TOGETHER
INT. MASON'S OFFICE - DAY

MASON KIMBALL in suit, 38, short hair, wears a pair of glasses sits in a chair. Across from him is a man, 45, mature, with a serious look on his face. This is RAY CAMPOS.

MASON
It has been a long time, Ray. How you doing?

RAY
Um... Fine.

MASON
You look unhappy. Anything wrong?

RAY
How'd you know?

MASON
Your voice.

RAY
Oh! You're so smart. Something I need you to figure it out.

MASON
No worries. I'm a private detective who'll do my best to help you out.

A pause.

RAY
Um... Don't know if you'll promise to investigate it. Not related to your job.

Mason looks confused.

MASON
We've been pals for years. Talk to me.

RAY
Got a house last year, wanted to earn money for renting it. A few tenants blamed me for letting them live in a haunted house. They encountered horrible things.

MASON
What things?
RAY
A knife and a fork appeared on the floor frequently. They could move.

Mason's eyes widen.

RAY (CONT'D)
The lights off suddenly. I had someone to check it out, saying the lights okay.

MASON
You want me to look into it?

RAY
Yes.

MASON
Why don't you hire a psychic?

RAY
Don't know how to find one.

MASON
So funny that a private detective is asked to deal with a ghost.

RAY
I'm counting on you.

Mason is deep in thought.

MASON
Ok. I promise you.

Ray is relieved. He checks his watch.

RAY
I've to go.

Ray pulls out a key and a piece of folded paper from his jacket pocket, handing them to Mason, who takes them. He unfolds it with an address on it.

RAY (CONT'D)
Hope to hear good news.

The two get up. Mason opens the door and Ray leaves. Mason glances at his watch. He doesn't know that his assistant KRISTI WHITE, 30, with a box of chocolate in hand enters.

KRISTI
Mason, chocolate.
Mason turns around.

MASON
No, thanks.

KRISTI
What's the matter? You're fond of chocolate. Never say no to it.

MASON
Just got a job. I need to fight against phobia.

Kristi is bewildered.

EXT. HOUSE - DAY

A car pulls up. Mason gets out and walks towards it. He takes out a key and puts it into the keyhole. He opens.

INT. HOUSE - CONTINUOUS

Mason enters. It is so dark that He can't see anything. He moves cautiously.

MASON'S VOICE
Where's the...

The lights are on suddenly, which gets Mason's attention. The door closes itself. Mason turns round to watch it. He swallows hard and moves to stand in the middle, scanning. There are a couch, coffee table, end table with a lamp on it.

He notices a fireplace and a wall mirror. He looks up at the ceiling, seeing a chandelier. He moves up to the wall mirror. Suddenly the lights are off. He feels someone standing behind him. His hands are shivering.

MASON
Who're you? Why doing this to me?

No response.

MASON (CONT'D)
(loud)
Answer the questions.

The lights are on. Mason looks in the mirror.

MASON'S VOICE
Something moving. What's it?
He pulls out his cellphone from his trouser pocket and takes a photo of it. He checks the photo which shows a knife and a fork.

MAISON’S VOICE (CONT’D)
Ray’s right.

He goes up the stairs.

INT. BEDROOM - LATER

The door is opened. Mason walks into. There are a bed, a night table and a wardrobe

MAISON’S VOICE
Clean and tidy.

He lies in bed.

MAISON’S VOICE (CONT’D)
Comfortable.

Suddenly, the sound of his cellphone is heard.

MAISON’S VOICE (CONT’D)
It scared me.

Nason takes out his cellphone.

MAISON
(into the phone)
Hello.

RAY’S VOICE
Are you all right, Mason?

MAISON
(into the phone)
I regret taking this job.

RAY’S VOICE
If you’re timid, you can leave. I’m still willing to pay you.

MAISON
(into the phone)
What’re you talking about? I’m not afraid of anything in my life.

RAY’S VOICE
You said you regret...
MASON
(into the phone)
Just joking.

RAY'S VOICE
Glad to hear it.

MASON
(into the phone)
Feel a bit tired. Need to get a rest. Bye.

He puts his cellphone on the night table.

MASON'S VOICE
I regret taking this job. Can't give up or he'll laugh at me. Ray's an old fox. Tricked me into doing this job.

He sits up.

MASON'S VOICE (CONT'D)
I'm here to figure it out.

He gets out of the bed and walks out of the bedroom. He goes down the stairs.

INT. LIVING ROOM - LATER

Mason sits down on the couch. He looks around.

MASON'S VOICE
Why doing those things to me and other tenants? I don't get it.

Suddenly, the fireplace catches fire. Mason eyes it.

MASON
I'm not scared of you. Come out.

The fire is off. Silent.

SUPERTITLE: FOUR HOURS LATER

Mason still sits on the couch. He yawns and stretches and glances at his watch that reads: 9:00pm.

