

ENVY

By

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FADE IN:

INT. HOME OFFICE - NIGHT

A static shot of a wall bookcase, completely filled with different literature and educational books.

Stay on this for a moment.

INT. OFFICE BUILDING - DAY

DING!

Elevator doors open and a MAN steps off of the elevator. He wears a hat, regular clothes, has a beard.

He walks past a RECEPTIONIST, who stands up.

RECEPTIONIST

Sir? Sir!

The man ignores her. He walks through the open office with designated spots filled with drafting tables, nice computer setups, and other architecture office supplies and gadgets.

He walks up to ERIC ROGERS (late 40s), dressed in business casual clothes, feet kicked up on the desk. He speaks on a cell phone, oblivious to the man.

ERIC

...thinks he's all that, but I've met students who are better than he is...I don't mind if he joins us on our trip...No, he's a nice guy, he just has a bit of a complex...

The man stands and stares at Eric, who finally turns around and sees him.

ERIC (cont'd)

Hey, can I call you back? Thanks.

He hangs up.

ERIC (cont'd)

Hi. Can I help you?

The man points a GUN at Eric.

BLAM!

Blood sprays behind Eric's head as he's shot in the face.

CUT TO BLACK.

TITLE: ENVY

FADE IN:

INT. DORM ROOM - DAY

SUPER: One Month Later

It's a private dorm meant for one person. Small yet cozy. A shared bathroom connects to the other private dorm room.

BAILEY ROGERS (18), beautiful yet reserved, rummages through a box while MUSIC plays softly from a speaker.

MELISSA ROGERS (late 40s), grieving "well enough" and looks like it too, walks into the room with a box.

BAILEY

I can't believe it. I forgot Teddy.

Melissa sets the box down.

MELISSA

Your stuffed pup? Oh no, I thought you grabbed him.

BAILEY

I must've left him on my bed.

MELISSA

Hey, it's okay. You can grab him when you come home to visit.

(beat)

You will be coming home, won't you?

BAILEY

Oh jeez Mom, of course I will. I'm only a couple of hours away.

MELISSA

I know. It'll just be different with it being only me in that house.

The two lament for a moment.

Beat. Bailey perks up.

BAILEY
I'm going to grab another box.

MELISSA
There's a couple left and that's
it.

Bailey walks toward the dorm door when she bumps into STACEY SMITH (18), Bailey's suite mate and best friend, who steps out of the bathroom. She rocks her own style, and it works.

STACEY
Sorry, girl!

BAILEY
Stacey!

The two hug.

BAILEY (cont'd)
I'm so happy to see you.

STACEY
I just got here. It took me forever
to pack my shit into the back of
the car.

Stacey covers her mouth.

STACEY (cont'd)
Oh. Sorry, Mrs. Rogers. Foul mouth
now that I'm in college.

MELISSA
Hey, Stacey.

BAILEY
We're getting the rest of the
stuff, Mom.

Bailey and Stacey walk out.

INT. DORM BUILDING - COMMONS AREA - DAY

Bailey and Stacey walk through the dorm building toward the front entrance.

STACEY
Oh Bailey! We're suite mates! This
is going to be awesome. And! I have
the perfect idea.

BAILEY

Oh no.

STACEY

Oh no? What's that for?

BAILEY

I love ya, Stace, but I don't think
I can handle any of your ideas
right now.

STACEY

Loosen up, girl. We're in college.
Let's relax and take our minds off
of stress.

BAILEY

Um, I'm pretty sure there's not a
lot of relaxation and a lot of
stress in college.

STACEY

I'm saying it's our time to have
fun and live our lives!

BAILEY

Stacey...

Stacey SIGHS sympathetically. She stops Bailey.

STACEY

I'm just looking out for you.
You're my best friend. I want you
to have fun, especially since...

Bailey looks down in sadness.

STACEY (cont'd)

Tell ya what. Let's dip our toes in
first, have a couple girl's nights
in each other's dorms.

BAILEY

That sounds more like it.

STACEY

Just knock on my bathroom door,
suite mate.

Stacey winks. They continue walking.

MOMENTS LATER

Stacey and Bailey each walk with a large box in tow.

Bailey stops at the community bulletin board and reads some of the posters.

Among the posters is one for **SCHOOL COUNSELING**. Bailey reads the poster, sets the box down.

She takes a photo of the poster and looks around to see if anyone noticed. She continues with the box to her dorm.

INT. DORM ROOM - LATER

Everything is unpacked. Bailey and Melissa hug.

MELISSA
I love you, sweetie.

BAILEY
I love you, too.

MELISSA
Are you sure you don't want to grab dinner?

BAILEY
Stacey, Theo, and I are going out.
But breakfast tomorrow for sure.

MELISSA
Okay.

Melissa admires Bailey.

MELISSA
Dad would be proud of you, you know.

BAILEY
I do know.

MELISSA
I'm proud of you.

Melissa smiles. Bailey smiles back.

MELISSA (cont'd)
If you get lonely tonight, you know where my hotel is.

BAILEY
And you know where to find me.

They hug one more time, then Melissa leaves. Bailey stands at the door and SIGHS.

MOMENTS LATER

Bailey pulls out her cell phone and opens the photo of the school counseling poster.

CLOSE UP: the photo, "Make An Appointment" followed by the phone number.

INT. COUNSELING ROOM - DAY

LISA GOLDEN (40s), the school counselor, sits in a chair across from Bailey, who sits on a couch.

LISA

What are you going to school for?

BAILEY

Architecture, with a background in interior design.

LISA

Ah, so creative yet technical.

BAILEY

The best of both worlds.

LISA

Do you live here in Boulder?

BAILEY

I'm from the Springs. Just starting school.

LISA

Lovely area. Anxious?

BAILEY

Very anxious, yeah.

LISA

Why's that?

BAILEY

So much has happened...is happening. Will happen.

LISA

Let's start with the "What has happened."

Bailey is hesitant to speak.

LISA (cont'd)

I'm here to help. You're here to help yourself, too. You can start anywhere you like, any time you like.

BAILEY

My dad...

(changes subject)

College isn't much different than high school, is it? I mean, it's just been syllabus talk, does it get more interesting?

LISA

You like to stay busy, don't you?

BAILEY

Busy enough.

LISA

Did your parents help you move in?

BAILEY

My mom did.

LISA

And your dad?

The question almost catches her off guard. She STUTTERS.

BAILEY

My dad loved me, if that's what you're wondering.

Lisa smiles.

LISA

I wasn't, but good to know. "Loved"?

Embarrassed, Bailey CLEARS HER THROAT, prepares herself.

BAILEY

My dad...is d...dead...he's dead...

LISA

I'm so sorry, Bailey.

BAILEY

It just doesn't feel real sometimes? Like, he's just gone on one of his business trips.

LISA
What did he do?

BAILEY
He was an architect, too.

LISA
That's amazing. Tell me more.

BAILEY
Like what?

LISA
What was he like? What are your
fondest memories of him?

Bailey thinks.

BAILEY
He was the best dad anyone could
ever ask for. He was sweet, caring,
and just wanted what was best for
me. I remember him playing the
piano and singing to me. He even
recorded himself singing and put it
in my stuffed pup, Teddy. I listen
to it when I get lonely or scared.
My fondest memories of him was when
we'd play hide and go seek
together. It was impossible to find
him. "Remember to check every nook
and cranny," he'd say. He designed
the house himself, and there were a
lot of places to hide. And yet, I
could never find him. When enough
time passed of me looking for him,
he'd find me, and then we'd start a
new round where I hid.

Bailey stops, thinks.

LISA
Is there more?

BAILEY
There was a moment where we stopped
playing hide and go seek for a
while.

LISA
What happened?

BAILEY
I was four. I remember him pulling
me into my room.

INT. BAILEY'S BEDROOM - NIGHT (FLASHBACK)

ERIC ROGERS (30s) yanks YOUNG BAILEY (4) into her bedroom.
MELISSA ROGERS (30s) walks into the room, worried.

MELISSA
What are you doing?

ERIC
Stay out of this!

He shoves Melissa out of the room and SLAMS the door shut,
locks it.

INT. COUNSELING ROOM - DAY

BACK TO PRESENT

Bailey and Lisa.

BAILEY
He got really upset with me.

Lisa remains quiet, prompting Bailey to continue.

BAILEY
I remember he...looked like a
monster...

INT. BAILEY'S BEDROOM - NIGHT (FLASHBACK)

A FLASH of Eric's face, his ANGRY features MONSTROUS AND
EXAGGERATED, much like how a small child would see it. It's
a shocking sight.

INT. COUNSELING ROOM - DAY

BACK TO PRESENT

BAILEY
...it's the only time I remember
him getting legitimately angry.

LISA
Why did he get upset with you?

BAILEY
My memory is a bit fuzzy, so the details are a bit convoluted. I went into the basement, during one of our hide and go seek games.

INT. BASEMENT - NIGHT (FLASHBACK)

The basement door opens, and light floods down the steps to the bottom of the staircase.

Young Bailey cautiously walks down into the basement.

BAILEY (V.O.)
I didn't know where the light switch was so it was dark. But I saw something down there.

Young Bailey reaches the bottom of the staircase and makes her way through the open basement.

WHIMPERING fades in.

Young Bailey listens. It's a DOG WHIMPERING. But it sounds...odd.

She walks toward the back corner of the basement.

In the dark corner is a large box, next to a sink. Young Bailey slowly walks up to the box and peers inside.

The faintest silhouette of an INJURED DOG lays in the box and WHIMPERS like a puppy. Except, the dog looks...weird. Strange. Deformed. Shaggy hair covers its face.

It's rather unsettling.

The dog is chained to the wall.

Young Bailey, scared, backs away from the box.

She runs to the staircase and up the stairs. The basement door shuts.

INT. THE ROGERS HOUSE - NIGHT

Young Bailey backs away and into Eric. She spins around.

ERIC
Found ya!

Bailey looks at Eric, then back at where she came from.

ERIC (cont'd)
Where were ya, sweetie?

YOUNG BAILEY
Daddy, why is there a puppy in the
basement?

Eric stares at her for a moment.

ERIC
What?

YOUNG BAILEY
There was a big puppy, and it was
going like this--

Young Bailey does her best impression of WHINES and WHIMPERS like a sad puppy.

Eric stares at her. Her VOICE gets drowned out...

YOUNG BAILEY (cont'd)
Daddy? Daddy?

His face slowly twists from confusion to COMPLETE ANGER.

INT. COUNSELING ROOM - DAY**BACK TO PRESENT**

Bailey sits on the couch and stares at Lisa, who looks back at her.

LISA
Did he ever explain the puppy?

BAILEY
Honestly, I can't remember much.
It's some stupid memory I have.

LISA
Yet you remember it.

