

SLENDER MAN

by

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FADE IN:

EXT. PARK - DAY

In a small, Mid-Western American town, a little boy, JOEY, wanders through a creepy, empty park.

It is eerily silent. No breeze. No birds. No crickets.

It is a bleak, overcast day, and a light fog begins to roll in, limiting visibility that much more, adding to the unsettling atmosphere.

None the less, Joey makes his way into the park, walking past a bulletin board.

The bulletin board is covered with countless "MISSING" and "HAVE YOU SEEN ME?" posters of little children.

JOEY

Hello?

The only response he gets is the rattle of a swing.

Joey looks over towards the swing set and watches as the fog covers it.

JOEY

Christie? Anybody?

The metal merry-go-round slowly begins to turn on its own, creaking and grinding as it does. Still, there is no breeze.

By now, the fog has covered the entire park, and Joey struggles to see the various structures through the thick, drab curtain of mist.

JOEY

Come out, guys. This isn't funny!

Joey continues walking through the playground, spinning around, trying to find someone. Anyone. He's getting scared.

The playground has suddenly become very hostile, as if at any moment something is going to explode out of the fog and swallow him whole.

Suddenly, a low, child-like giggle breaks the silence and something catches his eye.

Enshrouded by fog, standing by the monkey bars, is THE SLENDER MAN.

The Slender Man is unnaturally tall and skinny, with long, gangly limbs, complimenting his equally long torso. His face is unclear. He's wearing a black suit, as if he belonged to the Men in Black, but there is definitely something far more sinister about him.

Joey's eyes widen. Complete dread overtakes him.

Joey has seen this man before and he knows he's in trouble.

JOEY

No!

Joey turns around and takes off running.

Breathing hard, crying, Joey runs out of the park.

EXT. WOODS - DAY

Soon the park is far behind him and Joey finds himself running through the woods.

The dead, black trees fly past him as he runs. Much like the park, these woods are lifeless. Dead. Hollow.

Joey stops running and frantically looks around.

A light fog has made its way down into the woods as well now.

JOEY

Christie! Help me! Please!

The trees groan in response and then that same, child-like giggle follows.

Joey is practically sobbing now, the terror so absolute that it's all he can do to stop from curling into a ball on the ground.

Joey looks to the right -

And sees the Slender Man no more than thirty feet away from him.

Joey stands there, frozen on the spot, and watches as the Slender Man stretches his limbs and torso even further, to completely inhuman lengths.

The Slender Man outstretches his arms, beckoning to Joey.

Joey lets out a scream and darkness overtakes him.

INT. CHRISTIE'S HOUSE, JOEY'S BEDROOM - NIGHT

Joey bolts up in bed, screaming bloody murder. A dream.

The bedroom door bursts open and CHRISTIE, his older sister, rushes over to him.

CHRISTIE

Joey, what's wrong? I'm here. I'm here. What happened?

Joey embraces her, squeezing tight as if he'll never let her go. He's covered in sweat, his eyes wide with terror.

CHRISTIE

It was just a dream, hun. Only a dream. Relax. Breathe.

JOEY

No. It's not. He's coming. He's coming to take me. Please don't let him take me. Please.

CHRISTIE

Who? Who's coming to take you?

JOEY

The Slender Man.

Christie lovingly strokes Joey's head, trying to calm him down.

CHRISTIE

It was just a dream. Nobody is going to take you. It's not real.

Joey starts to cry, and Christie looks up to the sky, closing her eyes, praying for the strength to get through all of this. This clearly has happened before.

INT. CHRISTIE'S HOUSE, KITCHEN - DAY

It's morning and Joey makes his way into the kitchen, where Christie is pouring Joey a bowl of cereal.

Joey looks positively exhausted. He obviously didn't go back to sleep the night before.

Christie hands Joey the bowl of cereal and he just sits there looking at it.

Christie watches him for a moment and then sits down across from him.

CHRISTIE  
Couldn't go back to sleep, huh?

Joey shakes his head, still shook up from last night.

CHRISTIE  
Maybe you should stay home from school today and try to rest.

