|  |
| --- |
| IT'D BE A SIN |
| FADE IN: |
| INT. A LIVING ROOM - EVENING |
|  |
| The camera is turned on, revealing a teenage girl (SAM) as she sets up two chairs and places the book "To Kill a Mockingbird" on a stand. She is slim, blond, and wearing a white shirt and jeans. Another character (MAX) who is not shown holds the camera and fiddles around with it. |
|  |
| |  |  | | --- | --- | |  | MAX Okay, camera's working. | |
|  |
| |  |  | | --- | --- | |  | SAM Alright, good. | |
|  |
| |  |  | | --- | --- | |  | MAX Man, this is a nice camera. | |
|  |
| Max turns the camera to face him and he does a classy smile and wink into the camera. |
|  |
| |  |  | | --- | --- | |  | SAM You almost ready? | |
|  |
| |  |  | | --- | --- | |  | MAX Yeah. This is gonna look so amateur. | |
|  |
| |  |  | | --- | --- | |  | SAM Whatever, it's extra credit. | |
|  |
| |  |  | | --- | --- | |  | CUT TO | |
|  |
| Max holds the camera and looks around the living room and down the hallway, revealing the majority of the downstairs area. The house is tidy and open, the walls painted gold, and the sun beams in through the windows. |
|  |
| |  |  | | --- | --- | |  | MAX Your house is really nice. How long have you lived here? | |
|  |
| |  |  | | --- | --- | |  | SAM Four years. Yeah, we bought it when the whole neighborhood was first being made, thinking it would be full in a couple months. But the recession screwed everything up and no one moved in any of the other houses. Sometimes             (MORE) | |

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| --- | --- |
| 2. | |
| |  |  | | --- | --- | |  | SAM (cont'd) people go see the houses, but no one ever buys. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX At least you have privacy. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, I'm more than happy with it. Can you text Mary and see when she's coming? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I left my phone in my car, but don't you remember, she couldn't come 'cause she had work. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh, right. | |  |
|  |  |
| It is evening time, with the sun setting and the shadows of the trees and nearby forest fall gently on the interior of the house. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Do you need any help? | |  |
|  |  |
| He turns the camera back to face Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Nope, we're all set. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright let's do this. | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| Max sits in a chair with his legs crossed, wearing glasses and holding a book on his lap. Max himself is a short and slender young man with fluffy brown hair and palish skin. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (Cont'd) Now Scout, I'd rather you shot at tin cans in the backyard, but I know you'll go after the birds. Shoot all the bluejays you want, but remember, it'd be a sin to kill a mockingbird. | |  |
|  |  |
| Sam turns to the camera to break the fourth wall. |  |
|  |  |

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|  |

|  |  |
| --- | --- |
| 3. | |
| |  |  | | --- | --- | |  | SAM That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it. | |  |
|  |  |
| They both paused for a second until Max gets up and stretches. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright, that'll be good enough right? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM You screwed up your line. You said "it'd be a sin" instead of "it's a sin." | |  |
|  |  |
| Max takes the glasses off and moves toward the camera to turn it off. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Whatever they'll get the point. It'd be a sin makes more sense anyway 'cause she hasn't shot anything yet anyway, and I really don't want to do another take. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM K, fine, whatever. I'll start editing it together with everything from last week. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright cool, we're done then. Peace out world. | |  |
|  |  |
| He holds up a peace sign and stops filming. |  |
|  |  |
|  |  |
| INT. LIVING ROOM - MOMENTS LATER |  |
|  |  |
| Sam holds the camera, facing Max who is standing on the opposite side of the front hall closet. He is excited and somewhat bewildered. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Okay, you got the camera ready? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, it's good to go. How'd you even find this? | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 4. | |
| |  |  | | --- | --- | |  | MAX I just knocked up against it on accident and it happened. Here come closer. | |  |
|  |  |
| Sam moves with the camera in closer to Max. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM K. | |  |
|  |  |
| He bends his knees a little, still smiling and exuberant. He then knocks on the wall three times. KNOCK KNOCK KNOCK. Then SILENCE. About two seconds later, the knocking pattern is repeated more slowly and loudly. KNOCK. KNOCK. KNOCK. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No way, right? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh my Gosh. | |  |
|  |  |
| Max laughs. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Oh my Gosh...Max someone's in the closet. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, I mean, it must just be some sort of echo or something, you know? Here-- | |  |
|  |  |
| He does the knocking again and the same pattern occurs. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Stop, please, stop. Listen, whatever is happening in there shouldn't be happening right now. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, why would someone be in your closet? Like, who would come to your house just to freaking knock on the wall? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Well then how do you explain that? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Your house is probably just haunted. | |  |
|  |  |

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| --- | --- |
| 5. | |
| |  |  | | --- | --- | |  | SAM       (sarcastically) Yeah, I'm sure. It better not be one of your friends or something. | |  |
|  |  |
| She starts to head towards the wall and nearly pushes Max out of the way to get to the spot. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX It's not, I swear. | |  |
|  |  |
| Sam starts BANGING on the wall. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (to the wall) I want whoever's in here to get the hell out of that closet right now! | |  |
|  |  |
| After a few seconds of silence, the three KNOCKS are repeated again. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (to Max) Hold this. | |  |
|  |  |
| She hands Max the camera as she leaves the room; her footsteps are heard echoing through the house. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What are you doing? | |  |
|  |  |
| No answer. She reenters the living room carrying a wooden baseball bat. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Uh oh, she means business. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Could you move, please? | |  |
|  |  |
| Max steps out of the way and lets Sam pass by towards the closet doors. She stands for a moment, staring at the door and second-guessing herself. Then she opens the door quickly and holds the baseball bat high. She lets it slack, and then--slightly disappointed--uses the bat to poke through the closet and move the garments out of the way, but there is no one. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm calling it now, your house is haunted. | |  |
|  |  |

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| --- |
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|  |  |
| --- | --- |
| 6. | |
| |  |  | | --- | --- | |  | SAM Maybe. Try the knocking thing again. | |  |
|  |  |
| Max sets the camera down to face the two of them as he heads to the wall opposite the closet. He knocks on the wall three times, waits, but there is no answer on the other side. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright let's worry about this later. | |  |
|  |  |
| Max moves back towards the camera to pick it up. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Alright hold on-- | |  |
|  |  |
|  |  |
| INT. LIVING ROOM - MOMENTS LATER |  |
|  |  |
| Max lounges on a couch with the camera while Sam fires up her computer. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX How long do you think this is gonna take? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Hopefully not long. Why? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Well, it's just...you know, I have plans after this. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Well, you're not ducking out 'til this is finished. | |  |
|  |  |
| They pause for a moment. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You got any food I can borrow or whatever? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (Smirking) Sure, but you have to give it back. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh ha ha ha. Seriously though? | |  |
|  |  |