BAILEY

Only because I never went into the basement again. I only think about it from time to time.

LISA

Your relationship with your father was healthy otherwise?

BAILEY

Yes.

LISA

And what about with your mother?

BAILEY

I love my mother to death.

LISA

Do you have any siblings?

BAILEY

No, I'm an only child. My mom once told me that it was practically a miracle that I was conceived. She was told that she'd never have children.

LISA

Close relationships then, huh?

BAILEY

Very. They both took good care of me. Especially my dad. He told me that he always wanted a daughter.

LISA

Sounds like you all got lucky.

Bailey smiles.

LISA (cont'd)

I sense something strong within you, Bailey. You're going through all of these transitions. The loss of your father, moving to a new town, starting college, becoming an adult...I don't know how you do it.

BAILEY

That's why I'm here, I guess.

LISA
 It's a good start. The only
 direction you can go is forward.
 Let's keep going.

DISSOLVE TO:

INT. DORM ROOM - NIGHT

Bailey gets dressed while she talks on the phone.

MELISSA (V.O.)
 How's school going?

BAILEY
 It's a lot of work, but I'm loving
 it.

INT. THE ROGERS HOUSE - KITCHEN - NIGHT

Melissa in the lavish kitchen. She pulls out a wine glass
 and a bottle of wine.

BAILEY (V.O.)
 Tonight's the first night Theo,
 Stacey, and I get to have a night
 out since school started.

MELISSA
 Oh how fun.

INTERCUT: Bailey and Melissa.

BAILEY
 Yeah, it will be. How are you?

MELISSA
 I'm fine.

BAILEY
 Mom...

MELISSA
 Oh, you know...the house is pretty
 empty when you live here alone.

Melissa looks around her, at how large the kitchen is, how
 large the massive mansion she lives in is: tall ceilings,
 floor-to-ceiling windows, a kitchen fit for a cooking show.

MELISSA
It's strange the things your mind
makes you hear when you're all
alone.

BAILEY
What do you mean?

Melissa pours the wine into the glass.

MELISSA
I hear things.

BAILEY
Me too. Like you pouring yourself a
drink. You know that drinking alone
isn't cool, Mom.

Melissa stops pouring the wine.

She stares at the glass. And then begins to get teary-eyed.

MELISSA
I just miss him so much.

BAILEY
I do too. We're in this together.

MELISSA
I miss you.

BAILEY
I'll be there this weekend and we
can have fun. What about a spa day?
Lunch and a mani-pedi. Maybe a
facial while we're at it.

MELISSA
I would love that.

INT. DORM ROOM - NIGHT

A KNOCK at the door alerts Bailey.

BAILEY
Oh, that's Theo. I'll talk to you
later, okay?

MELISSA (V.O.)
Okay. I love you.

BAILEY
Love you, too.

Bailey hangs up.

She opens the dorm room door.

THEO WILSON (18) stands with a large box in his hands. He has hair that curls in all the right places, and a smile that could kill. Nerdy but cute.

BAILEY (cont'd)
Hey, babe.

THEO
Hello there, ma'am. I have a large package to give to you. Do you mind if I come in?

BAILEY
Oh my, it is big! Yes, mister delivery man, bring that heavy box in for me.

THEO
It's actually pretty light. Really light. Catch!

Theo fakes throwing the box at Bailey, making her flinch. She gives him a playfully stern look.

THEO (cont'd)
Really though, did you order something? It was on your doorstep.

BAILEY
No? Huh.

THEO
It feels like there's nothing in here at all.

She takes the box. It IS light. She shakes it. Not a sound.

THEO
Is there anything inside?

BAILEY
Only one way to find out.

They walk inside the dorm room with the box.

Bailey sets the box in the middle of the dorm room and examines all of the sides. No shipping label, no writing, nothing. It is a plain large box.

THEO
Who's it from?

BAILEY
It doesn't say.

There's a KNOCK on the bathroom door, then it opens. Stacey walks into the dorm.

STACEY
(to Bailey)
Hey girl!
(to Theo)
Hey girl!

BAILEY
Hey. Did you put this box at my
doorstep?

STACEY
Nope! We ready to grab some motha
fuckin' grub? I am starved!

BAILEY
In just a minute.

She opens the box. Inside is--

NOTHING.

Bailey looks at Theo, who shrugs.

She looks around inside the box. Tucked in one of the corners is a DEAD FLY.

Bailey takes the dead fly. She examines it closely, then sets it on the counter top.

BAILEY (cont'd)
Is this some kind of joke?

STACEY
If it is, it's not a very good one.

BAILEY
(to Theo)
So you didn't do this?

THEO
No, why...? This was at your
doorstep when I showed up.

BAILEY
Then who would do this? I only know
you two.

THEO
Maybe someone finished unpacking
and said "fuck it" and left the box
in front of your dorm?

BAILEY
After a month and a half of being
here?

THEO
Hey, my suite mate is still
unpacking.

BAILEY
It's weird.

STACEY
Yeah, it is. Maybe you have a
stalker.

BAILEY
That's not funny.

Bailey notices something on one of the flaps of the box. She
examines it closer. It's the name **VALERIE HENDERSON**.

Stacey turns and leaves the dorm room.

STACEY (O.S.)
Come on, girl! My stomach's eating
my asshole.

Bailey looks at the box uneasily. Theo rubs her shoulders.

THEO
It's a joke. Let's grab some food.

Bailey turns and leaves as well.

The box sits on the floor.

The fly sits dead on the counter top. It TWITCHES.

INT. DINER - NIGHT

Bailey and Theo sit at a booth.

THEO
What about tomorrow?

BAILEY
I have my counseling appointment tomorrow.

THEO
Oh yeah, how's that going?

BAILEY
Slowly but surely.

THEO
You know you can always talk to me about anything.
(beat)
I am going to school for psychology after all.

Bailey playfully pushes him away.

BAILEY
Shut up.

THEO
Seriously, I'm here for you, B. No matter what.

She smiles at him. He leans in and kisses her, just when Stacey arrives and sits down across table from them.

STACEY
Okay you two lovebirds, take that shit to a room. Did you see those bathrooms? Gorgeous!

BAILEY
(to Stacey)
Speaking of which, did you finish the bathroom design project? I stayed up all night finishing it. I can't wait to actually get some sleep tonight.

STACEY
Oh, I haven't even started yet.

BAILEY

Stacey!

The SERVER brings the three their drinks.

STACEY

(couldn't care less)

How hard can it be?

Theo LAUGHS.

Bailey notices a DEAD FLY in her drink. She picks it out and holds it up. The server covers her mouth.

SERVER

Oh my God, I'm so sorry. Let me get you a new drink. And a manager.

Bailey drops the fly onto the table.

THEO

Well don't just throw it onto the table!

STACEY

Oh no! You're being haunted by the dead fly now!

Stacey LAUGHS. Theo hides his laughter. Bailey forces a smile but deep down she is unsettled.

THEO

It could be worse, it could've been in your food.

STACEY

One time I found a fingernail in my rice. Wanna know how I found it? Take a wild guess...

Bailey stares at the dead fly on the table while all sound around her DROWNS OUT.

INT. DORM ROOM - NIGHT

It's dark. A lump in the bed moves as Bailey gets comfortable in her sleep.

SCRATCH SCRATCH SCRATCH. The sound of SCRATCHING.

SCRATCH SCRATCH SCRATCH. Nails against CARDBOARD.

Bailey lifts her head up, awake now.

SILENCE.

She checks the clock. 12:42 AM.

She rests her head back on the pillow.

SCRATCH SCRATCH SCRATCH. Bailey sits up, turns her lamp on.

There's nothing in the room. The box sits by the dorm door.

Bailey stares at the box for a moment, then lies back down.

She stares at the ceiling, then slowly closes her eyes. Her BREATHING gets HEAVIER as she begins to fall back asleep.

SCRATCH SCRATCH SCRATCH. Bailey's eyes snap open. She sits up again.

Nothing.

She looks at the clock. 1:15 AM, even though it seems like only a minute or two has passed.

She SIGHS and PLOPS her head back on the pillow. Her eyes flutter closed--

SCRATCH SCRATCH--

Bailey hops out of bed.

She begins to look and listen all around her dorm. She looks in corners, under her bed, listens to the insides of the walls (especially the one she shares with Stacey).

Nothing.

LATER

The clock reads 3:59 AM. Then changes to 4:00 AM.

Bailey lies awake in bed. She looks tired.

SCRATCH SCRATCH SCRATCH. She doesn't even react this time.

INT. DORM BUILDING - CAFETERIA - DAY

Bailey and Stacey sit at a table with a tray of food in front of each of them. Bailey looks tired.

BAILEY

Rats.

STACEY

Rats?

BAILEY

There are rats in the walls.

STACEY

Rats in the walls?

BAILEY

I was up all night with them scratching around. You didn't hear them?

STACEY

Girl, I was dead asleep.

BAILEY

At least you got sleep. I'm exhausted.

STACEY

Tell the building. I'm sure they'd get an exterminator or something.

INT. CLASSROOM - DAY

Bailey and Stacey sit at desks in a small classroom while the PROFESSOR TALKS at the front of the class.

PROFESSOR

...whereas the color green can range from feelings of calm and soothing, to fresh and natural. Has anyone ever heard of the phrase "green with envy" before? When Shakespeare wrote Othello, Lago refers to the "green eyed monster." In Anthony and Cleopatra, Shakespeare wrote of the "green sickness" meaning envy. And in Merchant of Venice, he used the term "green-eyed jealousy." Even before Shakespeare, Greek poet, Sappho, wrote of a forlorn lover being green in one of her works...

While Bailey sits and listens, her eyes slowly flutter shut.

BZZ.

BZZZZZ.

A FLY BUZZES around the classroom, but it's nowhere to be seen. Bailey opens her eyes.

The fly seems to BUZZ around HER, but she cannot see it. Nobody else seems to notice. Not even Stacey next to her.

BZZ!

Bailey turns her head every which direction, distracted by the fly.

PROFESSOR (cont'd)
Is there something wrong, Bailey?

Bailey returns her attention to the professor. The fly's BUZZING disappears.

Bailey looks over at Stacey, who gives her a "What the hell?" look.

BAILEY
No, I, uh...I thought there was a fly. Sorry, I'm really tired.

PROFESSOR
Flies. Black. Death, evil, menacing. While also representing power, sophistication, and elegance...

Bailey sinks into her seat a bit in embarrassment.

INT. DORM ROOM - DAY

Bailey sits at her desk and concentrates on homework. It's quiet in the room.

The box sits away from her.

SCRATCH SCRATCH SCRATCH

Bailey looks up and around. Rats, again.

She stares at the walls for a moment, then resumes her work.

SCRATCH SCRATCH SCRATCH

Bailey perks up, more alert this time. She looks around, then at the BOX.

