE)

We checked the apartment of Susan, the sister. She wasn't there...

He trails off, hesitating.

NAKAGAWA (IN JAPANESE)

Yes?

IGARASHI (IN JAPANESE)

The chain lock had been drawn from the inside. And the deadbolt. But we found no one in the apartment.

Nakagawa takes this in.

NAKAGAWA (IN JAPANESE)

Get the surveillance tapes from the office building.

quietly: Igarashi nods. But doesn't move. After a moment,

IGARASHI (IN JAPANESE)

They were the first family to live in that house since the incident three years ago --

Revisions (Blue) -- 1/26/04

56.

shut. Nakagawa's harsh look silences him. Then the Detective turns, noticing KAREN watching them. He pulls the door

91 **91 INT. HOSPITAL ROOM - NIGHT**

Karen Nakagawa's stern voice is muffled by the closed door. sits back in bed, disturbed.

Then her attention turns to THE FILE on the table.

She considers. Then reaches for it. Opens it.

It's a POLICE REPORT, in Japanese.

breath -- Karen scans it, and turns the page. She draws a

tape. -- it's a photo of THE HOUSE. Cordoned off with police

An ambulance out front. Like the scene she just left...

...only the picture is dated three years ago.

door, THREE DETECTIVES are visible beyond the open front conferring in the entryway.

with The photo of the house is attached to a POLICE REPORT,

well -- THREE PICTURES. A stern-looking Japanese man (TAKEO), a somber woman (KAYAKO), and a YOUNG BOY we know very

photo
are the
Karen makes the connection. She picks up the taped-up
and compares it to the file... the boy and his father
same as in the newspaper.

then her
Karen gently touches the "missing" face of KAYAKO --
eyes move to the picture of THE BOY.

face:
Her eyes widen as she reads THE JAPANESE TEXT under his

KAREN

Toshio...

92

92

INT. NURSING CARE CENTER - NIGHT

--
The place is quiet, completely deserted. Except for

staring
it's
-- Alex. He's behind his desk in the reception area,
off into space. Alex finally glances up at a clock --
almost ten o'clock.

lights,
He gets up, turns off his computer, switches off the
and walks around the reception desk towards --

Revisions (Blue) -- 1/26/04

57.

THE FRONT DOORS. He hits a final light switch and is almost
to the exit, when --

-- he suddenly SLIPS. Almost falls. Saves himself by
throwing a hand up against the wall.

He looks down. What the hell did he slip on?

A pool of liquid. Right by the front doors, where the ladder
stood earlier. It's too dark to make out what the fluid is.

Alex looks down at HIS HAND -- it's covered in the liquid.
And there's a dark HANDPRINT where he grabbed the wall.

HIS POV: a trail of FOOTPRINTS lead from the pool of liquid, around the base of the stairs.

His eyes on his dirtied hand, Alex slowly reaches for the nearby light switch. The overheads come on --

-- the liquid is deep red. Blood.

Alex looks across the room. Shaking, he starts to walk forward, following the footsteps.

He pauses at the bottom of the stairs, seeing --

-- the BLOOD TRAIL has stopped. Right by the bottom step.

Alex looks up the staircase. No blood.

After a moment, Alex starts to walk up. As he reaches the first landing --

He freezes. Sensing something behind him. He turns to
see --

YOKO. Head lowered, clothing is torn and bloody. She's slowly climbing up the steps, but she's MOVING JERKILY, like a marionette, her limbs making a strange CREAKING as if tendons and muscles are being pushed to their limits.

And there's BLOOD DRIPPING DOWN, splattering on her shoes.

ALEX

Yoko?

She keeps moving, straining, climbing... towards him.

Revisions (Blue) -- 1/26/04

58.

ALEX

What... What happened, Yoko?

Now she finally stops, two steps away. A long beat.

ALEX

Say something, please...

Yoko slowly raises her head towards him --

-- the lower half of her face is missing. Her jawbone
has

chest. been ripped out, her tongue hanging limply on her

a puddle of blood. His legs fly out from under him and he
CRACKS HIS HEAD AGAINST THE GROUND.

But HIS POV: everything goes blurry, and canted 90 degrees.
it looks like there's A FIGURE standing in the hallway,
watching the scene...

...a small boy holding a black cat...

himself Dazed, Alex plants a hand on the ground and pulls
into a seating position --
-- and coming face-to-face with YOKO, kneeling down
directly in front of him. Her bloody tongue dripping, lolling...
ON ALEX: eyes wide, he opens his mouth to scream --

HARD CUT

TO:

93 93 INT. POLICE STATION - NAKAGAWA'S OFFICE - DAWN

under his Nakagawa sits at the desk. Exhausted, dark circles
eyes, he's staring down at --

it. THE FILE on his desk. As if he's afraid to even open

that of But he does. He flips through the photos, pausing on
of The TOSHIO, but continuing on to THE BLACK AND WHITE PHOTO
the House from three years ago (the one Karen saw), with
THREE DETECTIVES.

DETECTIVES. Nakagawa turns to a FRAMED PICTURE on his desk -- it's
YOUNGER NAKAGAWA at a bar with THREE FAMILIAR

They're off-duty, grinning at the camera. Buddies.

The two photographs share THE SAME THREE DETECTIVES.

Revisions (Blue) -- 1/26/04

59.

As Nakagawa looks at the crime scene photo, he realizes something. He slowly stands, in shock, trembling.

The phone RINGS, startling him.

Nakagawa walks over, picks up the phone.

NAKAGAWA (IN JAPANESE)

Hello?

He listens.

His face goes blank. He slowly lowers the phone.

94 94 OMITTED

95 95 OMITTED

96 96 OMITTED

97 OMITTED

98 98 OMITTED

99 99 INT. MORGUE - DAY

TABLES. The CORONER sits on a stool, staring at the floor. TWO BODIES lie under bloody white sheets on two STEEL

Between them is a small cart -- a bloody cloth on top.

nervous.

Nakagawa and Igarashi enter. The Coroner stands,
He walks to one of the tables and pulls back the sheet.

NAKAGAWA (IN JAPANESE)

Have you determined a cause of
death?

CORONER (IN JAPANESE)

Not yet. The blood on his body --
isn't his. It belongs to her.

He points to the other table. But doesn't look at
it.

Revisions (Blue) -- 1/26/04

60.

