

GHOSTS, GHOULS AND DEMONS

Written by

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INT. PETER'S HOUSE/KITCHEN - NIGHT

A CAMERA TURNS ON. WE SEE THE ENTIRE SCENE THROUGH THE CAMERA'S VIEWFINDER.

The camera approaches a man, PETER, leaning over the kitchen sink. Water is running loudly as the camera approaches Peter from behind. Peter is a handsome Asian man, probably somewhere in his mid-thirties. He is still wearing his work clothes that consist of dress pants, a button up shirt and a now loosened tie. The person holding the camera, DAVE, gets nearer.

DAVE (O.S.)

Dad.

From Dave's voice it is apparent that he is still a fairly young child, probably around the age of 7 or 8. Peter doesn't acknowledge him and continues standing over the sink.

DAVE (O.S.) (CONT'D)

Helllooooooo?

Peter still does not stop washing the dishes. Dave, now right behind his dad, reaches out his hand to poke him.

Peter jumps in shock and turns around. His look of shock only lasts a second as he and Dave begin to laugh.

PETER

(laughing)

You got me good, bud.

DAVE (O.S.)

I didn't mean to. You didn't hear me.

PETER

What? I can't hear you.

He takes out the earbuds from his ears, forgetting his hands are soaked from washing dishes. Water drips down the side of his face.

DAVE (O.S.)

Ewww. Dishwater face.

PETER

I think it smells nice. Like a soaked baked chicken.

DAVE (O.S.)

Ewwwww.

Peter looks into the camera.

PETER
Hey, that's my phone.

DAVE (O.S.)
I'm making a movie.

PETER
No one will want to see a movie
about your dad washing dishes.

DAVE (O.S.)
It was funny when you got scared.

PETER
True.
(pause)
Give that to me. You're much better
on camera.

DAVE (O.S.)
Do you think it is funny when
people are scared?

PETER
Yeah. I guess. Like when people are
surprised by something. It's pretty
funny.

DAVE (O.S.)
What about if someone is really
scared? Like of monsters?

PETER
There's no such thing as monsters.

DAVE (O.S.)
So is it funny?

PETER
No, I guess not. Not if they are
really scared.

DAVE (O.S.)
Cut!

Peter looks puzzled. Dave, still holding the camera turns and
walks out of the room.

PETER (O.S.)
Hey. I need my phone back.

CUT TO:

EXT. KETTLE POINT/RIVERSIDE - DAY

THIS SCENE IS SHOWN THROUGH THE CAMERA THE CAMERAMAN IS HOLDING

A woman, SANDY, is smiling into the camera. Her face is out of focus as the camera adjusts. A lush forest is on one side of her, and a river on the other. CHARLES'S voice from behind the camera laughs.

SANDY
What's so funny?

Behind Sandy, on a bridge in the distance, stands a MAN seemingly looking down at them. The bridge is quite high and far away, making the man's face impossible to see clearly. Charles moves the camera away from the still out of focus Sandy to try and frame the man so the perspective makes it seem as if he is standing on her head.

CHARLES (O.S.)
There's a tiny man on your head!

SANDY
What?

CHARLES (O.S.)
I got it framed perfectly. I'm just hilarious.

Sandy turns around before the camera focuses on her, to look at the man on the bridge.

SANDY
Is he looking at us?

CHARLES (O.S.)
I don't know. Maybe. Who cares?

SANDY
It's pretty odd though.

CHARLES (O.S.)
Yeah. Maybe he thinks we're making a nudie movie.
(pause)
Well, we shouldn't disappoint him I guess.

SANDY
Ha. Ha. Get naked then.

CHARLES (O.S.)
 Money first. And I'm not cheap.
 Despite what everyone says!

Sandy laughs as the man on the bridge suddenly jumps off. Her laughter ends abruptly as she and Charles gasp in shock as the man's body hits the water.

SANDY
 Oh my God!

The camera is shaking in Charles's hand as he sits down on a rock.

SANDY (CONT'D)
 We... Did we just see someone
 commit suicide?

The camera zooms into the river and the bridge, trying to find the man.

CHARLES (O.S.)
 Maybe he's okay. We used to jump
 from a bridge into water when we
 were kids. Maybe that's all it was.

SANDY
 It was so high. It didn't look
 like...

Sandy begins to cry. The camera is still searching the water, more frantically.

SANDY (CONT'D)
 Did you get it on camera?

CHARLES (O.S.)
 Yeah. Maybe I should go in and get
 him. He might still be alive...
 (pause)
 We should at least walk up the bank
 and see if...

The top of a head pokes out of the water. Then the eyes. The man from the bridge is walking out of the water towards them.

CHARLES (O.S.) (CONT'D)
 Oh my...

Sandy screams and begins to back away. She steps in front of the camera, but not before we catch a glimpse of the man's mouth smiling.

CUT TO:

INT. OFFICE - DAY

THIS SCENE IS SHOWN THROUGH THE CAMERA PHONE MARLON IS HOLDING

A camera is aimed at Peter working at his desk in a busy office. It then swings towards a man, ADAM. Judging from his dress shirt and pants, he works at the office too. He smiles mischievously into the camera. A voice behind the camera speaks up. This is Peter and Adam's co-worker MARLON.

MARLON (O.S.)

Have we ever even spoken to this guy?

ADAM

I don't think so. Maybe a hi or something.

MARLON (O.S.)

Then why are you doing this?

ADAM

It'll be funny. Just film it.

MARLON (O.S.)

This is work. Not high school, Adam. I don't know about this.

ADAM

All I'm doing is asking you to film it, man. I sent the guy a video and I just want to get his reaction. That's all.

MARLON (O.S.)

What kind of fucked up video did you send him? Can this get us fired?

Adam looks over at Peter and smiles again.

ADAM

He's watching it! Follow me.

MARLON (O.S.)

Goddammit. Adam.

ADAM

It's a joke. C'mon.

Adam begins to walk towards Peter and, with a sigh, Marlon follows him.

As they stand over Peter's desk they see that he is watching the video of the man committing suicide on the bridge.

MARLON (O.S.)
You sent him this?

Adam looks back at Marlon, grinning from ear to ear.

ADAM
Yeah.

MARLON (O.S.)
Why would you send it to him?

Peter notices Adam standing next to him. He pauses the video and takes out his earbuds.

PETER
Hi... Adam, is it?

ADAM
(smiling)
Yeah.

PETER
You sent me this?

ADAM
Yeah. It's a viral video.

Peter seems to be at the part just after the man has jumped into the water.

PETER
Um, you sent me a video of a man committing suicide?

ADAM
You need to keep watching.

Peter gives Adam a curious look and puts back in his earbuds.

PETER
All right.

Peter hits play and Adam turns back to Marlon. He puts his finger to his lips.

ADAM
Shhhh.

MARLON (O.S.)
Dude. This isn't funny. I'm going to stop recording.

Adam reaches into his pants and pulls out a handgun, which he shows to the camera. He is barely able to contain his laughter. Marlon gasps as Adam cocks the hammer and smiles at him. Peter is still watching the video, oblivious to what is going on.

PETER

Wait. I recognize this guy's voice.
Is that Charles?

Adam taps him on the shoulder. As Peter turns to face him Adam puts his face right up to Peter's. Wide-eyed he puts the gun into his own mouth and pulls the trigger. His brains explode out of the back of his head.

CUT TO:

INT. POLICE STATION/INTERROGATION ROOM - NIGHT

BOTH PETER AND MARLON ARE BEING SEPARATELY INTERROGATED BY A DETECTIVE. THE TWO SCENES ARE CUT TOGETHER FROM A SECURITY CAMERA ATTACHED TO THE CEILING.

A well dressed police DETECTIVE sits across a small table from Peter. He seems quite casual as he asks questions. Peter is taking it seriously, but he does not seem too nervous. Just tired.

DETECTIVE

So you never talked to this guy?

PETER

I don't know. Maybe in the elevator or something. I honestly can't remember, he's from a different department.

CUT TO:

INT. POLICE STATION/INTERROGATION ROOM - NIGHT

The same detective is interviewing Marlon, but seems a lot angrier. Marlon is obviously very nervous. We now see that he is a black man and in his thirties. He is still wearing his work clothes, though they are loosened and wrinkled.

MARLON

We're work friends. I don't think we've ever hung out outside of the office. At most we grab a coffee together.

DETECTIVE
And your co-worker? Peter?

MARLON
I don't think I've so much as
nodded at him when I pass by.

DETECTIVE
So you didn't find it odd when Adam
asked you to film them?

CUT TO:

INT. POLICE STATION/INTERROGATION ROOM - NIGHT

PETER
His email just popped up. I didn't
even know who it was from at
first...

Peter obviously is uncomfortable going back to this memory.

PETER (CONT'D)
It really didn't click who he was
until he was standing next to me...

CUT TO:

INT. POLICE STATION/INTERROGATION ROOM - NIGHT

MARLON
It was totally odd. I'm sure you
can hear me say so on the footage.
I had no idea what he was doing...
or what he was going to do.

DETECTIVE
Did he ever mention or shown you
that he carried a gun?

MARLON
Hell no! We wouldn't have even been
work friends if I knew he carried
one.

DETECTIVE
So what did he tell you about
filming your co-worker? What reason
did he give?

MARLON

He just said he was playing a
joke...

DETECTIVE

On a stranger?

MARLON

(embarrassed)

Yeah. Honestly, I don't know why I
did it.

The detective relaxes a little and leans forward in his
chair.

DETECTIVE

Well, I'm sure you couldn't have
guessed what he was going to do.

MARLON

No. There's no way.

(pause)

Honestly, Adam was probably one of
the most "normal" guys I know. He
didn't even joke around when we
were just chatting. He barely had a
sense of humour.

DETECTIVE

And suddenly he wanted to play a
joke?

MARLON

Well, since he got back from his
vacation he really seemed a heck of
a lot more cheerful.

DETECTIVE

He was on vacation? When was this?

MARLON

Last week. He had just got back
from it.

CUT TO:

INT. POLICE STATION/INTERROGATION ROOM - NIGHT

Peter takes a drink from his coffee cup.

DETECTIVE

You need another?

PETER

How much longer are we going to be here?

DETECTIVE

Depends on when I find out what I need to know.

(pause)

I won't arrest you for not drinking the whole cup.

PETER

Well, if you're having one.

The detective gets up and grabs a coffee pot off a table.

DETECTIVE

So, you said he sent you a video?

Peter begins to look a bit less comfortable and the detective takes note.

PETER

Yeah. I guess it's one of those viral videos.

The detective begins to pour the coffee into Peter's cup.

DETECTIVE

Yeah. The one where the guy kills himself then goes for a swim.

PETER

That's the one.

DETECTIVE

A strange video to send someone.

PETER

I guess. Though it's just a well done hoax from the looks of it.

The detective stops walking to put the coffee pot back and turns to Peter.

DETECTIVE

Really? What makes you say that?

PETER

Well. For one, what is shown is impossible.

(pause)

(MORE)

PETER (CONT'D)

The person jumping off the bridge isn't the same person walking out of the water. One guy jumps, the other walks out. He was even smiling when he was coming out of the water.

DETECTIVE

That was a big jump to do for a hoax, don't you think?

PETER

Yeah. For sure. Some people aren't very bright.

The detective laughs and returns to the table.

DETECTIVE

You can say that again.

Peter takes a sip from the coffee nervously. The detective simply watches him.

PETER

The voice of the guy filming it... he sounded a lot like my brother.

INT. POLICE STATION/INTERROGATION ROOM - NIGHT

The Detective's interest is peaked.

DETECTIVE

Where did he go on vacation?

MARLON

Like somewhere around Sarnia, of all places. I think he got a cottage on a beach.

DETECTIVE

Did he go with anyone?

MARLON

I don't think so. If he did he didn't tell me.

DETECTIVE

Why Sarnia? Did he have family there?

MARLON

Sorry, I don't know. He just mentioned he was going to relax on the beach. That's it. I didn't really ask him anything beyond that.

DETECTIVE

Did he talk about it when he came back?

MARLON

He just said it was awesome... and like I mentioned, he seemed a lot more cheerful.

DETECTIVE

How many days was he back from vacation?

MARLON

Just today. He was gone all last week.

The Detective leans back, frustrated. There is definitely a puzzle to be solved here, but he is having a hard time with the pieces.

MARLON (CONT'D)

I'm sorry I don't know more. I really wish I could help.

The Detective smiles at Marlon and leans forward.

DETECTIVE

Listen Marlon, you aren't responsible for anything that happened today. It was a shitty thing for your friend to do. It's terrible when someone kills themselves, but I lose a lot of sympathy for them when they feel the need to traumatize other people when they do it.

(pause)

Adam was an asshole. Don't feel bad about what he got you to do. Don't lose a wink of sleep over him.

MARLON

Probably easier said than done.

DETECTIVE

Some people just need to spread
their misery.

CUT TO:

EXT. TOWN OF FOREST/CONVENIENCE STORE - NIGHT

THE SHOT IS A POV OF SOMEONE WALKING TOWARDS A CONVENIENCE
STORE. IT STAYS RUSSELL'S POV THROUGHOUT THE SCENE.

It is dark out with only a few cars parked in front of a
convenience store. Russell (who's POV we are seeing)
approaches the window and looks inside. A voice comes from
one of the cars beside him.

JOHN

Fucking disgusting, isn't it?

Russell looks into one of the parked cars to see JOHN smoking
a cigarette in the passenger seat. He is wearing a cap and a
plaid jacket. His thick beard does not hide the fact that he
could lose a few pounds.

In the driver's seat sits JOE, shaking his head in
disappointment. He is dressed a lot like John, but lacks a
beard and a couple dozen pounds. They are both staring into
the convenience store.

JOE

Makes me sick to see his dirty,
Paki hands all over her.

JOHN

They're practically fucking in
there.

Russell looks in the window of the store. Standing behind the
counter is a young South Asian man, EKA. Sitting on the
counter in front of him is a young woman from town, DANA.
They are holding hands and talking.

RUSSELL (O.S.)

(angrily)

Jesus fucking Christ. Are you
fucking kidding me?

John laughs and takes another drag from his cigarette.

JOHN

I wish. There's only so much we can
take. I didn't give a shit when he
opened up his store here.

(MORE)

JOHN (CONT'D)

Honestly, I've even been in there a couple times.

RUSSELL (O.S.)

I don't want to hear that.

JOHN

There's not much choice here, man.

RUSSELL (O.S.)

Then make better choices.

John looks uncomfortably towards Joe who is offering no help.

RUSSELL (O.S.) (CONT'D)

Anyway.

JOHN

Anyway, once Dana started hanging out in there that was enough.

RUSSELL (O.S.)

Well you called the right guy. You guys can take off now. I'll take care of this shit.

Joe looks past John towards Russell, nervously. He offers a smile.

JOE

Look, Russell. Dana's actually a really nice girl. She's just going through a phase right now.

RUSSELL (O.S.)

Nice girls don't suck Paki cock.

JOHN

We know her dad man. He's a really great guy. He's devastated that she's doing this.

JOE

We're just asking. Could you go easy on her? Give her a scare, for sure. But take it easy. Please.

RUSSELL (O.S.)

Her dad should knock some sense into her. Kick the slut out of the house at the very least.

JOHN

He's not like that. He really loves her, man. He's just wrecked about this right now.

RUSSELL (O.S.)

Wasn't going to do anything but give them a warning now anyway. But if I come back...

JOE

She's a smart girl. You won't be coming back.

RUSSELL (O.S.)

Oh yes I will.

(pause)

She just better not be here when I do.

JOHN

Thanks man. And thanks for taking care of this.

JOE

Yeah man. Thanks so much.

RUSSELL (O.S.)

My pleasure.

(pause)

Now get on home.

The car reverses out of the parking lot as Russell enters the store.