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| --- |
|  |

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| --- | --- |
| 7. | |
| |  |  | | --- | --- | |  | SAM Yeah sure, help yourself. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Thanks. | |  |
|  |  |
| He gets up and leaves the camera on the couch while he goes o/c towards the kitchen. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh Max! Watch out for the mousetraps everywhere in the kitchen. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (O/c) Holy crap, you weren't kidding. What do you have against Mickey? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM My stepmom's deathly afraid of mice so she sets them up all over the kitchen. | |  |
|  |  |
| Max re-enters the room with a banana and goes to sit down on the couch again. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX That seems a bit excessive. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, she tends to be a little over-the-top sometimes. | |  |
|  |  |
| They both are SILENT for a moment. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh my God, I'm so happy Ms. Parks put you in our group instead of Shawn. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What's wrong with Shawn? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX He's so weird! He told my friend sniff underneath his knee because he thought he had another fungal infection there. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, that's pretty weird. | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
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| --- |
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| --- | --- |
| 8. | |
| |  |  | | --- | --- | |  | MAX Who do you usually hang out with? Or do you do any sports or anything? You look like you're a runner. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, not really. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Have you started thinking about what you want to major in? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't know really. Undecided, I guess. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You've got time, for sure. You don't really need to start thinking about it 'til next year. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Do you know what you want to do? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm thinking either business or philosophy. I love philosophy but I want to make a ton of money, so there's my conundrum. I'll decide when I'm a junior. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Hey, I need the camera now. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX K. | |  |
|  |  |
| Max stands up and walks the camera over to Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (Cont'd) I really wanna keep filming stuff, this is the nicest camera I've ever seen. | |  |
|  |  |
| He sets the camera on the desk next to Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (Cont'd) I have this piece of crap one my dad got like ten years ago-- | |  |
|  |  |
| A series of loud SNAPS occur from within the kitchen. A couple seconds of SILENCE follow. |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 9. | |
| |  |  | | --- | --- | |  | MAX       (laughing) That. Scared. The crap out of me, oh my God. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What the hell was that? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Wasn't it the mousetraps? | |  |
|  |  |
| They both go over to the kitchen (Max holding the camera) and see the mousetraps strewn across the floor, some flipped over and some up against the wall. Sam inspects some of the traps, none of them having caught any mice. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM There aren't any mice on them. How could they have all gone off at once? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I have no idea. I didn't do anything to them while I was over here. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What the hell... | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Your house is totally haunted. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's like a tornado hit in here. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (Mockingly) Who you gonna call? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Shut up. Could you help me clean this crap up? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (Laughing) Yeah sure. | |  |
|  |  |
|  |  |
| INT. DOWNSTAIRS HALLWAY - MOMENTS LATER |  |
|  |  |
| Max follows Sam around as she cleans up the mousetraps. |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 10. | |
| |  |  | | --- | --- | |  | MAX All I'm saying is there is no rational explanation for every trap going off at once. Even the ones on the counter went off. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I know. Stop badgering me about it, please. | |  |
|  |  |
| She turns around to face him and stops for a second, squinting at the camera. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (Cont'd) Are you filming right now? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Ya. | |  |
|  |  |
| She returns to the kitchen where she picks up more traps and begins to bring them to the laundry room where the garbage is. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Can you not, I don't want to waste the battery. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Look, if anything else happens, don't you want to get it on film so we can give ourselves a little credibility? Come on, this is exciting, aren't you excited? | |  |
|  |  |
| She stops again and sighs. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Look, Max, here's the thing: I don't really know you and you don't know me. I have a lot of stuff to do tonight and...I just really would like to finish this project as soon as possible, is that okay? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (Stunned and        slightly        embarrassed) Yeah, okay. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Don't take it the wrong way-- | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 11. | |
| A loud STATICKY sound is heard from across the room. Max turns around and sees the television in the living room has been turned on and set to a loud off-air channel. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM If you say "they're here," I will hit you. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Does that normally happen? | |  |
|  |  |
| They both walk over to the TV and stare at it. The remote is placed in the coffee table neatly, where it was left. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Not so much. | |  |
|  |  |
| She picks up the remote slowly and turns off the TV. Once the screen goes black, the two are silent for a moment. Something is them tossed towards them from behind the television, startling the two. The object lands on the ground at their feet, and appears to be a book. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam! Stop! | |  |
|  |  |
| She rushes to look behind the TV. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM There's no one back here. | |  |
|  |  |
| She moves back towards Max, who picks up the book on the ground. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, look at this. Is it yours? | |  |
|  |  |
| The book is The Holy Bible, with scratch marks across the front cover as if something ripped through it. Max flips through the pages, which have been crumpled and scratched on. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM That was upstairs in my room....Max, I'm going to call my parents. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You think someone's in the house? | |  |
|  |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 12. | |
| INT. DOWNSTAIRS HALLWAY - MOMENTS LATER |  |
|  |  |
| Max walks in the hallway, surveying the different rooms of the house with the camera. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX So, this is now a paranormal investigation. If I've learned anything from movies, it's that if there's a ghost in your house, you better be getting it on film. | |  |
|  |  |
| He walks steadily into bathroom, turning towards the mirror. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No ghosts in here, I don't think, but what the hell is going on with my hair? | |  |
|  |  |
| He fixes his hair while looking at the mirror. He then turns out of bathroom and looks into the hallway. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (calling out) Hey, Sam, did you call them or what? | |  |
|  |  |
| Sam hangs up her phone. She is frustrated. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, no answer from either of them. I called my parents and my brother. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Your brother goes to Northwestern, right? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What's he studying? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM He's Pre-med. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No way! He must be a genius. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Pretty much. | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 13. | |
| |  |  | | --- | --- | |  | MAX He's probably getting lit up right now, I mean, it's Saturday night. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Hmm, definitely not his speed. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What time do your parents come home? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Not for another three days actually. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, they take a vacation together every other month. They're in Madrid right now. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (pauses) So now what? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't know. We'll just get back to editing the video I guess. I don't know what's going on. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What time is it? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Almost eight. When do you need be home? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX My parents don't care, but I was planning on leaving pretty soon. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Alright...let's finish this first though. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Okay. | |  |
|  |  |
|  |  |

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| --- |
|  |

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| --- | --- |
| 14. | |
| INT. KITCHEN - MOMENTS LATER |  |
|  |  |
| Sam is cleaning the kitchen as Max is heard off camera. She wipes down the counters. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX So what do you think about this...? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (looks up) What do I think? I think there's someone in my house and I'd like it very much if he got out before I call the cops. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright, I get the hint. I'll leave. | |  |
|  |  |
| Sam looks up without a hint of humor in her eyes. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (CONT'D) Okay, sorry. So do you think for sure it's a person? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What are you suggesting it is? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Something that was a person... | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (dryly) Ha-ha. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Are you a non-believer? You know they always go for them first... | |  |
|  |  |
| Sam sets the cloth down on the counter and puts her hands on her hips. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I did not say that. On what evidence do you have that this is a "supernatural entity?" | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Give me a better explanation for everything we've seen. Books don't randomly fly at people, and no one came out of that closet. | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 15. | |
| |  |  | | --- | --- | |  | SAM Maybe you should. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (sarcastically) Oh ha-ha. But seriously, it's not possible. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (pauses) You know what? You're absolutely right. It must be a ghost, there is no other explanation. And good thing I totally believe now, 'cause they always go for the non-believers first. | |  |
|  |  |
| Sam heads out of the room towards the living room and out of view of the camera. Max follows her out. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (out of room) Come on, I'm just trying to be reasonable. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Ha, reasonable. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm serious. | |  |
|  |  |
| Both head back into the kitchen, Sam walking in front. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM And I'm not? I seriously think you're misinformed. There is someone in my house, that is not okay. You don't need to make things worse. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX How am I making things worse? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (pauses) I'm a pretty straightforward person. I'm pretty worried right now, okay? I have a lot to do, I'm home alone, and I don't need you telling me there's something else in my house, so just drop it. | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 16. | |
| |  |  | | --- | --- | |  | MAX You're not alone. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (pointing to        camera) Let's just finish putting this thing together. | |  |
|  |  |
|  |  |
| INT. LIVING ROOM - MOMENTS LATER |  |
|  |  |
| Camera is set down facing staircase and dining room. Sam is typing on her laptop behind the camera. Max is somewhere else in the house. The Figure is standing in the corner, hidden by the shadows but barely visible. |  |
|  |  |
| Sam coughs gently. After ten seconds of nothing happening, Max reveals himself by walking from the dining room to the bottom of the staircase. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Bathroom's upstairs right? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Uh, yeah. | |  |
|  |  |
| Max nods his head and gives a thumbs-up as he jogs up the staircase. He enters the bathroom and closes the door behind him. Sam continues to type. After twelve seconds the Figure moves from the shadow quickly and out of view of the camera. After another seven seconds the toilet flushing is heard and Max comes down the stairs. He looks over towards Sam and notices the camera. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You mean to keep the camera on? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Huh? | |  |
|  |  |
| Max begins to walk over to the camera. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX If the red light is blinking like it is, that means it's recording right now. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh sorry. | |  |
|  |  |
| Max picks the camera up and looks into it. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 17. | |
| |  |  | | --- | --- | |  | SAM Did you wash your hands? | |  |
|  |  |
| Max looks surprised and guilty. He sets the camera back down and heads upstairs again. Sam then shuts the camera off. |  |
|  |  |
|  |  |
| INT. LIVING ROOM - MOMENTS LATER |  |
|  |  |
| Max is holding the camera and facing Sam as she types at her desk. She does not look at him but keeps her eyes on the monitor. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Is there anything you want me to do? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, not really. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Aight. | |  |
|  |  |
| Max looks around the room; he's bored. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (CONT'D) Seriously, is there anything I can do? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't know, I mean I'm just editing the stuff. Here, I'm done uploading the footage. Why don't you go on another "paranormal investigation?" | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh, yeah, okay. | |  |
|  |  |
| Max stands up and begins to move towards the staircase. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Just don't break anything. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (Mockingly to        himself) Just don't break anything. | |  |
|  |  |
|  |  |