She stares at it, almost as if it's staring back.

SCRATCH SCRATCH SCRATCH

Bailey's eyes widen.

She stares at the box longer. Then stands and walks to it.

BAILEY
This is stupid.

She grabs the box.

EXT. DORM BUILDING - DAY

Bailey, box in tow, walks around to the back of the building where the dumpsters are. She opens one of the dumpsters, tosses the box inside, and walks away.

INT. DORM ROOM - NIGHT

Bailey tosses and turns in her bed. She finally gives up and SIGHS in frustration.

CLICK. A door SQUEAKS open.

Bailey sits up.

In the darkness of her dorm room, she sees the faintest silhouette of Stacey.

BAILEY
Stacey? What's wrong?

Stacey doesn't say anything. She just stands there.

Bailey stares at Stacey. Uneasiness overcomes her.

BAILEY (cont'd)
Stacey?

Nothing. Stacey remains still.

Bailey turns her lamp on--

There's NOBODY in her dorm room.

THE BOX SITS ON HER FLOOR.

Bailey stares in shock. She looks around her dorm room.

She gets out of bed and walks toward the bathroom door. She passes by the box.

She opens the bathroom door and walks inside, turns the light on. She KNOCKS on Stacey's bathroom door.

SILENCE.

Bailey KNOCKS again. More SILENCE.

The door opens and a sleepy Stacey answers.

STACEY
This better be good.

BAILEY
Were you in my room just now?

STACEY
No. I was in my bed having the best
wet dream.

BAILEY
I could've sworn I saw you standing
in my room.

STACEY
Well, I wasn't.

BAILEY
Come here.

She walks through the bathroom while Stacey follows.

Bailey points at the box.

BAILEY (cont'd)
I threw that away earlier today in
the dumpsters out back.

STACEY
So?

BAILEY
It's in my room. Why is it in my
room?

STACEY
It's just a box, girl.

BAILEY
Someone was in my room!

STACEY
Okay, okay! It was me. Sorry. Can I
go back to bed now?

BAILEY
Stacey, I'm serious.

STACEY
Call campus police then. And get
some sleep.

Stacey turns back for her room.

STACEY (cont'd)
Rats, flies, boxes...school really
hittin' you that hard, girl?

Bailey watches her walk back into her dorm room and shut the bathroom door. Then she looks at the box.

LATER

Bailey sits upright in her bed with the lamp on. She stares at the box that sits in the middle of her floor.

The clock reads 3:03 AM.

Her eyelids grow heavy. Her breathing slows.

She becomes more and more tired. Her eyes shut.

She begins to sleep.

A FLY BUZZES out of the box. It HUMS throughout the dorm room.

A THIN, SKELETAL HAND CREEPS OUT OF THE BOX.

The fly's BUZZING grows LOUDER.

The skeletal hand--and arm--slowly slithers down the side of the box.

The fly BUZZES above Bailey, and then lands on her face.

It crawls across her face and INTO HER NOSE!

Bailey SNAPS AWAKE! She looks at the box. There's no skeleton hand coming out of it.

It's silent in the dorm room as Bailey looks around.

EXT. DORM BUILDING - DAY

Bailey tosses the box into the dumpster.

INT. THE ROGERS HOUSE - KITCHEN - DAY

Bailey and Melissa sit at the kitchen table. Melissa has wine in front of her.

MELISSA

I'm so happy you're here.

BAILEY

I needed a break from school.

MELISSA

Is everything okay?

BAILEY

I feel like I'm going a little crazy sometimes.

MELISSA

Oh honey, university will do that to you. I remember when I went to college. The long days and sleepless nights. I know I lost my mind once or twice while there.

Bailey doesn't seem convinced.

MELISSA (cont'd)

You're fine, sweetie. You're a healthy, young, smart girl. Now, it's cancer you have to worry about.

BAILEY

Oh right.

MELISSA

I remember when they told him how much time he might've had left if the operation didn't work. But he never gave up. You can't either.

BAILEY

I'm not going to give up. I can't let him down.

MELISSA

He never gave up on you, either. We tried so hard to have you, and when you finally came around, he gave you everything. Hell, even I got a bit jealous sometimes. I always thought to myself, great, he has another woman in his life.

Melissa smiles at her memories.

BAILEY

Are you doing okay here, Mom?

Melissa thinks, laments. She stares at her wine glass.

MELISSA

It's just so quiet.

Bailey looks at Melissa with sadness.

MELISSA (cont'd)

Your father would play music from his office. Or have a sports game on. Always doing something, always making noise, always here.

BAILEY

I remember. Whenever you'd be looking for him and shouted his name, you could hear his voice but never find him.

MELISSA

When I moved in with him into this house, it was such a maze.

BAILEY

Oh yeah, you met him after he built it.

MELISSA

There were so many places to be, I felt like the house was trying to swallow me whole.

(beat)

I guess it has, now.

Melissa takes a sip of her wine and sets the glass down.

MELISSA

Without your father, this house is nothing. So I listen.

BAILEY
What do you listen to?

MELISSA
This house talk. The noises she
likes to make. Creaking. Thumping.
Banging.

BAILEY
It's a 'she'?

MELISSA
Yeah. Sometimes I hear her sing.
Other times I hear her cry. She
misses your father. I miss him.

Bailey looks at the wine glass, then at Melissa, who is sad.

BAILEY
Me too, Mom.

Bailey takes Melissa's hand, squeezes it.

EXT. DORM ROOM - NIGHT

Bailey walks to her room. She unlocks the door and opens it.

INT. DORM ROOM - NIGHT

Bailey turns the lights on and stops in her tracks.

On her floor is THE BOX.

MOMENTS LATER

Bailey KNOCKS on Stacey's bathroom door. No answer. She
POUNDS on the door.

Stacey answers.

STACEY
What's up, girl?

BAILEY
Why were you in my room?

STACEY
What?

BAILEY

Don't "What?" me. You're the only one who can get into my room if I don't lock the bathroom door.

STACEY

What are you talking about? I wasn't in your room.

BAILEY

You're messing with me. I knew it. I knew the box thing was your idea.

STACEY

Oh my god, are you still going on about that stupid box?

BAILEY

What, did you go out and get a new one just to mess with me?

STACEY

Girl, snap out of it. It's a box. I would be more freaked out that someone was in your dorm room.

BAILEY

...so you didn't go into my room?

STACEY

No, and I didn't leave a dumb box in there either.

Bailey stares at Stacey with fear, then backs out of the bathroom and looks at the box.

STACEY (cont'd)

Girl, I'd call campus police if I were you.

INT. DINER - NIGHT

Bailey sits at a table. She looks exhausted. A cup of coffee sits before her.

Theo arrives and sits down across from her.

THEO

I came as soon as you texted me. Everything okay?

Bailey looks out the window, then at Theo.

BAILEY
How do I look?

THEO
Do you want an honest answer or
best boyfriend ever answer?

Bailey stares at him.

THEO
You look like school's kicking your
ass.

BAILEY
I feel like I'm going insane.

THEO
You are not insane.

BAILEY
I haven't even told you what's been
happening.

THEO
Okay, tell me.

BAILEY
You'll believe me about anything,
right?

THEO
Of course.

Bailey lowers her voice.

BAILEY
I think I'm being followed.

Theo looks at her, at how serious she is, but he
accidentally cracks a smile. He covers his mouth.

BAILEY (cont'd)
I'm being serious.

THEO
Followed? Like, stalker?

BAILEY
Someone sent me that box. It had a
dead fly in it, Theo, you know
this. So I threw it away. And when
I got home tonight, it was in my
dorm room.

THEO

The box was in your room?

BAILEY

Yes! It came back. Or, like, someone brought the box into my room. Either way, somebody was in my room!

THEO

Okay, okay, quiet down. Did you call the police?

BAILEY

No, I haven't. I shouldn't. Should I?

THEO

Was there forced entry?

BAILEY

No.

THEO

Was anything stolen? Foul play? Anything suspecting?

BAILEY

No. Christ. I am going insane.

THEO

What about Stacey? She is your suite mate.

BAILEY

Yeah, she was clueless about it.

THEO

Then what are you going to do?

EXT. DORM BUILDING - DAY

Bailey carries the box around the building.

She walks up to a dumpster and opens it, then looks at the box. She looks at the name **VALERIE HENDERSON** on the flap.

Bailey tosses the box inside.

INT. DORM ROOM - DAY

Bailey sits at her desk in front of her laptop. She opens a search engine and types in **VALERIE HENDERSON**.

Links load up regarding Valerie Henderson Facebook's and LinkedIn's, but no leads.

She restarts her search, types in **VALERIE HENDERSON UNIVERSITY OF COLORADO BOULDER**.

Nothing. Bailey thinks.

She restarts her search, types in **VALERIE HENDERSON COLORADO**

More links show up, for more Facebooks and LinkedIns, realtor websites, blogs.

Bailey is about to give up, when she notices one of the links: **PARENTS CONTINUE LOOKING FOR MISSING CHILD FROM DENVER METRO AREA**

She clicks on the link, which takes her to a news article.

At the top of the article is a photo of a young girl, **VALERIE HENDERSON (4)**, dressed in a school uniform, with a big smile and curled hair.

She notices blurbs such as **VALERIE HENDERSON** and **FOUR YEARS OLD** and **KIDNAPPED** and **LAST SEEN AT HER HOME**.

She continues reading:

HER PARENTS, MARK AND JUDY HENDERSON, HAVE POSTED A REWARD WITH NO RESPONSE. "WE WILL NOT GIVE UP," MARK STATED. "WE WILL FIND OUR DAUGHTER."

Bailey creates a new search: **VALERIE HENDERSON KIDNAPPING**

More links and blurbs stick out to her:

- **MISSING SINCE AUGUST 31, 2001**
- **BROAD DAYLIGHT**
- **DISAPPEARED WITHOUT A TRACE**
- **CASE FORGOTTEN AFTER 9/11**

There's a **KNOCK**. Stacey walks in from the bathroom.

STACEY
Hey, girl.

BAILEY
Hey.

STACEY
Ready for class?

BAILEY
I'm not feeling well. I think I'm
going to skip it this time.

STACEY
Skip it? That's so not like you.

BAILEY
Yeah, I'm just going to stay in
here instead.

STACEY
What did we do, switch lives?

Stacey sits on the bed.

STACEY (cont'd)
Is this because of the whole box
thing?

BAILEY
It would freak you out if it
happened to you.

STACEY
It is freaking me out. Because it's
freaking you out. You're my best
friend. But honestly, it's just a
box.

BAILEY
You don't understand.

STACEY
All I know is that you're scared of
a piece of cardboard.

BAILEY
Stacey...

STACEY
I get it. You're just a little
stressed out. But it's getting
ridiculous.