CUT TO:

INT. CONVENIENCE STORE - NIGHT

THIS SHOT IS A POV FROM RUSSELL

Dana casually hops off the counter as she hears the bell chime that is hanging above the door. She goes to browse through the magazines but stops dead when she sees Russell walking in. Eka stands behind the counter staring at Russell, nervously.

EKA

Good evening, sir.

RUSSELL (O.S.)

So, what the fuck is going on in here?

EKA
Excuse me?

RUSSELL (O.S.)
No excuse for ya.

Russell looks over at Dana who is still just staring at him, dumbfounded.

RUSSELL (O.S.) (CONT'D)
And what's your excuse?

Dana snaps out of it and looks very angry.

DANA
Excuse me?

RUSSELL (O.S.)
Jesus. Enough with the excuse me's already.
(pause)
I asked. What. The. Fuck. Is.
Going. On. In. Here?

Eka goes from looking nervous to annoyed. Russell cuts off whatever he was going to say.

RUSSELL (O.S.) (CONT'D)
And before you say it isn't any of my business, I think it's pretty obvious I'm making it my business.

EKA
Get out of the store. Now.

RUSSELL (O.S.)
Or?

EKA
Or I'll call the police.

RUSSELL (O.S.)
The police? I think Terry is on tonight. Do me a favour, tell him I'm going to take care of that fucking Paki he hates.

Eka steps out from behind the counter. He is holding a baseball bat. Russell lets out a laugh.

RUSSELL (O.S.) (CONT'D)
Are you serious?

EKA

Get out of the store while you can.

DANA

He's serious asshole.

RUSSELL (O.S.)

All right. Let's say you kick my ass. And it's all legal since I came here "threatening you"... which I really haven't yet.

(pause)

Do you know where you are? You have to know about our compound outside town? You can't be that stupid.

DANA

We're not scared of you.

RUSSELL (O.S.)

(annoyed)

Is this bitch trying to get you killed?

(to Dana)

Look, I know you probably wanna feel like the victim here. Some white guilt bullshit. Maybe you think you're doing a good thing by being with this Paki.

(pause)

But if you really liked him you'd stay the fuck away from him. This is a nice town. People are going to get upset.

DANA

I don't care what people think.

RUSSELL (O.S.)

Yeah. Of course not. No matter what happens you'll probably come out of this without a scratch on your blonde head.

(to Eka)

But you. You will be fucked. You know that, right?

Eka looks at Russell, a little disarmed that he is not showing any fear at all.

RUSSELL (O.S.) (CONT'D)

How much do you like this girl anyway? Enough to go to the hospital? Or worse?

(MORE)

RUSSELL (O.S.) (CONT'D)
 I understand you want some white
 pussy. But how much is it worth?
 (pause)
 End it.

DANA
 You can't tell us what to do.

EKA
 Please, just leave.

RUSSELL (O.S.)
 C'mon. You know it won't be just me
 next time. We have a compound full
 of guys who would LOVE to pay you a
 visit. Seriously, they dream about
 shit like this.
 (pause)
 End it.

Russell walks up to the counter and grabs a chocolate bar. He
 puts it in his pocket.

RUSSELL (O.S.) (CONT'D)
 End it, Paki.

He kicks over the display and stomps on the chocolate bars on
 the ground. Eka and Dana just watch him.

Russell turns and opens the door to leave the store.

RUSSELL (O.S.) (CONT'D)
 The next brown thing I stomp on is
 not going to be a bunch of
 chocolate bars. Do the smart thing,
 Paki.

As he goes to leave he looks into the mirror by the door to
 see Dana and Eka behind him. He also sees his own reflection;
 bomber jacket, baggy pants, Doc Martins and black glasses on
 his shaved head. He turns away from it and walks out.

CUT TO:

TV BUMPER

Two eyes are superimposed above a glowing pyramid with the
 words GHOSTS, GHOULS AND DEMONS fading up in a ghostly
 fashion.

CUT TO:

EXT. KETTLE POINT/WOODS - NIGHT

THIS SCENE IS SHOWN FROM THE PERSPECTIVE OF TWO CAMERAMEN

A group of people dressed in warm clothes walk through a forest at night. They look around them as if everything they come across is fascinating and beyond their comprehension.

NARRATOR (V.O.)

Our group of ghost hunters have come to the forest located just outside the Kettle Point native reservation to begin their tour. Team leader, Nancy Burke, has studied the many aboriginal legends that have been reported to have happened in this very location throughout the centuries.

NANCY BURKE, an older woman with dyed blond hair approaches the camera.

NANCY

We are walking in Canada's most haunted location. There have been reports on everything from Little People to ghostly spirits wandering through this forest. Sometimes in broad daylight.

Up ahead a MAN WITH A PENDULUM gasps. He looks towards the group in horror.

MAN WITH A PENDULUM

This has never happened before. My pendulum was swinging around like crazy a second ago and it just stopped dead.

He holds it up to the camera and it is, in fact, not moving. As normal as this seems the group gasps. The PSYCHIC GHOSTHUNTER closes her eyes and puts her hands to her head.

PSYCHIC GHOSTHUNTER

There is evil here. Not just one spirit, but many.

NANCY

Who knows what has happened in this forest through the centuries.

PSYCHIC GHOSTHUNTER

There is a great pain here.

Something moves in the bushes ahead and the group moves towards it. They move past the bushes towards the river.

CUT TO:

EXT. KETTLE POINT/RIVER - NIGHT

The group stumble towards the river as the cameraman pans the camera around to see what had caused the noise.

MAN WITH A PENDULUM

It sounded like footsteps.

Suddenly there is a splash in the water and the camera points to where it had happened.

The image freezes.

In the background is the same bridge from the viral video where the suicide had been recorded earlier.

CUT TO:

INT. SCREENING ROOM - DAY

THE CAMERA IS POINTING AT PETER, WHO IS SITTING WATCHING A TV WITH THE PREVIOUS FOOTAGE. THE CAMERA IS BEING HELD BY SOMEONE STANDING NEXT TO THE TV.

Peter shifts uncomfortably in his seat. The screening room he sits in is very small and dimly lit.

PETER

Yeah, that definitely looks like the same place.

The person holding the camera approaches Peter. He is FRED HAAGA, a television producer.

FRED (O.S.)

It definitely is.

He sits down beside Peter and points his camera directly at Peter's face. This does not seem to bother Peter too much.

FRED (O.S.) (CONT'D)

This is a huge deal for us. Our Kettle Point episode was the biggest we've ever done. And this viral video, plus your story would make a perfect part two.

PETER

What even happens in the episode?

FRED (O.S.)

I can't remember. It's all bullshit. I think they think they see something, get scared, talk more about the history and leave. Maybe our editor added some ghost sounds if I remember correctly.

(pause)

Great episode.

PETER

Where was it shot? In a forest by Kettle Point?

FRED (O.S.)

Yeah. I think it's actually just outside the reservation.

Peter gets up and smiles down at Fred.

PETER

Well, thanks for the offer then. But I think it would be in poor taste for me to talk about the suicide of a co-worker on a ghost hunting show.

FRED (O.S.)

If it's the money, I'm sure I can get you more. It's just a sit down interview. It will be over in an hour or two.

PETER

Thanks again, but it's not about the money.

Peter turns and walks towards the door to leave.

FRED (O.S.)

What is it about then?

(pause)

Why didn't you just say no over the phone?

Peter turns around and leans against the door he was going to exit through.

PETER

Well, I'm actually going to the Kettle Point area just to check it out. I was hoping to get some information from you.

(pause)

I really only wanted to know the location of that viral video. Sorry for wasting your time.

Fred stands up and approaches Peter quickly.

FRED (O.S.)

That's fantastic! You're actually going there? That changes everything.

PETER

I'm afraid it doesn't. I'm going there for personal reasons. Not a ghost show.

FRED (O.S.)

I don't care about the reasons. But if you're going to be investigating, why not get paid for it?

PETER

(impatiently)

It has nothing to do with the video. It's obviously a hoax anyway. I just think I know who pulled it. I'm sure that's not what a ghost show would want investigated.

Fred begins to walk back to his seat and motions Peter to follow him.

FRED (O.S.)

Please, have a seat.

Peter shrugs and sits back down.

PETER

Look, Mr. Haaga, I...

FRED (O.S.)

I know I look and sound like the cliché of a TV producer. And even though I said that the Kettle Point episode is bullshit, I don't think it all is.

(MORE)

FRED (O.S.) (CONT'D)

(pause)

Don't you think there could be something out there? You really believe we know absolutely everything there is to know?

(pause)

I do this show because I truly believe there is something to be explored. I don't run a "ghost show". I am really, really trying to understand just an inkling of the thousands... no make that millions of sightings of the unexplained that have happened through the centuries. Can they all be lies?

Peter sits up, showing a little more interest in the conversation.

PETER

I think we both know that they could. People lie.

(pause)

It sounds like you even do it with your episodes. Nothing against that. People love a good story.

FRED (O.S.)

We fudge the facts sure. A lot of these shows are just like the stories we tell around the campfire. We need to have a few of them to stay on the air.

(pause)

But many are completely un-manipulated. Those are the ones we do the bullshit episodes to get to. And I don't think that video is a hoax.

PETER

(laughing)

C'mon. You can't be serious. You work on TV.

Fred grabs the remote and points it towards the TV. He rewinds it to the shot with the Man With the Pendulum. He pauses it again on his face.

FRED (O.S.)

Recognize him?

PETER

Nope.

Fred grabs a Samsung tablet sitting near him and brings up the viral video of the suicide. He pauses it as the figure begins coming out of the water. The image is very distorted due to the camera movement, but he does look strikingly similar to the man with the pendulum.

FRED (O.S.)

Now do you recognize him?

PETER

Okay, so he was in on it with my brother...

Peter stops talking, shocked at what he just said.

FRED (O.S.)

Your brother?

Peter leans back in the chair, angry at himself.

PETER

Look, I'm not sure, but the voice of the guy filming it sounded a lot like my brother. But I could be wrong. I haven't seen him in years. Either way, that's what I'm going to Kettle Point to find out.

FRED (O.S.)

Listen Peter, I'm not saying this to scare you, or even get you to film stuff for me, but you better start taking this seriously. A guy commits suicide while showing you a video of your brother?

PETER

I'm not even sure it's my brother.

FRED (O.S.)

But if it is, you don't find that odd?

(pause)

And the guy from the Kettle Point video with the pendulum. He couldn't be working with your brother.

PETER

And why not?

FRED (O.S.)

His name was Ian. He killed himself shortly after the Kettle Point episode.

This does get a reaction from Peter, but he quickly brushes it off.

PETER

I'm sorry to hear that.

(pause)

So I guess it wasn't him coming out of the water. You can't really tell with how blurry the image is. Looks similar though, I can see how you could think it's him.

FRED (O.S.)

Fifty thousand dollars.

PETER

What?

FRED (O.S.)

I will pay you fifty thousand dollars to simply record what you see there. I will also pay for your accommodations and any expenses. You want to go there to look for your brother anyway, let me pay for it.

Peter is dumbstruck by the amount of money offered.

FRED (O.S.) (CONT'D)

And just in case I'm right, and something is very wrong there, I can be monitoring you and, if anything happens, I can help.

PETER

I really don't know. It's personal.

FRED (O.S.)

I can agree not to air anything too personal. Hopefully you find out it was all just a hoax. But if it isn't.

(pause)

You're going anyway.

PETER

And how are you going to monitor me?

FRED (O.S.)
Well, you won't be going alone.
I'll pay someone to go with you.

Fred's hand reaches up to the camera and apparently pulls it off his face.

FRED (O.S.) (CONT'D)
And these things.
(referring to the camera)
They're brand new. So far only the
police are using them in undercover
operations.

He holds up the camera and we can now see him. He is in his mid to late fifties and in good shape. He has a ponytail and goatee, and wears very unassuming clothes. He looks like an old hippie.

PETER (O.S.)
Your glasses?

FRED
They're not glasses. This is a ten
eighty p camera. Completely
undetected.

PETER (O.S.)
You've been filming this?

FRED
(excited)
I film everything. The video goes
into a hard drive in a compressed
format where it can be kept or
discarded.

PETER (O.S.)
Is that even legal?

FRED
It's fine to film. If I want to use
it on the show I can just have
someone sign a waiver.

Peter gets up again and walks to the door.

PETER (O.S.)
No. I'm doing this on my own and I
don't want to be beholden to anyone
while I do it.

Fred puts the camera/glasses on again and lets out an audible sigh.

FRED (O.S.)
I won't bother you at all while you
are there. I won't even call you to
make any suggestions.

PETER
No.

Peter opens the door and begins to exit.

FRED (O.S.)
Eighty thousand.

Peter turns around, scrutinizing Fred.

PETER
Is this a joke?

FRED (O.S.)
Eighty thousand is my final offer.

PETER
(smiling)
Look, I don't believe that you have
eighty thousand dollars to offer me
for a show I've never heard of that
probably plays on one of those
specialty channels.
(pause)
The last joke that was played on me
didn't turn out too well, so if you
don't mind, I'm going to quit while
I'm ahead. Bye.

FRED (O.S.)
If you agree you can have the money
before you leave this office today.

Peter thinks about it briefly and begins to close the door in
front of him and move towards the screening room again.

CUT TO:

INT. PETER'S HOUSE/LIVING ROOM - DAY

THE CAMERA/GLASSES ARE BEING WORN BY PETER SO WE SEE WHAT HE
SEES.

Peter's luggage is by the front door and his wife LINDA and
his son Dave laugh.

LINDA
You're going to be wearing those
the whole time?

DAVE
You look funny dad.

PETER (O.S.)
I think they make me look handsome.

LINDA
You're the only Asian in the world
who doesn't need glasses and you're
going to wear them anyway?

DAVE
I don't need glasses.

LINDA
Maybe you'll get lucky and inherit
you're dad's eyesight.

A car horn honks outside.

PETER (O.S.)
There's Marlon.

Dave gives his dad a big hug and Peter holds him tight.

PETER (O.S.) (CONT'D)
I'm not going to be gone too long
buddy. You'll barely miss me.

DAVE
Are you going to bring me something
back?

PETER (O.S.)
You bet.

Linda's smiling face turns serious as she gives Peter a kiss.

LINDA
What are you going to do if you
find him?

PETER (O.S.)
Just talk. He's my brother.

LINDA
I know. Just be careful.

PETER (O.S.)
I remember what Charles is like. I
won't be loaning him any money.

Linda laughs and rubs Peter's arm.

PETER (O.S.) (CONT'D)
I just want him to know about mom,
that's all. Even with everything
that happened, she would love to
see him.

LINDA
That would be nice.

Peter gives her another kiss and opens the door to leave. He
turns towards Dave.

PETER (O.S.)
You are the man of the house while
I'm gone.

LINDA
What exactly does the man of the
house do?

PETER (O.S.)
Listen to your mom.

CUT TO:

INT. MARLON'S CAR/TOWN OF FOREST - NIGHT

WE SEE THE SCENE FROM THE PERSPECTIVE OF MARLON AND PETER'S
CAMERA GLASSES

Marlon pulls the car up in front of a small motel. Peter is
sleeping next to him.

MARLON
We're here.

Peter wakes up and goes to rub his eyes. He remembers that he
is wearing the camera/glasses and lifts them up to do so.

MARLON (CONT'D)
Looks like he spared no expense.

PETER
They better have a penthouse suite
or we are heading right back to
Toronto.

Marlon laughs, opens the car door and exits.

MARLON
Destiny awaits.

Peter groggily exits the car too.

CUT TO:

INT. MOTEL OFFICE/TOWN OF FOREST - NIGHT

THIS SCENE IS SHOWN THROUGH PETER AND MARLON'S CAMERA/GLASSES

The HOTEL CLERK looks up with surprise as Peter and Marlon walk in the lobby. He is a fairly young man, but looks a little rough. The kind of guy who spends too much time in a small dark office.