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| --- | --- |
| 18. | |
| INT. UPSTAIRS BATHROOM - MOMENTS LATER |  |
|  |  |
| Max is in the bathroom, looking around the room. He is slightly scared of the fact that there might actually be a paranormal entity in the house, but otherwise he is bored and looking for something to do. He looks at himself in the mirror and fixes his hair briefly, then moves slowly onwards, shooting everything he sees in front of him. He focuses on the shower, the curtain draping the entire tub so nothing is visible. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX And here comes the shower cliche in three, two, one! | |  |
|  |  |
| He quickly opens the curtain to reveal...nothing. An ordinary tub with nothing happening. He is slightly disappointed. He begins to travel towards the door. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (CONT'D) Hmm...well that sucks. Really hoping for something to pop out at me or cut me off in the middle of a sen-- | |  |
|  |  |
| Rapidly, he turns back to face the shower again, but there is nothing. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (CONT'D) Really? This ghost is no fun. | |  |
|  |  |
|  |  |
| INT. SAM'S ROOM - MOMENTS LATER |  |
|  |  |
| Max surveys the room. The room is quaint and tidy. He circles the room briefly and views the closet (doors closed) and the windows which overlook the pond outside. He COUGHS, breaking the eerie SILENCE then starts toward her desk. He notices a framed photograph on her desk of Sam and another girl (ANNA) hugging and smiling. He picks it up and examines it. |  |
|  |  |
|  |  |
| INT. MASTER BEDROOM - MOMENTS LATER |  |
|  |  |
| Max walks throughout the master bedroom, surveying the large room. He turns the corner to enter the bathroom, quickly glances at the mirror to fix his hair, passes by the open closet, and then looks around the bathroom. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Hmm. | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 19. | |
| After hearing a noise in the shower, he opens the curtain to find the shower head DRIPPING water steadily. He pushes the knob in so the dripping stops and the SILENCE resumes. He turns around to exit the bathroom and the closet door is now closed. |  |
|  |  |
|  |  |
| INT. UPSTAIRS HALLWAY - MOMENTS LATER |  |
|  |  |
| Max pokes his head into Sams' brother's room and finds nothing, so he starts to head down the stairs. Sam is still at the desk. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Upstairs is clean. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Terrific. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Is there anything you want me to do? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, not--wait, have you just been going through my house this whole time? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yeah, I mean-- | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Dude, that's weird. | |  |
|  |  |
| Max has reached the bottom of the stairs by now. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm almost done, I swear. | |  |
|  |  |
|  |  |
| INT. BASEMENT - MOMENTS LATER |  |
|  |  |
| Max looks around the basement. There is a nice HDTV with a leather couch in one corner, a ping pong table, an air hockey table, and a few shelves. He turns toward the stairs and enters into the work out room. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Do they have a bathroom in here? | |  |
|  |  |
| Flipping the lightswitch on, he enters the room and looks around. It is unfinished and musty, with weights and a universal workout machine at one end. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 20. | |
| |  |  | | --- | --- | |  | MAX Not bad, not bad. It's better than the one at the-- | |  |
|  |  |
| He turns the corner and sees a FIGURE standing in the crevice between the sump-pump room and the workout room. |  |
|  |  |
| Max SCREAMS. He drops the camera and sprints out of the room and up the stairs. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (o/c) Sam! Sam! | |  |
|  |  |
| The sounds of MOVEMENT upstairs from the two is heard, but nothing else. Time goes by as footsteps are heard going down the stairs. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (o/c) Sam, don't go down there, please! Sam, come on! | |  |
|  |  |
| BREATHING and FOOTSTEPS are heard near the camera. Sam steps in front of the camera, only her legs are seen. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Who are you? What the hell do you want? | |  |
|  |  |
| She shuffles slightly and searches around the room hesitantly. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Get out of my house right now, I'm calling the police. | |  |
|  |  |
| She waits a little longer, but there is no answer. She grabs the camera and quickly exits the basement and runs up the stairs to main floor where Max waits worriedly. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Anything? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No. Watch the door, I'm gonna call the cops. Here, take this. | |  |
|  |  |
| She hands him a baseball bat, sets the camera down on the counter, and walks into the other room. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Well, I... | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 21. | |
| He moans quietly and looks toward the door. Still scared and worried, he bites his lip and nervously continues to look at the door. He then goes to the camera to turn it off. |  |
|  |  |
|  |  |
| INT. /EXT. LIVING ROOM/DRIVEWAY - NIGHT |  |
|  |  |
| A police car is shown coming down the driveway, lights on. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (o/c) There we go. | |  |
|  |  |
|  |  |
| INT. MAIN HALL - MOMENTS LATER |  |
|  |  |
| Sam opens the front door as OFFICER CARLSON enter the main hall. |  |
|  |  |
| |  |  | | --- | --- | |  | OFFICER CARLSON Hi, Sam, how are you? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I'm fine, thank you for coming. | |  |
|  |  |
| |  |  | | --- | --- | |  | OFFICER CARLSON Sure, sure. Are any adults on the premises? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, just us. | |  |
|  |  |
| |  |  | | --- | --- | |  | OFFICER CARLSON Okay, can you tell me what happened? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max can explain, I guess. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Well, it just-- | |  |
|  |  |
| She looks directly at Max and squints. |  |
|  |  |
| |  |  | | --- | --- | |  | OFFICER CARLSON I'm sorry young man, can you turn that off? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh, yeah sorry. | |  |
|  |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 22. | |
| INT. LIVING ROOM/KITCHEN - MOMENTS LATER |  |
|  |  |
| The camera shows the basement door open and Sam standing off to the side. She is biting the nail on her thumb and watching Officer Carlson head down the stairs. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You okay? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, I'm fine. I just hope she catches him. | |  |
|  |  |
|  |  |
| INT. MAIN HALL - MOMENTS LATER |  |
|  |  |
| Max holds the camera from the dining room and zooms in on Officer Carlson and Sam talking in front of the front door. |  |
|  |  |
| |  |  | | --- | --- | |  | OFFICER CARLSON No, I don't think you were making anything up, it's okay, you don't need to be sorry about anything. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, okay. | |  |
|  |  |
| |  |  | | --- | --- | |  | OFFICER CARLSON Take care of yourself, Sam. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Okay, thanks for coming. | |  |
|  |  |
| Officer Carlson turns and exits the front door. |  |
|  |  |
|  |  |
| INT. MAIN HALL - MOMENTS LATER |  |
|  |  |
| Officer Carlson has left and Sam shuts the door and locks it. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX So nothing? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Nope. She searched every inch of the house and there was no one. She told me to call her if anything suspicious happens. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You believe me, don't you? | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 23. | |
| |  |  | | --- | --- | |  | SAM Yeah, I do. I mean there could have been a person in the house, and just gotten out in the window in the sump pump room. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Okay. It's just... | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX It didn't look like a person... | |  |
|  |  |
| Sam looks at him with a concerned and somewhat skeptical face. |  |
|  |  |
|  |  |
| INT. LIVING ROOM - MOMENTS LATER |  |
|  |  |
| Max holds the camera as the two of them move towards the couch. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, let's just take a break for a little. Do you want anything to drink? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Nah, I'm good. | |  |
|  |  |
| Sam, exhausted, flops on the couch and Max sits down at the other end. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX So did you have any other plans tonight? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I was gonna finish that paper for Turner's class and I have to work on a Spanish worksheet. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX It's Saturday night. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I have a busy schedule. Well, what were your plans? | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 24. | |
| |  |  | | --- | --- | |  | MAX Well, there was this party I was going to go to. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh, well, you can still go, or whatever. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Nah, we still need to finish the editing and stuff. | |  |
|  |  |
| Sam looks up and smiles dryly. |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| They both are LAUGHING, Sam a little harder. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Wait, are you serious? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yup, six times in one day. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Ugh...and without his left shoe? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah. | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Ten times fast? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yup, go for it. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Okay. Red leather, yellow leather, red leather, yellow leather, red lele yelle lele. | |  |
|  |  |
| Max starts LAUGHING. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's hard. You do it then, smart ass. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Red leather yellow leather red leather yellow leather red leather yellow leather red leather yellow leather red leather yellow             (MORE) | |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 25. | |
| |  |  | | --- | --- | |  | MAX (cont'd) leather, shall I go on? | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Wait, so we had freshmen year history together and sophomore trig? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yep, you sat in the front where Miss Brown could spit on you every time she said rectangular prism. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh yeah, and you sat in the back next to Skanky Stacy. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Hey, she was actually pretty nice, even though she dressed like a prostitute everyday. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX They prefer the term "escort." | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, Taylor Swift would definitely beat Lindsay Lohan in a fistfight. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No way, she doesn't have it in her. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX T Swift is a Goddess, she is the greatest thing to happen to this country since they invented Nutella! | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| Max is looking directly into the camera with his face nearly pressed right up against it. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What are we going to do with all this random footage? | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 26. | |
| |  |  | | --- | --- | |  | SAM I don't even know why you're still filming. We'll make it our "behind the scenes" feature on the Blu-ray of our project. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright awesome....But don't you think we're getting, like, important footage? Like we owe it to the public to get anything supernatural on film. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Did you get whatever you saw downstairs on tape? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I don't think so, I mean, I sort of dropped the camera; I was startled. | |  |
|  |  |
| Sam smirks. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Startled? | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM But that's stupid, if you really think there's a ghost in the house, how will getting it on camera do anything or help in any way? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Because it would be incredible footage! You don't see this kind of stuff everyday, you know? This is scientific, it's like a new discovery, and when you discover something you have to document it. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't care about discovering something, if there is a spiritual entity in my house, I want it out, I don't want to study it. I don't think we're qualified to do this kind of stuff anyway, we're teenagers, we're not even real people yet. | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 27. | |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Okay, but it's like, humans have this natural curiosity about everything in the world. We need to know what this is, what that is, why did this happen, why did that happen. We feel like we need to know what's going though every person's mind, all the time, instead of just letting things be. And it's pointless, it gets us nowhere in life if we keep stressing about every little thing. And I mean, I just believe stuff happens and you can't change it, but I don't want to know what ever reason is behind what happened, 'cause it's not worth it to worry about everyone else. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I got lost, like, halfway through that. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Basically, we don't need to know the reason behind every little thing in life. Sometimes, things just happen. Sometimes, people do weird things. It's not our job to sort through it all or worry about something happening to them or to ourselves. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (sarcastically) It sounds like you don't feel too strongly about this subject. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Ms. Ross gave me a B on the paper I wrote on it. | |  |
|  |  |
| Sam LAUGHS. |  |
|  |  |
|  |  |
| INT. KITCHEN - MOMENTS LATER |  |
|  |  |
| Max holds the camera, facing the door to the guest room. Sam stands o/c behind him. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 28. | |
| |  |  | | --- | --- | |  | MAX No, look, look. | |  |
|  |  |
| Max zooms the camera in to reveal the door is slowly swaying back and forth, its CREAKING breaking the silence. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (o/c) Oh my--he's in the house again. | |  |
|  |  |
| Sam grabs the baseball bat near the sofa and steps in front of Max. She motions to him to keep quiet as she creeps quietly towards the swaying door. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (whispering) Got it. | |  |
|  |  |
| Sam swiftly and silently moves ahead, the baseball bat held above her head, ready to attack. Max walks slowly behind her, keeping distance as she moves in front. The two steadily move forward until Sam reaches the door and pauses; Max stops as well. She looks back and nods confidently, even though worry and fear are on her face. |  |
|  |  |
| In one swift motion, she leaps into the room and looks behind the door, starts to swing, but then catches herself. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Nada. | |  |
|  |  |
| The door continues to sway back and forth. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yeah, but then why is the door still doing that? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't know, maybe the window-- | |  |
|  |  |
| He starts to move forward towards the door when the door SLAMS shut, leaving Sam trapped inside. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max! MAX! | |  |
|  |  |
| She pounds on the door and tries to get out of the room as Max rushes towards the door and tries unlocking the door; the handle moves yet the door won't open. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Hold on, hold on, I got it. | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 29. | |
| The two struggle with the handle and yell to each other from opposing sides of the door. Max then notices the door from the bathroom that leads to the guest room also. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Here Sam, use the other door! | |  |
|  |  |
| Max rushes towards the other door, opens it, and Sam flies through and into the bathroom, then the two of them move out into the hallway; they BREATHE heavily. The door that was locked now slowly opens up again to reveal the room. |  |
|  |  |
|  |  |
| INT. KITCHEN - MOMENTS LATER |  |
|  |  |
| Sam storms ahead of Max into the kitchen, where she begins to pour herself a glass of water. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Okay, you have to admit that there's something else in the house. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I never said there wasn't! | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX But, I mean, come on you just saw what happened. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yes! Okay, yes! I completely understand what you're saying, okay? There's a ghost or spirit or a freaking fairy in my house for all I know. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You don't have to call me names. | |  |
|  |  |
| Sam looks out the window towards the pond. Her face fills with dread as she peers out. She puts her hand over her mouth in disbelief and sets the cup of water down. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh my Gosh. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (concerned) What, what is it? | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 30. | |
| |  |  | | --- | --- | |  | SAM There's someone standing outside. I think it sees me. | |  |
|  |  |
| Max moves towards the window and turns the camera to show The Figure standing near the pier of the pond, motionless, facing the house. Its body is all black, with a dark face and hair that are barely visible. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Holy crap. It's the same guy that was in your basement. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I'm calling the cops. | |  |
|  |  |
| Sam begins to walk back towards the family room. Meanwhile, Max zooms in on the Figure, who continues to stand motionless. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (o/c) Did you take my phone? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What? No. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (o/c) I-I left it on the coffee table right here! Where the hell is it? | |  |
|  |  |
| Max turns around to see Sam starting to search through the couch and around the room. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX It's okay, it's okay. Just use your house phone. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, it doesn't work. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Doesn't work? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM My dad discontinued the service or whatever 'cause we all have iPhones. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Goddamn it Apple. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Just help me look for it, please. | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 31. | |
| |  |  | | --- | --- | |  | MAX Okay. | |  |
|  |  |
| Max sets the camera down on the kitchen counter and moves off camera. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (o/c) Sam, he's gone. | |  |
|  |  |
| Sam stops searching for the cellphone and looks up towards Max. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What? Where'd he go? | |  |
|  |  |
| She goes to the window off camera with Max. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (o/c) How would I know? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (o/c) Okay, just...hold on. | |  |
|  |  |
| The two move back into the living room and on camera. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Let's get one of your neighbors. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No one's freaking around, I told you! God damn it! | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Are you okay? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No shut up, it's my fault. Breathe Sam, breathe... | |  |
|  |  |
| She takes a second to pull herself together while Max nervously waits. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (cont'd) Okay. We need to turn on every light in the house and make sure every door and window is locked. Stay with me wherever you go. | |  |
|  |  |
| Max moves towards the camera and picks it up while Sam picks up the baseball bat. |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 32. | |
| |  |  | | --- | --- | |  | MAX Sam, I don't think you'll need that. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Huh? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Look, Sam, I officially don't think we're dealing with something a baseball bat can take care of. I mean you saw it yourself, that thing out there did not look human. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I agree. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh. Um, really? | |  |
|  |  |
| The two of them start to move towards the main hall. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, I mean, isn't that the way these things usually go? The non-believer is the first to go? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Well, hey-- | |  |
|  |  |
|  |  |
| INT. STAIRCASE/BATHROOM - MOMENTS LATER |  |
|  |  |
| The two are moving up the stairs. The main hall light is on, and Sam goes to turn on every light switch in the hallway. The two then go into the bathroom and Sam turns on the lights in there. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What do we do now? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't know, just hold on. | |  |
|  |  |
|  |  |
| INT. SAM'S BEDROOM - MOMENTS LATER |  |
|  |  |
| Sam and Max walk into Sam's bedroom together and she turns on the light switch. Sam then goes off camera to her desk on the other side of the room while Max looks at the picture of Sam and Anna. |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 33. | |
| |  |  | | --- | --- | |  | MAX You guys were best friends right? | |  |
|  |  |
| He turns the camera to face Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) I'm sorry if you don't want to talk about it. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No it's fine. Yeah we met in third grade. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I never really knew her....Do you mind me asking, like, how did she, or why did she, you know? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I thought you didn't need to know the reason behind everything. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Well, I-- | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's okay. Um, I never really even knew she was depressed, I mean I knew her better than anyone, but she was still a very private person. But, I talked to her that morning on the phone and she sounded normal, I guess, but the last thing she said was "I'll see you on the other side." I thought she was just being weird or being ironic or something, but then her brother Adam, who I knew pretty well, called me and asked if I knew where she was, which I didn't. I got worried, so I called her a bunch of times but got nothing. I decided to go to our treehouse that we made when we were kids, and that's when...I found her. You know there are some things in your life that you only remember as one image instead of a whole incident? Well, I just remember the pool of blood and her facedown in the middle of the treehouse. I think I ran over to her and found the razors and             (MORE) | |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 34. | |
| |  |  | | --- | --- | |  | SAM (cont'd) everything but the rest is fuzzy. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm sorry, I didn't mean to... | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's not a problem, it's better talking to you than the cops. But yeah, I mean, we were all surprised. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX So you really didn't know why she did it? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Honestly, no. Something compelled her to want to end her life, I just don't know what that could have been. Could we actually be done talking about this, sorry. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, yeah that's fine. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Alright I have an idea. Here, follow me. | |  |
|  |  |
|  |  |
| INT. DOWNSTAIRS HALLWAY - MOMENTS LATER |  |
|  |  |
| Sam walks ahead of Max towards the alarm system by the garage door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Alright, we'll have twenty seconds before the alarm is armed. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What's the point of this? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Look, I can't find my phone, so we're sort of stuck in here for now. I'll set the alarm and then we'll trigger the motion detectors, so the police will come. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright, great. | |  |
|  |  |