BAILEY

You know what I've been through.
I'm not just a little stressed out.

STACEY

You're right. I'm sorry.
(beat)
I'm going to class. One last chance
to join me?

BAILEY

Missing one class won't hurt.

Stacey smiles and stands up. She walks to the bathroom,
gives Bailey one last look before leaving.

Bailey SIGHS and looks at all of her research.

She stands up and climbs onto the bed. She sits upright with
Teddy in her arms.

She SQUEEZES Teddy.

A RECORDING begins to play from Teddy. It's ERIC playing the
piano and singing "Hey Jude" by The Beatles.

ERIC (V.O.)

*Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it
better...
Hey Jude, don't be afraid
You were made to go out and get her
The minute you let her under your
skin
Then you begin to make it better...*

FADE TO BLACK.

EXT. PARKING LOT - NIGHT

Stacey walks through the dark, empty parking lot juggling a
portfolio case and other art supplies in her arms.

Her car is far from the university building.

She walks beneath a parking lot lamp post and stops when she
notices a dark, shadowy figure watching her in the distance.

She stares at the figure uneasily.

Stacey continues walking hastily toward her car, which is parked beneath another lamp post.

She walks to the back of her car and pops open the hatchback, sets her things inside. She pauses, looks at where she saw the dark figure.

It's no longer there.

She shuts the hatchback and turns around.

The figure stands just outside of the lamp post light.

STACEY
What do you want?

The figure remains still, silent.

WAM! Stacey is pressed against the back windshield by an unseen force.

She flips her body over and presses her face up against the glass, guided by invisible strings.

Her hand grabs the windshield wiper, despite her resistance. She pulls it outward.

Stacey pushes against the back of the car in resistance as something invisible begins to PUSH HER FACE TOWARD THE WINDSHIELD WIPER.

Stacey SCREAMS, grits her teeth as the windshield wiper tip grows CLOSER AND CLOSER toward her EYE.

Her clammy hands slide on the car as her resistance weakens.

The windshield wiper tip grows dangerously close to her eye!

Stacey stares at it with wide, fearful eyes.

She SCREAMS.

The tip PUNCTURES HER EYEBALL. Her head slides further and FURTHER down the windshield wiper.

Her SCREAMS of fear turn to SCREAMS of AGONY.

The figure watches on from a distance.

Stacey's hands SLIP off the car.

The wiper EXPLODES out the back of her head, while her face SHATTERS the back windshield.

INT. HOME OFFICE - NIGHT

A static shot of the wall bookcase filled with different literature and educational books.

Stay on this for a moment.

INT. DORM ROOM - NIGHT

Bailey sleeps in the same position she was in before, with Teddy still in her arms.

The dorm room is quiet.

A slow, raspy, dry INHALE breaks the silence. EXHALE.

Bailey stirs.

Another low, slow INHALE. EXHALE.

Bailey's eyes flicker open. She stares into the darkness.

INHALE. EXHALE.

Bailey sits up slowly, now alert.

A SHADOW slowly moves through the darkness. Bailey notices.

She squeezes Teddy, who begins his RECORDING.

ERIC (V.O.)

*Hey Jude, don't make it bad
Take a sad song and make it better*

The shadow glides through the darkness.

ERIC (V.O.) (cont'd)

*Remember to let her into your heart
Then you can start to make it
better...*

Bailey watches in horror as the shadow continues to make its way through the dorm room.

It gets closer.

CLOSER.

ERIC (V.O.) (cont'd)

*Hey Jude, don't be afraid
You were made to go out and get her*

The shadow can be seen a bit better now. It's tall. Thin.

ERIC (V.O.) (cont'd)
*The minute you let her under your
 skin
 Then you begin to make it better...*

The shadow REACHES FOR BAILEY. She turns the lamp on!

There's nothing there--

EXCEPT FOR THE BOX.

Bailey runs to the bathroom, through the bathroom, POUNDS on the door to Stacey's dorm room.

BAILEY
 Stacey! Stacey open the door!

She continues to POUND on the door.

BAILEY
 Stacey!

The door opens and reveals--

A POLICE OFFICER.

Bailey backs away.

POLICE OFFICER
 Are you Stacey Smith's suite mate?

BAILEY
 Yes...yes, I...what happened? What happened to her?

POLICE OFFICER
 We need to ask you a few questions.

The officer walks past Bailey and into her dorm.

POLICE OFFICER (cont'd)
 How well do you know Stacey?

BAILEY
 She's my best friend. We've known each other since middle school. What happened to her?

The officer looks around Bailey's dorm room.

POLICE OFFICER
 When you last saw Stacey, did she mention anything out of the

(MORE)

POLICE OFFICER (cont'd)
ordinary? Maybe she'd met someone
new recently, or went on a date?

BAILEY
She went to class. I don't
understand, what is going on? Did
something happen to her?

The officer writes in a notepad.

POLICE OFFICER
Right now we just need to know a
few things.

BAILEY
I deserve the right to know if
she's okay!

The officer motions to Bailey's desk chair.

POLICE OFFICER
Please, sit.

Bailey reluctantly sits.

POLICE OFFICER (cont'd)
(hesitant)
She was killed. I'm sorry.

BAILEY
But...I just saw...just saw her a
few hours ago...

POLICE OFFICER
We suspect that there was foul play
involved. Which is why I need to
know if she knows anyone else that
we can speak with, anyone who she
already knew or just met recently?

BAILEY
No, she...she never mentioned
anyone else...I don't think she
knew anyone else besides me and
Theo. You mean she's actually
dead--?

POLICE OFFICER
Wait, who? Theo?

BAILEY

My boyfriend. We've been together since high school. He also lives in this building. Oh my God, she's dead...

He writes in his notepad again.

POLICE OFFICER

Do you know where he was earlier tonight?

BAILEY

No, but...wait, you're not suggesting that he did this, are you?

POLICE OFFICER

If he's the only other person who knows Stacey, then we have to question him too. Is there anything else we need to know?

Bailey looks down at the box.

BAILEY

Someone left me that box.

The officer looks at the box, then back at Bailey.

POLICE OFFICER

Okay?

BAILEY

They left me that box, and since then I feel like I'm being followed.

POLICE OFFICER

Followed? By who?

BAILEY

I don't know. But they've been coming into my room and leaving this box here.

The officer looks back at the box, kicks it with his foot.

POLICE OFFICER

Ma'am, a young woman is dead. Right now, we need to determine who could've done this to her.

BAILEY

But--

POLICE OFFICER

If you have nothing else for us,
we'll be continuing our work.

The officer turns and leaves. Bailey follows him.

BAILEY

Wait, wait! Please!

The officer ignores her and disappears back into Stacey's dorm room. He shuts her bathroom door.

BAILEY (cont'd)

No, no, no, no...she can't be dead,
she just...

Bailey CRIES. She falls to the bathroom floor and WAILS.

MOMENTS LATER

Bailey, defeated, lies on the bathroom floor in a fetal position. She SNIFFS and sits up, stands up. She walks to her dorm room and stares at the box.

BAILEY (cont'd)

This is all your fault.

She RIPS the box to pieces.

EXT. DORM BUILDING - NIGHT

Next to the dumpsters, a trashcan fire BURNS.

Bailey stands next to the fire and throws the last of the box into the flames.

She watches the pieces BURN.

INT. DINER - DAY

Bailey sits at a table with Theo. She looks beyond exhausted. Sleep deprived. But alert.

THEO

And you know, I reach out to her
and she doesn't respond, like, it
doesn't feel like she's gone, but
she is...I mean...fuck...

Bailey's legs are restless as she grips a cup of coffee. She takes a sip.

THEO (cont'd)
Are you doing okay? She was your best friend. You've barely said anything since we got here.

BAILEY
There's too much happening.

THEO
We can talk about something else.

BAILEY
I can't sleep. I can't think. Stacey's dead. And all of this started after getting that stupid box.

THEO
What?

BAILEY
The box. Look at what I found.

Bailey pulls her printed research from a messenger bag and spreads it out onto the table.

BAILEY (cont'd)
The name Valerie Henderson was written on the box. So I looked it up, and this is what I found. A small girl went missing years ago in Denver and they never found her. I think whoever keeps sending me that box is trying to tell me something.

Theo looks at her for a moment.

THEO
Come on, B...

BAILEY
No, look...

Bailey moves to show Theo something, but he interrupts her.

THEO
Bailey, Bailey...if this is about Stacey...

BAILEY

Stop. This has nothing to do with her.

(beat)

Someone is asking for my help, Theo.

THEO

About a missing girl who was kidnapped...

He looks at one of the papers.

THEO (cont'd)

...almost twenty years ago? I mean, If they knew anything about a missing persons case, why would they reach out to you, of all people?

BAILEY

Maybe they're scared. Or maybe it's the person who kidnapped her.

THEO

You're just a college freshman.

BAILEY

It could even be coming from Valerie herself.

He doesn't seem convinced. Bailey stares at him. She gathers the papers.

BAILEY (cont'd)

I knew you wouldn't believe me.

THEO

Okay, okay, stop. Look, I'll admit, it's a little far-fetched. But it's not impossible. You're just starting to worry me a bit.

BAILEY

I'm fine.

THEO

You don't look fine. When was the last time you got some sleep?

INT. LIBRARY - DAY

The library is almost empty.

Bailey sits at a computer. She pulls up her class website.

She checks her attendance. The most recent classes shows that she's been absent. She checks her grades. She has ZEROS as some grades. Her final grades look weary.

She SIGHS and rubs her eyes.

A FLY BUZZES around her persistently. She notices it and swats at it, but misses it.

The fly continues to bug her.

She rolls up her research papers into a makeshift fly swatter and stands up. The fly BUZZES away from her but hovers near.

Bailey walks toward the fly. It moves toward a row of books.

She follows, ready to swat.

The fly moves down the row of books.

Bailey clues in on the fly's intentions. It wants her to follow it.

She moves down the row of books that seem to stretch forever, following the fly.

She reaches the end of the row, toward the very back of the library--

A faint WHIMPER. Bailey stops and listens.

The fly BUZZES toward a closet door.

WHIMPERING comes from behind the door. It sounds like...

A PUPPY. But...different...

More FLIES appear from...somewhere...

They swarm around Bailey. But she's too transfixed on the WHINING PUPPY behind the closet door.

She approaches the door. Twists the knob. Opens it...

The closet is large, and dark.

More WHIMPERING.

Bailey walks inside the dark closet, lit only by the light that floods inside from the library.

In the corner is the same injured dog from earlier. It WHINES and WHIMPERS strangely, covered in dark shadow that makes it almost impossible to see.

It seems to undulate within the darkness, as if it's made of the darkness itself. Along with the WHIMPERS, it HUMS and BUZZES like a DRONE.