NAKAGAWA (IN JAPANESE)

I don't understand. He killed
Yoko, before he died?

The Coroner shakes his head. Nakagawa looks to Igarashi,
then walks up to the second body, pulling back the sheet.

IT'S YOKO. Still missing her jawbone.

Nakagawa and Igarashi stare down at her in disbelief.

The Coroner walks to the small table, removing the cloth.
Yoko's JAWBONE is underneath it.

CORONER (IN JAPANESE)

The jawbone you found in the attic
yesterday with the American couple
belongs to this girl. I estimate
it was -- removed -- from her body
two or three days ago.

IGARASHI (IN JAPANESE)

But I thought you said her body was
found with this man, tonight.

The Coroner nods. Eyes on his shoes.

NAKAGAWA (IN JAPANESE)

Then how did she get from the house
to the Health Center?

The Coroner, lost in his imagination, answers quietly:

CORONER (IN JAPANESE)

I have no idea.

A beat. Nakagawa walks to the jawbone. Stares at it.

NAKAGAWA (IN JAPANESE)

She survived for two days without this?

CORONER (IN JAPANESE)

It would seem so.

NAKAGAWA (IN JAPANESE)

How is that possible?

The Coroner looks up at him, his face pale.

CORONER (IN JAPANESE)

I don't believe it is.

Revisions (Blue) --

1/26/04 61.

100

100 INT. HOSPITAL ROOM - DAY

Karen's
clothes.

Doug sits on the bed, next to a DRESSING CURTAIN.
silhouette is visible behind it, pulling on her

Then:

He watches the curtain for a beat, concerned.

DOUG

I got us a guidebook to Kyoto. I
thought maybe we'd leave tomorrow --

stares at

The curtain suddenly SLIDES BACK. Karen, dressed,
him. She looks angry.

KAREN

Why didn't you tell me?

DOUG

Tell you what?

KAREN

About the bodies they found in the
attic.

DOUG

You were recovering from a shock.
I didn't want to --

Karen turns away, picking up her backpack and
slinging it.
She walks past him, disappointed, and leaves the
room.

DOUG

Karen -- wait --

He quickly grabs his coat and bag.

100a

100a

INT. HOSPITAL HALLWAY - DAY

Karen paces down the hall towards a RECEPTION AREA.

Doug

catches up with her, turning her towards him.

DOUG

Look, I'm sorry. I was just
worried about you, and -- I know
you, Karen.

Karen turns to him. A sober look on her face.

Revisions (Blue) -- 1/26/04 61A.

KAREN

The same thing happened three years
ago, Doug. To a Japanese family,
who lived in that house. They were
all found dead.

Doug studies her for a moment.

DOUG

So you think the events are
connected?

KAREN

How would you explain it?

She watches Doug as he thinks. Carefully.

DOUG

Okay. How about this: the American family knew about what had happened there before, and this knowledge subconsciously caused them to repeat the same events.

Karen gives Doug a skeptical look.

DOUG

It's exactly how superstitions survive: if you walk under a ladder and think uh-oh, you're in for some bad luck, sure enough, what do you know? You trip over --

KAREN

(heard it before:)
-- trip over the curb and sprain your ankle.

DOUG

Makes sense, right?

Karen stops walking. Considering something.

Revisions (Blue) -- 1/26/04 61B.

KAREN

Okay. Then explain this: when I went to that house, I didn't know anything about its past. But yet I still saw...

She hesitates, realizing she's said too much.

DOUG

Saw what? Karen?

KAREN

Emma and I were alone in that room, but -- there was something else there. I'm sure of it.

DOUG

You watched a woman die, Kat. That's a horrible thing to experience. I can't imagine how you must feel. But sometimes the mind tries to cope with terrible

things in a way that distorts what actually occurred.

Karen's eyes never leave his. Softly, but firmly:

KAREN

You might be right, Doug. But I know what I saw.

(then, faltering:)

I think I know what I saw...

After a moment, Doug pulls her into a hug.

DOUG

You just need to rest. We'll get you home, get a good night's sleep.

KAREN

Yeah.

But her eyes speak differently. She covers it well, stepping back and glancing over at the reception desk:

KAREN

You've got class, and I'm sure I only have to fill out a few forms or something --

DOUG

You sure?

Revisions (Blue) -- 1/26/04

61BA.

KAREN

I'm fine, Doug. Really.

He kisses her, then exits. He pauses at the front doors to give her a little wave. She smiles... but the smile droops as soon as he's out of sight.

After a moment, she turns and walks to the front desk.

DISSOLVE TO:

Revisions (Blue) -- 1/26/04

61C-63.

she
photo.
to it.

-- PETER. She quickly recognizes him from the picture
found in the journal. His name is printed below the
A picture of Peter and Maria's CONDO BUILDING is next

THROWS

She looks at the headline: "AMERICAN ENGLISH TEACHER
SELF FROM BUILDING".

at --

Karen scans the article, thinking. Then she looks up

-- TOSHIO'S PICTURE.

DISSOLVE TO:

104
104

INT. POLICE STATION - NAKAGAWA'S OFFICE - NIGHT
Nakagawa is looking at the same picture, in his file.

door.

OFFICER #1 appears in the hall. Knocks gently on the

OFFICER #1 (IN JAPANESE)

This just came in. It's the
surveillance video you requested.

and
it.

It takes a moment for Nakagawa to snap out of it.
He finally nods, takes the tape. He opens the envelope
looks at the cassette. Like he doesn't want to watch

office

Then he turns to a TV/VCR combo and inserts the tape.
ON THE SCREEN: the 10TH FLOOR HALLWAY from Susan's
building, and the door leading to the stairwell.

terrified, runs

A beat. The image FLICKERS for a moment.
Then the door suddenly bursts open and Susan,
from the stairwell and down the hall.

ON NAKAGAWA: he fast-forwards the video. Until --

65.

hallway.
and
o.s.

ON SCREEN: -- the SECURITY GUARD appears in the
As
Susan saw earlier, he opens the door to the stairwell
looks inside. Then he closes the door and continues

video --

ON NAKAGAWA: he reaches forward to turn off the

quick burst
again.

ON SCREEN: -- but then the video CRACKLES with a
of static. And the door to the stairwell opens

He can

ON NAKAGAWA: he's watching, entranced, terrified.
hardly believe what he's seeing --

STAIRWELL.
black
human.