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| --- |
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| --- | --- |
| 35. | |
| Sam punches in the password and sets the alarm. A BLINKING sound echoes throughout the house. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Okay, let's go to living room. | |  |
|  |  |
| The two move swiftly towards the loveseat in the family room and sit down. The blinking stops after twenty seconds. SILENCE. Max slowly turns the camera towards Sam and she looks at him and nods. She then stands up and starts waving her hands back and forth, facing the detector in the corner of the room. The alarm doesn't go off. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What the hell? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Why isn't it going off? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (almost whining) No, come on... | |  |
|  |  |
| Sam storms back to the alarm system with Max following behind her. She turns to the keypad and looks angry and confused. She starts pressing buttons. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM The system is totally shut off; nothing's happening. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Someone turned it off. | |  |
|  |  |
| Sam looks up at Max with a worried expression. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't know what-- | |  |
|  |  |
| A NOISE is heard in the garage, of something falling over and hitting the ground. Sam stops herself and they both listen. Another thing HITS the floor. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (cont'd) Here, give me the camera. | |  |
|  |  |
| Max hands the camera over to Sam and she turns it around to face the door to the garage. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, what are you doing? | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 36. | |
| |  |  | | --- | --- | |  | SAM Relax. I'm investigating, just like you were doing. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yeah, but that's when I didn't actually think there was something in your house, and definitely not something making noises in the garage. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh, grow a pair Max. | |  |
|  |  |
| She turns the handle slowly and opens the door. The lights are all off in the garage, revealing three cars, gardening tools, storage boxes, and a window on the other side of the garage. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Turn on the lights! | |  |
|  |  |
| Sam flips the lights on and looks around the room for anything suspicious: there is nothing. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Something just moved in the window. | |  |
|  |  |
| Sam faces the camera towards the window and slowly zooms in on the window to reveal the wooded side yard in the darkness. All of a sudden the car farthest from the door HONKS very loudly and the two yell. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Get out of there. | |  |
|  |  |
| They back out of the garage and slam the door shut. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM There's no lock on this door. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Crap, okay let's move away from the door. | |  |
|  |  |
| Sam and Max back away from the room and move towards the living room. |  |
|  |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 37. | |
| INT. LIVING ROOM - MOMENTS LATER |  |
|  |  |
| Sam is sitting down on the couch looking scared and almost depressed while Max is pacing back and forth next to her. The camera is perched on the ledge facing them. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What are our options here? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I don't know anymore. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sorry, but how could you lose you phone and have no idea where it is? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I guess I'm just not perfect. But you lecturing me about it sure is helping. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Don't do that right now, it's getting us nowhere. | |  |
|  |  |
| Sam leaps out of her seat, furious. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yes, obviously it's not helping! I can't find it, I've looked all over the house, and guess what? It's not here! Which means either you took it, which I don't think you would, or that thing took it, which means it is in the house and it is trying to keep us in here too. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX So what do we do? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Can't we just get into your car and you can drive us out of here? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm not walking down your driveway with that thing out there. | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 38. | |
| |  |  | | --- | --- | |  | SAM It isn't out there, it's in here, and we need to get as far from it as possible. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, it's everywhere. I saw it outside and I saw it in your basement and the freaking door at the end of the hall...it can go anywhere. | |  |
|  |  |
| Sam gasps and puts her hand over her mouth. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Wait, are you okay? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I just felt something. It was like a cold rush of air or something. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I didn't feel anything. | |  |
|  |  |
| Sam looks around the room, worried and paranoid. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I wanna go upstairs. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Okay, sure... | |  |
|  |  |
| Max goes to get the camera, picks it up and moves back towards Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Seriously, I want to get upstairs. | |  |
|  |  |
| Just as the two are about to leave, a CREAKING noise occurs, stopping the two in their tracks. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Wait, wait a sec. | |  |
|  |  |
| They stop and listen as the creaking continues. Then suddenly the basement door slowly opens all the way. They gasp and move back away from the door, filled with dread. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh my God... | |  |
|  |  |
| Footsteps are heard coming up the stairs, slowly increasing in volume as The Figure walks up the stairs. As a shadow |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 39. | |
| appears on the door, exposing the Figure's shape, Sam sprints over to the door and slams it shut. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Holy crap. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (scared s\*\*tless) Let's get upstairs, please. | |  |
|  |  |
|  |  |
| INT. UPSTAIRS BATHROOM - MOMENTS LATER |  |
|  |  |
| Max holds the camera and shuts the bathroom door and locks it. He then turns around and heads toward the shower where Sam sits on the ground, holding her knees up to her chest and frowning. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What do you think it wants? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX What do you mean? | |  |
|  |  |
| Max leaves the camera on the ground facing them, checks behind the shower curtain quickly, and sits down next to Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I mean, why is it here? Don't ghosts and stuff always have unsettled business or something? Maybe its scared or needs help. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yeah, they say that spiders are more afraid of us than we are of them, but they still bite us. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM But what if there's something we can do to make it go away? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm not getting the impression it's friendly or wants to talk to us at all, frankly. I don't know what it wants and I don't really care. | |  |
|  |  |
| Sam starts to stand up. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 40. | |
| |  |  | | --- | --- | |  | SAM Well, I'm going to talk to it. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Well that is a horrible idea. | |  |
|  |  |
| Sam moves toward the door while Max stands up. She picks up the camera and shows the door, then turns it back to Max. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM You aren't doing anything, you haven't done anything to help us today, so now, I'm going to do something. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Is this 'cause I didn't help edit the video? You were the one who told me you didn't need help-- | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, it's not that, it's just...I'm a little stressed right now? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX A little stressed? What could you possibly be stressed about? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh, shut up. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX But seriously, at least wait; I have to pee. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Ew. Okay I'll just meet you in my room-- | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No! Don't split up. Just look the other way. | |  |
|  |  |
| Sam turns around to face the door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Ugh, you're disgusting. Just hurry up please. | |  |
|  |  |
| A few seconds go by as he takes a leak. Sam starts to turn back towards him. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 41. | |
| |  |  | | --- | --- | |  | SAM Are you almost-- | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Don't look! | |  |
|  |  |
|  |  |
| INT. SAM'S BEDROOM - MOMENTS LATER |  |
|  |  |
| Sam and Max walk into the room, Sam ahead of Max. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Lock the door. | |  |
|  |  |
| Max closes the door behind him and locks it while Sam digs under her bed for something. She comes up with a white narrow box. A Ouija Board. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Aw hell no. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Don't be a baby. | |  |
|  |  |
| Sam takes the board out of the box and sets it down on the bed. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, not happening. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM You don't even know how it works. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sure I do. It's all the ideomotor effect. You unconciously move the piece to spell out whatever you want it to say without even knowing; it happens when your muscles tense up. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Impressive. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX And I know that's true, 'cause it was on Wikipedia. But still, that thing's got some bad juju. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Well, I want some answers. Now are you gonna do this with me or not? | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 42. | |
| |  |  | | --- | --- | |  | MAX No, there is no way in hell-- | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| Max pulls his hand away from the camera perched on the desk facing Sam's bed. The two are sitting cross-legged with the board on top of their laps. The lights are off, and a flashlight shines on them. Some candles are lit around them. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Both hands have to be on it. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (Groaning) This is such a cliche. | |  |
|  |  |
| Max sets his fingertips on the planchette along with Sam, and the two start moving it around the board slowly. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Alright, you ready? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX As I'll ever be. | |  |
|  |  |
| Sam takes a deep breath. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What should I ask? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I don't know, I don't want any part of this. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Okay. Is there anyone here that would like to communicate with us? | |  |
|  |  |
| Seconds go by as nothing happens. Max cracks his neck while Sam attentively stares at the board. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Next question. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Hold on, be patient. | |  |
|  |  |
| They wait a few more seconds. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam... | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 43. | |
| |  |  | | --- | --- | |  | SAM Okay. Is there another spirit or entity that is in this house? | |  |
|  |  |
| There is still no movement on the board. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I don't think it wants to talk. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM You have to be patient. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Why do you even have a Ouija Board? I thought you didn't believe in the supernatural. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It was a gift from a friend. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Ask another question. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What do you want from us? | |  |
|  |  |
| There is still no answer. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Ask it to show us a sign. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM That's like the last thing you're ever supposed to ask on this thing. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yeah, I really don't want to see anything actually. | |  |
|  |  |
| Max starts laughing to himself, then coughs a few times before suddenly being choked by an unknown source. He starts struggling and violently contorting, shaking the entire bed. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, Max! | |  |
|  |  |
| He suddenly stops and is motionless. Then he smiles dryly at Sam and starts laughing. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (Dryly) Wh--why was that necessary in any way? You're the one who's a             (MORE) | |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 44. | |
| |  |  | | --- | --- | |  | SAM (cont'd) cliche. | |  |
|  |  |
| Max continues laughing until a loud BANG occurs from downstairs. They both stop dead in their tracks, very aware of what could have made that noise. Another CRASHING sound occurs and they both get up from the bed. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Let's just stay in here. The door's locked, right? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah. | |  |
|  |  |
| Max looks at the Ouija Board. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I told you those things are crap. | |  |
|  |  |
| Another BANG. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's in the kitchen. | |  |
|  |  |
| Max picks up the camera and faces it towards the door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I want to go down there. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, we are not going downstairs. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Stop being such a baby. We need to figure out what this thing is and why it's here. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No we don't. We need to figure out how to stay safe and how to get the hell out of this house. Why are you suddenly making really stupid choices given the situation? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Just...I need to know. We'll just have to agree to disagree. | |  |
|  |  |
| She starts toward the door, swings it open and walks out into the hallway. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 45. | |
| |  |  | | --- | --- | |  | MAX Sam, are you out of your mind? Get back to your room! | |  |
|  |  |
| Max follows her out of the room and into the hallway, hp where she stops for a second, looks into her brother's bedroom, and walks into it. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM My brother's windows are open. | |  |
|  |  |
| Sam goes through the room to close the window while Max stays in the hallway. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, come on, please, let's go back in your room. | |  |
|  |  |
| She closes the window and moves back towards the door to the hallway. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM That window wasn't open before. | |  |
|  |  |
| The door SLAMS shut, leaving Sam inside. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam! | |  |
|  |  |
| Max tries to open the door forcefully but can't. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (Not very worried) Crap, I can't get out. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Are you okay? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, I'm fine. | |  |
|  |  |
| Max steps away from the door and relaxes slightly. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (Cont'd) Geeze, it's freezing in here. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Is there any other way to get out? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Not unless I can Shawshank myself out of--Max...Max! Max! Max! | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 46. | |