Bailey, unsettled, backs away from the closet--

Revealing a HORRIFIC FIGURE that sneaks up behind her before she TURNS AROUND!

And comes face-to-face with the LIBRARIAN.

LIBRARIAN

I'm sorry, ma'am, you can't be in there. Staff only.

Bailey looks back in the closet. There's no dog in there.

BAILEY

...Sorry. I must've gotten lost.

LIBRARIAN

Can I help you find anything?

BAILEY

No, no thank you.

Bailey rushes away.

INT. DORM ROOM - DAY

Bailey unlocks her dorm room door. She twists the knob, but stops, hesitates.

She SIGHS.

Opens the door.

The box is not in her room.

She SIGHS again, this time in relief.

INT. BATHROOM - NIGHT

Bailey showers. She squishes her feet in the water on the shower floor.

She washes her hair.

Her feet continue to squish in the water. She wiggles her toes.

A MAGGOT FALLS FROM BETWEEN HER LEGS.

She doesn't notice, closes her eyes and begins to wash the shampoo out of her hair.

ANOTHER MAGGOT FALLS OUT.

This time, she notices. She opens her eyes. Looks down.

The maggots SQUIRM and WRIGGLE in the water.

Bailey SCREAMS.

INT. DORM ROOM - NIGHT

Bailey stumbles out of the bathroom in shock. She runs to her bed and curls up. She CRIES.

Bailey looks at the bathroom door. She slowly gets off of the bed and walks to the bathroom.

She peeks inside and looks at the shower. There are no maggots on the shower floor.

INT. COUNSELING ROOM - DAY

Bailey sits on the couch while Lisa sits across from her in a chair.

BAILEY
I'm going insane.

LISA
We're all a little crazy.

BAILEY
Do you believe that?

LISA
If we were sane, I don't think
either of us would be in this room.

Bailey diverts her eyes.

LISA (cont'd)
You don't look well. Are you taking
care of yourself?

BAILEY
I haven't been sleeping well.

LISA
You lost a father and a friend.

BAILEY
It's not just that.

LISA
What else is there?

Bailey hesitates to speak.

BAILEY
There are things that aren't there.
Sounds that nobody else hears. I
just think I'm losing a grip on
things.

LISA
Lack of sleep will do that.

Beat.

BAILEY
Lisa, I think I'm being haunted.

LISA
Okay. And what is haunting you?

BAILEY
(unsure)
It's not a 'what', it's a 'who'. I
received a box. A while ago.
Supposedly from a girl who was
kidnapped. And...I believe she's
reaching out to me for help.

Lisa studies Bailey.

LISA
What makes you believe this?

BAILEY
There was a name on the box. And
when I looked it up, I found

(MORE)

BAILEY (cont'd)
articles on a girl who disappeared
twenty years ago from the Denver
area.

LISA
And you believe that this girl...is
dead and haunting you?

BAILEY
I mean...I don't...I don't know.
But...some...thing has been
following me.

LISA
Like what?

BAILEY
I see shadows in my dorm room. I
hear sounds like, like flies and
whimpering dogs and scratching and,
and it's all because of that stupid
box. Something came with that box.
Even though there was nothing in
it! And it's telling me about this
Valerie girl who went missing
twenty years ago. Like it wants me
to find her or something. And I
don't know what to do. I don't know
what to do!

Lisa waits for more. Then--

LISA
Bailey, is there any history of
schizophrenia in your family?

Bailey stares at Lisa. Then she begins to SOB.

BAILEY
This isn't how it's supposed to be.

LISA
What?

BAILEY
This isn't how any of this is
supposed to be.
(beat)
I've lost my dad. I've lost my best
friend. I'm losing my mind.

LISA
You need a break, Bailey. Have you
been home lately?

BAILEY
No.

LISA
Go home. You deserve it.

INT. DINER - NIGHT

Bailey and Theo sit at a table.

They each have a plate of food in front of them. Theo eats,
but Bailey stares out the window. She tries her best to look
nice, but she is pale and tired.

Theo's VOICE is barely audible as he tells a STORY. Bailey
looks around the diner.

FLIES BUZZ every which direction. So quick, it's almost
unnoticeable. Black dots, quickly ZIPPING around the diner.
Are we even seeing this?

Bailey doesn't react. She just watches with tired eyes.

THEO
I want you to be here.

BAILEY
What?

THEO
I feel like I'm starting to lose
ya, B.

BAILEY
Sorry, I was just thinking.

THEO
No, I mean us. You and I. I feel a
disconnect.

BAILEY
There's too much going on.

THEO
I know, and I get that. But the
last few times we've seen each
other, I just haven't been feeling
that connection we usually have...

Bailey remains silent.

THEO (cont'd)
 Look, if you feel overwhelmed and
 need some space, I completely
 understand. Just tell me.
 (beat)
 You sure you're okay? You've barely
 touched your food.

Bailey looks down at her plate.

Her food has been replaced by MAGGOTS.

She doesn't react.

INT. DORM ROOM - NIGHT

Bailey lays in bed and stares at the ceiling.

A fly BUZZES into view.

Bailey watches it hover above her.

Another fly BUZZES into view. Then another. And then another
 and another.

Bailey sits up.

The box sits across the room from her.

She stares at the box. The box stares back at her.

Then, very slowly, a head pokes out from the box. It rises
 from the box.

Bailey's eyes grow wide.

This FIGURE very slowly rises out from the box. The figure
 is tall, very thin, and has scraggly long hair.

Bailey stares at the figure with WIDE FEARFUL EYES.

The figure remains at the box.

Bailey can't move. She stares with her wide eyes.

The figure suddenly appears in front of Bailey! HORRIFIC
 FEATURES are barely seen in the dark room.

Bailey WAKES UP!

She turns on her lamp.

THE BOX SITS IN HER ROOM.

She stares at it in horror.

LATER

Bailey sits at her desk and does more research. Behind her sits the box.

She types in **VALERIE HENDERSON COLORADO DEATH**. Keywords stand out: **COLD CASE, POSSIBLY DEAD, STATUS: UNKNOWN**

Bailey erases the term **DEATH** and starts a new search.

She clicks on one article that has a school photo of Valerie as a four-year-old. She admires the photo.

Bailey thinks. She clicks on **IMAGES** in her search. Hundreds of photos pop up.

Bailey looks at more photos of Valerie. They're mostly the same school photo.

One photo sticks out to Bailey. It's a photo of Valerie's school picture, and next to it is a drawing...of ERIC ROGERS. Bailey clicks on the photo of the drawing to enlarge it. She runs her fingers along the computer screen across the drawing, as if she's touching her father's face.

She clicks on the link that the drawing is associated with. It takes her to a website: **8BIT.COM**

She reads through the forum post, dated JULY 14, 2019.

MC_HAMMER: *Just passing on this drawing, AGAIN, that my brother did of a very bad man. Anyone recognize him?*

GREGGO_THE_EGGO: *Holy shit, I never thought I'd see someone I know on here. What'd he do?*

MC_HAMMER: *PM me and let's talk.*

She clicks on **MC_HAMMER'S** username link. It takes her to a profile, where the photo is of two brothers.

BAILEY

Oh my God...

ZOOM IN ON: one of the brothers. Upon closer inspection, one of the brothers is the MAN from the first scene.

INT. MENTAL HOSPITAL - DAY

Bailey sits at a table. She looks uncomfortable. Her messenger bag hangs over her chair.

She sits up when she sees a hospital officer bring in MATTHEW CARTER (40s), the same man from the first scene. He is handcuffed.

He sits down and the two stare at each other for a moment.

MATTHEW

Ah, yes, I remember you now.

Bailey doesn't say anything.

MATTHEW (cont'd)

What's the matter?

BAILEY

I'm not here to play games.

MATTHEW

So, what, you came here to talk about the weather?

BAILEY

I came here to ask you something. It's about my father.

MATTHEW

(sarcastically secret)

Technically, I'm not really allowed to talk to you about the case or the trial.

BAILEY

Please.

Matthew smirks.

MATTHEW

He deserved it.

BAILEY

Fuck you.

MATTHEW

He wasn't the sweet, loving father you thought he was.

BAILEY

Yes he was.

MATTHEW

Such a naive, young girl you are.

BAILEY

Bullshit.

She pulls out the drawing and SLAPS it onto the table.

BAILEY

I found your post. You know something about him that I don't.

MATTHEW

You're goddamn right, I do. And look where it got me.

BAILEY

That's nobody's fault but your own.

MATTHEW

I was ridding the world of its scum.

BAILEY

My father was not scum.

MATTHEW

You don't know, you even said so yourself.

BAILEY

What did he do?

Matthew leans in.

MATTHEW

He was a kiddy fiddler.

BAILEY

He would never do such a thing.

MATTHEW

You don't believe me either. That's how I ended up here.

BAILEY

What do you mean?

MATTHEW

They searched your house, didn't they? They were looking for evidence! And they didn't find anything!

BAILEY

Because he didn't do anything!

MATTHEW

It was that drawing that led me to him!

BAILEY

You killed an innocent man!

MATTHEW

You really think so? Do you know why I made that post? Do you know why I have a drawing of your dad?

Bailey doesn't answer.

EXT. NEIGHBORHOOD - DAY

Bailey drives through the neighborhood.

MATTHEW (V.O.)

Go to my house. My brother, Paul, lives there. He's autistic so you won't get much out of him. Neither could the cops, for that matter. He hates authority figures. But, I bet you'll find what you're looking for.

Bailey passes by one house. She stares at it as she drives by, doesn't take her eyes off of it.

EXT. MATTHEW AND PAUL'S HOUSE - DAY

Bailey pulls up in front of Matthew and Paul's house. She looks at it out of curiosity and caution.

MOMENTS LATER

Bailey KNOCKS on the door. No answer.

She peeks through one of the windows. The door CRACKS open.

PAUL CARTER (40s) looks out from the crack. Bailey CLEARS HER THROAT, composes herself.

BAILEY
Hi. Are you Paul?

He doesn't say anything.

BAILEY (cont'd)
Your brother sent me.

He avoids eye contact.

BAILEY (cont'd)
May I come in?

Paul shakes his head.

PAUL
No.

BAILEY
Then can I talk to you out here?

PAUL
Walk.

BAILEY
Walk?

PAUL
Walk.

BAILEY
Let's go for a walk.

EXT. NEIGHBORHOOD - DAY

Bailey and Paul walk side by side down the sidewalk. Paul carries a sketchpad in hand and sketches while walking.

BAILEY
How often do you go for walks?

PAUL
Every day.

BAILEY
Is this the route you always take
when you go for a walk?

Paul nods.

BAILEY (cont'd)
Do you miss your brother?

Paul nods again.

BAILEY (cont'd)
Do you go visit him?

Paul nods once more.