ON SCREEN: -- A DARK FIGURE EMERGES FROM THE
It's
the shape of a woman with long hair --
-- but the figure is BLURRY AND SHIFTING, as if the
shadow has loosely compacted itself into the form of a

enters the

NAKAGAWA watches, breathless, as THE FIGURE slowly
hallway, passing by, underneath the camera.
The image stops flickering. An empty hallway now.
A beat.

turn

Nakagawa, his hand shaking, reaches forward, about to
off the television set, when --

the
RATTLE

DARKNESS SUDDENLY OVERTAKES THE SCREEN, rising up from
bottom until everything is dark. A strange HUMMING
comes from the speakers, and the image JITTERS madly.

to Nakagawa leans forward, right up to the screen, trying
make out an image in the swirling blackness --

Two eyes open, staring at Nakagawa.
Terrified, Nakagawa stands and turns away, closing his
eyes.

And when he finds the strength to look back --

-- THE EYES are still there.

Locked onto him, even though he's moved.

Unflinching. Unblinking.

105

105

EXT. THE HOUSE - NIGHT

Nakagawa stands at the front door. Gathering his
courage.

Revisions (Blue) -- 1/26/04

66.

He opens the door. Nothing but yawning darkness
inside.

Nakagawa picks up TWO HEAVY OBJECTS, one in each
hand, and,
ducking under the police tape, enters the house.

106

INT. THE HOUSE - ENTRANCE - NIGHT

106

Nakagawa puts the two heavy objects by the front door
and
closes it. Now we can see what they are --

-- GASOLINE CANS. Two gallons each. Full.

Nakagawa catches his breath. Then he reaches for the
lid of
one of the cans, starting to unscrew it. His hands
are

shaking, and the gasoline SPLASHES AROUND inside --

-- but then there's ANOTHER SPLASHING SOUND. From
nearby.

eyes go to -- Nakagawa freezes. The splashing continues. His
coming THE BATHROOM DOOR. It's closed. The SPLASHING is
sounds of from inside, accompanied by a series of THUDS. The
a small child, STRUGGLING...
Nakagawa fearfully reaches for the door handle --

106a
106a

INT. THE HOUSE - BATHROOM - NIGHT

sees -- Nakagawa's eyes widen as the door swings open. He
overflowing with A YOUNG BOY kneeling by the edge of the tub,
lifeless water. His head hangs below the surface.
boy's Nakagawa immediately drops to the boy, lifting his
head from the water. It's TOSHIO. He's dead. Drowned.
behind and Before Nakagawa can understand what's happening, the
SCREAMING eyes SUDDENLY OPEN, fixing on Nakagawa --
still. -- and then a PALE HAND grabs Nakagawa's head from
roughly pushes it into the water, holding him under.
Nakagawa's LEGS flail and kick as he struggles, his
muffled by the water. But finally, his legs become
still.

107
107

OMITTED

108
108

OMITTED

109 OMITTED 109

109a OMITTED 109a

Revisions (Blue) -- 1/26/04

68.

110 INT. KAREN'S APARTMENT - LIVING AREA - DAY

110

THE WALL by Karen's computer desk is now covered with
WEBPAGE
parents,
EARLIER
PRINT-OUTS: NEWSPAPER CLIPPINGS of TOSHIO and his
KAYAKO and TAKEO; MATTHEW and JENNIFER; PETER; and
DETECTIVES NAKAGAWA and IGARASHI, plus reports on THE
INVESTIGATION.

In the center of it all is a picture of The House.
ON THE DESK is a PRINT-OUT: the newspaper article
about
photo,
Karen has written the number `224'.
We hear the sound of RUNNING WATER -- it's the
shower. We
drift away from the desk and towards the bathroom...

110a OMITTED

110a

Revisions (Blue) -- 1/26/04

68A.

110b OMITTED

110b

111 INT. KAREN'S APARTMENT - BATHROOM - DAY

111

eyed, as
obscuring the
her hand.

Karen is in the shower. She stands there, glassy-
the water runs over her. She's looking at --
-- HER REFLECTION in the mirror. It fogs up,
view. This snaps Karen out of her trance.
She rinses her hair and squeezes some shampoo into
Starts a nice lather.

But,

FROM BEHIND: Karen works the shampoo into her scalp.
as she does, we see something...

is

... A PALE HAND BURIED UNDER HER HAIR, as if someone
behind her, with a hand on her head.

turns --

Karen's fingers brush the hand. She CRIES OUT and
-- there's no one there. She's alone.

Revisions (Blue) -- 1/26/04

69.

112 112 **OMITTED**

113 113 **OMITTED**

114 114 **INT. KAREN'S APARTMENT - LIVING AREA - DAY**

and
there.
There's the sound of the front door UNLOCKING and Doug
enters, carrying a bag. He closes the door behind him
walks in, turning the corner --
-- finding Karen, looking a bit dazed, standing right
He's startled, but quickly recovers:

DOUG

I come bearing gifts.

Karen smiles weakly. She takes the bag and enters the kitchen. He watches her go, worried. Then he notices -

-

she's
HER DESK. Doug walks over, looking at the printouts
center.
taped to the wall. And the photo of The House in the

good
Bewildered, he sits down, leaning forward and taking a
look. His eyes stop on the picture of TOSHIO.

kitchen.
Doug turns to see Karen staring at him from the
know
It's an awkward moment: he's concerned, but doesn't
what to say. And neither does Karen.

Finally she approaches, looking at Toshio's picture:

Revisions (Blue) -- 1/26/04

69A.

KAREN

That's the boy who was there
yesterday. In that house. But
this boy, he's --

Her voice trembles, her fear showing through.

KAREN

-- he's supposed to be dead.

A beat. Karen's eyes plead with Doug.

KAREN

I saw him, Doug. I talked to him.
He told me his name. A boy who was
killed by his father three years
ago told me his name.

Doug looks away, shaking his head.

KAREN

You don't believe me.

DOUG

How can I believe you, Karen?

Karen's face darkens. Before she can retort --

-- the phone RINGS. As Karen walks across the room to answer it, Doug starts reading the newspaper article.

KAREN (INTO PHONE)

Hello?

She listens. Her face slowly drops.

KAREN

(almost a whisper:)

What?