Joey's eyes widen.

JOEY  
No!

CHRISTIE  
Joey, I don't think it's a good idea for you to go to school like this.

JOEY  
But you have work today.

CHRISTIE  
So?

JOEY  
I don't want to be alone...

Joey looks down at the table, avoiding eye contact.

CHRISTIE  
The boys at school were talking about him again, weren't they?

JOEY  
No.

CHRISTIE  
Don't lie to me, Joey.

JOEY  
What if they were?

CHRISTIE  
You need to stop listening to them, Joey. They're just trying to scare you. In the meantime, I'm going to have a talk with your  
(MORE)

CHRISTIE (cont'd)  
teacher about them, okay?

JOEY  
Great. Then they'll make fun of me  
even more.

Christie stands up and goes over to Joey.

CHRISTIE  
Then your big sister will have to  
kick their butts, huh?

Christie starts tickling Joey and he giggles.

CHRISTIE  
All right, come on. Finish getting  
ready for school. Don't forget  
we're picking up your big brother  
from the bus stop today.

JOEY  
Oh, yeah! I forgot!

Joey runs out of the kitchen to get his things and Christie  
buries her face into her hands, breathing deeply.

CHRISTIE  
Hurry up!

INT. CLASSROOM - DAY

Joey and Christie enter his classroom and are greeted by the  
teacher, MRS. CRAVEN.

MRS. CRAVEN  
Good morning, Joey. How are you,  
Christie?

Mrs. Craven extends her hand and Christie shakes it.

CHRISTIE  
I'm tired. We had a rough night  
again last night.

MRS. CRAVEN  
Oh?

CHRISTIE  
Yes. Could I speak to you out in  
the hall for a moment?

MRS. CRAVEN

Of course. Take your seat, Joey.

Joey makes his way through the classroom and sits between two other boys, DAVID and TODD.

Christie and Mrs. Craven step outside.

David and Todd look Joey up and down.

DAVID

What's wrong with you?

JOEY

Nothing.

David looks at Todd and then back at Joey.

DAVID

You saw him last night, didn't you?

Joey shakes his head.

TODD

Yes you did. Don't lie. Where was he? Your back yard?

JOEY

Just shut up, okay?

INT. HALLWAY - DAY

Mrs. Craven and Christie are out in the hallway, various CHILDREN pass by.

MRS. CRAVEN

So, what's the problem?

CHRISTIE

Joey's been having nightmares a lot lately, and they seem to be getting worse. It's getting to the point where he can't sleep for more than a couple hours at a time without waking up screaming.

MRS. CRAVEN

Oh, the poor child. Nightmares about your parents' death?

CHRISTIE

But why now? I mean, wouldn't that have started before now?

MRS. CRAVEN

Sometimes the trauma doesn't sink in for children until months, even years down the road. That's when you see the shift in their behavior. They barely eat. They're plagued with dreams. There's all kinds of symptoms. I mean, I'm no expert, but I've seen my fair share of it.

CHRISTIE

How's he been doing in class?

MRS. CRAVEN

He's very irritable. Doesn't really focus anymore. Half the time he seems to be in a daze. I'm actually glad you came by, as I've been meaning to recommend a friend of mine that I think you should take him to see.

CHRISTIE

What kind of friend?

MRS. CRAVEN

A child psychologist. I know what you're going to say, but he's marvelous, and quite wonderful with children.

Christie bites her lip, thinking.

CHRISTIE

And you think it'll help?

Mrs. Craven nods her head.

MRS. CRAVEN

Without a doubt.

INT. CLASSROOM - DAY

Back inside the classroom, Todd and David continue to pester Joey.



DAVID  
Come on, just tell us. We already  
know you saw him.

TODD  
Yeah. Don't be such a chicken all  
the time.

JOEY  
Fine. I dreamed about him again.

David and Joey's eyes widen and they look at each other,  
then back at Joey.

TODD  
Uh-oh.

DAVID  
You know what that means, don't  
you?

A look of confusion crosses Joey's face.