HOTEL CLERK
Can I help you with something?

MARLON
Yessir. Two rooms under the name
Marlon Jackson and Peter....

Marlon is a somewhat embarrassed that he has no idea what Peter's last name is.

PETER
Kang.

The Hotel Clerk looks at the computer and sees their names.

HOTEL CLERK
Says you are staying here for a
week?

MARLON
That's us.

The Clerk gets two keys from behind the counter and hands one to each of them. Before they can grab them he pulls them away.

HOTEL CLERK
You guys ain't here to stir up any
trouble?

Marlon looks to Peter and rolls his eyes.

PETER
Now why would we do that?

The clerk hands them their keys.

HOTEL CLERK
If you do, keep it away from the
motel.

PETER
Sure.

They grab their keys and turn to exit.

HOTEL CLERK
I have no problem at all with you
guys.

Marlon is getting quite perturbed.

MARLON
(to himself)
Really?
(to the clerk)
And why would you have a problem
with us?

The clerk looks at Marlon as if he is not getting something.

HOTEL CLERK
I said I don't.
(pause)
But do you not know about this
town?

MARLON
What?

HOTEL CLERK
I guess it makes sense that big
news here doesn't travel to the
city.
(pause)
Look, there's a compound just
outside of town. On a farm.
(pause)
Mostly skinheads. But even the ones
with full heads of hair don't take
to skin that ain't the right shade
of white.

Peter and Marlon look shocked at this revelation.

HOTEL CLERK (CONT'D)
Thought you guys might be
protesters or something. This thing
has gotten the whole town riled up.

PETER
You're kidding?

HOTEL CLERK
I'm just saying, be careful.
(pause)
They're mainly giving the Indians a
hard time, so if you keep your head
down they may not even notice you.

MARLON
Goddammit!
(to Peter)
This wasn't part of the deal.

PETER
Let's just talk about this in my
room.

They go to exit and Peter turns to the Hotel Clerk.

PETER (CONT'D)
Thanks for the heads up.

HOTEL CLERK
Let me know if you need anything.

MARLON
(under his breath)
Thanks hillbilly.

PETER
Thank you.
(pause)
And please let us know if you ever
hear anything.

HOTEL CLERK
I ain't the guy to ask. I don't
talk to those pieces of shit.

CUT TO:

INT. PETER'S MOTEL ROOM/TOWN OF FOREST - NIGHT

THIS SCENE IS SHOWN THROUGH PETER AND MARLON'S CAMERA GLASSES

Peter sets down his luggage on the floor as Marlon comes into
the room.

MARLON

Don't bother unpacking. I agreed to do some ghost show. Not to play Survivor with the Klu Klux Klan.

Peter puts one of his suitcases on the bed and opens it.

PETER

You're free to go, Marlon. I need to stick around for a bit.

MARLON

Are you kidding? There's a skinhead compound nearby. And I know your skin is lighter than mine, but it still doesn't count as white.

PETER

I'm not happy about this at all. But I am staying.

Marlon sits down on one of the chairs in the room.

MARLON

It is an awful lot of money. I'd just like to be around to spend it.

(pause)

You didn't already spend yours, did you? Is that why you have to stay.

PETER

Nope. Still got it safely stuffed under my pillow.

Marlon is visibly frustrated by the situation. He suddenly looks optimistic.

MARLON

We should stay at the Indian Reservation. That's where all the ghost shit is happening anyway.

PETER

(impressed)

That's not a bad idea. Do they even have motels on reservations?

MARLON

You asking if they take reservations?

Peter looks at Marlon, angrily.

PETER

Until you are a dad you have no
right to make those jokes!

Marlon and Peter share a laugh together and Peter sits down
on the bed, much more relaxed.

PETER (CONT'D)

We'll look into it tomorrow. I'm
sure it's fine to stay here one
night. No one even knows we're
here.

MARLON

That hillbilly at the front counter
could be calling his friends right
now.

PETER

He seemed like an all right guy. He
didn't have to even tell us.

MARLON

It could be a trick. Get our guard
down. Or find out information.

PETER

I'm sure we'll be fine.

Peter realizes something.

PETER (CONT'D)

Damn. We haven't eaten yet. And I
don't think this place has room
service. We have to go into town.

MARLON

Fuck that.

(pause)

Sarnia is an hour's drive from
here. We are eating there.

Peter sighs.

MARLON (CONT'D)

What are you complaining about? You
slept the whole way here.

Marlon throws him the keys.

MARLON (CONT'D)
 Actually, feel free to complain.
 You're driving.

CUT TO:

EXT. KETTLE POINT/WOODS - DAY

A young, native woman, ALICE, sets up a camera pointing at herself. She is dressed semi-professionally and in her mid-twenties. She straightens herself up and begins to talk very seriously.

ALICE
 Hello, I am Alice George.
 I am here in the woods at Kettle
 Point. I am going to show you
 things our local news media will
 not.

She approaches the camera and takes it off the tripod. She begins to walk towards a group of trees.

ALICE (O.S.) (CONT'D)
 As I've shown in previous videos,
 the skinhead compound just outside
 of Forest is growing more and more
 every week.
 (pause)
 And they have always maintained
 that they do not enter our
 reservation.

The camera is now focusing on the trees. Various racist logos, from swastikas to 14/88 to crudely drawn images of hanged aboriginal people are spray painted on them.

ALICE (O.S.) (CONT'D)
 They have started coming into our
 forest. I think mostly at night...

She points the camera down to the remnants of a campfire.

ALICE (O.S.) (CONT'D)
 But one thing is for sure, they are
 getting bolder.

Alice points the camera at herself. She maintains her professional demeanor.

ALICE (O.S.) (CONT'D)
As always you can count on me to
keep you up to date with the real
news that is going on here. And
don't forget to like, subscribe
and...

Voices can be heard in the distance. Alice gasps and races
behind some of the trees.

CUT TO:

INT. MEETING ROOM/COMPOUND - NIGHT

THIS SCENE IS SEEN THROUGH HIDDEN CAMERAS AND RUSSELL'S
CAMERA/GLASSES.

Russell is casually walking around an empty room at the
compound. There are chairs set up in front of a makeshift
podium. We see from the hidden camera's perspective that he
is double checking the placement of his spy devices.

The door to the room swings open and a heavy set, middle aged
businessman, STEPHEN walks in with a small, but mean looking
skinhead, HAGAN. They both stop and look at Russell with
suspicion.

RUSSELL
(casually)
Hey.

Stephen looks around the room to make sure no one else is
there.

STEPHEN
Hey.

Hagan steps in front of the still confused Stephen, angrily.

HAGAN
What you doing in here?

Russell is still looking around, casually.

RUSSELL
Looks good.

HAGAN
You approve?

Russell pushes on one of the wooden chairs set up next to the
podium.

RUSSELL
Yeah. It's fine.

HAGAN
Well, I'm thrilled you're happy.
(pause)
But let me ask again, what the fuck
are you doing in here?

Russell gives Hagan a irritated look. He sits down on the wooden chair.

RUSSELL
You don't want people coming in
Hagan, you should lock the fucking
door.

Hagan rubs his shaved head with his hands, suppressing a rising anger.

HAGAN
I will ask one more time Russell.
And please answer this time. What
the FUCK are you doing in here?

RUSSELL
Fuck off, Hagan.
(to Stephen)
So, this is where Ross is going to
be giving his speech?

Stephen sits down on one of the wooden chairs.

STEPHEN
(calmly)
Yes.

RUSSELL
Comfy?

STEPHEN
Comfy enough.

Russell gets up again and pushes the wooden chair on the floor.

RUSSELL
So you're saying that Ross Helms is
coming here, all the way from New
York, to talk to our guys and you
think it's fine for him to be
"comfy enough"?

Russell kicks the chair on the floor.

RUSSELL (CONT'D)

Asking him to sit on this is an insult.

(pause)

And this looks like a teenager's rec room. He's here to inspire. This setup is about as inspirational as a Alcoholics Anonymous meeting.

HAGAN

(angrily)

You don't like it?

RUSSELL

(to Stephen)

Do you?

Stephen holds his hand up to Hagan, essentially telling him he no longer needs his assistance.

STEPHEN

What do you suggest? Ross is here tomorrow.

Russell picks the chair up and sits back down on it.

RUSSELL

A nicer, more comfortable chair, for one. Also, a couple flags around the room maybe. Something to remind us why he's here.

Stephen gives Russell a smile and turns to Hagan.

STEPHEN

(to Hagan)

This guy. So dramatic.

(to Russell)

I like it. Go ahead.

Stephen stands up and gestures for Russell to do so too.

STEPHEN (CONT'D)

But first, if you'd allow us the use of the room before you do your fung shui we would greatly appreciate it.

Russell stands up and heads to the door.

RUSSELL

Thanks. I'll make it look great.

Russell leaves.

CUT TO:

INT. RUSSELL'S BEDROOM/COMPOUND - NIGHT

THIS SCENE IS SEEN THROUGH HIDDEN CAMERAS AND RUSSELL'S CAMERA/GLASSES.

Russell goes into his messy room that he shares with three other skinheads. He sits on the bed below a giant swastika flag and lets out a breath of relief.

His cell phone rings with an alert and he checks the message. He puts his cell back in his pocket and quickly heads out the door.

CUT TO:

INT. SOCIAL ROOM/COMPOUND - NIGHT

THIS SCENE IS SEEN THROUGH HIDDEN CAMERAS AND RUSSELL'S CAMERA/GLASSES.

Russell enters the gathering room of the compound. A bunch of the skinheads are drinking beer and having a good time. But a group of three of them stand by the window, away from the fun. Russell walks towards, BILL, who is in mid-conversation.

RUSSELL

So, what is it I need to rush here for?

BILL

A nigger and a chink are staying in town.

Russell rolls his eyes.

RUSSELL

Whoop dee shit.

(angrily)

Look, you don't need me here to listen to you piss and moan about everyone mutt within a hundred mile radius. I'm sure they'll fuck off soon enough.

A bigger skinhead steps forward. This is THEO, and he looks like he is ready to fight.

THEO

They gotta learn. This is our town.
They're not welcome.

RUSSELL

Fine, put a sign up. I got shit to
do.

Russell turns to leave.

BILL

We're gonna teach them what happens
when they do come into town.

Russell stops in this tracks, though he still does not turn
around to face them. The last of the three skinheads, ROBERT,
speaks up. He is younger than the other two and does not seem
very sure of himself.

ROBERT

(sheepishly)

Isn't it odd that they show up the
day before Mr. Helms is coming to
talk?

A look of concern shows on Russell's face. He turns towards
the three with a look of frustration.

RUSSELL

Fuck, you're right.

Theo gives Bill an "I told you so" look and Robert sinks into
the background again.

THEO

Let's fuck them up!

RUSSELL

Hold on. We do not want to cause
any shit the day before Helms shows
up.

Russell checks his watch.

RUSSELL (CONT'D)

Look, I gotta go into town tonight
anyway. I'll take care of it.

THEO

Let's all go!

RUSSELL

(forcefully)

I said I'll take care of it.

(MORE)

RUSSELL (CONT'D)
(pause)
Where are they staying?

CUT TO:

INT. MARLON'S CAR - NIGHT

THE SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

Peter drives Marlon's car while Marlon is munching on a bag of chips.

MARLON
How we doing on gas?

PETER
Half a tank.

MARLON
Still good for a while I imagine.

PETER
I'll fill it up next time.

MARLON
No worries. Fred's paying for the gas. He's renting the car too.

PETER
Man, where's he get all this money from a shitty ghost show I've never heard of?

MARLON
People eat up that ghost hunting stuff these days.

Marlon stops smiling and seems contemplative.

MARLON (CONT'D)
So, you didn't know Adam?

PETER
No.
(pause)
I guess he was your friend. I'm sorry about what happened.

MARLON
I had no idea what was going on with him. I mean, he had me film it.

PETER

Yeah.
(shrugging it off)
That was pretty messed up.

MARLON

And what he did to you.
(pause)
That had to fuck you up.

PETER

I try not to think about it too
much to be honest.

MARLON

And that fucked up video he sent
you.

PETER

Yeah. It was crazy.

MARLON

You don't believe in any of that
ghost stuff?

PETER

Nope.

MARLON

And that video Fred showed. They
were saying something evil lived in
the woods.

PETER

Yup. Makes for better TV than
saying,
(dramatically)
"Squirrels live in these woods".

Marlon laughs and seems to lighten up a bit.

MARLON

Yeah. It sounds like the only evil
thing in the town is the people.

PETER

I guess.

MARLON

You guess? There's a skinhead
compound there.

PETER

Yeah. A bunch of white guys filled with hate. I wouldn't say evil.

This surprises Marlon.

MARLON

Really? What constitutes evil then? Having devil horns?

PETER

(laughing)

But can we be sure they are not just bull horns?

MARLON

Seriously.

PETER

Calling people evil is bullshit. Like there is some "evil force" that lives in them that doesn't exist in all of us.

(pause)

They make awful decisions and some are seriously sick, but "evil". That's silly.

MARLON

You don't believe people can be evil?

PETER

They can do evil things. But they are somehow evil and we're good? It's just a way to separate them from us. "They must be evil to do such and such. I would never do that". They are exactly the same as us. We are all capable of doing awful things.

MARLON

And the people who choose to do those awful things are evil.

PETER

No they're not. They are just people. If you are just calling them evil because they did something wrong, it holds all the merit of calling them stinkers.

MARLON

That must be nice to think that man.

PETER

Look, I'm just saying evil is a meaningless word. There are no magical forces out there that make people do good and bad. That's what people think evil is. Some force outside human understanding. When they say someone is evil, they give them more power than they deserve. The sooner we stop trying to give these spiritual reasons to people rather than look at their upbringing, culture, genetics whatever, the better off society will be as a whole. Calling something or someone evil almost seems primitive.

MARLON

Then you just haven't seen evil.

PETER

You're right. I've just seen people.

MARLON

Then what are you doing here anyway?

PETER

I'm here for the money.

CUT TO:

INT. KAREN'S HOUSE/TOWN OF FOREST - NIGHT

THE SCENE IS SHOWN THROUGH RUSSELL'S CAMERA/GLASSES

Russell walks in the front door of a suburban house and is greeted by KAREN RIVERS. She is in her mid-thirties and looks like a typical suburban mom.

RUSSELL (O.S.)

Anything interesting?

KAREN

You better watch yourself. I'm sure that Hagan suspects you of something.

RUSSELL (O.S.)

The cameras are undetectable. Even with anti-bugging equipment, they couldn't find out anything.

KAREN

You're getting sloppy. Don't take anything for granted, Russell.

RUSSELL (O.S.)

(irritated)

Yeah.

(pause)

So, what did they talk about when I left?

KAREN

You are not going to believe this...

RUSSELL (O.S.)

They aren't talking about Nazi magic again?

Karen smiles and nods.

RUSSELL (O.S.) (CONT'D)

Jesus. I'm risking my life to infiltrate a bunch of guys who believe in magic spells.

KAREN

They're dangerous.

RUSSELL (O.S.)

They're children having the longest temper tantrum.

Russell sits down and sighs.

RUSSELL (O.S.) (CONT'D)

Dare I ask, when are they performing the next ceremony?

KAREN

After the speech. They want Ross there for it.

RUSSELL (O.S.)

Ridiculous.

KAREN

They may seem ridiculous, but you can't let your guard down. Not for a second.

RUSSELL (O.S.)

Yeah.

(pause)

You know anything about a black guy and Asian guy staying at the Cedar Motel?

KAREN

Nothing.

RUSSELL (O.S.)

Great. So now I'm going to have to run them out. The boys are getting bored on the farm and are looking for a way to let off steam. Hate to see something happen to some guys just passing through.

(pause)

You hear anything about the convenience store clerk? Eka?