MASON'S VOICE
Time for bed.

He rises and goes up the stairs.
INT. BEDROOM - LATER

The door is opened. He enters and lies in bed.

SUPERTITLE: ONE HOUR LATER

Mason wakes up. He hears the sound of something moving. He sits up and scans.

    MASON'S VOICE
    What's it?

He looks down at the floor. He gets out of the bed. The sound is heard clearly on the floor. It's so dark that Mason can't see it. He kneels down and picks it up.

    MASON'S VOICE (CONT'D)
    Cup and saucer.

He puts them down on the night table.

    MASON'S VOICE (CONT'D)
    Why cup and saucer? Why knife and fork? What's going on?

A moment later, he lies in bed again. All of a sudden, he hears the sound coming from the wardrobe. Mason opens his eyes, seeing it shaking. His eyes are wide.

    MASON'S VOICE (CONT'D)
    Why shaking?

The sound gets louder and louder. His whole body is shaking.

    MASON'S VOICE (CONT'D)
    I've no alternative but to give up.

He gets out of the bed and runs up to the door. He stops.

    MASON'S VOICE (CONT'D)
    I can't give up.

The sound gets louder and louder.

    MASON'S VOICE (CONT'D)
    What's it inside? I've a feeling that a person in it, trying to get out of it.

He moves closer to the wardrobe.
MASON'S VOICE (CONT'D)
It's dangerous to be so close to it. What if he comes at me? I've decided to give up. Sorry, Ray

He takes out his cellphone from his trouser pocket. The cellphone turns out to be a hand. Mason drops it on the floor quickly.

MASON'S VOICE (CONT'D)
I'm scared. I've to leave.

He walks toward the door. He hesitates.

MASON'S VOICE (CONT'D)
I can't leave. I need to fight against phobia.

He turns round to move to the wardrobe. He swallows hard. He opens it slowly, revealing a men shoe and a high heel shoe. Mason looks confused.

MASON'S VOICE (CONT'D)
I don't understand what they stand for.

INT. LIVING ROOM - MORNING

Mason paces, meditating. He stops to take out his cellphone, checking the picture of knife and fork. Then he looks at the cup and saucer on the coffee table. He shakes his head.

MASON'S VOICE
Too complicated to understand.

He sits down on the couch. He dials.

MASON
(into the phone)
Ray, do you know if someone was killed or committed suicide in this house.

RAY'S VOICE
I have no idea.

MASON
(into the phone)
You didn't ask the owner?

RAY'S VOICE
I didn't.
MASON
(into the phone)
How can I reach him?

RAY'S VOICE
I'll arrange it because he lives in Italy.

MASON
(into the phone)
Thanks.

Mason gets up and paces. A moment later, his cellphone RINGS.

MASON (CONT’D)
(into the phone)
Hello.

MAN'S VOICE
This is Laurence Brown. Ray told me you wanted to...

MASON
(into the phone)
Yes, something horrible happening in Ray's house.

LAURENCE'S VOICE
Ray told me about it. It didn't happen to me while living in it.

MASON
(into the phone)
Was anyone killed or committed suicide in the house?

LAURENCE'S VOICE
No.

MASON
(into the phone)
Thanks.

LAURENCE'S VOICE
You're welcome. Wait, Mason. I remember my brother Charles was killed in a car accident just outside of the house two year ago.

MASON
(into the phone)
Was he single?
LAURENCE'S VOICE
Married.

MASSON
(into the phone)
Where's his wife?

LAURENCE'S VOICE
She passed away three years ago.

INT. LIVING ROOM - NIGHT
Mason stands in the middle, nervous.

MASSON
Are you Charles Brown?

The lights flash. It stops.

MASSON (CONT'D)
You want me to help you?

The lights flash.

MASSON (CONT'D)
How?

A loud sound comes from the bedroom. Mason runs up the stairs.

INT. BEDROOM - LATER
Mason enters, seeing the wardrobe shaking. He opens it revealing the men shoe and the high heel shoe. He is deep in thought. He takes out his cellphone and dials.

MASSON
(into the phone)
Laurence, where're Charles and his wife buried?

LAURENCE'S VOICE
Charles's buried in Eastern Cemetery and his wife Olivia in Long Time Cemetery.

MASSON
(into the phone)
Can you try to bury them together?
What Charle doing is to show me the message.
Suddenly, the lights are on. Mason looks up at it.

LAURENCE'S VOICE
I'll try my best.

SUPERTITLE: FOUR MONTHS LATER

INT. MASON'S OFFICE - DAY

Mason is seated at a desk. Ray sits across from him.

RAY
Thanks again, Mason.

MASON
We've been pals for years.

RAY
You're not only a good private detective but a good ghost detective.

MASON
Thanks. Most importantly, Charles rests in peace.