JOEY  
What?

DAVID  
It means you're next. He's coming  
for you.

JOEY  
Nuh-uh. It was just a bad dream.  
He's not real. My sister says so.

TODD  
Don't believe everything your  
sister tell you.

DAVID  
It's been nice knowing you,  
squirt.

David and Todd start laughing.

JOEY  
Shut up. You guys are just a bunch  
of liars!

INT. HALLWAY - DAY

Mrs. Craven finishes writing down some information on a  
sheet of paper and hands it to Christie.

MRS. CRAVEN

There you go. Just give him a call  
and he'll set up an appointment  
right away.

CHRISTIE

Great. Thanks. Listen, there's one  
more thing I've been meaning to  
ask you.

MRS. CRAVEN

What's that?

CHRISTIE

Have you heard any of the other  
kids telling stories about some  
sort of Skinny Man, and Slender  
Man or something?

This catches Mrs. Craven's attention.

MRS. CRAVEN

Hold on just a second, would you?

Mrs. Craven opens the door and steps inside the classroom.

INT. CLASSROOM - DAY

In the classroom, David and Todd have gotten the other  
children to point and chant at Joey.

CHILDREN

(chanting)

Slender Man's gonna take you!  
Slender Man's gonna take you!  
Slender Man's gonna take you!

Joey sits there, covering his ears, facedown on his desk.

Anger flashes over Mrs. Craven's face.

MRS. CRAVEN

Enough! That's enough of that!  
Take out your books and start  
reading! If I hear another peep  
out of any of you, no recess and  
I'm calling your parents!

The children all stop chanting and face forward. The  
classroom is completely silent.

Mrs. Craven takes some papers off of her desk and walks back out to the hall.

INT. HALLWAY - DAY

Mrs. Craven hands the papers to Christie.

MRS. CRAVEN  
The Slender Man.

Christie looks through the papers. They're all paintings and drawings done by the students and all of them contain the Slender Man in one form or another. Several of them have been done by Joey.

MRS. CRAVEN  
A rather nasty little ghost story started by David and Todd. I've reprimanded them several times about it.

The more Christie flips through the papers, the more horrified she becomes and she hands them back to Mrs. Craven.

CHRISTIE  
That's all Joey keeps dreaming about. He's completely terrified of this thing.

MRS. CRAVEN  
Irrational fears caused by the death of his parents, as I said. Call Doctor Abbot. Trust me, after a few sessions with him, Joey will be right as rain.

CHRISTIE  
All right. Listen, could you do me one last favor?

MRS. CRAVEN  
Hm?

CHRISTIE  
Can you keep an ear out for this Slender Man talk, and if you hear it, put an end to it immediately?

MRS. CRAVEN  
Of course. Anything I can do to help out, just let me know. I want you to know, I think it's  
(MORE)

MRS. CRAVEN (cont'd)  
wonderful what you're doing for  
your brother. It's a lot of  
responsibility at such a young  
age, and you're doing splendid.  
But remember, you can't do  
everything all at once.

Christie nods her head and Mrs. Craven winks before heading  
back inside the classroom, shutting the door behind her.

INT. RESTAURANT - DAY

Christie makes her way inside the restaurant she works at  
and punches in at the time clock.

ERIKA, a fellow waitress and Christie's best friend, walks  
past her, carrying a tray of empty plates to the dishwasher.

ERIKA  
You're late.

CHRISTIE  
I know, I know. I had to have a  
talk with Joey's teacher.

ERIKA  
Little booger in trouble again?

CHRISTIE  
No, no. The kids at school have  
been giving him a hard time with  
some stupid ghost story.

ERIKA  
Ooohh. More nightmares?

Christie finishes putting on her apron and looks at Erika.

CHRISTIE  
What do you think?

ERIKA  
I think you look like shit.

Erika smiles.

Christie flips her off, returning the smile.

CHRISTIE  
Thanks, bitch.

Erika laughs.

ERIKA

Come on, we're busy today, and  
your tables are piling up.

CHRISTIE

I'm on it.

Christie sets out to the dining room.