Karen sits across from Russell and lights a cigarette.

KAREN

He broke it off with that girl from town.

RUSSELL (O.S.)

Dana.

(pause)

It was for the best. Hopefully no one heard about it at the farm.

KAREN

Are you okay?

RUSSELL (O.S.)

Yeah. Same thing as always. Just hard to be surrounded by this shit 24/7. And it's depressing that when I leave here I'm going to spray paint the word nigger on some guy's motel door. Then back home just in time to hear my roommates drunkenly sing some Johnny Rebel before passing out for the night.

KAREN

If it's getting to be too much....

RUSSELL (O.S.)
No. I'm fine.

Russell gets up off the chair and heads to the door.

RUSSELL (O.S.) (CONT'D)
A skinhead's work is never done.

Karen gets up quickly and rushes to him.

KAREN
I'll give you a kiss before you
leave. Just open the door.

RUSSELL (O.S.)
No one followed.

KAREN
Just in case.

CUT TO:

EXT. KAREN'S HOUSE - NIGHT

THE SCENE IS SHOWN FROM A VIDEO CAMERA TAPING KAREN'S HOUSE
FROM ACROSS THE ROAD

Russell begins to leave the house and Karen rushes after him.
He laughs and gives her a romantic kiss before leaving.

HAGAN (O.S.)
And what the fuck are you up to?

CUT TO:

INT. MARLON'S CAR - NIGHT

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

Peter is driving on a desolate road while Marlon is texting
on his phone. Peter lets out a yawn.

PETER
Next time we just go through a
drive thru in town.

MARLON
There's no drive-thru's in that
town. I think I counted two
restaurants. And one of them was a
bar. Good luck in there.

PETER

I could wear a hoodie and sunglasses.

(pause)

What if that motel clerk was just messing with us? Have you looked it up?

MARLON

I've been with you the whole time.

PETER

Check on your phone.

MARLON

I don't have internet access.

PETER

Just run it through your phone. I'm sure Fred will reimburse you.

MARLON

It'll be slow.

PETER

I think we can make time for it.

(pause)

Wait.

Peter reaches into his pocket and gives Marlon his phone.

PETER (CONT'D)

Just use mine.

Marlon turns the phone on and sees a picture of Linda and David smiling.

MARLON

This your wife and kid?

PETER

Yes.

MARLON

You have a beautiful family, man.

PETER

Thanks.

MARLON

They worried about you out in the haunted woods?

As Peter goes to answer there is a loud pop outside the car. The car veers off to the gravel and Marlon drops the phone to the ground. Peter smooths out the car and brings it to a stop.

MARLON (CONT'D)

Fuck. That was the tire?

PETER

Where'd you rent this car from?

MARLON

Budget. You must have ran over something. Can you change a tire?

Peter opens the door and sighs.

PETER

Yeah. Just make sure I don't get run over while changing it.

CUT TO:

EXT. MARLON'S CAR/ROADSIDE - NIGHT

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

The car is pulled over on a back road. The wind is blowing through the trees of the forest surrounding them. It is completely dark out with the only light being from the headlights and interior lights of the car. Marlon gets out his phone and turns the flashlight on and Peter gets the spare tire from the trunk.

MARLON

Man, I envy you not believing in ghosts right now.

PETER

Let's just get this done.

MARLON

Totally.

Peter gets the jack under the car and begins to crank it up as Marlon alternates keeping an eye on the road and making sure the flashlight is helping Peter.

PETER

Is that my phone?

MARLON

No, I dropped it in the car. I'll grab it when we're done with this.

The wind sounds as if it is getting louder, but strangely it doesn't seem to be blowing on Marlon and Peter.

MARLON (CONT'D)

That's weird.

Peter is getting annoyed with the process of taking off the tire.

PETER

What?

MARLON

The wind. It sounds like a windstorm, but I don't feel it at all.

(pause)

Is it possible that it is just above us?

Peter stops working and listens for a moment.

PETER

Yeah. I guess it has to be.

MARLON

Creepy.

Peter gets back to work.

PETER

Fred is probably loving this.

Marlon looks around at the forest and the trees seem still, despite the wind. He listens closer.

MARLON

Does that even sound like the wind to you?

PETER

What else could it be?

The wind begins to morph into the sound of moaning. Marlon is getting very concerned as Peter begins to work faster.

MARLON

Do you hear that?

PETER

Yeah.

MARLON

Is there anything I can do to speed this up?

PETER

Just keep the flashlight on what I'm doing.

The moaning is getting louder and there are definite sounds of movement in the forest nearby. Peter is now in the process of putting the spare on. Marlon shines the flashlight into the forest but nothing is moving. He shines the light back down on Peter and he notices something they had both missed. There is a big smear of blood on the side of the car.

MARLON

Fuck.

Peter looks at Marlon with concern. He is obviously getting very scared at the situation as well.

PETER

What?

MARLON

Look.

Peter sees the smear of blood along the side of the car.

MARLON (CONT'D)

Did you hit something?

PETER

No. I was looking at the road. I would've seen it.

Marlon shines the light on the road and sees a long smear of blood following the car.

MARLON

Oh my God.

Peter stands up and looks at the blood streak.

PETER

That's impossible. You saw there was nothing on the road.

MARLON

I was looking at your phone, man.

The moaning in the forest begins to get louder.

MARLON (CONT'D)
You hit a deer. Or a squirrel.
We're in the woods. I don't care.
Let's just get out of here.

PETER
No. I didn't hit anything.

Peter begins to walk away from the car following the streak of blood.

MARLON
What are you doing?

PETER
This is a lot of blood. We need to
find out what it is.

MARLON
Go for it. I'm getting this tire
on.

Marlon begins putting the lug nuts into the spare tire hastily as Peter aims the flashlight at the smear.

MARLON (CONT'D)
What are you doing? I need to see.

PETER
Use the interior light. You just
have to put in the lug nuts.
(pause)
I thought I saw something.

MARLON
There is something in the forest
moaning louder than a Motorhead
concert. We need to leave!

Peter flashes the light towards the forest behind them. At a distance he sees a FIGURE walking out of the woods and climbing over a fence.

PETER
There's someone there.

Marlon looks while continuing to screw in the lug nuts.

MARLON
What?

PETER
Someone is coming out of the
forest.

MARLON
Is he hurt? Did you hit him?

PETER
I did not hit him. He's too far
away to see anything.

Peter begins to walk towards him.

PETER (CONT'D)
(yelling)
Hello?

The figure stops trying to climb the fence and looks over at Peter.

MARLON
What's he doing?

The figure falls to the other side of the fence violently.

PETER
Jesus! He just fell off a fence.

MARLON
What?

Suddenly there's movement on the ground where the figure had fallen. The figure has shot up and is in a full on sprint towards them. Peter backs up.

PETER
Get in the car!

MARLON
What?

Peter runs towards the car and grabs Marlon.

PETER
Get in the car and lock the door.

Marlon looks back to see the figure running at them in the distance, illuminated by the tail lights. He quickly jumps into the drivers seat and slams the door.

CUT TO:

INT. MARLON'S CAR/ROADSIDE - NIGHT

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

Peter jumps in the passenger side and makes sure every door is locked.

PETER

Drive!

Marlon turns the keys and puts the car in drive as the figure slams into the back of the car.

As the car lunges forward it goes out of control. The two had forgot that the jack was still holding up the one side of the vehicle up and it had caused the car to spin and go into a small ditch.

MARLON

The jack was still on!

PETER

Damn.

The headlights are now shining into the forest directly. There are now shadows and a lot of movement in there.

PETER (CONT'D)

What is going on?

Whoever is outside slams into the passenger side of the car, causing both Peter and Marlon to yell.

The shadows from the forest are getting closer.

PETER (CONT'D)

Back up!

The figure outside is now yanking on Peter's door handle, trying to get in. Due to the way the figure is standing, Peter can not see it's face.

Marlon puts the car in reverse and begins backing up. Before the car is out of the ditch, Peter can see the lower half of the figures face. He is smiling.

Marlon gets the car on the road and they quickly drive away from the spot.

MARLON

We are driving back to Toronto.
Right now.

PETER
(relieved)
That's the other way.

MARLON
Fuck that. We are going straight to
the nearest populated area. And not
leaving until daylight.

PETER
Good plan. But we need to call the
police.

Peter looks in his pocket for his Marlon's cell phone.

PETER (CONT'D)
Do you have your cellphone?

MARLON
No man. You had it last.

Peter looks in his pockets again then on the floor.

PETER
Sorry. I must have dropped it.

MARLON
That's okay. Yours should be on the
floor.

Peter searches around on the floor. He picks up his phone and
attempts to turn it on. Nothing happens. He turns on the
interior light to see that the cover is completely cracked.

PETER
Shit.

MARLON
Don't worry. We'll call when we get
into town.

CUT TO:

INT. KAREN'S HOUSE/BEDROOM - NIGHT

THE SCENE IS SHOWN THROUGH THE VIDEO CAMERA HAGAN IS HOLDING

A door is kicked open in front of us. The camera enters a
dark room with the only lights coming from 3 computer
monitors.

HAGAN (O.S.)
Oh shit.

Hagan looks over the desk that is filled with computers and communications devices. The camera scans over the computer monitors that have multiple screens open.

HAGAN (O.S.) (CONT'D)
I fucking knew it.

On the computer screens, various rooms from the Compound are shown. One computer screen is devoted entirely to different angles of the meeting room.

HAGAN (O.S.) (CONT'D)
Want to decorate the room my ass.

The final monitor is split into four different screens. Three of the screens are focused on different areas of the room he is standing in. One of the screens even shows a low angle shot of Hagan.

Hagan points his camera down towards where the camera filming him should be. On the desk is a pair of glasses pointing up at him. Hagan smiles down into them.

HAGAN (CONT'D)
(seen through the glasses)
Sneaky bastards.

Hagan looks at the final screen on the monitor and sees the shot is moving like a POV video game. Whoever is wearing the glasses seems to be sneaking around the Cedar Motel.

HAGAN (O.S.) (CONT'D)
Well, hello there.

Hagan grabs a pair of the glasses and holds them up to his face.

HAGAN (O.S.) (CONT'D)
You won't mind if I borrow these to
show the guys?

He puts the glasses in his pocket and heads out of the broken down door.

HAGAN (O.S.) (CONT'D)
I have to meet a friend.

CUT TO:

INT. MARLON'S CAR/TOWN OF FOREST - NIGHT

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

Marlon is driving into the parking lot of the Cedar Motel.

MARLON

We'll call the cops from my room.
We should stay together.

Marlon stops the car and turns off the lights. Peter quietly laughs.

PETER

Man, that was insane.

MARLON

Nice to be back in civilization.
Even if it is this hick town.

PETER

Totally. Can see things a bit more
rationally now.

MARLON

What's rational about what
happened?

PETER

Some crazy hermit tried to attack
us.

MARLON

Man, you're too much.
(pause)
And the shapes in the woods? And
the noises?

PETER

Probably wildlife and wind. No
mystery.

MARLON

You weren't saying that 5 minutes
ago.

Peter laughs and undoes his seat belt.

PETER

Five minutes ago I was still
freaked the fuck out.

MARLON

I think I like you bett....

Marlon stops talking when he sees what is going on at their hotel rooms.

Russell is standing in front of their rooms with a can of spray paint. He has already painted the words DIE and NIGGER on their front doors, and is now in the process of painting a swastika.

MARLON (CONT'D)

Holy fuck.

Peter looks towards their rooms and sees the skinhead too.

PETER

Let's go.

Marlon turns on the ignition and backs out quickly. Russell does not seem to notice.

MARLON

Where to?

PETER

We can't get far on this tire. I say we go to Kettle Point.

MARLON

Good idea. More brown people.

PETER

Yeah. We can call the police from there.

CUT TO:

EXT. MOTEL/TOWN OF FOREST - NIGHT

THIS SCENE IS SEEN THROUGH RUSSELL'S CAMERA/GLASSES

Russell stops spray painting when he hears Marlon's car leave the parking lot. He turns to see the car driving away.

RUSSELL (O.S.)

And don't come back now, ya hear.

Russell puts the spray paint into a duffel bag and heads towards his car. He gasps in shock as he sees Hagan leaning against it. Hagan gives him a big smile.

HAGAN

Nice job.

Russell composes himself and gives a laugh.

RUSSELL (O.S.)

We won't be seeing them again.

Hagan stops leaning on Russell's car and takes a couple steps towards him.

HAGAN

Yeah. Thanks for taking care of that for us. We have enough shit to deal with without having to worry about them.

RUSSELL (O.S.)

It was my pleasure.

(pause)

Would've loved to lay into them, but with Ross coming tomorrow, don't want to risk anything.

Hagan smiles wider as he gets closer to Russell.

HAGAN

You would've loved to lay into them, eh? What would've you done? Show me.

RUSSELL (O.S.)

What?

Hagan outstretches his arms to his side.

HAGAN

Show me. Show me how you would've laid into them.

RUSSELL (O.S.)

Fuck off, Hagan.

Hagan hauls off and punches Russell in the face.

HAGAN

Would've it been like that, cop?

Russell is in a daze as Hagan kicks him in the stomach.

HAGAN (CONT'D)

And that's for all the times you told me to fuck off.

Hagan holds both his arms in the air, indicating that he is stopping his attack now.

HAGAN (CONT'D)

I'm done. You can arrest me if you want.

Russell, with some effort, rises to his feet.

RUSSELL (O.S.)
What are you talking about?

HAGAN
I already called the compound, cop.
You're done.

RUSSELL (O.S.)
What in the fuck are you talking
about Hagan?

Hagan looks directly into Russell's glasses and waves.

HAGAN
Hello, whoever may be watching.
(to Russell)
You have any versions of those that
can see through girl's clothes.

Russell is shocked.

RUSSELL (O.S.)
Karen...

HAGAN
She's fine. I waited until she went
out. Lucky for me she wasted no
time.

RUSSELL (O.S.)
(suddenly serious)
Look Hagan, if you want we can
offer you complete immunity for
your testimony...

HAGAN
For what? I haven't done anything
wrong. No one there has.

RUSSELL (O.S.)
I've been there for a year Hagan. I
know what goes on there.

HAGAN
All talk. And hell, I know you have
never seen me do anything illegal.
(pause)
Because I never fucking trusted
you.
(pause)
And for anyone listening, it's not
wrong to want your country back. I
have nothing against blacks, Arabs,
Asians... whoever.

(MORE)

HAGAN (CONT'D)

As long as they stay away. Them being here is not working. I am not doing anything remotely illegal.

RUSSELL (O.S.)

Think about it. Just keep your mouth shut about me and you will not be charged with anything.

HAGAN

I've already called Stephen. You are done. Better luck next time.

Russell leans against the car and sinks down.

HAGAN (CONT'D)

Look, don't go back there.

Hagan begins to walk away.

RUSSELL (O.S.)

You don't have to go back there either Hagan.

(pause)

Seriously, is this working for you? Are you really happy there?

HAGAN

(angrily)

It's not about being happy. You see what is happening in our country. We have all these different cultures imposing their wills on everyone else. Hell, we really are no different. Except that this is OUR country. I think we should have a say in what happens. Not all of us are criminals.

(pause)

I am there because I have to be there. I truly, honestly and sincerely fucking believe that this country is going to shit and it really doesn't have to.

RUSSELL (O.S.)

I think the folks in Kettle Point might disagree that this is our country.

HAGAN

Then they should do something about it!

(pause)

(MORE)

HAGAN (CONT'D)

Listen cop, go back to wherever you came from. Contrary to popular belief, not all of us skinheads are psychos. But some are. And if you go back to the compound it will not be good for you.

(pause)

You tried. You failed.

RUSSELL (O.S.)

Things might seem bad to you now, but sometimes you have to work to make the world a better place.

HAGAN

I am.