| She starts BANGING furiously on the door and yelling, while Max rushes to the door to help. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, hold on! | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (Hysterical) Max! Max, it's in here! Max! | |  |
|  |  |
| She lets out an ear-piercing scream in pain and continues yelling. Max tries desperately to get into the room. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Hold on! | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, please... | |  |
|  |  |
| Max finally gets through the door and nearly falls over as he enters the room. Sam sits on the ground in the center of the room, looking weak and hurt. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh my god, Sam, what happened? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's still here. Max, it's in there. | |  |
|  |  |
| She points to the closet, where one of the double doors is open and the other is shutting, leaving an ajar opening into utter darkness. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Come on, let's get out of the room. | |  |
|  |  |
| He helps her up and the two of them escape the room. Max shuts the door behind him and the two empty out into the hallway again. Sam groans in pain and turns around to try to examine her back. She lifts her shirt up to reveal five scratch marks across her lower back. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh my God Sam...here let's get back into your room. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No! Damn it Max, don't you get it? There's nowhere safe in this house anymore! There's nowhere for us to go! This isn't a ghost or a spirit or whatever the hell you thought             (MORE) | |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 47. | |
| |  |  | | --- | --- | |  | SAM (cont'd) it was. It attacked me, it physically attacked me, which I guess is good 'cause now I at least know what it wants! It wants me, and locking ourselves in a room isn't going to keep him from getting to me. | |  |
|  |  |
| She is hysterical and on the verge on crying, while Max is startled and silenced by her. She moves past him and starts going down the stairs to the main floor. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam! God damn it, Sam! | |  |
|  |  |
| He follows after her. |  |
|  |  |
|  |  |
| INT. KITCHEN/HALLWAY - CONTINUOUS |  |
|  |  |
| Max holds the camera and runs down the stairs to get to Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam! Sam, just talk to me. | |  |
|  |  |
| He reaches the bottom of the stairs and sees Sam standing at the end of the hall, motionless, staring at the kitchen in disbelief. He reaches her and sees the kitchen table flipped over, chairs strewn across the floor, broken china, and all the cabinet doors open. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) We need to get out of this house. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (flabbergasted) Why thank you Captain Obvious. Is there anything else you think we should do? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Hey, I'm just trying to figure this out here, you don't need to be like that. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Like what? Like, oh I don't know, maybe completely freaked out by some...thing that's destroying my house? Like that? You turned out to be a bigger ass than everything I've heard about you. | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 48. | |
| |  |  | | --- | --- | |  | MAX And you're more of a bipolar freak than everyone says you are. Are you blaming me for this? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, I'm not, it's just that, you know, everything was perfectly fine until you came into my house. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX How in the hell is this my fault? How could you think I brought this into your house? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Who else did? This isn't a random thing, this doesn't just happen. | |  |
|  |  |
| Max pauses and looks down at the ground. He takes a deep breath, deciding to risk his life by making a drastic choice. He then shoves the camera over to Sam and heads toward the front door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What are you doing? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm fixing this. You think this is my fault? Then I'm correcting my error. I'm getting my phone and calling for help, and then I'm getting both of us out of here. Real "assy" of me, huh? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, Max, you know it's out there. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX It doesn't matter, it's in here too. What's the difference? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, please, no. I'm sorry I didn't mean to--Max, Max! | |  |
|  |  |
| Max leaves abruptly and slams the door behind him. The house is silent. Small noises can be heard within the house. The walls creak, the ceiling cracks. The house is moving. |  |
|  |  |
| The only sound heard is Sam's BREATHING. She looks around her surroundings frantically, then rushes towards the window. She sees Max, trudging along the driveway, looking |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 49. | |
| hesitant and nervous. Screw it; he's not going alone. She heads back towards the front door and reaches for the handle when-- |  |
|  |  |
| CREAK--Behind her a door creaks gently. She slowly turns around towards the noise and begins to walk towards the back door, which is wide open. Sam knows it isn't Max, and quickly moves towards it and slams it closed, locking it. She moves back towards the window to see that Max is nowhere in sight on the driveway. She zooms the camera in to get a better look but he is nowhere to be found. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Oh, come on Max. | |  |
|  |  |
| She turns back quickly and surveys the living room again. She suddenly sees something and moves towards the back door again. The locks are unlocked. She locks them again and moves to the window again, silently except for her breathing. She waits again, looking out into the driveway for Max, but he isn't out there. She can't see if his car is still there, but she begins to worry. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D)       (under her breath) Come on, come on. | |  |
|  |  |
| She starts to feel anxious. She doesn't know what to think; will he come back, what's taking him so long, is he dead??? She tries to get away from her thoughts by walking back into the kitchen. The debris is the least of her worries right now, but she surveys the room for no particular reason, just to keep her mind off Max. |  |
|  |  |
| THUD--A loud noise from somewhere nearby causes Sam to gasp and look up. Her breathing becomes heavier; she is scared. She stays immobile, paralized by the sudden fear of being utterly alone. She quickly moves the camera around, looking for something, anything. Does she really want to see something, or anything? She slowly moves the camera now, her breathing starts to subside. |  |
|  |  |
| Sam whirls the camera around frantically to face her. She looks into the camera, frightened for herself and Max. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It shouldn't take this long, Max, come on... | |  |
|  |  |
| BUZZ. The TV in the living room turns on again and the static channel is on. She utters a CRY, startled by the noise, and runs toward the TV, where she grabs the cord in the back and unplugs it. SILENCE. She backs away from the TV |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 50. | |
| slowly. BANG! She yells. Another BANG, and another. Someone is banging on the back door, but the blinds cover them. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max? Max, I need to know it's you. | |  |
|  |  |
| No answer. She creeps toward the door. Tension and dread fills her. She pulls the blinds back on the window to the left slightly and looks outside. Nothing out there. She moves to the next window and does the same, but sees nothing. She moves to the third window and immediately notices something on the window. She can't tell what it is, so she steps back and raises the blinds up. Written all across the window in red are the words "SAM DIES FIRST." She is almost scared out of her wits now, totally on the edge. She sprints to the front window and Max is still not out there. She begins to cry. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (hyperventilating) He left me. He-he-he left me. | |  |
|  |  |
| She continues to hyperventilate as panic starts to set in. She looks behind her once more, then back out the window. Her hyperventilating suddenly turns to whimpering. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Please...please... | |  |
|  |  |
| THUD--A large claw from outside the house comes crashing down on the glass window in front of her face as she lets out an ear-piercing scream. She shakes the camera and backs away from the window when the front door CRASHES open and Max enters the room. He SLAMS the door behind him, throws his back against the door, and slowly slides down until he's sitting on the ground. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) 'Bout time you got back. | |  |
|  |  |
| Max doesn't look into her eyes, but instead stares blankly ahead, breathing heavily. Sweat glistens on his forehead as he is still in shock. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Max, what's wrong? | |  |
|  |  |
| She moves toward him and sits down next to him, keeping the camera on his face. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Did you get your phone? | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 51. | |
| Nothing. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Max, look at me. What happened? | |  |
|  |  |
| Max slowly turns his head to face Sam and their eyes meet. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX He was out there. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX He was talking to me. He-he told me things, but there was no one around me. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What did he say? What did he tell you? | |  |
|  |  |
| Max looks at her in horror. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX He told me how he's gonna kill you.       (Pauses) He told me how I'm going to have to watch him rip you apart. And then he's going to do the same to me. | |  |
|  |  |
| Sam slowly backs away from Max. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (CONT'D) I tried to get to my car, but I kept hearing him until... | |  |
|  |  |
| He looks up at her. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Sam, I don't think we're being haunted. I think we're being hunted. | |  |
|  |  |
|  |  |
| INT. LIVING ROOM - MOMENTS LATER |  |
|  |  |
| Max sits silently on the couch staring ahead out the window. He is still flustered, not knowing what to do next. Sam holds the camera, sitting on the loveseat adjacent to the couch. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 52. | |
| |  |  | | --- | --- | |  | SAM Max, are you okay? | |  |
|  |  |
| No answer. No movement. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Do you want me to keep filming? | |  |
|  |  |
| Still nothing. Sam is getting desperate for some sort of communication. Turning slightly, she sees the window with the writing on it and hurriedly uses the blinds to cover it up. She turns back to Max. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (CONT'D) Max, please just talk to me.       (Pauses) Max. | |  |
|  |  |
| Now she's pissed. Setting the camera on the armrest, she gets up from the loveseat and quickly moves toward Max. When she reaches him, she slaps him across the face as hard as she can. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh my God, what the hell-- | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (yelling) I am sick and tired of this. You better grow a pair right now and man the hell up because I am not dealing with this crap anymore, do you hear me? I am done with the pity party. You think I'm not scared? I am freaking out, but you know what the difference between me and you is? I know how to take a hit. | |  |
|  |  |
| Max is pushed slightly away from Sam as she yells in his face, and stares ahead but now instead of blankly staring out the window, he looks deep into her eyes, full of fear and bewilderment. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (quietly) I'm sorry. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'm sorry. | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 53. | |
| |  |  | | --- | --- | |  | SAM I don't want an apology. I want you to get your act together 'cause we don't have time for this. We need to act, now. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You're right. I know, I know. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM And, look, I'm sorry for what I said earlier. I know this...this isn't your fault. It's no one's fault, it just...it is what it is. And you're not a pompous ass. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (tentatively) And you're not that bipolar... | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Maybe just a little. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Thanks. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah. | |  |
|  |  |
| Max stands up with a look of confidence and self-righteousness. The two begin to walk towards the kitchen while Sam goes toward the camera. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Good. Stand up for yourself Max, be a man. And clean up the kitchen too while you're at it. | |  |
|  |  |
|  |  |
| INT. KITCHEN - MOMENTS LATER |  |
|  |  |
| Max holds the camera, which focuses on Sam's hands, which hold a number of mousetraps. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM We'll set them up around the house and wherever they go off, we'll know where it is. | |  |
|  |  |
| She turns around and grabs a flashlight from the drawer behind her. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 54. | |
| |  |  | | --- | --- | |  | SAM (cont'd) Flashlight. I checked, all the doors and windows are locked. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Do you have a gun in your house? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, we're liberals. | |  |
|  |  |
| Max walks back towards the kitchen cabinets, which have been mostly cleaned up, and reaches for and grabs a butcher knife. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'll take this, you take the bat. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I thought you said I wouldn't need it. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I changed my mind. Which rooms have locks on them? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM The bedroom down the hall, that bathroom, my room, and the bathroom upstairs. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright we'll stay in the bathroom. Stay with me the whole time. | |  |
|  |  |
| She nods. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Of course. | |  |
|  |  |
|  |  |
| INT. UPSTAIRS BATHROOM - MOMENTS LATER |  |
|  |  |
| Max locks the door to the bathroom and walks over to the back of the room, first checking behind the shower curtain, and then sitting down next to Sam, who leans against the bathtub. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Deja vu, huh? | |  |
|  |  |
| He notices that Sam is holding the photo of her and Anna. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 55. | |
| |  |  | | --- | --- | |  | MAX (cont'd) Is that why you wanted to communicate with it? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I thought it could've been her, trying to tell me something. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (pauses) I'm sorry. You should've just told me that was why. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I'm not much of a sharer. And I'm sorry about everything tonight; I think we both kinda thought this night would go a little differently. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (pauses) I wasn't really going to a party tonight. I probably would've ended up driving around all night, staying away from my house and my family for as long as I could. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Well, I guess this is one way to procrastinate from my paper. | |  |
|  |  |
| They both laugh halfheartedly. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I kinda wish my parents gave me a curfew or something, so they'd be worried that I wasn't home yet. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Do they know you're here? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, I just left, like I usually do. | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| They continue to sit in silence, Max staring at the bathroom door. After a few seconds, Max looks at Sam, who is sleeping. He shakes her softly. |  |
|  |  |