She numbly lowers the phone. Doug turns to her, seeing
that something's very wrong.

Snapping to life, Karen walks to the desk, picking up the photo of Peter and Maria's condo and a map of Tokyo.

Doug puts a hand on her shoulder. She finally looks at
him.

KAREN

Alex and Yoko are dead.

Doug, surprised, doesn't know what to say. Karen doesn't give him a chance to figure it out:

Revisions (Blue) -- 1/26/04

69AA.

KAREN

(intense:)

There's something wrong with that house, Doug. Something really bad.

(re: Peter's photo)

The boy in that house, he had a photo of this man. He died on that same day three years ago. I need to talk to his wife... widow. If I can find out what happened, or if... maybe --

DOUG

Maybe, what?

Karen pulls away, making for the door. Doug follows.

DOUG

I'm concerned about you going out
while you're so upset --

KAREN

You don't understand. I have to,
Doug.

DOUG

Why?

KAREN

Because I've been inside that
house, Doug. Don't you get it?
I've been inside!

Revisions (Blue) -- 1/26/04 69B.

A beat. We see the resolve come over Karen's face. She
reaches out and touches Doug tenderly.

KAREN

I love you. But I have to go.

She leaves.

Doug, troubled, turns back to the desk.

He looks up at the wall, tracing a finger over the photo of
The House. Beneath it, is the address...

Revisions (Blue) -- 1/26/04

70-72.

115 EXT. CONDO BUILDING - DAY

115

Monolithic

The same building from the newspaper clipping.

against a cloudy, bleak sky.

Karen stands before it, staring up at it.

directory,
the
up:

Then she walks to the intercom and looks at the
finds 'M. Kirk'. She activates the intercom and dials
number. It rings a few times, and then a voice picks

MARIA (INTERCOM, IN JAPANESE)

Yes?

KAREN

I'm looking for Maria Kirk?

MARIA (INTERCOM)

Who is this?

KAREN

My name is Karen Davies. I'm a
student at -- I'm sorry to bother
you, but I was wondering if I could
ask you a few questions.

A long beat. Karen stares at the intercom.

KAREN

Ms. Kirk?

MARIA (INTERCOM)

Questions about what?

KAREN

I'm here because... I need to speak
with you about your husband.

When Maria's voice comes back through the intercom,
she
sounds different, shaken:

MARIA (INTERCOM)

Leave me alone.

KAREN

Maria --

MARIA (INTERCOM)

Please.

Karen stands there for a moment. Then, as she walks
away --

Revisions (Blue) -- 1/26/04

72A.

CLICK. The electronic door lock disengages behind her.

Revisions (Blue) -- 1/26/04 73.

115a OMITTED 115a

115b OMITTED 115b

Revisions (Blue) -- 1/26/04

74.

116 **OMITTED**

116a 116a INT. PETER & MARIA'S APARTMENT - DAY

The front door opens. MARIA (early 30s) has changed from when we first saw her -- she wears a revealing outfit, and her natural beauty now smolders beneath the surface. She regards Karen warily.

MARIA

I'm late for work.

KAREN

I just need a couple minutes.

Maria finally steps aside, letting Karen in.

The kitchen The APARTMENT is small, and completely unkempt. is a mess, clothes lie everywhere.

MARIA

(sarcastic:)
Make yourself at home.

Karen looks for a place to sit. She decides to stand.

Maria sizes her up. A beat. Then:

MARIA

Well?

KAREN

Your husband, Peter. Three years ago he...

She trails off, in delicate territory.

MARIA

He what?

KAREN

He killed himself.

Maria eyes her blankly. Then she turns to look at something

o.s. Karen follows her gaze --

-- to the open door of THE BEDROOM. And THE WINDOW beyond.

Revisions (Blue) -- 1/26/04

74A.

KAREN

(almost ashamed:)

I'm... sorry.

Maria turns back to her, sadness on her face. Then:

MARIA

Thank you.

Maria reaches for a pack of cigarettes. Lights one. Offers them to Karen. She shakes her head.

MARIA

How did you know Peter?

KAREN

I didn't.

MARIA

Then what are you doing here?

KAREN

I think there's a connection
between your husband's death and
something that happened to me.

MARIA

What happened to you?

KAREN

It's... hard to explain.

Maria takes a drag from her cigarette. Waiting.

KAREN

Look, I know this sounds strange,
but... I don't think your husband
wanted to die.

MARIA

(even:)

Then why would he throw himself out
a window?

Karen struggles to find the answer.

MARIA

Let me guess: `hard to explain'?

Karen nods. Maria's brave face slips. She turns away.

Revisions (Blue) -- 1/26/04 74B.

MARIA

I put all this behind me. I don't
want to open it back up again.

KAREN

If that's true, then why are you
still here in Japan?

Maria turns back. She only looks defensive for a moment.

MARIA

Because I can't leave. I tried.
But I couldn't. Not without...

Maria speaks softly, forming words she's never spoken aloud:

MARIA

He usually didn't wake up before me. But that morning, he did. He made coffee for us. Then he sat there and waited for me to wake up. And when I did, he looked me right in the eye. And then he jumped. The night before we'd been talking about having children together...

She wipes away the tears in her eyes.

KAREN

Did you know a woman named Kayako?

MARIA

No.

KAREN

Did Peter?

MARIA

I don't think so.

Maria turns away, growing tense.

KAREN

Maybe it was someone he worked with?

MARIA

Look. I've had the police up here, I talked with Detectives, I even hired a P.I.--

(composing herself:)

(MORE)

Revisions (Blue) -- 1/26/04 74C.

MARIA (cont'd)

I don't know what you're going through, or what you think you know about my husband. But I don't have any answers. I'm sorry.

She turns back to Karen -- to find the young woman sitting slumped on the edge of a sofa, tears in her eyes.

Maria softens as Karen looks up at her, pleading:

KAREN

Please. I don't know what else to

do. Please help me.

Revisions (Blue) -- 1/26/04

75-77.

117 **117 INT. CLOSET - DAY**

things Maria reaches up to a high shelf. She moves a few
rear. aside to get to TWO SHOEBOXES buried towards the

118 **118 OMITTED**

118a **118a INT. PETER & MARIA'S APARTMENT - DAY**

table. Maria re-enters the room, laying the shoeboxes on a

MARIA

This is all his stuff from school.

sits She stares at the boxes, afraid to open them. Karen
 down and gently removes the lid of one of them.