The office door of the motel opens and the Hotel Clerk steps out. He starts running towards Hagan and Russell. Hagan laughs.

HAGAN (CONT'D)

And now you have to explain why you were painting a swastika on his door. Good luck, cop.

Russell sighs and stands up straight. Hagan turns and leaves.

RUSSELL (O.S.)

(to himself)

Fuck.

(to the clerk)

Sorry sir, this is police business.

Through Russell's glasses we see that the Hotel Clerk is smiling, and he is nowhere near slowing down.

RUSSELL (O.S.) (CONT'D)

Sir?

The Hotel Clerk slams into Russell and grabs at his face. Russell begins to struggle but the clerk is not letting go. We can hear the cracking of bone in Russell's face.

Suddenly Hagan is behind the Clerk trying to pull him off. When Hagan sees Russell's face his eyes open wide in horror.

HAGAN

What the fuck?

Russell is not struggling anymore as we see the clerk tear his lower jaw off and swing it at Hagan. It narrowly misses Hagan who falls on his ass, still in shock at what he is seeing.

Hagan gets up and starts running. He heads in the direction of an open door in the hotel. He runs inside and slams the door.

CUT TO:

INT. MOTEL ROOM - NIGHT

THIS SCENE IS SHOWN THROUGH THE CAMERA/GLASSES THAT HAGAN TOOK FROM KAREN'S HOUSE

Hagan points the camera glasses that he stole, at his face. He looks panicked and has turned off the lights.

HAGAN

I'm sorry I broke into your house lady, but if you're watching this, I am at the Cedar Motel.

(pause)

You saw that I didn't do anything to that cop either. The clerk here did that to him.

(defensively)

I tried to help.

In the darkness behind Hagan something rises from the hotel floor. It is a black figure with no discernible features.

HAGAN (CONT'D)

Send police, or whoever you're working with here. I've never seen anyone do that to someone else. He has to be on some type of drug.

The figure starts moving towards Hagan.

CUT TO:

EXT. MOTEL/TOWN OF FOREST - NIGHT

THE SCENE IS SHOWN THROUGH THE CAMERA/GLASSES THAT RUSSELL IS WEARING

Russell's lifeless body points towards the motel room that Hagan has hidden himself in. The motel clerk is now nowhere to be seen.

Suddenly the CAMERA/GLASSES Russell is wearing jolt a little bit. Then a bit more as Russell rises to his feet. He staggers a little bit towards the hotel room.

CUT TO:

INT. MOTEL ROOM - NIGHT

THE SCENE IS SHOWN THROUGH THE CAMERA/GLASSES THAT HAGAN IS WEARING

The figure is standing almost directly behind Hagan as he turns the CAMERA/GLASSES around and puts them on.

HAGAN (O.S.)

I'm just going to put these on so
you can keep track of where I am.
Hopefully I can just stay holed
up...

CUT TO:

EXT. MOTEL/FOREST - NIGHT

THE SCENE IS SHOWN THROUGH THE CAMERA/GLASSES THAT RUSSELL IS WEARING

Russell stops staggering towards the motel room and goes into a full sprint at the window.

CUT TO:

INT. MOTEL ROOM - NIGHT

THE SCENE IS SHOWN THROUGH THE CAMERA/GLASSES THAT HAGAN AND RUSSELL ARE WEARING

Hagan is looking for something to defend himself with when the window shatters and Russell launches himself in. Hagan lets out a scream as Russell lands on the floor. Hagan backs up against the wall as Russell rises.

We now see exactly how Russell looks. Most of the lower half of his face is torn away and the rest is crushed into jagged proportions. However, the glasses he is still wearing do not have a scratch on them.

We see from Russell's POV, that Hagan is backed up against the wall not able to believe what he is seeing. Suddenly, there is a little movement to the side, where the SHADOW FIGURE moves in front of Hagan.

From Hagan's POV we see Russell moving towards him when something dark steps in front of him. The figure darkens Hagan's POV entirely. Hagan gasps as two wide eyes open up from the blackness in front of him.

Hagan screams and bolts out of the room.

CUT TO:

EXT. MOTEL/TOWN OF FOREST - NIGHT

THE SCENE IS SHOWN THROUGH THE CAMERA/GLASSES THAT HAGAN IS WEARING

Hagan runs out of the room and keeps running until he is out of the parking lot. He doesn't notice as a car on the road smashes into him. He does not make a sound as he lands on the ground, violently.

CUT TO:

EXT. KETTLE POINT/WOODS - DAY

Alice is hidden behind a bush as a group of skinheads, being lead by Russell, walk towards the old campfire. Alice is secretly filming them.

Russell looks at the graffiti left on the trees and sighs.

RUSSELL

Goddammit. What are you guys doing?

Bill steps out from the group, angrily.

BILL

Look, this is our land. We let the Indians use it, but it is ours.

RUSSELL

You know we have an agreement with the cops not to go here. They are going to start coming down on us if we just ignore everything we agreed to.

BILL

Yeah. But what about Johnny and them that came out here before? I still haven't heard shit from them.

RUSSELL

They went home, obviously. They seemed like they were here for kicks. I don't think they realized how dull it gets.

(pause)

(MORE)

RUSSELL (CONT'D)
And if you are going to do an
"investigation" into their
disappearance, you don't spray
paint where you've been, idiot.

Bill is getting angry, but is distracted by a noise is made from Alice's direction.

Alice crouches down and the camera goes dark.

RUSSELL (O.S.) (CONT'D)
Anyway, you can get us in a ton of
shit if you don't play by the
rules. And I don't think Stephen
would like having to explain...

A loud noise is heard right above Alice and the camera shoots up to see Bill smiling down at her, menacingly.

BILL
What have we got here?

Alice takes off in a sprint, leaving the camera behind. The camera lands, focused on Russell.

BILL (CONT'D)
Let's get her!

RUSSELL
Leave her! You fucking morons are
going to get us in enough shit.
She's probably half way into town
right now. Let's just get out of
here.

The group stares at Russell.

RUSSELL (CONT'D)
Move!

The group turns and leaves, but Russell stands behind for a moment. He looks genuinely sad. He looks towards where the camera is focused at him, and slowly resigns himself to follow the group of skinheads. He begins to walk with his head hung low.

CUT TO:

INT. GAS STATION/KETTLE POINT - NIGHT

THIS SCENE IS SHOWN THROUGH THE CAMERA/GLASSES MARLON AND PETER ARE WEARING AND THE GAS STATION SECURITY CAMERA

Peter and Marlon walk into the gas station/convenience store, wearily. A young native man is working behind the counter and glances at them suspiciously. His nametag reads LEIGH.

Marlon walks up to the counter and offers a weak smile.

MARLON

Do you have a phone I could use?

Leigh nods. Marlon awaits any further communication, but sees none is coming.

MARLON (CONT'D)

May I?

LEIGH

It's not long distance.

MARLON

No. No. We need to call the police.

Leigh's laid back attitude disappears. He takes a step back from the counter.

LEIGH

Why?

MARLON

Look, it's too difficult to explain properly. Just, can I please use it.

LEIGH

Sorry, our phone isn't working.

Marlon looks confused and Peter approaches the counter as well.

MARLON

You said you had a phone.

LEIGH

I do. I didn't say it was working.

PETER

Look, we need to call the police.

Leigh lets out a sigh of frustration.

LEIGH
Are you sure?

MARLON
What is happening here?

LEIGH
Is anyone dead? Or in need of
assistance?

MARLON
No. I don't think so anyway. We
need to report what we think might
be an accident. And... a hate crime
too.

Leigh lets out a laugh.

LEIGH
Are you sure it wasn't a cop that
did it?

PETER
Look, it's not funny. We are being
targeted.

LEIGH
I don't doubt it, man. But you
think the cops are going to do
anything? You know that skinheads
have free reign in that place. You
think that's because the cops
aren't cool with it?

MARLON
Well, we have to report it....

LEIGH
Look man, the cops in Forest are
liable to shoot you. Is that clear
enough? If no one is hurt it's best
you just forget about it and get
the fuck out of here.

Peter sighs and leans against the counter.

PETER
We can't. We are riding on a spare
tire right now that looks like it's
about to blow. We need a place to
stay, and it looks like Forest is
out.

Leigh pulls up a stool and sits down.

LEIGH

This accident you want to report.
What happened?

MARLON

We were just driving and our tire
blew. Then we noticed blood on the
car.

(pause)

And then someone came out of the
woods and started chasing us.

Leigh looks at Marlon like he does not believe him.

PETER

It's true.

LEIGH

All right. Here's what you can do.

(pause)

I have a place not far from here.
You can crash there for the night.
Then you can call the Reserve
Police tomorrow and make your
report. You probably hit the guy's
dog or something. I'll see what I
can do about getting you a new tire
and you should head on home. This
isn't a place you want to vacation.

PETER

Well, we are actually here on a
job...

LEIGH

Cops shoot people who aren't white
here. They shot my uncle four
months ago.

Marlon looks horrified at this.

LEIGH (CONT'D)

Know what he was doing?

(pause)

He was drunk and getting the shit
beat out of him by a couple of
those skinheads. So they shot him.

MARLON

(angrily)

This town is fucked.

LEIGH
So leave. Count yourself lucky that
you can.

EXT. WOODS/KETTLE POINT - DAWN

THIS SCENE IS SHOWN THROUGH THE GLASSES HAGAN IS WEARING

The scene opens in pure darkness and then a bright light
explodes.

Hagan is not moving inside a trunk that was opened by John
and Joe. Both the men stare down at him, curious if he is
awake or not.

JOHN
He's still breathing.

JOE
Good.

Joe leans into the trunk.

JOE (CONT'D)
Let's get him out of my car.

From Hagan's POV we see him pulled out of the trunk and then
dropped heavily on the ground.

JOHN
Jesus Joe! You don't have to drop
him.

JOE
He slipped.

Both the men grab Hagan under his arms and begin dragging him
into the woods.

JOHN
I don't know how good of an idea
this is.

JOE
Do you want all those skinheads
coming down on us?

JOHN
But he might be all right.

JOE

If he's all right, great. He comes to out here and makes his way to the reservation. I'm sure they'll be thrilled to help.

JOHN

But he'll call the cops.

JOE

Who cares? No one saw us and he sure as hell didn't.

(pause)

And if he dies, the Indians will be blamed for it when he's found here. It's win-win.

JOHN

Goddammit, this just doesn't feel right.

JOE

It's not right. But it's either that or those psychos come for us and our families when they find out we hit one of their guys.

(pause)

You want that, John?

JOHN

No.

The men are now pretty deep into the bush.

JOE

This is far enough I guess.

JOHN

Should we cover him with branches or anything?

JOE

Yeah, can't hurt.

They leave Hagan's point of view. Light is starting to shine through the top of the trees until it is blotted out as the branches and leaves cover Hagan's face.

CUT TO:

INT. LEIGH'S HOUSE/KETTLE POINT - DAY

THIS SCENE IS SHOWN THROUGH THE CAMERA/GLASSES MARLON WEARS
AND PETER HAS SITTING ON A COFFEE TABLE

Peter is sleeping on a couch as Marlon walks behind him and gives him a gentle shove.

MARLON

Get up man. It's past noon.

Peter rubs the sleep out of his eyes and looks at his surroundings.

PETER

What time is it?

MARLON

Ten to one.

Peter sits up quickly.

PETER

Shit.

He stands and starts to walk away from the couch. Marlon stops him and points at the glasses laying on the coffee table that have been filming them.

MARLON

Don't forget the glasses, man.

PETER

Does that even matter?

MARLON

If you want to get paid. I don't want to wind up doing this shit for free.

Peter picks up the glasses and puts them on. He walks to the kitchen and finds a glass. He turns on the tap and begins to pour water into it.

ALICE (O.S.)

Don't drink that.

Peter and Marlon turn around to see ALICE standing at the door. She gives the guys a smile.

ALICE (CONT'D)

The water here needs to be boiled before you can drink it. Did Leigh not warn you?

PETER
I guess he forgot.

ALICE
Easy to forget. The water hasn't
been drinkable here in so long that
we just have gotten used to it.
(pause)
There should be some bottled water
in the fridge. Have at it.

Peter opens the fridge and sees very little food inside.
There is a whole shelf of bottled water though. He grabs one
for him and Marlon and shuts the door.

PETER
Thanks.

ALICE
Leigh and the police are waiting
for you at the garage. Guess you
need a ride?

CUT TO:

INT. ALICE'S CAR - DAY

THIS SCENE IS SHOWN THROUGH THE CAMERA/GLASSES MARLON AND
PETER WEAR

Marlon sits in the passenger seat as Alice drives them to the
gas station. Peter is in the backseat looking out the window.

PETER
Beautiful place.

ALICE
Yeah. It looks real beautiful,
that's for sure.

MARLON
You live here too?

ALICE
Yeah. My whole life.

MARLON
Must be nice.

Alice does not respond. Instead, she turns on the radio.

ALICE
It's right up ahead.

CUT TO:

EXT. GAS STATION/KETTLE POINT - DAY

THIS SCENE IS SHOWN THROUGH THE CAMERA/GLASSES MARLON AND PETER WEAR

Alice pulls the car up right next to where Marlon's car is parked. Leigh and a reservation police officer, JACOB, leave the office and walk towards them. Both the men smile when they see Marlon and Peter.

Jacob opens the door for Marlon, as Peter climbs out of the back of the car.

JACOB
Heard you guys had quite the night.

MARLON
Yeah. It was something else.

Jacob shakes both Peter and Marlon's hands.

JACOB
I'm Jacob. I'm with the Reserve police here.

MARLON
Marlon.

PETER
Peter.

JACOB
Well, first things first, so you can stop worrying.
(pause)
It looks like something hit you. Ran right into your tire. Probably a fox or something. You didn't hit anything or anybody.

Peter looks relieved.

PETER
I was sure I would've saw something.

JACOB

So just forget about it. When Leigh gets you a new tire....

LEIGH

Which won't be until tomorrow. At the earliest.

MARLON

Great.

LEIGH

Sorry man. That's the best I can do.

PETER

That's fine Leigh. Thanks.

JACOB

As I was saying, when you get a new tire, my suggestion would be to head on home and forget whatever job you are supposed to be doing here.

PETER

I don't know if I can do that, sir.

JACOB

Jacob. Please.

MARLON

I can. I'm sure we've got more than enough footage at this point. At this rate we'll have the Yeti fighting the Loch Ness monster by tomorrow.

JACOB

You've been recording?

Peter steps forward.

PETER

Yes. For a silly ghost show.

Jacob laughs to himself.

JACOB

They sent you to the right place.

MARLON

And now we are done.

PETER

Actually Jacob. I was hoping to ask you a few questions.

JACOB

For the ghost show?
(smiling)
I got plenty of stories.

PETER

No. About my brother.

Marlon looks at Peter with confusion.

MARLON

Your brother?

Peter reaches into his pocket and takes out his cell phone before he remembers it is broken.

PETER

Damn. I had his picture on my phone.

JACOB

Well, I would remember if another Chinese guy was on the Rez. And I'm sorry, but I don't.

Peter sighs and continues.

PETER

He might have been staying in town.

JACOB

I don't go into town.

MARLON

What are you talking about, Peter?
Who's your brother?

PETER

Sorry, I'll explain later.
(to Jacob)
Is there anyone who would know?

JACOB

Maybe someone in town, but I assume you have already discovered how friendly they can be there.

MARLON

I'm not going back into town.

JACOB

I'll ask around, okay. Maybe someone will remember him. When was he here?

PETER

I don't know exactly. There was a video made here, in the woods by a bridge. They made it look like some guy committed suicide jumping off the bridge and I think my brother may have filmed it.

The group tenses up after Peter says this. Jacob seems completely flustered.

MARLON

Is there something you're not telling me?

PETER

No. It just sounded like my brother on the video.