EXT. SCHOOL - DAY

The bell rings and school is dismissed.

Countless CHILDREN of various ages flock out of the  
building.

Joey makes his way towards Christie, who is waiting for him  
in the car.

As he approaches, Todd and David walk past him.

TODD

The Slender Man's coming.

DAVID

I hear he eats children, too. They  
taste just like chicken to him.

JOEY

Shut up.

Todd and David keep on walking and Joey gets into the car.

INT. CAR

Joey throws his backpack into the backseat and buckles up  
without saying a word or even looking at Christie.

CHRISTIE

Hey! Everything okay?

JOEY

Yep.

CHRISTIE

How was school?

JOEY

Fine.

Christie can tell that he's lying, but she doesn't pursue.  
She pokes his side, tickling him.

CHRISTIE

Come on, cheer up. We're going to  
pick up Sean!

They drive off.

EXT. PARK - DAY

David and Todd make their way into the park, backpacks on,  
heading home. The park is completely empty and quiet.

The two of them look around in amazement.

DAVID

We have the entire place to  
ourselves!

TODD

Awesome!

They rush to the jungle gym and climb on top of it, hanging  
upside down and the usual child play, completely oblivious  
to the greying sky and approaching fog...

DAVID

Where do you think everyone is?

TODD

Who cares? Anyone else comes,  
we'll kick them off. We were here  
first!

The sun disappears behind clouds and the fog covers the  
playground.

Todd and David look around.

DAVID

It got dark fast. Maybe we should  
go home.

TODD

No way, this place will never be  
empty again in a million years!

From somewhere in the park, a child-like giggle.

DAVID

Who was that?

TODD

Whoever it was, they better get  
out of here. This is our park!

The swings rattle, creaking the rusty chains.

Todd runs over to the slide and begins to climb up it, when  
something catches his eye.

Next to a large tree, surrounded by fog, is the Slender Man.

Todd stares, wide-eyed, and let's go of the slide, falling  
to the ground.

He gets up, still staring, and slowly begins to back away.

David watches him from the jungle gym, unsure of what's  
going on.

DAVID

Todd, what are you doing?

The Slender Man then begins to stretch, just as he did in  
Joey's dream.

Todd stops backing away. He's frozen at the spot, watching  
as the Slender Man stretches himself to unreal lengths.

Something about it hypnotises Todd and he slowly begins to  
walk towards the Slender Man, whose arms are outstretched.

David jumps off of the jungle gym and makes his way towards  
Todd, who keeps on walking.

David stops dead in his tracks and see's what Todd is  
staring at. What Todd is walking towards.

DAVID

(whispering)

Slender Man.

David stands there stammering, eyes wide with fear, unable  
to move and unsure of what to do.

Todd continues walking towards the Slender Man, almost in a  
trance-like state.

DAVID

Todd! Stop! What are you doing!?  
Run away!

It's too late.

The Slender Man snatches up Todd and both boys scream.

EXT. BUS STOP - DAY

A large bus pulls up to the stop and its doors open.

Stepping off of the bus, travel sack in hand, clad in BDU's, is SEAN.

He looks around and smiles when he spots Christie and Joey, who are waiting for him by their car.

Sean walks over to them, smiling, and he and Christie share a big hug.

They release each other and Sean scoops up Joey.

SEAN

There's the little man!

Sean sets down Joey, who, for once, looks happy.

Sean then looks at Christie.

SEAN

It feels good to be coming home.  
I'm sorry it couldn't be sooner.

CHRISTIE

Late is always better than never.

A squad car pulls up next to them and SHERIFF BOON steps out of the car, putting on his hat.

SHERIFF BOON

Well, well, if it isn't our war  
hero, back from the fight in one  
piece!

Sheriff Boon graciously extends his hand and Sean shakes it.

SEAN

Good to see you again, Sheriff.

SHERIFF BOON

The army kick your ass enough  
times to keep you outta trouble,  
or what?



SEAN

Yes, sir. They have a zero  
bullshit tolerance.

Sheriff Boon starts laughing.