Karen THE BOX contains stacks of PHOTOGRAPHS and notes.
it. removes a pile of photos and starts looking through

opens the After a moment, Maria sits down next to her. She
 other box and pulls out another stack of photos.
face. She looks at the first one, sadness crossing her

MARIA

This was our first date.

Peter She shows Karen THE TOP PHOTO: a "self-portrait" of
 and Maria in a park lined with blooming cherry trees.

The pain returns, and she puts the picture away.
Karen works through her own pile: she's looking at
pictures of Peter from his University days.
Her eyes widen as she sees --
sullen Kayako. She looks young and alive... but yet somehow
there. and withdrawn, as if she feels she doesn't belong
the She's with a group of fellow students. PETER is in
another. group, although he and Kayako aren't next to one
party. Karen turns to the next picture -- it's a graduation
watching Kayako is in this one too: standing to the side,
camera. PETER AND MARIA as they give a goofy grin to the

Revisions (Blue) -- 1/26/04

77A.

As Karen flips through them, a definite pattern emerges --
-- Kayako is in practically every picture.
And in most, she's not smiling at the camera. Rather,
she's staring at Peter.

KAREN

(under her breath:)
Oh my God.

MARIA

What? Did you find something?

We move to THE GROUP PHOTO. Peter with Maria, surrounded by
classmates. Kayako off to the side, her eyes on Peter.

DISSOLVE TO:

78.

119 **INT. COLLEGE - PETER'S OFFICE - DAY (THREE YEARS AGO)**

The same GROUP PHOTO is in a frame on Peter's desk.
Peter stands behind the desk, using a small mirror to
knot his tie. His open door reads: `DEPARTMENT OF ENGLISH'.
A CO-WORKER (20s, Japanese) enters with a stack of
mail.

PETER

Happy Monday.

CO-WORKER

Yeah, right. Here's your mail.

He hands it to Peter. On the top is a small BLUE
ENVELOPE.
The name in the return address is `Kayako'.

79.

CO-WORKER

Another one, huh?

Peter shakes his head, looking distastefully at the
letter.

PETER

I don't even know her. She says I
used to tutor her, but I don't know
who the hell she is.

The co-worker shrugs and leaves. Disturbed, Peter
fingers the blue envelope.

His eyes go to one of his desk drawers. He slides
it open.

More BLUE ENVELOPES are inside. All from `KAYAKO'.

trash can. Peter's face darkens. He dumps the letters into a

120

120

EXT. THE HOUSE - DAY

Peter stands in front of The House.

He glances down at the BLUE ENVELOPE in his hand. He
stuffs it in his pocket, unsure about what he's going to do.

Then he opens the gate and goes in, walking to the
front door. Knocks. Silence from inside. He rings the bell.
Waits. No one comes. He's about to leave --

But then he hears something from around the side of
the house. It sounded like a muffled SPLASH of water.

120a EXT. THE HOUSE - SIDE - DAY

120a

Peter peers around the side of the house, a narrow
walkway lined with bushes and trees. It's quiet.

PETER (IN JAPANESE)

Hello? Excuse me?

After a moment, Peter decides to check it out. As he
steps around a bush, he suddenly stops, surprised to see --

PETER'S POV: two ARMS hang from a window at the side
of the house. They look disembodied, mottled and bruised.

Revisions (Blue) -- 1/26/04 79A.

It takes Peter a moment to recover. He slowly walks over.

Revisions (Blue) -- 1/26/04

80.

and
right in
A familiar BOY is inside -- it's TOSHIO. His glazed
staring eyes don't seem to notice Peter, standing
front of him.

PETER (IN JAPANESE)

Hello.

this
No reaction. There's definitely something wrong with
boy. Peter looks beyond him, into the dark house.

PETER (IN JAPANESE)

My name is Peter. I'm here to see
your mother. Is she home?

Then
inside:
The boy slowly straightens. His eyes focus on Peter.
he FALLS BACKWARDS. Startled, Peter tries to see

PETER (IN JAPANESE)

Hey! Are you okay??? Hello???

handle -
Peter quickly goes back to the front door. Tries the
- it's unlocked. He opens the door.

121

121

INT. THE HOUSE - ENTRANCE - DAY

Peter steps inside, unsure about entering uninvited.

PETER (IN JAPANESE)

(calling out)

Hello? Excuse me. I'm coming in.

shoes,
His concern for the boy wins out. He kicks off his
and quickly walks to the open bathroom door.

122

122

OMITTED

123 INT. THE HOUSE - BATHROOM - DAY

123

must
Peter enters, finding Toshio lying on the floor. He

have been standing on the edge of a TUB by the window.

Revisions (Blue) -- 1/26/04

81.

PETER (IN JAPANESE)

Are you alright?

As Peter helps the boy to his feet, he glances at the bathtub. It's filled, literally to the brim, with water.

124 INT. THE HOUSE - LIVING ROOM - DAY

124

Peter holds Toshio's hand as he leads him back to a couch in the living room.

PETER (IN JAPANESE)

Are you alone? Where are your parents?

The boy sits in the couch, slumped over, still looking dazed.

Peter studies him, looking at the ugly BRUISES on his arms and legs. There's also a big one around his neck.

PETER (IN JAPANESE)

What happened to you?

Peter reaches out to lift Toshio's chin, but he FLINCHES, pulling backwards. His eyes manage to focus on Peter.

Then the boy looks away. Lowers his head. A long beat.

Peter's worried. This really doesn't look good. He scans the messy room, eyes falling on something.

He reaches down and picks up PIECES OF A PHOTOGRAPH, lying next to a broken frame -- they've been crumpled into a ball.

them. ON THE PHOTO: Peter unfolds the pieces and rearranges

We've seen this picture before --

CAT. -- a FAMILY PORTRAIT. TOSHIO, holding a cute BLACK

TAKEO. Standing with his mother and father -- KAYAKO and

family. They're all beaming at the camera, a perfect, happy

Except that the mother's face has been torn out.

the window. Then there's a muffled MEOW. Peter looks over at

Did that come from outside?

out. Another MEOW. Peter walks to the window, looking

Peter's FROM OUTSIDE, LOOKING IN: a worried look crosses
warning. face as the MEOW becomes more of a GROWL, as if in

He looks outside, but can't see anything --

Revisions (Blue) -- 1/26/04

82.

now -- but we see, over Peter's shoulder, that TOSHIO is
LOOKING DIRECTLY AT HIM, eyes wide --

-- the MEOWING emitting from his wide open mouth --

125 **125 INT. POLICE STATION - DAY**

Karen enters quickly, going up to the front desk.