MARLON

The video someone who vacationed here sent you and then committed suicide in front of you? That video?

PETER

It may not have been him. I haven't seen him in years.

Marlon throws his hands up and walks to the car.

MARLON

This shit just got too real for me. I am out.

Peter motions to Jacob, Leigh and Alice to wait a moment. They nod, though still visibly dismayed from what they heard.

Peter catches up with Marlon and puts his hand on his shoulder.

PETER

I never told you because it's probably not even him. And if it is it's just a weird coincidence.

MARLON

A coincidence?

PETER

C'mon. What else would it be?
Ghosts?

MARLON

How about "something fucked up"?

PETER

Just give it some thought before
you give up on the easy money. I
would not blame you if you left
because of the racial stuff going
on, but don't lose the money
because of make believe.

LEIGH (O.S.)

So you've seen that video?

Peter turns around and walks back to the group.

PETER

Yeah. It sounds a lot like my
brother in it. But I haven' seen
him in a long time, so I could be
wrong.

(pause)

They shot it around here?

LEIGH

Yeah. Around Pig Road.

The office door opens and the daytime gas attendant, DALE,
pokes his head out the door.

DALE

Marlon and Peter?

PETER

Yeah?

DALE

Guy named Fred on the phone.

Peter and Marlon look at each other and walk towards the
office.

CUT TO:

EXT. KETTLE POINT/WOODS - DUSK

Alice leans down in front of the camera left in the bushes.
Once she sees it she picks it up and points it at herself.

ALICE

As you have seen, it was definitely the skinheads who left this. And they have some sort of agreement with the police here.

(pause)

I will be sending this video to the authorities, along with posting it on my Youtube channel.

(pause)

For more videos like this, please like and subscribe to my channel.

(cheering up)

And hopefully we can finally put an end to all this.

CUT TO:

INT. SUMMER HOUSE - DAY

THIS SCENE IS SHOWN THROUGH PETER AND MARLON'S CAMERA/GLASSES

Peter and Marlon are sitting on a beautiful sofa in a vast living room overlooking a nice beach. They are both holding beers as they sit silently.

A well dressed man in his forties walks in, DENNIS. He smiles at both of them and offers his hand.

DENNIS

So sorry to have kept you waiting.
The drive here was okay?

MARLON

Yeah. The driver was a nice guy.

DENNIS

Ken. He's great.
(laughing)
So, Fred was telling me you two have been on quite the adventure so far.

PETER

I don't know if I'd call it that.

DENNIS

Well, I'm sure Fred was telling you, he loves the footage. The best he's ever got, he was telling me.
Congrats.

MARLON

We weren't expecting a skinhead compound a couple miles away from our hotel. You think that might have been something he would've mentioned.

Dennis sighs and sits down on an armchair.

DENNIS

Fred is focused so much on the supernatural all the time, I'm sure he doesn't have a clue what is going on here in the real world. I can assure you, when he saw that there were white supremacists by your motel he was immediately trying to get me on the phone. I was unfortunately asleep, but I woke up to about a hundred messages.

MARLON

That's great. But I think we're done here.

Peter reacts to this, obviously not having agreed to this beforehand.

DENNIS

Fred is willing to offer more money on top of what you're getting.

MARLON

This place is not worth it.

Dennis looks disappointed as Peter speaks up.

PETER

Sorry Dennis, but could Marlon and I have a moment?

DENNIS

Of course. Take your time.

Dennis smiles and leaves the room. Marlon looks to Peter angrily.

MARLON

Before you say anything, I am not leaving here because of ghosts and goblins. I honestly don't feel safe here.

PETER

I understand. Really.

(pause)

I don't think we are a package deal for Fred anyway.

MARLON

I take it you have no intention to leave.

PETER

Honestly, if it wasn't for my brother, I probably would've drove to Toronto on that spare tire last night.

MARLON

Yeah, speaking of your brother, I'm pretty pissed off that you kept that a secret from me.

Peter leans back on the couch and sighs.

PETER

I wasn't keeping it a secret from you.

He points to the glasses he is wearing.

PETER (CONT'D)

I just didn't feel like talking about my family on television if I don't have to.

MARLON

Still.

PETER

I guess I'm going to have to talk about it eventually. It's the reason I'm here. And Fred did promise me he wouldn't use anything about my brother if I don't actually find him.

MARLON

So?

PETER

I haven't seen my brother in fifteen years. He wasn't what you would call, a good kid. That's why I'm sure that video is a hoax.

(MORE)

PETER (CONT'D)

Other than it being impossible, it is totally something my brother would do.

MARLON

So he ran away or something?

PETER

Yeah.

(pause)

He came home one night. Really drunk. My dad got angry with him. Just yelling at him, nothing else. And my brother hauled off and hit him.

(pause)

Sent him to the hospital actually.

MARLON

Jesus.

PETER

When we got home from the hospital my brother was gone. I haven't seen him since.

MARLON

Well, that may not be a bad thing man.

PETER

My dad died a couple years ago. He was really upset that he never got to see Charles after it happened.

(pause)

And now my mom is getting older and she often mentions Charles... wondering if he's doing okay and that.

(pause)

I'm here for her, not myself. If Charles seems like he's not the piece of shit he was when he was a kid, it might be nice for her to see him again. If he does seem like the same piece of shit, I never mention it to her.

Marlon sits back and takes a drink of beer.

MARLON

Adam was my friend. I did like him quite a bit.

(pause)

(MORE)

MARLON (CONT'D)

I felt like shit after telling the detective he was my work friend and I barely knew the guy. At this point in my life he was probably the best friend I had.

(pause)

The money was nice and shit, but a big reason I came here was to get a sense of what happened to him. The guy had me film him kill himself.

(pause)

He was a really nice guy.

Marlon stands up. And sets his beer on the coffee table.

MARLON (CONT'D)

You could probably use some help finding your brother.

PETER

I definitely could.

MARLON

Fuck it. I'll stay.

PETER

I don't know man. If something were to happen....

MARLON

I'm staying.

(pause)

Let's find your brother. Your mom would like to see him.

(yelling)

Hey Dennis, we need a ride back to Kettle Point.

Peter looks a little flustered but then smiles.

PETER

Thanks.

MARLON

(smiling)

Fred's money is all the thanks I need. You hear that? He's going to give us more!

Dennis walks in holding two cell phones.

DENNIS

You'll be staying?

MARLON

Yeah. At Kettle Point. We're not going into town again.

DENNIS

That's great!

He hands Marlon and Peter a phone.

DENNIS (CONT'D)

Here's two new cell phones. Fred told me that your phones got damaged last night. Feel free to make long distance calls if need be too.

(pause)

Fred has booked you two rooms at the motel in Kettle Point and I understand your things are already being moved there. And lastly, he is adding another fifteen thousand onto your fees. He is really, really happy with what you are getting.

MARLON

Wow.

DENNIS

If there's anything you need, my number is in the contacts. Ken can take you back whenever you're ready. Keep up the great work!

CUT TO:

EXT. WOODS/KETTLE POINT - DAY

THE SCENE IS SHOWN THROUGH THE CAMERA/GLASSES HAGAN IS WEARING

The screen is covered in darkness. Suddenly a ray of light shines through. Then another as branches are being taken off of the camera. Finally we can see upwards into the trees with the sun shining brightly above them.

The sun is blotted out when a BLOODY FACE looks down into the camera with a giant smile. It reaches down towards the camera, bloody drool dripping from it's mouth.

CUT TO:

INT. KETTLE POINT MOTEL - NOON

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

Peter is just finishing making a call on his cell phone as Marlon sits on the motel bed.

MARLON

Did you get in touch with her?

PETER

No, just left a message. She's at work now anyway.

(pause)

Probably best she doesn't know everything that happened. Money or no money, she'd want me to come home.

Peter sits down and begins putting on his boots.

PETER (CONT'D)

Maybe when all this is done we could have you over for dinner.

(pause)

We could thrill Dave and Linda with our tales.

Marlon is surprised, but not at all unhappy with the invite.

MARLON

That would be nice.

PETER

Great!

Peter gets up and starts putting on his jacket.

PETER (CONT'D)

Now we just need to figure out where to start. I'm not too pumped about the idea of going back into town to ask about my brother.

MARLON

If we are going there, it has to be in the daytime.

PETER

Absolutely. Maybe we can just stick around here today.

CUT TO:

EXT. WOODS/KETTLE POINT - NOON

THIS SCENE IS SHOWN THROUGH HAGAN'S CAMERA/GLASSES

Hagan moans as he wakes up. He looks around and sees nothing but forest surrounding him. He tries to stand and immediately falls, letting out a yell when he lands on his arm.

HAGAN (O.S.)

Jesus!

He lets out another moan as he realizes he won't be able to walk. He moves up on one shoulder only to discover a CORPSE of a young woman laying beside him. Her dead eyes stare vacantly into his as he lets out another yell.

Hagan jolts up and checks his leg. He tries bending the knee with no problem but cannot wiggle his foot.

HAGAN (O.S.) (CONT'D)

Goddammit!

He looks at his left arm next. A bone is pushing his skin upwards like it is trying to punch it's way out. He cannot move his hand.

HAGAN (O.S.) (CONT'D)

Fuck!

He turns to look at the Corpse again, but now she is sitting up next to him. She is smiling though her whole mouth is black with rot, contrasting with her pale skin. Her eyes are still white and vacant.

Hagan falls backwards and begins to crawl away and the corpse rises and begins to walk behind him.

He glances behind him and sees that another figure has come from behind a tree and is walking towards him.

Hagan sees an embankment up ahead and launches himself off of it. He screams in pain as his injured arm and leg smash into the ground as he rolls down the hill. His screaming stops as he passes out and stops roughly at the bottom.

CUT TO:

INT. LEIGH'S HOUSE/KETTLE POINT - NOON

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

Leigh looks as if he has just woke up as he answers the door.

LEIGH
You still around?

PETER
Yeah, we decided to hang around a
couple more days.
(pause)
Sorry, did we wake you?

Leigh waves them inside and heads towards his kitchen.

LEIGH
No problem. I have to get up
anyway. Night shift is a killer.
Wind up sleeping the day away.

Leigh grabs a bottle of water from the fridge and takes a
drink.

MARLON
Well, we decided, along with
getting footage for the show, we
are going to find Peter's brother.
(pause)
And we could use someone who knows
the people here and the location.

LEIGH
Man, I'm sorry, but I have to work
tonight.
(pause)
Sorry.

MARLON
We can pay.

LEIGH
Can't lose my job man.
(pause)
But you know who would be perfect?
Alice. She knows Kettle Point
better than me.

PETER
That's perfect. Would she be
available today?

LEIGH
We can ask her. She's just next
door.

CUT TO:

INT. ALICE'S CAR - DAY

THIS SCENE IS SHOWN THROUGH PETER AND MARLON'S CAMERA/GLASSES

Peter and Marlon sit in the back seat of Alice's car. Alice is driving and Leigh is in the passenger seat.

They turn off the paved road onto a dirt road.

PETER

How'd this place get the name Pig Road?

LEIGH

Some people say they've heard a sound like pigs squealing coming from here at night.

PETER

You ever hear anything?

LEIGH

I don't come here at night.

MARLON

Probably the smart thing.

ALICE

Some might say coming here during the day isn't a smart thing either.

The road ends and Alice stops the car.

ALICE (CONT'D)

We walk from here.

CUT TO:

EXT. PIG ROAD - DAY

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

They all get out of the car and look beyond a clearing towards the dense forest.

MARLON

How long of a walk is it?

LEIGH

About half an hour to get to the bridge. Not far at all.

PETER

Is there any wildlife or anything we should be concerned about?

ALICE

Nope. It seems animals never stick around this place.

They start to walk towards the forest.

LEIGH

There's a trail, so we won't actually be walking in the forest. Stick to the trail and it should be okay.

MARLON

For once, please don't let anything fucked up happen.

PETER

Who you talking to?

MARLON

Anyone listening, at this point.

CUT TO:

EXT. WOODS/KETTLE POINT - DAY

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

The four walk along the path not saying much. The forest is now much denser, not letting in much light.

MARLON

You weren't kidding. I haven't even seen a bird since we came in here.

LEIGH

Yeah, they say that the forest is cursed.

MARLON

Did something happen here?

LEIGH

Not that I know of.

ALICE

If something did, it wasn't recorded anyway.

They continue walking for a while in silence. The forest seems to be getting much darker.

PETER

I had no idea it got so dark in here.

MARLON

Yeah, kinda spooky.

ALICE

We're not far.

PETER

What time does it get dark?

ALICE

We still have lots of time until the sun goes down. We'll be long gone.

MARLON

(smiling)

Hey, I hear a river. We must be close.

They step into a clearing.

CUT TO:

EXT. RIVER/KETTLE POINT - DAY

THIS SCENE IS SHOWN THROUGH MARLON AND PETER'S CAMERA/GLASSES

We see the river straight ahead of them. Across the river is a big embankment and further upstream is the bridge.

MARLON

Man, we are right where the video was taken.

Peter points across the river.

PETER

My brother would've been right over there.

Peter looks to see if there is a shallow place to cross the river. It does not look like there is.

PETER (CONT'D)

I think we're going to have to walk to the bridge in order to cross.

ALICE

Let's go.

They walk along the bank of the river towards the bridge.

PETER

Man, my brother's friend must have been crazy to jump off that bridge. Look how high up it is.

LEIGH

Your brother knew the man who jumped off that bridge?

MARLON

Peter thinks it was a prank. One dude jumps off the bridge and another guy comes out of the water.

LEIGH

I don't think the video was a hoax.

Peter looks at Leigh, surprised.

ALICE

What Leigh's saying is there have been a number of strange things happening around the town.

LEIGH

People disappearing.
(pause)
Lots of people.

PETER

Wouldn't the police look into that?

LEIGH

Not if they're Indian. There have been searches for a couple people in town. No one was found though.

ALICE

They figure all these people went out on benders and will be back eventually.
(pause)
Or not. They don't care.

Leigh looks nervous as they start climbing up the embankment to reach the bridge.

LEIGH

A friend of mine saw...

ALICE
Don't start with that.

PETER
No please, go ahead. Don't forget,
we're also here doing a ghost show.

LEIGH
A friend of mine thought he saw one
of the people that disappeared in
these woods.
(pause)
He said that he was eating a
squirrel.
(pause)
With a big smile on his face. He
was walking around eating it like
it was a candy bar.

MARLON
Oh my God.

PETER
What happened?

LEIGH
My friend turned and booted it out
of there.

PETER
The man could've been sick.
(pause)
You said you can't drink the water
here...

ALICE
Water doesn't do that to people.

PETER
Is there something that does?

Alice looks very uncomfortable and Leigh looks downwards as
they continue on.

ALICE
The white supremacists built their
compound outside our reservation
about a year ago. We protested but
apparently they are within their
rights to live there. And Forest
had no problem with them anyway.

The bridge is just ahead now.

ALICE (CONT'D)

The skinheads took to beating up any of us who came into town at the beginning. It was their warning, like saying "This town is ours". They even beat up a couple kids.

(pause)

So, a couple of the elders here decided to get them back.

(pause)

There's a creature called a Wendigo... It possesses someone and makes them eat. And eat. Their hunger can never be satisfied. It will eat dirt. Wood. Even people.

(pause)

It's said once it gets a taste for people that is pretty much all it wants after that.

(pause)

The elders held a ritual in these woods... I heard with one of the skinheads they had caught. To put the Wendigo into him.

LEIGH

It worked. But there were more. They must have fucked up the ceremony or something.

MARLON

So the guy who jumped off the bridge.

LEIGH

He was a Wendigo.

PETER

You don't believe this.

ALICE

I do.

(pause)

We live in a society completely outside of yours. We have been made to feel about as unwelcome as possible outside this reservation. It gets to some people. A lot of people actually.