BAILEY (cont'd)
I visited him too. Earlier today.
He told me to come talk to you. Do
you know why?

Paul stops. Bailey stops shortly after. He stares at something, and Bailey looks at where he's staring.

It's the house that Bailey drove past before arriving at Paul's house.

BAILEY (cont'd)
Pretty house, huh?

Paul remains quiet. Bailey continues to stare at it.

BAILEY (cont'd)
I feel like I've seen it before.

PAUL
Police.

BAILEY
What?

Paul points at the house.

Bailey stares at the house a moment longer, then she pulls out her research papers from her bag. She flips through the pages until she finds--

A news article, with a photo of the same house before them.

BAILEY (cont'd)
This is where she disappeared...

Paul sketches the house.

BAILEY (cont'd)
Paul, do you know what happened
here?

Paul nods.

BAILEY (cont'd)
Can you tell me?

Paul ignores her, continues to sketch the house. Bailey looks at it.

BAILEY (cont'd)
That's good. Do you draw a lot?

Paul nods.

Bailey pulls out the drawing of Eric and shows it to Paul.

BAILEY (cont'd)
Did you draw this too?

Paul looks at the drawing of Eric. His eyes get wide.

BAILEY (cont'd)
Do you know who this is?

PAUL
Bad man.

BAILEY
...No, Paul, this is my father. Do you know my father?

PAUL
Bad man.

Paul begins to rush down the sidewalk. Bailey follows.

PAUL (cont'd)
Bad man, bad man, bad man...

INT. MATTHEW AND PAUL'S HOUSE - DAY

The front door opens and Bailey and Paul walk inside. Paul rushes through the house toward a bedroom while Bailey follows behind.

They reach a bedroom and walk inside.

PAUL
Bad man, bad man, bad man...

Paul rushes over to a drawing table and begins to sketch another drawing of Eric.

BAILEY

Paul--

She touches his shoulder. He SCREAMS and throws her hand off of his shoulder.

BAILEY (cont'd)

Sorry! Sorry...

PAUL

Bad man, bad man...

Paul continues sketching.

BAILEY

Paul...What did this bad man do?

Paul stops sketching. He looks cautiously at Bailey, then stands and walks over to a bookshelf.

He looks among the books, pulls one out. It's a sketchbook. He walks back over, moves to hand Bailey the sketchbook.

She reaches for it, but he retreats, nervous about giving it to her.

BAILEY (cont'd)

Please, Paul. I need to see what's in there.

For a second, he thinks, then reluctantly gives her the sketchbook.

She opens the sketchbook. The first page is a drawing of Eric, very similar to the one Bailey has but not the same.

PAUL

Little girl.

Bailey perks up. She pulls out another paper of research.

BAILEY

Wait, little girl? Paul, do you mean this little girl?

She shows him a photo of young Valerie Henderson. Paul gets excited when he sees the photo.

BAILEY (cont'd)

What did he do to this girl?

PAUL
He took her! He took her!

Bailey stares in shock.

PAUL (cont'd)
He took her! He took her!

Paul repeatedly SHOUTS "He took her!"

Bailey steps back. She flips through the sketchbook.

The entire sketchbook has been filled.

Every page is a variation of the same drawing of Eric.

INT. THEO'S CAR - DAY

Theo drives down a highway while Bailey sits in the passenger seat.

THEO
Why are we going to your parent's house again?

BAILEY
There's something I gotta look for.

THEO
What?

BAILEY
My father might have something to do with the disappearance of Valerie Henderson.

THEO
What? How?

BAILEY
That box had to have come from Valerie herself. The things I've been seeing, the noises I've been hearing, it's all Valerie.

THEO
What things? Noises?

BAILEY
You have to trust me.

THEO
Are you listening to yourself?
Christ, Stacey is dead. You don't
need this shit right now, and
neither do I.

BAILEY
You don't need this? What's "this"?

THEO
Look, I have class. I have work. I
have our relationship, which, by
the way, is worrying me.

BAILEY
What do you mean?

THEO
It's the whole box thing. I didn't
think a prank would get you so
worked up.

BAILEY
It isn't a prank, it's a cry for
help.

THEO
The only person crying for help is
you, and I'm trying here, B. I
really am.

BAILEY
Pull over.

THEO
What?

BAILEY
Pull over.

Theo pulls over to the side of the highway, parks.

BAILEY (cont'd)
You said you would be here for me.

THEO
This is crazy, Bailey.

BAILEY
I'm not crazy.

THEO

You're telling me that you're hearing things and seeing things. When was the last time you went to counseling?

BAILEY

That's none of your business.

THEO

Does she know about these hallucinations?

BAILEY

They're not hallucinations, they're real.

THEO

And what did she say? Did she bring up any questions about your mental health? Huh? Did she bring up schizophrenia, Bailey? Did she mention that you're at the age where it begins to show?

BAILEY

You really do think I'm crazy.

THEO

I've done enough research to know that...something isn't right...

BAILEY

I can't believe you.

THEO

Yeah, well, I can't believe you either.

BAILEY

But you said you would...

THEO

With this, I can't.

Theo gets out of the car.

BAILEY

What are you doing?

THEO

I need some fresh air.

He shuts the door and leans against the car.

BAILEY
(shouts)
Theo! Theo!

He ignores her, thinks.

BAILEY (cont'd)
Theo, please!

He SIGHS, turns around to face Bailey.

In the driver seat is the GHOSTLY FIGURE, A DISGUSTINGLY THIN AND SKELETAL WOMAN. She SCREAMS at Theo!

Theo jumps back--

A SPEEDING CAR SMASHES INTO HIM.

Bailey SCREAMS in horror.

The speeding car SLAMS on its breaks, tires SCREECH and RUN OVER THEO'S BODY, which gets TWISTED and BROKEN beneath the piece of machinery.

Bailey jumps out of the car and runs over to Theo's body, which lies on the ground in a mangled, bloody heap.

She SCREAMS, but it's INAUDIBLE.

INT. HOME OFFICE - NIGHT

A static shot of the wall bookcase filled with different literature and educational books.

Stay on this for a moment.

INT. DORM ROOM - DAY (EVENING)

The sun sets and casts a golden glow inside the room.

Bailey walks into her dorm room and sits on her bed, stoic. She stares at the box with her phone in her hands.

She dials a number and slowly lifts the phone to her ear.

MELISSA (V.O.)
Hey, sweetie.

BAILEY
Mom?

MELISSA (V.O.)
Yes?

BAILEY
I love you.

MELISSA (V.O.)
I love you, too.

INT. MELISSA'S CAR - DAY (EVENING)

Melissa drives down the highway.

MELISSA
You know, I was going to surprise
you, but since you called, I
thought I'd let you know that I'm
on my way up there to see you.

INTERCUT: Bailey and Melissa

Bailey SNIFFS as she is close to SOBBING.

MELISSA (cont'd)
Is everything okay, Bailey?

BAILEY
No.

MELISSA
What's wrong?

BAILEY
There's something I need to figure
out before I can talk to you about
it.

MELISSA
We can talk about it when I arrive.

BAILEY
Mom, you don't need to...

Bailey stares at the box some more. She cocks her head,
understands the box.

MELISSA
You there?

Bailey stands up and begins to gather her things.

BAILEY
Did Dad ever tell you why I
couldn't go down into the basement?

MELISSA
Bailey, now I'm really starting to
worry about you.

BAILEY
I need to know.

MELISSA
Okay, honey, you're scaring me.

BAILEY
No, I'm coming down there. I need
to see the basement. There might be
something down there that can tell
me something about Dad.

MELISSA
Bailey, we don't have a basement.

Bailey stops and registers what Melissa just said.

BAILEY
What?

MELISSA
We've never had a basement.

BAILEY
But...I remember...

MELISSA
Have you been seeing your
counselor?

BAILEY
I've gotta go back home. I've gotta
find the basement. It's there.

MELISSA
I'm almost there. Don't go
anywhere, we need to talk.

Bailey hangs up.

Melissa stares at her phone in disbelief.

INT. BAILEY'S CAR - DAY (EVENING)

Bailey drives with determination, ZOOMS down the highway.
Her phone RINGS. It's Melissa. Bailey ignores it.

EXT. DORM ROOM - DAY (EVENING)

Melissa stands outside of Bailey's dorm room.
She KNOCKS, with no answer.

EXT. THE ROGERS HOUSE - NIGHT

Bailey's car pulls into the driveway of the Rogers house.
It's magnificent. Large. An architect's masterpiece. Lit by
dozens upon dozens of yard and flood lights.
Bailey gets out of the car and walks to the house.

INT. THE ROGERS HOUSE - NIGHT

A massive entrance, lit by a large chandelier that hangs
above the front door.
Bailey unlocks the door and walks inside.
The massive interior is quiet, dead silent. Every move she
makes ECHOES through the empty house.
Bailey takes a deep BREATH, EXHALES.
She closes her eyes.

INT. THE ROGERS HOUSE - NIGHT (FLASHBACK)

Young Bailey (4) stands in the entryway. Eric (30s) kneels
in front of her.

ERIC

Okay, count to ten. And remember,
check every nook and cranny.

Young Bailey nods. She covers her eyes and begins to COUNT.

YOUNG BAILEY

One...

INT. THE ROGERS HOUSE - NIGHT**BACK TO PRESENT**

Bailey, eyes closed, COUNTS as well.

BAILEY

Two...

INTERCUT: the FLASHBACK and PRESENT DAY Bailey

YOUNG BAILEY

Three...

BAILEY

Four...

YOUNG BAILEY

Five...

BAILEY

Six...

YOUNG BAILEY

Seven...

BAILEY

Eight...

YOUNG BAILEY

Nine...

BAILEY

Ten.

Young Bailey opens her eyes.

YOUNG BAILEY

Ready or not--

Present Day Bailey opens her eyes.

BAILEY

--here I come.

Intercut between Young Bailey and Present Day Bailey as she walks through the house, determined.

She passes by the lavish kitchen.

She admires the vacant living room, decorated and designed beyond extravagance.

She travels through the house, checking every nook and cranny she can find.

This reveals hidden or tucked in spaces that she seems to have already known about. Closet spaces, hidden rooms, and deep cupboards in the walls.

This house was clearly made for privacy, and seems bigger on the inside than the outside.

Maze-like hallways, rooms galore, as if the house keeps growing and growing, going on forever.

Bailey walks down a long hallway that stretches on and on. She stops at beautiful French doors.

She opens them and walks into the--

INT. HOME OFFICE - NIGHT

A static shot of the wall bookcase filled with different literature and educational books.

Bailey walks up to the bookcase and looks at the books.

She looks over at the office desk, how clean and organized it is. She sits down at it.

On the desk, a picture of Eric, Melissa, and Bailey. She takes the photo and admires it.

A fly lands on the photo over Bailey's face, stays a moment.