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| --- | --- |
| 56. | |
| |  |  | | --- | --- | |  | MAX Sam, stay awake. | |  |
|  |  |
| She opens her eyes and looks into his. She closes them again, then sits up in a better position. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM What time is it? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX A little past one. How's your back? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Still hurts like hell, but it's kind of better. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Good. You're not possessed or anything are you? I feel like that always happens in these situations. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No, don't worry, it's still me. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Alright, just 'cause it seems like that crap always happens in these situations. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Dude, if I was possessed you wouldn't last five minutes, I'd kick your ass so quickly. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX How do you know I'm not possessed, and I'm just waiting for the right time to strike! | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM You're way too big of a baby to be a demon or something. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yeah, I guess that's true. | |  |
|  |  |
| They laugh, and then are both silent for a moment. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, why are you still filming? | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 57. | |
| |  |  | | --- | --- | |  | MAX Oh, um, I don't know. I guess, when you see things through the camera they don't seem as real, you know? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I kind of get it. | |  |
|  |  |
| |  |  | | --- | --- | |  | CUT TO | |  |
|  |  |
| They both are still sitting on the bathroom floor. Sam looks down at the picture of her and Anna. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I still hate her for what she did. How she did it. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You don't know what was going through her head. You don't know what kind of pain she was going through. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It doesn't matter. You can't escape life, it was a gift given to her. And she sent it back like a crappy Christmas sweater from Grandma. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX You can't be angry with someone about something like that. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM You wouldn't know. She was a sister to me. And she left me, just because she couldn't face her own demons. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX She must've felt it was her only option. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM There's always another option. | |  |
|  |  |
|  |  |
| INT. UPSTAIRS BATHROOM - MOMENTS LATER |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, do you believe in God? | |  |
|  |  |