(pause)

And then these skinheads come into our space and... we just got fucking sick of it.

(pause)

(MORE)

ALICE (CONT'D)

But we shouldn't have done what we did.

PETER

Well, if it's any consolation, you did not do anything.

(pause)

The skinhead that was captured... he's all right?

ALICE

I don't know. I heard he changed....

Peter turns to Alice quickly.

PETER

Remember what we told you about these glasses. You don't want to be talking about any crimes. We are recording everything.

LEIGH

It was no crime. No one did anything but performed a ritual. If the skinhead went crazy from it, that isn't our fault.

CUT TO:

EXT. RIVER/KETTLE POINT - DAY

THIS SCENE IS SHOWN THROUGH HAGAN'S CAMERA/GLASSES

Hagan is crawling towards the river.

HAGAN (O.S.)

I don't know where I am. I woke up in the woods. There's a river up ahead.

(pause)

I'm sure you have seen the same fucked up shit I have. You need to send the police, anyone, here right away. Please.

Hagan sees Peter and company across the river nearly at the bridge. He tries to prop himself up.

HAGAN (O.S.) (CONT'D)

(yelling)

Hey!

(MORE)

HAGAN (O.S.) (CONT'D)
 (pause)
 Help!

Marlon notices him and they start to run towards the bridge.

CUT TO:

EXT. RIVER/KETTLE POINT/BRIDGE - DAY

THIS SCENE IS SHOWN THROUGH HAGAN, MARLON AND PETER'S
 CAMERA/GLASSES

The four run across the bridge. We can see it is quite high over the river. Peter looks down and sees the water is very shallow underneath.

PETER
 (out of breath)
 How could someone jump from here
 into that shallow water?

MARLON
 Let's not worry about that now,
 man.

They get to the other side of the bridge and rush down to Hagan. As soon as they see him they stop.

MARLON (CONT'D)
 Great.

They see Hagan's white power tattoos and shaved head. Hagan stops trying to hold himself up and collapses.

Marlon rushes over to him to see if he is alive.

MARLON (CONT'D)
 This guy's in rough shape.
 (pause)
 We need to get him back to the car.

ALICE
 I didn't bring any garbage bags.

Peter checks Hagan's broken ankle and arm.

PETER
 He needs a hospital.

Hagan starts to come to again. He sees that Marlon and Peter are checking him over.

HAGAN
Get your fucking hands off me.

MARLON
I ain't happy about this either.
But you need a hospital.

PETER
Can you stand?

Hagan pushes them off him and tries to stand. He falls onto the ground.

LEIGH
Look, he's fine. Let's go.

PETER
We can't leave him here.

Hagan suddenly remembers what has been happening and his expression changes to one of fear.

HAGAN
No. Don't leave me here.
(pause)
We need to get out of these woods.

Marlon and Peter start to help him up.

PETER
Who did this to you?

HAGAN
I don't know...
(pause)
I don't think you'd believe me.

Marlon and Peter start to help Hagan walk and Alice and Leigh sigh and start walking back as well.

ALICE
He probably had it coming.

Hagan's temper flares, and then he gets it back in check.

HAGAN
Yeah. I probably did.
(pause)
But whatever it is out there, I
don't think it's just after
skinheads.

LEIGH
That's a shame.

PETER
What was "it"?

HAGAN
She looked dead... but then she was
after me. She was pale... and
smiling.

Leigh and Alice share a look of worry.

HAGAN (CONT'D)
And last night. There was this
cop.... I have his glasses, so
there's probably help on the way. I
saw someone kill him. He was dead.
And then he got up. And this other
thing....

MARLON
You killed a cop?

HAGAN
No. It was a motel clerk. He went
crazy.

PETER
A motel clerk killed a cop?

HAGAN
Yes. I didn't do anything.
(pause)
The guy was just doing his job.
(angrily)
Look, I may be a skinhead. But that
doesn't make me a murderer.

MARLON
No. You're a model citizen.

Suddenly the woods seem to grow darker. The wind picks up,
making an eerie sound as it blows through the trees.

HAGAN
Look, let's just get out of here.

Peter checks his phone and rolls his eyes.

PETER
Surprise surprise. No reception.

They get back on the bridge and Peter looks over the railing
again.

PETER (CONT'D)

Maybe it was just after winter and the snow melted, making the water deeper. Or a heavy rainfall.

MARLON

Let's not worry about it right now. I'm with the racist, let's just get out of here.

(pause)

Can it possibly be getting darker?

ALICE

It's just overcast.

They make it over the bridge and start heading back towards the trail.

In the woods next to them there is the sound of movement. They turn to look and see a man walking with his head down. He is wearing a red jacket and his black hair is filthy with dirt and twigs.

MARLON

What the...

HAGAN

(quietly)

Just keep moving. Trust me.

They move and the man hears them. He slowly moves his head towards them. He is obviously Asian.

PETER

Charles?

CHARLES looks at Peter curiously, as if through a daze. And then he smiles. Then his smile gets wider.

HAGAN

Oh fuck.

Before anyone can react, Charles sprints towards the group. He pounces on Leigh who falls onto his back.

Charles starts clawing at Leigh's stomach as he screams in agony. The others stare in horror as first Leigh's clothes are thrown into the air, then his skin.

As they finally gather their sense enough to turn and run, Leigh's innards are being tossed into the forest.

CUT TO:

EXT. WOODS/KETTLE POINT - DAY

As they run a moaning can be heard throughout the forest. Alice runs ahead as Marlon and Peter help Hagan move along.

Footsteps shuffle behind them, closing in. Alice turns to them and points to her side, motioning for them to follow her.

They race into a very dense area of the woods. As they continue to run a figure steps out from behind a tree in front of them. It has no features, just like the shadow in the hotel room.

Alice veers away from it and the others follow her. The sound of footsteps behind them has disappeared almost entirely as they reach the mouth of a cave. Peter turns to see a flurry of people running towards them from afar. He and the others enter the cave.

CUT TO:

INT. CAVE - DAY

It's very dark in the cave at the mouth, but it turns to pitch black just a few feet in.

PETER

We'll be trapped in here.

ALICE

There's an exit. We used to play here when I was a kid.

MARLON

Then let's move!

They head into the darkness.

Marlon turns on his cell phone's flashlight and shines ahead.

MARLON (CONT'D)

How big is this cave?

ALICE

Not too big. We should be out the other end soon.

A rock falls ahead making a loud echo.

MARLON

They could be waiting on the other side.

ALICE

What do you suggest then?

Marlon stops.

MARLON

Just one of us go.

(pause)

If something's out there it will
only get one of us.

(pause)

I'll just do it.

PETER

Are you sure? If they are out
there, one person wouldn't stand a
chance. At least if we are all
there we could fight back.

ALICE

Or scatter.

(pause)

Some of us could get away. It's
better than serving ourselves up
one by one.

They hear noise coming from behind them.

ALICE (CONT'D)

We can't wait here anyway. Let's
go.

HAGAN

Fuck it. I'm slowing you down. Just
leave me here. You don't stand a
chance getting out of here dragging
me with you.

ALICE

Shut up, asshole.

(pause)

You don't get to be a good guy now.
You're coming with us.

Marlon and Peter grab Hagan and follow Alice towards the
exit.

A light shines ahead as the commotion behind them grows
louder.

MARLON

They're getting closer.

The exit is up ahead now. The light is blasting out the camera making it hard to see if there is anyone or anything awaiting them. They race forward anyway.

CUT TO:

EXT. WOODS/KETTLE POINT - DAY

THIS SCENE IS SHOWN THROUGH HAGAN, MARLON AND PETER'S
CAMERA/GLASSES

They leave the cave and the forest is lifeless in front of them. Alice motions them to hurry up.

PETER

We're going as fast as we can.

ALICE

I know a place we can hide just up ahead. But you need to hurry!

They rush into the forest and Alice directs them towards a big hill. She starts sliding down and the rest follow her, Hagan trying not to yell too loudly with the pain.

At the bottom of the hill is a dilapidated stone foundation. It is just some stone walls and what's left of a chimney. Alice stops sliding and motions for them to get behind the rocks.

She climbs behind the foundation as Peter and Marlon drag Hagan over the wall. They all crouch down and go silent.

Eventually they hear the group that is following them slide down the hill. After it is silent for a while Alice peeks through one of the cracks.

ALICE (CONT'D)

It looks like no one is there.

PETER

Let's just wait.

MARLON

What is happening?

Hagan pushes himself up on a shoulder.

HAGAN

I'm sorry.

ALICE

We don't have time for any of your redemption bullshit right now. If we die, you die with a guilty conscious, motherfucker.

HAGAN

No, I don't mean sorry for being a... well... a skinhead.

(pause)

You've heard of the Nazi's use of the occult back in World War two?

MARLON

(confused)

We've all seen Raiders.

HAGAN

Well, at the compound there are quite a few guys who are into that shit. I never thought anything of it, but it seemed to make them happy.

PETER

You're kidding? All this because of Nazi magic?

HAGAN

They started doing these rituals.

ALICE

What kind of rituals?

HAGAN

I think it was calling on demons or some shit to bring them power.

Hagan looks down, ashamedly.

HAGAN (CONT'D)

And to wipe out anyone that doesn't hold up to the Aryan standards.

ALICE

Oh my God. You fuckers.

HAGAN

Look, I never believed in any of that shit before last night. But with what has happened....

(pause)

I'm sorry.

ALICE

Shove your sorry up your ass.

MARLON

So I'm confused. Is this Wendigos
or Nazi demons?

PETER

Who cares. It is much more likely
some sort of disease. Like rabies.

HAGAN

Rabies don't make the dead come
back to life.

PETER

I'm sorry, but I have not seen
anyone rise from the dead. I've
just seen....

Peter goes silent and looks down at the ground.

MARLON

That was Charles?

Peter does not raise his head, but slowly nods.

MARLON (CONT'D)

So, I guess he's still an asshole.

Peter looks at Marlon angrily, then smiles. Then lets out a
little laugh. Marlon suppresses a laugh as well.

HAGAN

So, I have these glasses. The cop
had them as well. They are like a
camera or something. Help has to be
coming soon.

The group look at Hagan with surprise.

HAGAN (CONT'D)

We should wait a while, then circle
back to the cave. There's a ton of
dark spaces we can hide until help
arrives.

MARLON

You are wearing camera glasses as
well?

HAGAN

Yeah... what to you mean "as well"?

MARLON

We're working for a ghost hunting show, getting footage and stuff. I'm sure they are seeing what is going on here too.

Peter takes out his phone and looks at it again.

PETER

Damn. Still no reception.
(pause)
Does anyone else have reception?

ALICE

I don't carry a cell phone.

MARLON

None on mine.

HAGAN

Whoever hit me with their car and dropped me here took my wallet and cellphone.

MARLON

You got hit by a car too, dude?
Jesus!

Marlon almost looks sorry for Hagan, but quickly shrugs it off.

HAGAN

You work for a Ghost Show? Which one?

PETER

I've never heard of it.

HAGAN

I might have. I like watching those things.

ALICE

Me too. I probably heard of it.

PETER

Something like Ghosts, Goblins and Ghouls.

Hagan and Alice do not recognize the name.

HAGAN

What station does it play on?

PETER

No clue.

HAGAN

I've never heard of it.

ALICE

Me neither.

PETER

Really?

(pause)

It's weird. The guy who does the show seems like he has money to burn.

HAGAN

Probably a money laundering thing.

ALICE

Who cares?

PETER

It's just weird.

They stop speaking when they hear something on the other side of the rocks. Something is definitely shuffling around nearby.

The shuffling stops and they remain quiet. After some time passes Marlon leans towards the crack in the rocks. He peers through them and looks back towards the group.

MARLON

I think it's your brother. He's walking away. He's pretty far by now.

PETER

Are you sure?

MARLON

He's probably the only Chinese guy other than you who has ever visited here, so yeah.

PETER

(frustrated)

We're Korean, not Chinese.

MARLON

(defensively)

Sorry. It's not like there's a big difference.

HAGAN

Whoa, man. That's pretty racist.

Peter looks at Hagan in disbelief. Hagan smiles mischievously. Marlon stifles a laugh and even Alice cracks a smile.

MARLON

I can't believe I just shared a laugh with a skinhead.

HAGAN

Will wonders never...

Hagan stops talking as two pale hands reach over the stone embankment and grab Marlon under the chin. Marlon lets out a scream that is cut short as the front of his throat begins to tear open. The CORPSE of the woman Hagan encountered in the woods lifts her head and smiles at them.

Hagan starts to crawl away as Alice and Peter head back toward the cave.

PETER

The skinhead!

He turns to get Hagan but the CORPSE is walking right towards him. He turns and runs back towards the cave.

CUT TO:

INT. CAVE - DUSK

THIS SCENE IS SHOWN THROUGH PETER'S CAMERA/GLASSES

Time has passed as Peter and Alice sit in the darkness of the cave.

ALICE (O.S.)

I don't think she's coming in.

Peter shuffles in the darkness.

PETER (O.S.)

I'm going to use the flashlight on my phone. Get ready to run if she's near.

ALICE (O.S.)

I don't know if I can take anymore of this.

PETER (O.S.)
Just get ready.

Peter turns on the flashlight of his phone and slowly shines it around. Thankfully, there is nothing there.

PETER (O.S.) (CONT'D)
Nothing.

ALICE
Thank God.

PETER (O.S.)
I'm just going to leave the display
light on for a minute.
(pause)
I just don't want to sit in the
darkness...

ALICE
Just a minute. We don't want any of
them seeing us...

PETER (O.S.)
They know we're in here.

ALICE
We need to go back and get that
skinhead. There's no way he can
survive out there.

PETER (O.S.)
I saw him rushing into the woods in
the opposite direction. Hopefully
that thing was so distracted with
us that he managed to get away.

ALICE
(sadly)
Yeah.

Peter starts fooling with the phone until it shows a video.
He taps on it and it opens.

It's a video of the segment that Fred had showed him in the
Screening Room.

PETER (O.S.)
This is a segment from that show.
Why is it on my phone?

Alice gets closer to Peter in order to view it.

WE SEE THE FOOTAGE THEY ARE VIEWING

CUT TO:

EXT. RIVER/KETTLE POINT - NIGHT

The group of ghosthunters stumble towards the river as the cameraman pans the camera around to see what had caused the noise.

MAN WITH A PENDULUM

It sounded like footsteps.

Suddenly there is a splash in the water and the camera points to where it had happened.

PSYCHIC GHOSTHUNTER

What was that?

Nancy is looking towards the forest. There are shapes moving amongst the trees. The camera the Psychic Ghosthunter is holding is framed so we see the back of Nancy's head as the shapes leave the forest and begin to approach them.

PSYCHIC GHOSTHUNTER (CONT'D)

Who are they?

Nancy turns to face the camera quickly. She is smiling and her eyes are pitch black. The Psychic Ghosthunter falls backwards as Nancy falls upon her. She screams as Nancy starts to tear into her.

The Man with the Pendulum backs into the water as he sees what Nancy is doing to his teammate.

MAN WITH A PENDULUM

Help!

Two hands under the water grab him and pull him under.

On the shore the rest of the crew are slowly walking into the woods. Once they disappear into the forest they start screaming.

CUT TO:

INT. CAVE - NIGHT

Alice is horrified by what she's seen. She looks to Peter in shock.

ALICE
That's the ghost show you saw?

PETER
No. No. I was never shown that
part... just the beginning.

ALICE
What kind of show is this?

CUT TO:

EXT. WOODS/KETTLE POINT - NIGHT

THIS SCENE IS SHOWN THROUGH HAGAN'S GLASSES

Hagan is hobbling through the forest in the dark, with the help of a stick he found. He seems to be losing steam, breathing heavily and going very slowly.

He sees a light through the trees. He lets out a little yelp and goes to retreat until he realizes what the lights are. The sound of tires on pavement can be heard as well.