OFFICER #2, filling out paperwork, doesn't look up.

KAREN (IN JAPANESE)

Excuse me, I need to speak with
Detective Nakagawa.

Officer #2 looks up at her. Blankly.

KAREN (IN JAPANESE)

It's an emergency.

OFFICER #2 (IN JAPANESE)

One moment.

more

Officer #2 walks to the end of the desk, where two OFFICERS speak in hushed tones with DETECTIVE AOKI.

look

Officer #2 interrupts their conversation. And they all over at Karen. A beat. Then Detective Aoki approaches.

AOKI (IN ENGLISH)

You are asking for Detective Nakagawa?

KAREN

Yes, I have important information for him about a case...

is

She looks around. Everyone is watching her. The mood decidedly grim. She can tell something's up.

AOKI

Detective Nakagawa is not here right now. Can you tell me what case this is regarding?

There's something behind the Detective's words.

KAREN

His partner, Detective Igarashi? Can I speak with him?

Revisions (Blue) -- 1/26/04

83.

Aoki exchanges a look with the officers.

AOKI

Can you tell me your name, please?

She

Karen looks at the somber faces in the quiet station. backs away from the desk as the realization sinks in.

KAREN

They're dead, aren't they?

Karen turns and runs for the exit.

AOKI

Miss, wait please --

But she's long gone.

126

126

INT. KAREN'S APARTMENT - NIGHT

A reading light on the computer desk provides the only illumination in the dark apartment.

Karen enters, standing in the doorway for a moment.

Shell-

shocked. As she slides off her coat:

KAREN

Doug?

Revisions (Blue) -- 1/26/04 83A.

No answer. She slowly walks to the bedroom and looks inside. He's not there. This seems to worsen Karen's mood.

Revisions (Blue) -- 1/26/04

84.

Karen looks down at a NOTEPAD. She's written THREE JAPANESE NAMES. The detectives in charge of the case three years ago.

They all have red lines drawn through them.

Then we PAN UP to see that these are the last names on a longer list. We recognize the other names: MATTHEW, JENNIFER, and EMMA WILLIAMS; YOKO and ALEX; NAKAGAWA and IGARASHI. Everyone who's been in The House.

Everyone who died. All the names have been CROSSED OUT --

-- except 'Nakagawa' and 'Igarashi'. Karen picks up a red pen and draws a line through them.

Then we see one final name at the bottom:

'Me.' Now the only one not crossed out. The only one left.

Karen puts down her pen. Then she looks up at --

-- THE WALL, where's she's taped all the pictures and articles in a circle.

Karen realizes something. She reaches for the lamp, and turns it closer --

-- the picture in the middle of the "spider's web" is gone.

The photo of The House.

Karen draws a breath. Then, out of the corner of her eye, she sees something she hadn't noticed before --

-- a faint red FLASHING from a small table by the kitchen.

She slowly stands. Walks over to it. The flashing red light is barely visible on her face, as she looks down at --

-- HER ANSWERING MACHINE. The message light is blinking.

`1 MESSAGE'.

She reaches out a shaky finger and presses `PLAY'.

DOUG (ON MACHINE)

"Hey, Karen. It's me. I just wanted to say -- I'm sorry. I know I wasn't hearing you.

(MORE)

Revisions (Blue) -- 1/26/04

85.

DOUG (ON MACHINE) (cont'd)

If all this is real to you, then it's important to me, and I'm gonna check that house out. So just sit tight, I won't be long. I love you."

Karen presses the STOP button.

She stands there for a moment, in the near-darkness.

Then, softly:

KAREN

No.

126a 126a EXT. KAREN'S APARTMENT BUILDING - NIGHT

126a

She Karen runs outside, struggling to pull on her coat.
 races down the sidewalk at top speed.

126b 126b

126b

looking down **EXT. THE HOUSE - NIGHT**
his Doug stands at the gate, lighting a cigarette,
 at the POLICE TAPE sealing the entrance. He pockets
 Zippo and ducks under the tape, walking up to --
 THE FRONT DOOR. Doug tries the handle, and the door
swings open. He stands on the porch, looking into the dark
place.

126bb 126bb EXT. STREET - NIGHT

126bb

into the Karen runs down the steps from the train, racing
 SHOPPING DISTRICT.

126c 126c INT. THE HOUSE - ENTRANCE - NIGHT

126c

happens. Doug steps inside, trying the light switch. Nothing
unafraid. But he smiles, shaking his head, completely

DOUG

Hello?

CANS, still As he takes a step forward his foot bumps THE GAS
 sitting by the front door.

tosses his He's confused -- and then he gets a good idea. He
 cigarette outside and closes the front door.

Revisions (Blue) -- 1/26/04

85A.

127

127

EXT. THE HOUSE - NIGHT

Karen runs towards us, breathless, stopping as she reaches --

-- THE HOUSE. Looming over her. Waiting.

She only hesitates a moment before running inside.

128

INT. THE HOUSE - NIGHT

128

Karen enters, calling out:

KAREN

Doug! Where are you???

A MUFFLED SOUND from upstairs. A voice.

KAREN

Doug???

Karen immediately runs up the stairs to --

stairs, THE SECOND FLOOR. Before she reaches the top of the

Karen suddenly realizes:

THE VOICE she's hearing isn't Doug's.

VOICE (O.S.)

Hey, Maria, it's me. Yeah, I'm still at school...

Karen slowly looks up to see --

Revisions (Blue) -- 1/26/04

87.

standing in -- PETER. She recognizes him immediately. He's the hallway, talking on his cell phone.

PETER (INTO PHONE)

...I know, I'm sorry -- these staff meetings always run over -- maybe another ten minutes or so -- okay, I'll be home soon -- I love you

too.

He hangs up. Leans against the wall. Looking into

--

through
drawings

THE FRONT BEDROOM. Karen gasps as she sees TOSHIO
the open door. He's sitting on the ground, making
of BLACK CATS. This is his bedroom.