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| --- |
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|  |  |
| --- | --- |
| 58. | |
| He pauses. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Oh. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Why? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's just...don't you think there's someone else out there that's guiding us through life and deciding who we are and who we're going to be and just, what'll happen to us? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, I mean, I don't believe any of that "everything happens for a reason" stuff. See, I think everything that occurs in life is a result of decisions humans make, both consciously and unconsciously. It's like each little choice you make and the choices everyone else makes interact with one another, and that's why people end up doing one thing or another. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM But couldn't you say that's God acting as the being that causes us to make those choices? Couldn't He be our conscience? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Our conscience is based on genetics and society's impact on us. And society is just the interaction of different people's unique consciences and decisions. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM How can you believe in the supernatural but not in God? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I can ask you the same thing, just flipped. And I don't get it, if God is all powerful, then why do             (MORE) | |  |

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| --- |
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|  |  |
| --- | --- |
| 59. | |
| |  |  | | --- | --- | |  | MAX (cont'd) horrible things happen? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Well that's the work of the Devil. Going by your little decision theory, then Satan compels people to make the wrong decisions and become evil. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX See, I don't believe anyone is truly evil. Don't get me wrong, I don't think anyone is inherently good either. People are complex, and there are millions of different reasons why people do what they do. We don't know what they're thinking. But there's gotta be some motive for everything people do. No one makes evil choices just because. It's based on something. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I think you have too much faith in people. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (sarcastically) Yeah, that's my problem. I'm just a kid, I don't know anything so I probably shouldn't be theorizing about how the universe works. | |  |
|  |  |
| They both laugh. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (pauses) I don't know if God is real or not. Hell, tonight makes me lean toward the latter. I think maybe I just want to believe there's a purpose to everything down here, something we can't understand but it's all for the greater good, you know? I'm so afraid right now, but I think God will do whatever's right tonight. You know what they say, the only thing stronger than fear...is hope. | |  |
|  |  |

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| --- |
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|  |  |
| --- | --- |
| 60. | |
| |  |  | | --- | --- | |  | MAX Aw, boo! Get an original quote, that's so clichéd. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM You know what they say: clichés are there for a reason. | |  |
|  |  |
| Max stays silent for a moment. He tries to decide how to articulate how he feels. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, whatever happens tonight...I'm really glad I got to know you. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (tears form) I'm so glad Ms. Parks put me in your group. | |  |
|  |  |
| She subtly takes his hand. They both are SILENT. Max brings the camera back to face the door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (cont'd) What do you think's gonna happen to us? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Oh, probably something that's not too awesome. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Should we prepare for the worst? | |  |
|  |  |
| He turns the camera back to her, and her eyes reflect back to his, sad and very scared at the same time. |  |
|  |  |
|  |  |
| INT. UPSTAIRS BATHROOM - MOMENTS LATER |  |
|  |  |
| Sam and Max are still sitting on the ground. The camera is turned around to reveal Max holding it and looking into it. His eyes water. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX So I just would like to say, um, it's been a good run; I just...I want to thank my parents for being, literally the best parents I could've ever hoped for. And no matter what happens tonight, just know that even though I may not always show it, I really and truly             (MORE) | |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 61. | |
| |  |  | | --- | --- | |  | MAX (cont'd) love you. | |  |
|  |  |
| He looks down, on the verge of tears, with his lip trembling and body shaking. He starts to turn the camera towards Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Go ahead. | |  |
|  |  |
| Sam sits with her arms and legs crossed. Her voice is raspy and trembling. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Um...whatever happens, I'd just like to say goodbye, I guess.       (to Max) Do I have to do this? | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Just...please do it. | |  |
|  |  |
| She shifts her sitting position slightly and looks back into the camera. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM If we die tonight, just know that I'll be okay. I know that I'll be in a better place. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Do you want to say anything to your family? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No. They'll get the point. | |  |
|  |  |
| She looks up at Max and nods. |  |
|  |  |
|  |  |
| INT. UPSTAIRS BATHROOM - LATER |  |
|  |  |
| They both sit in SILENCE. Seconds go by. SNAP. A mousetrap has gone off. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Yeah, I can hear it. | |  |
|  |  |
| They are quiet for a second. Another SNAP. Then another. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's downstairs. | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 62. | |
| More SNAPS. One after ANOTHER. The sounds are getting louder. Closer. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Door's locked right? | |  |
|  |  |
| She shushes him. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Shut up. Stay quiet. | |  |
|  |  |
| The SNAPS continue. FOOTSTEPS are now heard, gaining volume as they go on. The Figure is moving up the stairs. A shadow appears under the crack of the door to the bathroom. The footsteps stop. There is an outline of two feet. Max turns the camera to face Sam, her faced filled with horror. He turns back to face the door. Seconds go by, then the door handle starts to turn, the Figure clearly not phased by the lock. The door slowly starts to open. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM No! | |  |
|  |  |
| Sam leaps up and sprints towards the door, slamming it closed and locking it again. Max is quick to help her. They throw themselves at the door, desperately trying to keep it from opening as The Figure attempts to break through. They yell and the door BANGS until the Figure stops. They relax for a moment. Max looks at Sam, whose face is grave. She lowers herself to look under the crack of the door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's gone. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I doubt it. | |  |
|  |  |
| He stays rigid against the door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I'm gonna go out and look. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Are you kidding me? No, there's no way-- | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Relax, it was a joke. I'm not that stupid. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX This isn't the best time for jokes. | |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 63. | |
| The lights go off in the bathroom, as well as the hallway outside. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Damn it. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Where's the flashlight? | |  |
|  |  |
| Sam fetches the flashlight and turns it on. Only what is in the frame of the beam of light is visible. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Here, got it. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I think I can change one of the filters to make it lighter, so I can at least see through the camera. Stay against the door since obviously the lock did nothing. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Okay. Wait let me get the bat. | |  |
|  |  |
| She leaves Max's line of sight briefly to retrieve the bat and knife they left on the ground. Max fiddles around with the camera and changes to the white filter, slightly illuminating the room. She returns and hands Max the knife. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Here. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Thanks. | |  |
|  |  |
| Sam suddenly looks in horror at something on the other side of the room. She shines the flashlight on it. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam? What's wrong? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (whispers) There's something else...in the room. | |  |
|  |  |
| Max whirls the camera around, searching for whatever she sees, but finds nothing. |  |
|  |  |

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| --- |
|  |

|  |  |
| --- | --- |
| 64. | |
| |  |  | | --- | --- | |  | MAX I don't see anything. Sam what is it? | |  |
|  |  |
| She starts to cry suddenly. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM We need to get out of this room. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, Sam we can't go out there. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I can feel it, please Max, there's something in here, I know it. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, no...we can't-- | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM God damn it Max, we need to get the hell out of this room right now! | |  |
|  |  |
| She pushes past him and swings the door open, then frantically tries to get into her bedroom but the door is closed. Max follows her reluctantly. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam stop! | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM All these doors are locked. | |  |
|  |  |
| She runs to every door upstairs but none of them open. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I thought yours was the only room with a lock. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It is. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Damn it, we're stuck up here. Where did it go? | |  |
|  |  |
| They both are SILENT. Seconds go by as they hopelessly look around the hall. Then CREAKS and FOOTSTEPS are heard...from above them. Sam shines the light on the attic door on the ceiling, and Max follows the light with the camera as she draws it toward directly above them, where the noises are heard. They look at each other in fear and then both |  |