He rushes forward and stumbles onto a road.

A car comes to a quick stop in front of him and the driver's door opens. Hagan can not see who it is because of the headlights shining in his face.

In front of the headlights steps Karen, quickly rushing to help him up.

CUT TO:

INT. KAREN'S CAR - NIGHT

THE SCENE IS SHOWN THROUGH HAGAN'S CAMERA/GLASSES

Hagan is leaning back in the passenger seat with relief. Karen is concentrating on the road.

HAGAN (O.S.)
Thank God you came.

Hagan suddenly sits up with concern.

HAGAN (O.S.) (CONT'D)
Did you see what happened?
(pause)
There's other people still in
there.

KAREN

Let's worry about you first.

HAGAN

Do you have a phone? We need to call the police.

KAREN

There's a search party in the woods. Your new friends will be fine.

(pause)

Quite a diverse bunch of acquaintances for a fucking skinhead.

Hagan, sensing her anger, sits up straighter.

HAGAN (O.S.)

I'm sorry about what happened to Russell... that was his name?

KAREN

His name was Aaron.

HAGAN (O.S.)

Look, I have... had nothing against him. He was doing his job.

Hagan smiles, remembering something.

HAGAN (CONT'D)

I actually wanted to become a cop.

KAREN

Did they have a hard time finding a uniform to cover all your swastika tattoos?

HAGAN (O.S.)

I got those after.

(pause)

I was just so angry about... you know how it is. You've probably investigated enough of us. I can't imagine there is too much variety to our backstories.

(pause)

But I really didn't wish Russell any harm. I hadn't even called the compound yet, I wanted to make sure he had enough time to get away.

(pause)

(MORE)

HAGAN (O.S.) (CONT'D)
I may have wanted to kick his ass,
but I didn't want him to die. I
even kind of respected him.

KAREN
I'm sure he'd be flattered.

Hagan is starting to get perturbed.

HAGAN (O.S.)
I don't know if you've been seeing
what I have been through, but I've
seen a lot of fucked up,
supernatural shit in the last
couple of hours. I don't think I'll
be giving a giving two fucks about
what race or country someone is
from again.

Karen sighs and keeps driving. Hagan's ire subsides and he
once again becomes contemplative.

HAGAN (O.S.) (CONT'D)
They should have left me at that
river to die. I would've left them.

CUT TO:

INT. WOODS/KETTLE POINT - NIGHT

THE SCENE IS SHOWN THROUGH MARLON'S GLASSES

A large vortex opens in the woods in front of Marlon. His
camera glasses fall off to show that his lifeless body is
being dragged by two SMILING CREATURES towards the opening.
They walk into the vortex with him.

Seconds later Marlon falls out of the vortex, very much
alive, and much cleaner. Though he looks older, and worn out.
He digs his hands into the dirt and starts to cry. A scream
can be heard from the vortex behind him, snapping him out of
it. He stands up and calmly walks away. The vortex behind him
closes.

CUT TO:

INT. CAVE - NIGHT

THE SCENE IS SHOWN THROUGH PETER'S CAMERA/GLASSES

Peter and Alice sit in silence when they hear movement coming
towards them.

PETER (O.S.)
(whispering)
We have to go.

They hear a noise in the darkness in front of them. Peter shines a light into the darkness and he can vaguely make out a human-like shape. It is spread across the cave wall, awkwardly.

PETER (CONT'D)
(terrified)
What is that?

The shape slowly begins to move into the light. It's movements seem inhuman, almost as if it's moving underwater.

As Peter and Alice gasp, eventually Fred's face is completely lit.

FRED
Thank goodness I've found you!
(pause)
We've been looking all over.

He smiles gently.

PETER
Thank God! How many people are with
you?
(pause)
It's crazy out there.

Alice leans back against the cave wall and breathes a sigh of relief.

ALICE
(to Fred)
Where'd you come from?

FRED
I crawled in from outside. Lots are
with me.

Fred finally makes it to the both of them.

FRED (CONT'D)
(to Peter)
Watch.

Peter watches as Fred approaches Alice and jams both of his thumbs in her eyes. Peter gasps as Alice attempts to fight back, but Fred digs his thumbs deeper.

FRED (CONT'D)
Are you still watching?

Finally Alice stops struggling and Fred lets her body fall.

FRED (CONT'D)
I like what you said about evil.
How no one is really evil.
(smiling)
How do you think that? Don't get me
wrong, it's great that you do.

Peter backs away from Fred until he is up against a wall.

FRED (CONT'D)
It's just funny, you live in the
same world as I do. And yet you
really believe evil doesn't exist.
Amazing.
(pause)
I guess we're doing our job well.
Granted, you humans aren't
difficult to trick. I mean, you sit
back and pay us and elect us into
office as we destroy your world in
front of you....

PETER (O.S.)
Stay away.

FRED
Or?

Fred smiles and takes a step back.

FRED (CONT'D)
I'm not going to kill you Pete.
You're doing great.

PETER (O.S.)
What are you talking about?

Fred leans up against a rock. Peter can see that his thumbs
are still covered with blood and gore from Alice's sockets.

FRED
Let me tell you a secret. There is
evil. That's all there is.

Fred licks one of his thumbs.

FRED (CONT'D)
There was a time when good existed.
A long time ago.
(MORE)

FRED (CONT'D)

You probably still hadn't been born. Let's just say that something biblical happened, but you, being ever the cynic would call it mumbo jumbo. Some call it a Rapture, some call it the apocalypse... Either way, the end isn't near, you're living in it. And no one seemed to notice.

(pause)

And good is gone. For good.

Fred goes to lick his other finger that now resembles much more of a claw.

FRED (CONT'D)

Now, most people don't know this. But what about the fine folks that do? The guys you sell your souls to for a small handout? This may sound trite, but they need entertainment too. They are not going to watch all the feel good, ain't it great to be human movies we make to placate you. We could give a shit about you and your little stories.

(pause)

Everyone likes a good story that they can relate too.

Alice stands up behind Fred. Thick blood oozes from both her eye sockets as she smiles at Peter. Fred looks back at her and winks at Peter.

FRED (CONT'D)

(pointing at Alice)

Rabies.

Peter is stunned silent.

FRED (CONT'D)

So this is just some fun for the folks at home to enjoy.

(pause)

That's all.

Fred smiles again, but this time his teeth look rotten and pointed.

FRED (CONT'D)

Now your story is almost done, obviously.

(pause)

(MORE)

FRED (CONT'D)

We're a little disappointed that you and the gang didn't go native...

(to Alice)

Sorry about that.

(to Peter)

It just is mind-boggling that so many of you don't just give in to your base instincts.

(agitated)

I mean the guy was a skinhead. What the fuck were you doing saving him? There is no good! Why the fuck...

Fred's eyes flare and his voice deepens as he talks.

He catches himself and calms back down.

FRED (CONT'D)

Excuse me.

(pause)

Anyway. The real reason I'm here is your show is done. You can walk out of here. We're working on another show that is really catching on.

(politely)

Please, get up.

Peter cautiously rises without saying a thing. Fred motions towards the exit.

FRED (CONT'D)

And try and do more bad things. There is no reason to hold onto this antiquated idea of doing the right thing.

Peter walks slowly past Fred and Alice towards the cave exit.

FRED (CONT'D)

How's the wife and kid by the way?

Peter stops dead in his tracks.

PETER (O.S.)

What?

FRED

I'm playing with you. I know exactly how they are.

(pause)

Their show is destroying yours. Maybe because it takes place in the big city.

PETER (O.S.)
What are you saying?

FRED
I'm saying they are doing very well.
(pause)
You should go see them.

PETER (O.S.)
Are they okay? What did you do to them?

Both Fred and Alice's expressions change to one of menace as they begin to walk towards Peter.

FRED
Go!

Peter turns and runs towards the exit.

CUT TO:

INT. ALICE'S ROOM - DAY

Alice sits in front of her computer, looking dejected.

ALICE
So, I sent the recording to the authorities and posted it here. And no one cares.
(pause)
In fact, most of the comments posted are just awful. How can you think that way?

Alice sits up straighter in front of her computer.

ALICE (CONT'D)
But I guess you do. Maybe we just need to accept that.
(pause)
So, from now on, my channel is going to be a trailer reaction channel. The new Star Wars trailer has come out today, and I'm going to view it and give you my thoughts and reactions.

Alice reaches towards her keyboard.

ALICE (CONT'D)
So I'm just going to hit play and
check this bad boy out!
(pause)
With any luck there are no
minorities or women in it.

CUT TO:

INT. KAREN'S CAR - DAWN

THE SCENE IS SHOWN THROUGH HAGAN'S CAMERA/GLASSES

Hagan is waking up in the passenger seat as Karen drives. He looks out the window and recognizes the area.

HAGAN (O.S.)
Where are we?

KAREN
You don't know? You've only been
living here for the past year.

Karen pulls the car into the compound.

KAREN (CONT'D)
You're home.

HAGAN (O.S.)
I thought we were going to the
hospital.

KAREN
Let them take care of you.
(pause)
Get out.

HAGAN (O.S.)
I can barely walk.

KAREN
(angrily)
Get out!

Hagan opens the door and steps outside.

KAREN (CONT'D)
You're very disappointing. You were
supposed to be the antagonist, not
become their comrade. We may as
well have kept Russell.

HAGAN (O.S.)
What are you talking about?

KAREN
You're a fucking psycho. We saw it.
You don't just suddenly get a boo
boo and become a liberal.

HAGAN
Look, if you aren't going to bring
me to the hospital, that's fine.
(angrily)
But I'll have you know, once I get
out of the hospital I might
surprise you.

KAREN
God, you're a fucking idiot.
(pause)
Just try and do better in your
final scene.

Karen drives away leaving Hagan standing in front of the
compound.

CUT TO:

EXT. WOODS/KETTLE POINT - DUSK

THE SCENE IS SHOWN THROUGH PETER'S CAMERA/GLASSES

Peter is running through the forest and breathing heavily.

In the distance he hears the sound of some sort of screaming.
As he gets closer he realizes it is music. Someone is loudly
playing death metal.

He picks up his pace and the erratic music grows much louder.
In the distance he sees a clearing with a car parked. He
approaches it and sees that the loud music is playing from
it's speakers.

He looks inside the car and sees the keys are left in it.

CUT TO:

INT. CAR - DUSK

Peter jumps into the drivers seat and puts the car in drive.
He starts driving on a path and turns down the volume on the
stereo. It does not affect the noise at all. He hits the
button a few times and it does nothing.

He tries to forget about the screeching music and focus on driving.

He realizes he is still wearing the camera glasses and angrily takes them off and throws them out the window. However, the perspective doesn't change. Somehow we are still seeing everything from Peter's POV.

CUT TO:

INT. COMPOUND - DUSK

THE SCENE IS SHOWN THROUGH HAGAN'S CAMERA/GLASSES AND RUSSELL'S HIDDEN CAMERAS

Hagan hobbles into the compound to see it is completely empty.

HAGAN (O.S.)
Hello?

He wanders through the empty compound until he comes to the meeting room. He steps inside.

On the floor, sitting and staring vacantly is ROSS HELMS. He is an older man with no hair. Blood is coating his torn clothes.

HAGAN (O.S.) (CONT'D)
Mr. Helms?

Ross looks up, recognizes Hagan and smiles. Hagan can see he has a very bad head injury.

ROSS
Hagan! You made it!

Ross stands and raises his arms.

ROSS (CONT'D)
I did it Hagan. Can't you feel the power?
(closing his eyes)
I can feel it flowing through me.
So much power.

Ross has obviously gone mad. He walks towards Hagan.

ROSS (CONT'D)
Worship me Hagan. I am now a God.

Ross falls on the ground when his legs give out. He does not bother to pick himself up.

ROSS (CONT'D)
Worship me!

Hagan turns and hobbles out of the room.

CUT TO:

INT. CAR - MORNING

THIS SCENE IS SHOWN FROM PETER'S POV

Peter is smashing the radio with his fist as he is driving on the highway. The music is very loud and aggressive, with the singer screaming about death and Satan.

Peter dials a number on his phone and has to listen closely to hear a busy signal.

PETER (O.S.)
Goddammit!

He dials 911 and someone answers.

OPERATOR (O.S.)
911. Can you state your emergency?

PETER (O.S.)
I believe my wife and child are in danger. They live at 44 Blueberry Avenue in Scarborough...

OPERATOR (O.S.)
Sir, you're going to have to turn your music down if you...
(pause)
Wait, is this Peter!?

Peter remains silent.

OPERATOR (O.S.) (CONT'D)
Holy shit! This is great. Wait until you get home!

The operator hangs up and Peter throws down the phone angrily. He begins to drive faster as the music blares.

CUT TO:

INT. COMPOUND - MORNING

THE SCENE IS SHOWN THROUGH HAGAN'S CAMERA/GLASSES AND RUSSELL'S HIDDEN CAMERAS

Hagan walks into the social room. The room is in disarray and the phone has been torn out of the wall. He sits down on the floor and moans.

Suddenly he hears footsteps all around him. He does not even lift his head as the mass of people approach him from all sides. He sees their feet shuffle towards him and their hands reaching down.

He screams as they begin to tear him apart.

Eventually his head rolls to the side, now detached from his body. We see through his glasses a large, dark vortex in the wall where the figures are dragging his various body parts.

CUT TO:

INT. OFFICE/TORONTO - MORNING

THE SCENE IS SHOWN THROUGH THE SECURITY CAMERAS AROUND THE OFFICE. THE SCENE IS SILENT.

All the workers at Marlon and Peter's office are settling in for the day.

In the center of the office walks Marlon. Some of the office workers turn towards him to see if he is all right, until they notice he has a gun.

Marlon raises the gun and begins to fire at all the office workers.

CUT TO:

EXT. PETER'S HOUSE - MORNING

THIS SCENE IS SHOWN FROM PETER'S POV

Peter pulls into his driveway and rushes out of the car. He runs into the house.

CUT TO:

INT. PETER'S HOUSE - MORNING

THIS SCENE IS SHOWN FROM PETER'S POV

Peter steps into the house and sees that the walls are covered in blood. Various bodies lay on the floor.

Noise can be heard from upstairs. Peter quietly climbs the steps.

He enters his son's room, where the floor is covered with dead bodies.

Dave sits on one of them stabbing it, ruthlessly. Linda is filming him with her phone from the corner. She notices Peter.

LINDA
You made it home!

Dave stops stabbing and looks to Peter.

DAVE
Dad! We're movie stars!

Peter backs out of the room as Dave and Linda approach him.

LINDA
Don't go honey. Nothing is going to happen.
(pause)
They just need bodies. They're just extras.

Peter cannot comprehend what he is seeing. He tries to rationalize it to himself.

PETER (O.S.)
You need help. That's all.

Peter turns to run.

PETER (O.S.) (CONT'D)
I just have to get you help!

He starts to head downstairs and sees that many of the corpses that were lying on the ground are now walking towards the stairs.

He turns and sees that a lot of the corpses in his son's room are now standing behind Linda and Dave. All are smiling.

LINDA
Did you find your brother?

Peter runs into the bathroom and shuts the door.

CUT TO:

INT. BATHROOM - MORNING

THIS SCENE IS SHOWN FROM PETER'S POV

Peter locks the bathroom door and stands back towards the wall.

LINDA (O.S.)
(from outside)
It's okay honey. Once you're ready
you can come out.

Peter sinks to the ground.

Time passes as Peter hears awful sounds happening just outside his door. Eventually he rises and sees himself in the mirror.

He has been crying and blood and dirt cake his face. He turns towards the door when he hears his son's laughter followed by a scream.

He starts to cry again.

He faces the mirror, staring at his reflection again. Then he begins to smile. Then his smile widens, though his eyes look on in terror.

CUT TO BLACK.