PETER

(under his breath)

Guess your mom's late, huh?

Then Toshio suddenly looks up. Right at Karen.

Karen.

Following Toshio's gaze, Peter quickly turns to face
But even though she's right there, he doesn't see her:
She's seeing something that happened three years ago.

edge of

As if sensing her presence, Peter walks right to the
the stairs, looking down. Then:

turns

A RUSTLING SOUND comes from the dark hallway. Peter
towards the REAR BEDROOM at the end of the hall.

129

129

INT. THE HOUSE - REAR BEDROOM - NIGHT

BEDROOM
something

Peter stands in the doorway, looking into the MASTER
of Toshio's parents. His attention is drawn to
near the door --

Someone's

-- a DESK. It's got a computer, some files.
personal work space.

PHOTOGRAPHS.

and

Peter steps to the desk. He picks up A STACK OF
Family pictures: with father (TAKEO), mother (KAYAKO),
son (TOSHIO), holding his black CAT.

KAYAKO'S FACE has been torn out of every one.

-- a Peter notices something underneath the pile of photos
closet. familiar JOURNAL. The same one Karen found in the
He opens it.

Revisions (Blue) -- 1/26/04

88.

HIS POV: it's a journal Kayako kept. As Peter flips through it, KAYAKO'S VOICE speaks the words...

...and even though it's mostly Japanese, there's one word we recognize, that she's written repeatedly --

-- "Peter". It's been written over and over, in both English and Japanese, as if she couldn't get enough of seeing it.

Past the early pages Karen saw, THE WRITING becomes more manic, the delicate script becoming a frantic scrawl, KAYAKO'S VOICE becomes more desperate and pleading.

Taped on the final page is A PHOTO: PETER with a group of his University friends, at a party. Kayako has scribbled hearts around his head, and SCRATCHED OUT the other faces.

A bloody THUMBPRINT distorts Peter's face. It's still wet.

Peter slams the book shut and drops it. As he does, a PHOTOGRAPH falls out from inside, landing right-side up.

MARIA. THE PHOTO is of PETER at a college party, talking with

It's clear they're having a great time with one another...

...but the photo is TORN IN HALF, splitting Maria's face. And KAYAKO is visible between them, sadly and stoically watching Peter, strands of hair falling down her face.

Peter and Karen both reach to pick up the photo at the same time -- and they BUMP SHOULDERS. Karen falls backwards, against the wall.

way. In disbelief, Peter looks around wildly. He reaches out a tentative hand, feeling around... Karen moves out of the

She can't understand how this could be happening.

As Peter is about to stand back up, SOMETHING small flutters

down from above, landing on the floor in front of him.

torn- It's KAYAKO'S FACE. One of the missing pieces from the
out photographs.

Peter slowly looks up to see --

-- ALL THE MISSING KAYAKO FACES have been pinned to the closet door. Many of the pins go through HER EYES.

And that's when Peter and Karen hear THE FLIES. Buzzing anxiously. Sounds like there's a lot of them.

It's coming from THE CLOSET. Just behind the torn-out
faces.

88A. Revisions (Blue) -- 1/26/04

Karen watches, terrified, as Peter reaches out a hand --
-- and slides the door open.

He immediately recoils. A terrible stench inside.

The BUZZING of the flies is louder. Coming from above.

Peter pulls a book of matches from his pocket. Lights
one.

And looks up.

HIS POV: the attic panel is slightly open.

Peter reaches up to open it fully --

-- AND THE UPPER HALF OF KAYAKO swings down.

She's been wrapped in plastic sheeting, mottled splotches of blood on the inside. Her neck hangs at an odd angle.

89. Revisions (Blue) -- 1/26/04

Peter backs away in horror --

130 130 **INT. THE HOUSE - SECOND FLOOR HALLWAY - NIGHT**
130

Peter backs into the hallway, breathing hard.

THUD. THUD.
THUD. THUD.

It's coming from Toshio's room. And it's the same
rhythmic THUDDING we've heard coming from this room before.

Peter wrenches his gaze from the horrific sight and
heads quickly down the hall (with Karen following him):

PETER

Toshio! We have to --

He stops short at the door, as he sees --

-- TAKEO, Toshio's father. Eyes rolled back in his
head, tongue swollen and lolling from his blue lips.

He's dead -- he's hanging from the ceiling by BLACK
HAIR that seems to cover its entire surface. Kayako's hair.

TOSHIO, now back to his "dead" appearance, playfully
swings the body. Takeo's feet THUD rhythmically against the
wall.

KAREN

Oh my God...

Peter doesn't stay to see any more. He runs.

131 131 **INT. THE HOUSE - ENTRANCE - NIGHT**
131

Peter tears down the stairs and runs for the front
door, passing a mirror --

-- he freezes. He saw SOMETHING in the reflection as
he passed. Something wrong.
He takes a step back and looks --

KAYAKO. -- it's not his reflection in the mirror. It's
Peter stares at the image in disbelief. Then he
notices TOSHIO standing next to Kayako, looking up at her.
Revisions (Blue) -- 1/26/04 89A.

As Peter slowly turns to look down, a small PALE HAND slips
into his own. Peter jerks backward in shock as --

A SERIES OF IMAGES, THE ORIGIN OF "THE GRUDGE", FLASH BY:

-- TAKEO, looking down at THE JOURNAL, reading his wife's
words, his face contorted with rage... he turns to see
KAYAKO, home from work, standing in the doorway...

Revisions (Blue) -- 1/26/04

90.

tackling -- KAYAKO running down the steps, TAKEO chasing her,
her before she can reach the door... sitting on top of her,
he wraps his hands around her neck...
-- KAYAKO seeing TOSHIO, her son, watching through the bars
of the second floor railing as...
-- TAKEO snaps Kayako's neck with an audible CRACK...
-- KAYAKO, not dead, but paralyzed, watching as...
-- TAKEO drowns a flailing TOSHIO in the bathroom tub...
-- TAKEO tears apart TOSHIO'S CAT, still alive, in the
bathroom sink...
her -- KAYAKO letting out a HORRIBLE CROAKING, the only sound
broken neck can emit, as TAKEO advances on her with a knife,
his eyes filled with a manic madness...
-- TAKEO in THE ATTIC, stuffing KAYAKO and TOSHIO, both very
dead, wrapped in plastic sheeting, into a corner...
-- KAYAKO suddenly TURNING HER HEAD and GRABBING TAKEO'S

CROAKS... ARM... her lifeless eyes focusing on Takeo's as she reaches Takeo's eyes go wide with fear... and TOSHIO suddenly from his plastic grave, grabbing Takeo's other arm...