It BUZZES away, hovers around Bailey. She watches it.

The fly zigzags its way over to the bookshelf. It lands on a book: **SECRETS OF THE STAIRWELL - PRESTIGIOUS ARCHITECTURAL AND INTERIOR DESIGNS AROUND THE WORLD**

The fly remains on the book for a moment. Bailey stands and walks to the bookshelf, looks at the book.

The fly skitters its way into the crack between the book and the one next to it.

Curious, Bailey reaches for the book. She pulls it out--

It gets STUCK.

Bailey pulls on the book again. It's still stuck. She YANKS on it.

CLICK. The bookcase OPENS and reveals a SECRET STAIRWELL to the BASEMENT.

Bailey stares down the dark stairwell. The steps are swallowed whole.

She pulls out her phone and turns the flashlight on. Then, she begins her descent.

INT. BASEMENT - NIGHT

Bailey slowly makes her way down each step.

BUZZING slowly fades in.

She reaches the bottom, shines her flashlight through the empty basement.

The BUZZING gets louder. It sounds like...a swarm...

Bailey walks through the basement.

The BUZZING becomes deafening.

She approaches the furthest corner of the basement, hidden in complete darkness.

A BOX sits next to a sink.

Hundreds upon hundreds of FLIES SWARM around, and inside, the box.

Bailey gets closer, kneels down and peeks inside.

It's a A WOMAN, DEAD. ANOREXIC. STARVED. CRUMPLED UP inside this box like a CONTORTIONIST.

Flies COVER her body. MAGGOTS WRIGGLE AROUND HER BODY, INSIDE HER BODY.

Bailey covers her mouth in disgust.

She stands up and backs away, turns around.

Standing at the foot of the stairwell is a shadowy FIGURE. It stares at Bailey, who stares back. The figure SHIVERS and UNDULATES in the darkness as if it's made of static.

The figure EXPLODES INTO A SWARM OF FLIES. The flies ENGULF Bailey, who SCREAMS and SWATS at the buzzing insects.

She stumbles backward, trips over her feet, falls.

THUNK! She SMASHES her head on the sink.

Eyes threatening to roll into the back of her head, Bailey lifts her head up.

BAILEY'S POV: blurry, fuzzy, double-vision. Flies swarm around her POV. She looks over at the box. The woman's body MOVES. She slowly crawls out of the box, her limbs TWISTING and TURNING every which way. Joints CRACK and POP.

BACK TO SCENE

Bailey's eyelids flutter. She's about to lose consciousness at any second.

The dead woman, twitchy and jerky, crawls on spidery arms and legs toward Bailey's face.

BAILEY'S POV: it takes a moment for her vision to correct itself as she watches the dead woman grow closer and CLOSER toward her face. Her face becomes clearly visible. It's been EATEN BY MAGGOTS.

BACK TO SCENE

Bailey's eyes roll to the back of her head.

FADE TO BLACK.

FADE IN:

EXT. HOUSE - DAY (FLASHBACK)

It's the same house that Paul was sketching earlier.

In the front yard sits VALERIE HENDERSON (4) on a blanket while she plays with horse toys.

A car sits across the street from the house.

INT. ERIC'S CAR - DAY (FLASHBACK)

Eric (early 30s) sits in the driver seat and looks at a piece of paper.

CLOSE UP: the piece of paper. Key words stand out, such as **BRAIN TUMOR, RESULTS: MALIGNANT, and OPERATION NECESSARY**

BACK TO SCENE

Eric watches Valerie in the front yard.

EXT. HOUSE - DAY (FLASHBACK)

He gets out of the car, looks around to see if anyone is watching. Then he walks across the street toward Valerie.

He stops a safe distance from Valerie.

ERIC

Hi!

Valerie looks at him but doesn't say anything.

ERIC (cont'd)

What's your name?

Valerie remains quiet. Eric takes a step toward her.

ERIC (cont'd)

Where is your mommy and daddy?

VALERIE

Mommy is sick. Daddy went to get medicine.

ERIC

Oh, your mommy's sick?

Valerie doesn't respond. Instead, she plays with her toys some more. Eric takes another step toward her.

ERIC (cont'd)

I'm sick too.

Valerie continues to play with her toys.

ERIC (cont'd)

You're a very pretty girl.

Valerie doesn't respond. Eric takes yet another step forward. He's now only mere feet away from her.

ERIC (cont'd)

You know, I've always wanted a daughter. Your mommy and daddy must be very lucky to have you.

Valerie HUMS to herself.

ERIC (cont'd)

Whatcha singing?

VALERIE
The Little Mermaid.

ERIC
Do you like that movie?

VALERIE
Yes. I like Ariel.

ERIC
Me too.

VALERIE
I'm going to be her for Halloween.

ERIC
I'll bet you will be a very good
Ariel. In fact, I actually have her
costume in my car. Do you want to
try it on?

Valerie stares at Eric, then looks back at the house, at the front door.

ERIC (cont'd)
Real quick. Your mommy won't mind.

Eric steps forward, holds his hand out.

VALERIE
I'm not supposed to leave.

ERIC
My car is right over there. We
won't go far. I promise.

Valerie looks at Eric, at his outstretched hand. She reluctantly takes his hand.

He walks her to his car, hand in hand.

Eric opens one of the back doors.

ERIC (cont'd)
Alright, let's get you in.

VALERIE
I don't want to go.

He picks Valerie up.

VALERIE (cont'd)

No...

Eric sits her in the back seat and buckles her in.

VALERIE (cont'd)

My car seat!

ERIC

You're okay, you're okay...

He shuts the door and suddenly becomes FRANTIC. He quickly opens the driver side door and stops.

Nearby is PAUL CARTER. He saw the whole thing.

He and Eric stare each other down. Paul looks away uncomfortably. Eric gets in the car and speeds away.

Paul watches the car leave, opens his sketchbook, and begins to draw as he continues walking down the sidewalk.

PAUL

Bad man, bad man...

INT. BASEMENT - DAY (FLASHBACK)

Light floods into the dark basement, and Eric and Valerie make their way down the steps.

ERIC

Come on, we're almost there.

They reach the bottom of the steps and Eric leads her toward the box in the corner of the basement next to the sink.

Valerie stops walking as Eric plants her in a spot on the floor. He walks over to the box, then grabs the chain that is attached to the wall. He looks back at Valerie.

ERIC (cont'd)

Come here.

VALERIE

I want my mommy and daddy.

Eric kneels down.

ERIC

You're okay. Come here.

She hesitates.

ERIC (cont'd)
I'm your new daddy now.

VALERIE
I don't want a new daddy.

ERIC
Sweetie, please come here. If
you're a good girl, I'll get you a
present.

Valerie stands awkwardly as she stares at Eric, who SIGHS.
He stands up and gently pushes her toward the box.

When she is close enough, Eric takes the chain and CLAMPS it
to Valerie's ankle. He brushes some hair out of her face.

VALERIE
I want to go home.

ERIC
This is your new home now, okay?

VALERIE
I want my mommy and daddy!

ERIC
Now honey, I'm going to need you to
be very quiet from now on. No
yelling. Do you want some ice
cream?

VALERIE
No.

ERIC
Let me get you some ice cream.
That'll make you feel better.

Eric stands and walks away.

VALERIE
I want my mommy and daddy!

Eric ignores her and walks up the stairs as she CRIES.

MOMENTS LATER

Eric walks down the steps with a bowl of ice cream. He walks
over to Valerie, who continues to CRY. She sits in the box.

Eric sets the bowl of ice cream in front of the box. Valerie
HUFFS and kicks the ice cream away. She folds her arms in
upset anger.

ERIC
You'll love this new home. You'll
love your new daddy. I promise.

A door SHUTS (O.S.). Eric looks up at the ceiling. An air conditioning and heating duct runs along the ceiling. A vent sits above he and Valerie.

MELISSA (O.S.)
I'm home!

Eric looks back down at Valerie.

ERIC
I'll be back, baby. Remember, you
have to be very quiet, okay?

He reaches to her to caress her hair, but she recoils from him. He smiles.

ERIC (cont'd)
I promise to take good care of you.

Eric stands and walks back to the stairs. He walks up the steps and shuts the basement "door".

Valerie sits in the dark basement all alone.

She crawls out of the box and takes the bowl of ice cream. She begins to eat it.

INT. BASEMENT - NIGHT (FLASHBACK)

Eric sits next to the box. A candle sits in front of he and Valerie, who is curled up in the box.

Eric reads a children's book inaudibly to Valerie.

INT. BASEMENT - DAY (FLASHBACK)

Eric sets a cupcake with a lit candle down on the floor in front of the box.

ERIC
Happy birthday, sweetie.

Valerie takes the cupcake. The candle illuminates her face, and the smile on it. She blows out the candle.

INT. BASEMENT - NIGHT (FLASHBACK)

Eric and Valerie have a tea party.

INT. BASEMENT - DAY (FLASHBACK)

Eric sits in front of Valerie.

ERIC

I got you something.

He opens a shopping bag and pulls out some new shirts and a new horse toy. Valerie beams with happiness.

INT. BASEMENT - NIGHT (FLASHBACK)

Valerie sleeps in Eric's arms. He SINGS to her softly.

ERIC

*Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it
better...*

INT. BASEMENT - NIGHT (FLASHBACK)

Valerie lies curled up in the box, ready to sleep. Eric leans in and kisses her.

VALERIE

Will I ever get to meet my new
mommy?

ERIC

Maybe one day. Goodnight, sweetie.

Eric stands and begins to walk back to the staircase when--

VALERIE

Daddy?

He stops and looks back.

VALERIE (cont'd)

I love you.

He smiles.

ERIC
I love you too.

He turns and walks up the stairs. The door shuts.

FADE TO BLACK.

FADE IN:

INT. BASEMENT - DAY (FLASHBACK)

Valerie sits in her box. She looks up at the vent above her, listens to Eric and Melissa TALK.

ERIC (O.S.)
You mean...?

MELISSA (O.S.)
Yes...!

Eric LAUGHS excitedly.

ERIC (O.S.)
This is...this is incredible!
Ha-ha! We have to celebrate! We
have to tell everyone!

MELISSA (O.S.)
Okay, okay, calm down!

ERIC (O.S.)
Calm down?! I'm going to be a dad!

Valerie continues to stare up at the vent.

INT. BAILEY'S BEDROOM - NIGHT (FLASHBACK)

Eric cradles a sleeping BABY BAILEY in his arms. He SINGS "Hey Jude" by The Beatles to her.

INT. BASEMENT - NIGHT (FLASHBACK)

Eric's SINGING echoes from the vent.

Valerie SOBS quietly in her box.

INT. BASEMENT - DAY (FLASHBACK)

Valerie, a couple of years older, sits in the box and stares up at the vent. Young Bailey COUNTS (O.S.).