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| --- |
|  |

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| --- | --- |
| 65. | |
| frantically run down the stairs at the same time. All the lights in the house are out. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Go! Keep going! | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM I can't see anything. | |  |
|  |  |
| They end up in the living room. They stop briefly, looking around in the darkness. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Come on. | |  |
|  |  |
| They run towards the guest bedroom downstairs, until they reach right before the door to the laundry room. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Wait. | |  |
|  |  |
| She motions for him to stop and he does behind her. She waits silently for a second. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, come on, let's go! | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Wait, listen. | |  |
|  |  |
| The BUZZING sound of something vibrating is barely heard. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It's my phone. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Holy crap. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (frightened) I don't know if I can go in there...I-I can hear his voice, I know he's in there. | |  |
|  |  |
| Max realizes it's time to nut up or shut up. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I'll do it. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, you-- | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 66. | |
| |  |  | | --- | --- | |  | MAX It's the only way we're gonna get out of here, we need your phone. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, he's baiting you. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I don't care anymore. This needs to end. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Okay. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Give me the light. | |  |
|  |  |
| She hands him the flashlight and he hands her the knife. They switch places and she stands behind him while he stands at the foot of the door. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM How about you put the camera down. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, I need it, just trust me. | |  |
|  |  |
| He slowly reaches for the door handle, holding his breath as he does so, knowing that this could be the end for him. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Wait, Max, this isn't a good idea-- | |  |
|  |  |
| He turns the camera and light to face Sam and YELLS as he sees The Figure standing behind Sam, its claws reached out to grab her about the shoulders, its face black and contorted, and its teeth ready to rip into her. She SCREAMS as loud as she can, and the camera is moved around in the dark so nothing is clear. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam! | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Go! Run! | |  |
|  |  |
| They end up in the back bedroom, Max SLAMMING the door shut and locking it while Sam does the same with the connecting door. They put their bodies up against the doors as The Figure BANGS on the doors. Max and Sam are YELLING, the camera is shaking, and the light is going wildly in every which direction. Then the BANGS stop, just like before. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 67. | |
| |  |  | | --- | --- | |  | MAX       (screaming) Leave us alone! | |  |
|  |  |
| The Figure has left them for now. Sam and Max BREATHE heavily, sweat pouring down them. Max looks over at Sam, who is a complete wreck. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, listen to me. It wants me, okay? You can make a run for it, I can buy you time-- | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX God damn it Sam, you know I can't leave you! I won't, I-I'm not gonna leave you. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, cut the crap. I'm not worth it. You're going to die if you stay with me, but if you go you still have a chance. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Stop, please, just stop. I won't leave you here to face this by yourself. | |  |
|  |  |
| She pauses for a second. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (crying) Don't let him kill me. Max, please, don't let him kill me. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX I won't, I promise. Sam, listen: we need to get him before he gets to us. Give me the knife. | |  |
|  |  |
| Staying against the door, she stretches to hand him the knife, and he gives her the flashlight. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM It doesn't matter, we can't touch him. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX No, this thing is real. We have to try, we have to do something. | |  |
|  |  |
| She nods. |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 68. | |
| |  |  | | --- | --- | |  | MAX Okay. Ready? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah. | |  |
|  |  |
| Sam raises the baseball bat and steps away from the door and to the wall next to Max. Silently, he cracks the door open. Nothing happens. He opens it slightly more, continuing to open it until he has a good view of the hallway and the rooms at the other end. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Here. | |  |
|  |  |
| He takes the flashlight from Sam and points it down the hall, illuminating various sections of the rooms. Sam is still visible, standing with her back to the wall, shaking in fear. He suddenly hits a portion of The Figure with the flashlight and moves the light away from the hall and closes the door. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX It's in the living room. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (gravely) Let's get him. | |  |
|  |  |
| Max opens the door again, this time so the two of them can enter the hallway. They creep out slowly, moving towards the living room. Only their BREATHING is heard. Max gives Sam the flashlight, and she goes into the laundry room to search for her phone. Moments later she comes out. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Phone's not in there. | |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Crap. | |  |
|  |  |
| They move onwards into the kitchen area. Strange NOISES are heard around them, and they both look around for The Figure but it will not show itself. They move into the space between the kitchen and living room and stop. Sam stands in front of the basement door while Max stands near the flipped over kitchen table. Without warning, Sam looks behind Max, face full of terror, and points to something behind him. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max, behind you! | |  |
|  |  |

|  |
| --- |
|  |

|  |  |
| --- | --- |
| 69. | |
| He spins around and gasps...but nothing is behind him. Confused he turns around to see The Figure behind Sam. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam! | |  |
|  |  |
| She SCREAMS at the top of her lungs as The Figure grabs her and drags her down the staircase into the basement. She lets go of the flashlight but keeps a tight grip on the baseball bat, wildly wailing at The Figure as he takes her down. She screams and yells in total panic as Max tries desperately to reach her, YELLING after her in a mad scramble. He picks up the flashlight in time to see her being dragged around the corner at the bottom of the basement. He runs down the stairs and ends up tripping, tumbling down the staircase in a massive heap, banging against the bottom of the stairs when he reaches the ground. It takes him a few seconds to get to his feet, find the camera and flashlight, and follow Sam's SCREAMS of peril. He clambers after her, in serious pain, and sees her around the corner just as she is about to get dragged into the sump pump room. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM       (screaming) Don't let him kill me! | |  |
|  |  |
| He drops the camera. He can't reach her in time; she is pulled into the room and the door is slammed closed, locked. He desperately tries to break through but it's no use. He WAILS after her as she SCREAMS, this time in pain instead of fear, calling his name and pleading for survival. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam, no!!!! | |  |
|  |  |
| She SCREAMS her loudest and lengthiest scream yet, until it is abruptly cut off. Max's screaming subsides as well, startled by the sudden SILENCE. He BANGS on the door again. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Sam? | |  |
|  |  |
| No answer. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sam! | |  |
|  |  |
| Nada. He backs away from the door, breathing rapidly. The SILENCE is deadly. He finds the camera on the ground and picks it up. He continues to back away from the sump pump room and out towards the stairs again. Once he reaches the foot of the stairs, he sprints up them, out of the basement. |  |
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| 70. | |
| INT. UPSTAIRS BATHROOM - CONTINUOUS |  |
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| Max runs up the stairs, clueless as to where he is going, and somehow ends up in the upstairs bathroom again. He intrinsically throws himself into the room and shuts the door behind him, locking it. He sets the camera down on a ledge, unaware that the camera lens is facing him. The light switch somehow works as he flips it on, and light fills the room. He hunches over the sink, tears falling down his face as he begins to HYPERVENTILATE. His body starts shaking violently as he breaks down, filled with uncontrollable fear, anxiety, depression, and rage. This continues as he CRIES and YELLS. He has lost control. He swiftly grabs the knife and holds it over his wrist, prepared to make a vertical cut. He looks into the mirror as he struggles combatively over whether or not to end it right there, just like that, to avoid any more pain, fear, tragedy, or grief. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (to himself) Come on! Come on! Finish it! Do it! | |  |
|  |  |
| That's when he notices it. The framed picture of Sam and Anna. It's on the counter beside him, and he looks at it briefly, turns back to the mirror, then looks at it again. He stares at it, still gripping the knife above his wrist. In a sudden move, he drops the knife and bursts into tears, horrified with himself for almost giving up and taking his own life; for letting The Figure win. His breathing starts to calm. His body relaxes ever so slightly. He backs away from the sink, regaining control. |  |
|  |  |
| KNOCK. KNOCK. KNOCK. The three knocks on the door SILENCE him. He staggers away from the door and grabs the knife. Then his emotions completely alter. Fear and worry have left him. Anger and survival instinct take over. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX My turn now, huh? Come on, let's do this! | |  |
|  |  |
| He takes the camera and goes towards the door, flings it open, and looks out into the darkness. He shines the flashlight around but cannot find anything. He descends down the stairs to the main floor, looking for, searching for, hunting for The Figure. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Come on, I know you're looking for me! I'm right here, I'm waiting for you! | |  |
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| --- | --- |
| 71. | |
| He steps into the living room and kitchen area, where he sees the basement door open. |  |
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| |  |  | | --- | --- | |  | MAX (cont'd) Let's finish this where we started, huh? | |  |
|  |  |
| Max walks down the basement stairs, each step he takes CREAKING. He reaches the bottom and goes around the corner. He continues until he is able to see the sump pump room door. There he stops and turns around where he can see the shadow of the staircase on the wall. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Come out, come out, wherever you are! | |  |
|  |  |
| The shadow of The Figure at the top of the stairs falls against the wall. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) Down here, I'm ready! | |  |
|  |  |
| The Figure starts slowly walking down the steps, each footstep THUNDERING as it gets closer to the bottom. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX (cont'd) That's it, your almost there. | |  |
|  |  |
| It reaches the bottom of the stairs and stops, ready to turn the corner and face him. The shadow of its razor sharp claws appear. One of them will win this battle. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX       (whispering) Dear God...please help me. | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Max. | |  |
|  |  |
| Max turns to see Sam standing next to him. |  |
|  |  |
| |  |  | | --- | --- | |  | MAX Sa-- | |  |
|  |  |
| She swings the baseball bat and hits him straight in the head. The camera falls along with the light. Max lies on the ground, motionless. Only his legs are visible on camera. Seconds go by. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM (o/c) Alright Adam, he's out cold. | |  |
|  |  |

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| --- | --- |
| 72. | |
| |  |  | | --- | --- | |  | THE FIGURE (o/c) He still alive? | |  |
|  |  |
| She pauses. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM For now. | |  |
|  |  |
| |  |  | | --- | --- | |  | THE FIGURE Good. Can I take this stupid makeup and crap off now? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, that's fine. It doesn't matter anymore. | |  |
|  |  |
| |  |  | | --- | --- | |  | THE FIGURE You know rigging those mousetraps were a real pain in the ass. And I almost died every time you pretended not to see me. Are we doing it upstairs? | |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Yeah, help me get him up there. | |  |
|  |  |
| The camera is picked up. |  |
|  |  |
| |  |  | | --- | --- | |  | THE FIGURE What do you want me to do with this? | |  |
|  |  |
| Sam looks directly into the camera and pauses for a moment. |  |
|  |  |
| |  |  | | --- | --- | |  | SAM Keep it. I wanna see how my project turned out. | |  |
|  |  |
| The camera is shifted around a little for a moment. The "stop" button is then pressed. The screen goes black. |  |
|  |  |
| FADE OUT. |  |