BACK TO THE PRESENT:

We PAN FROM Peter to THE REFLECTION IN THE MIRROR --

It's not the pale, frightening Kayako anymore. Rather: a beautiful, young Kayako with eyes filled with sorrow.

We PAN BACK to see KAREN standing there, instead of Peter.

Karen slumps to the ground in front of the mirror, the revelation taking everything out of her.

A beat. Then:
That came from upstairs.

THUMP.

Karen looks up as the sound continues. We PAN OVER towards the stairs as A DRAGGING sound moves across the ceiling. Accompanied by a strange SCRAPING, like plastic.

KAREN

No more... please, no more...

She suddenly freezes, sensing something next to her. We see it now, as she turns her head, almost hidden in the darkness--

Revisions (Blue) -- 1/26/04 91.

-- a PALE FACE in the darkened hallway, staring up at the ceiling. Eyes wide and rolled back, mouth yawning open in abject terror --

-- it's DOUG'S BODY. He lies on his back, his top half sticking out from a niche by the stairwell. It's been right next to her all along.

KAREN

DOUG! NO!!!

Karen takes Doug into her arms as the SOUNDS continue above, growing closer. But it's no use -- he's dead.

And now there's a new sound, moving down the stairs. A familiar THROATY CROAKING SOUND, along with a strange

SKITTERING, like the world's biggest cockroach.

Karen turns to the staircase to see --

-- KAYAKO, crawling down the stairs. Still wrapped in the plastic sheeting, she moves like a wounded animal, neck hanging limply, struggling to pull herself forward --

-- her eyes locked on Karen, CROAKING horribly --

Karen sorrow turns to abject terror. She tries to lift Doug's body and pull it to the front door. It's too heavy.

And KAYAKO is getting closer.

Sobbing, Karen drops Doug and falls back against the front door, bumping into --

THE GAS CANS. The one Nakagawa unscrewed TIPS OVER, spilling gasoline into the entryway.

lands
As Doug's arm flops to the floor, his outstretched HAND next to Karen. She sees something clenched in his fingers --

-- his ZIPPO LIGHTER.

spilling
Realization dawns over Karen as she feels the liquid onto her hands. The odor is unmistakable.

Karen immediately reaches forward, trying to loosen Doug's grip on the lighter as --

-- Kayako reaches the bottom of the stairs. Her broken neck makes a horrific CRACKING as she swivels to face Karen.

Karen finally gets the lighter. She pushes back against the door with legs too numb to stand. Her eyes drift up to see -

-

Revisions (Blue) -- 1/26/04 91A.

-- TOSHIO, watching from the railing above, as before, his cold eyes locked on hers.

off.
Karen grabs another can, and spins the lid until it pops. She tips it onto the floor, spilling more gas.

1/26/04 92.

body and Kayako doesn't seem to care. She crawls over Doug's
pulls herself through the gasoline, slowly, drawing
inexorably closer --

LIGHTER. Karen drops the empty gas can and opens DOUG'S

She flicks it. Nothing.

Nothing. Karen tries the lighter again. And again.

mouth -- Kayako reaches out, blood dripping from her gaping

The lighter CATCHES.

door -- Karen flails with her free arm and opens the front

-- just as Kayako GRABS HER ANKLE.

frame -- Karen reaches outside, anchoring a hand to the door

-- but she can't pull herself free, as --

intensifying -- -- Kayako pulls herself closer, her CROAKING

can -- -- resigned, Karen slowly lowers the flame to the gas

FLASH that -- and ignites the gas! There's a sudden BRIGHT
overtakes the screen --

FADE

TO WHITE:

132 **OMITTED**
132

132a
132a

EXT. THE HOUSE - NIGHT

formerly
The flashing lights of POLICE CARS wash over the
quiet neighborhood, illuminating --

Revisions (Blue) -- 1/26/04

93.

consciousness.
loaded into

KAREN. She's lying on a gurney, regaining
Japanese EMTS are speaking to her as she's being
the back of an ambulance.

slow

KAREN'S POV: the blurry forms of FIREMEN rush by in
motion. Everything is dizzy and incoherent...

gentle hand
The

Karen tries to sit up -- but a YOUNG EMT lays a
on her arm, deftly sliding a needle under her skin.
sedative takes hold almost immediately.

back in

Karen sinks back into the gurney, her eyes rolling
her head. She's fading fast.

132b
132b

INT. AMBULANCE - NIGHT

doors. Karen
finally
screen.

The EMTs secure the gurney inside and close the
fights the drug, but its grip is inevitable: she
gives up, sliding into a medicated sleep.

We slowly MOVE IN on her face, until it fills the

Then...

132c
132c

INT. AMBULANCE - DAY

sunlight
birds

...the light CHANGES. Darkness becomes morning
spilling across Karen's face. The tranquil sound of

echo. CHIRPING surrounds us. But it sounds like a distant

up, now Karen's eyelids flutter. She opens her eyes and sits wide awake -- but peaceful and calm.

to the She gently swings her legs from the gurney and walks see -- window, confused by the daylight. She looks out to

132d
132d

EXT. THE HOUSE - DAY

the place. It's the most beautiful we've ever seen it. A lush springtime bloom fills the trees and bushes around

closer -- VOICES off-screen (Japanese) are audible, getting

93A. Revisions (Blue) -- 1/26/04

ON KAREN, as she is surprised to see...

KAYAKO. Beautiful and meek. She's smiling, walking hand-in-hand with TAKEO. A happy couple.

back As they reach the front door and go inside, Kayako turns to the front gate. She smiles and gestures, "come on".

And then TOSHIO walks forward, through the gate. His attention is on a tiny BLACK KITTEN in his arms.

At the door, Toshio turns to look back over his shoulder -- -- DIRECTLY AT KAREN. They hold each other's gaze for a moment, as if he somehow sees her in the ambulance.

Then Kayako gestures to Toshio, and he turns away, entering The House and closing the door.

CUT TO BLACK.

THE END