Valerie COUNTS along with her.

VALERIE
...three...four...five...

Valerie continues to COUNT.

YOUNG BAILEY (O.S.)
...nine...ten! Ready or not, here I
come!

INT. BASEMENT - NIGHT (FLASHBACK)

Valerie SOBS some more in her box, which sounds like a whimpering puppy. Her hair is long and scraggly. She is in her underwear.

Valerie lifts her head up slightly.

Before the box is Young Bailey, squatted and looking at her.

Young Bailey looks scared. She rushes out of the basement.

INT. BASEMENT - DAY (FLASHBACK)

Valerie, even older now, sits in the box. A bowl of macaroni and cheese sits before the box. She has a marker in her hand and writes something.

Eric sits across from her and eats from a bowl.

ERIC
Come on now, eat your food.

Valerie writes **VALERIE HENDERSON** on one of the box flaps.

ERIC (cont'd)
I know I haven't been around as
often as I used to. But I still
bring you food. Please be grateful.
Now eat.

VALERIE
Do you love her?

ERIC
Love who?

VALERIE
...her.

ERIC
Sweetie...

VALERIE
I hear how you talk to her. You
used to talk to me like that. Not
anymore.

ERIC
It's not like that.

VALERIE
You love her more than you love me.

ERIC
I love you very much.

Valerie doesn't respond. Eric sets his bowl down.

ERIC (cont'd)
Do you know why you're here? It was
because I was very sick. So sick,
that I didn't think I would be here
to this day. I wanted a daughter so
badly. I...I wasn't thinking right,
and I...I...Look, what matters is
that I chose you.

Valerie is on the verge of tears.

VALERIE
I hate you.

ERIC
What?

VALERIE
I hate you.

ERIC
You don't mean that.

VALERIE
Go away.

Eric opens his mouth to speak, but nothing comes out.

He drops his head in shame. He grabs his bowl of food, stands, and leaves the basement.

CUT TO BLACK.

INT. HOME OFFICE - DAY (FLASHBACK)

Police officers walk around the office. They scope out everything in there for evidence.

One police officer looks at the books on the bookshelf. He is transfixed on one book: **SECRETS OF THE STAIRWELL**

He reaches for the book, grabs it--

POLICE OFFICER (O.S.)
Alright, we're done in this room.

The police officer turns and walks away.

They walk out of the office, turn the lights off, shut the French doors.

INT. THE ROGERS HOUSE - DAY (FLASHBACK)

The officers walk down the hallway to the entrance, where Bailey and Melissa stand and talk to a DETECTIVE.

DETECTIVE
Where are you going to school?

BAILEY
CU Boulder.

DETECTIVE
Oh that's awesome, that's where I went. When do you start?

BAILEY
Next month.

DETECTIVE
Get ready for some of the best years of your life.

Bailey smiles. The detective looks over at the officers.

DETECTIVE
Looks like we're done here. Thank you, ladies. Good luck in school, Bailey. And, once more, I am very sorry for your loss.

MELISSA

Thank you.

The detective and officers leave the house. Melissa shuts the front door behind them.

She turns to Bailey, who SIGHS.

BAILEY

Well, what do we do now?

Melissa thinks.

MELISSA

How about some wine?

INT. HOME OFFICE - DAY (FLASHBACK)

A static shot of the wall bookcase filled with different literature and educational books.

Stay on this for a moment.

Then, push in toward the bookcase. Closer and closer, until we go through the bookcase and into the--

INT. BASEMENT - DAY (FLASHBACK)

--down the steps and to the very back corner of the basement where Valerie sits in her box.

She HUMS "Hey Jude".

FADE TO BLACK.

INT. BASEMENT - NIGHT

Bailey's eyes slowly open. She GROANS in pain as she sits up and rubs the back of her head.

Flies continue to BUZZ around the basement.

She looks at Valerie's body in the box.

BAILEY

I found you...I found you...

DISSOLVE TO:

INT. THE ROGERS HOUSE - NIGHT

Bailey paces back and forth in the living room.

She has her phone to her ear. The other end RINGS and an OPERATOR answers.

OPERATOR (V.O.)
9-1-1. Do you need fire, police, or
ambulance?

BAILEY
Police, please.

MOMENTS LATER

Bailey sits on the couch. She has an ice pack on the back of her head.

She grabs a photo from the couchside table.

Bailey admires the photo. It's a photo of her father and her, when she was four.

Bailey cries. From grief. From relief. From the truth.

After a moment, she sets the photo back down.

CLICK. The front door slowly SQUEAKS open (O.S.)

Bailey sits up, alert. The house is SILENT.

BAILEY (cont'd)
H...Hello?

Nothing. Bailey sets the ice pack down and stands up.

A fly or two BUZZ nearby Bailey. She doesn't notice them.

She slowly walks through the house toward the front door. It hangs open.

She cautiously walks to the door and looks outside. There's nothing out there.

She shuts the door, backs away toward a hallway.

Down the hallway, in the B.G., a shadowy figure passes by.

Bailey looks down the hallway to see nothing.

She walks into the kitchen and pulls out a large KNIFE.

Cautiously, Bailey walks through the house. She nears the office. The French doors are open.

Bailey peeks inside. The bookcase "door" is open.

INT. HOME OFFICE - NIGHT

Bailey walks in. She walks toward the basement entrance, looks down the dark stairwell.

She pulls out her phone and turns the flashlight on.

INT. BASEMENT - NIGHT

Bailey descends the stairwell. She reaches the bottom and walks to the corner of the basement where the box is.

She looks inside.

Valerie's body is GONE.

Bailey SCRAMBLES backward, RUSHES up the stairs.

INT. HOME OFFICE - NIGHT

Bailey backs away from the bookshelf doorway, out of the home office, knife clutched tightly to her chest.

INT. THE ROGERS HOUSE - NIGHT

BUZZING fills the air. Flies BUZZ every which direction.

Bailey spins around in one direction.

Another fly BUZZES past her. She SNAPS her head in the direction of the sound.

Yet another fly BUZZES around her. She SPINS one way, then another, and another.

It's disorienting.

She backs further and further into the house.

Unbeknownst to her, A TALL, THIN, GROTESQUE FIGURE RISES BEHIND HER.

IT'S THE ROTTING CORPSE OF VALERIE.

Bailey senses Valerie behind her.

She spins around, SCREAMS!

She STABS Valerie. And again. And AGAIN.

Bailey continues to SCREAM, releasing all primal fight response on Valerie.

She tackles Valerie to the floor.

STAB STAB STAB

Over and over and over again.

Blood SPLATTERS all over Bailey.

Finally, she pushes herself off of Valerie's body and scrambles away until she hits a wall, stares at the body.

But...wait...

It's not Valerie.

Bailey, now more mentally coherent, slowly stands up. She walks toward the body. It's--

MELISSA.

She COUGHS up blood, chokes on it.

Bailey GASPS.

BAILEY

No, no, no, no, no! Oh God! Mom!
No, Mom!

She cradles her dying mother. Melissa's body becomes still, limp. Bailey CRIES over her.

BAILEY (cont'd)

No! Mommy! Mommy!

As she CRIES, POLICE SIRENS echo in the distance.

FADE TO BLACK.

FADE IN:

INT. INTERROGATION ROOM - NIGHT

A clock TICKS and breaks the silence.

Bailey sits in the room at a table. She's in handcuffs. The blood has been cleaned off of her, she wears a clean shirt.

The door opens, and an INTERROGATION OFFICER walks in. He shuts the door, sits down at the table. He sets a file on the table, along with a voice recorder.

He presses RECORD.

INTERROGATION OFFICER
Miss Rogers. Bailey.

Bailey remains silent.

INTERROGATION OFFICER
Look. I know you've told the same story over and over again. But you've got to give us something. Anything.

Bailey doesn't make any kind of eye contact with the interrogation officer.

INTERROGATION OFFICER (cont'd)
Bailey, please.

BAILEY
I already told you everything.

The interrogation officer opens the file and begins to read.

INTERROGATION OFFICER
You claim you received a box?

BAILEY
Yes, from Valerie Henderson.

INTERROGATION OFFICER
Yes, Valerie Henderson. That's a whole 'nother story within itself.

BAILEY
She sent the box to me.

INTERROGATION OFFICER
When did you receive this box?

BAILEY

A week ago.

INTERROGATION OFFICER

Well, according to the initial report here, she died from starvation, and had been dead for at least a week, if not longer. Now, how is that possible, Bailey?

BAILEY

She was following me. Haunting me!

INTERROGATION OFFICER

We need an explanation.

BAILEY

I'm telling you! She came after me! And she killed my friends and family!

The interrogation officer looks further into the file.

INTERROGATION OFFICER

Yes...your suite mate and friend, Stacey Smith; your boyfriend, Theo Wilson; and even your own mother.

BAILEY

It was her.

INTERROGATION OFFICER

We saw the security footage from the parking lot where Stacey was killed. She did it to herself. Suicide.

BAILEY

No...

INTERROGATION OFFICER

According to the driver who hit Theo, he jumped in front of the car.

BAILEY

No, no, no...

INTERROGATION OFFICER

We found you, in your own home, covered in your mother's blood with her dead body next to you.

BAILEY

No!

INTERROGATION OFFICER

We spoke to your school counselor. She mentioned schizophrenia, and right now, it's looking real believable.

BAILEY

It was her!

INTERROGATION OFFICER

God damn it, Bailey! Three people are dead! And you're telling me you're gonna blame it on some ghost story?

Bailey CRIES.

INTERROGATION OFFICER (cont'd)

You're an adult now, Bailey. You need to take responsibility for your own actions.

BAILEY

It was her...

The interrogation officer closes the file and stops recording.

He leaves the room. Bailey continues to SOB.

BAILEY (cont'd)

It was her...it was her...

She CRIES.

INT. MENTAL HOSPITAL - DAY

Bailey, in a hospital shirt and pants, walks down a long, white hallway, lead by two hospital security officers and a hospital staff member.

She's pale, dark circles beneath her eyes, sickly and exhausted. Her hands are cuffed together.

They pass by a door with a window in it. Matthew watches Bailey walk down the hallway through the window. She looks back at him. He smirks.

They reach the end of the hallway at a white door. The staff member unlocks the door and opens it.

The inside is a white cushioned room.

Bailey turns to the staff member, who releases her hands from the hospital cuffs.

She looks in the empty, white room. Looks back at the hospital staff member, who nods.

She looks back at the room, then steps inside. The staff member closes the door behind her, locks it.

INT. WHITE ROOM - DAY

Bailey sits in the middle of the room in SILENCE.

She stares at the blank white wall before her.

SILENCE.

A fly BUZZES around her. It lands on her face.

She doesn't react.

CUT TO BLACK.

THE END.