SHERIFF BOON

Boy, you were an ornary little  
shit if there ever was one.

SEAN

Yes, sir. But I'm a completely  
different person now. The army  
forces you to do a lot of growing  
up.

SHERIFF BOON

Ain't that the truth.

Sheriff Boon pats Sean on the shoulder.

SHERIFF BOON

It's good to have you back, son. I  
just wish you had a little bit  
more to come home to.

A wave of discomfort washes over the group and nobody seems  
sure what to say.

SHERIFF BOON

I'm sorry. Your folks were just  
good people, is all, and I know  
it's hard. They were so proud of  
you, Sean. It'd be great if they  
could see you standing here today.

Sean swallows hard and nods his head.

SEAN

Thank you, sir.

SHERIFF BOON

Well, I best be off. I heard you  
were coming in today and I wanted  
to be one of the first to welcome  
you home. If you need anything,  
give me a holler.

SEAN

Will do, sir.

CHRISTIE

We appreciate that, Sheriff.

Sheriff Boon waves, gets back in his car, and drives off.

Christie rubs the top of Joey's head and then looks back at Sean, smiling.

CHRISTIE

All right, let's get you home.

The three pile into the car and drive off.

INT. CHRISTIE'S HOUSE - DAY

Sean, Christie, and Joey enter the house.

CHRISTIE

Joey, mif you've got homework, I want you to get right on it. No videogames until after it's done.

Joey makes his way towards his bedroom.

JOEY

Yeah, yeah.

Sean looks around the house. It's familiar to him. Cozy. He is at ease.

CHRISTIE

I figured you wouldn't want to share a room with Joey again, so I made up Mom and Dad's room for you, if it's not too uncomfortable.

SEAN

No, it'll be fine.

CHRISTIE

Awesome. Why don't you get settled in and changed and what not. I'm sure you want a shower after that long bus trip.

SEAN

Yeah.

CHRISTIE

All right. Once you're all cleaned up and settled I'll start dinner.

Sean turns and looks at Christie, smiling.

SEAN

You've really embraced this whole "mom" thing, haven't you?

CHRISTIE

Yeah, well, someone had to. Joey's not going to raise himself.

SEAN

That's not fair -

CHRISTIE

Look I'm not trying to shift blame or make you feel bad, all right? I was just saying.

Sean nods his head and makes his way through the house, heading for the bedroom.

INT. PARENTS BEDROOM

Sean enters the bedroom and looks around. The room is filled with family photos and the various things his parents used to collect.

Sean makes his way over to the bed, sets his sack down, and sits, breathing heavily.

Underneath the nightstand is a photo album and Sean picks it up and begins flicking through it.

It is filled with photos of the family from happier times. Birthdays. Vacations. Picnics.

Sean smiles, though his eyes fill with tears.

At the end of the album, he comes across two newspaper articles. The first one detailing a tragic traffic accident, and the second one an obituary.

Sean swallows hard and a tear rolls down his cheek.

Christie appears in the doorway and knocks.

CHRISTIE

You sure you're okay to stay in here?

Sean nods his head, shutting the photo album.

SEAN

Yeah. Yeah, it's fine. It's just so weird being here, and, uh...they're gone, you know?

Christie enters the room and sits down next to her brother. She rubs his back.

CHRISTIE

They were so proud of you, Sean.

SEAN

And I couldn't even be here for their funeral.

CHRISTIE

We understood, and I'm sure they did too.

SEAN

God, I'm so sorry I haven't been able to help out more. Did you get the money I sent?

CHRISTIE

Every month.

SEAN

How have you two been holding up?

CHRISTIE

Well, aside from the mountain of bills mom and dad left behind and struggling to get by, we're doing okay. We're tough. You know.

Sean nods his head, thinking.

Christie stands up.

CHRISTIE

Come on, enough of this serious talk for today. You're home. It's celebration time. Get cleaned up.

Christie leaves the bedroom, closing the door behind her.

INT. KITCHEN - LATER THAT DAY

Christie is in the kitchen, cooking something on the stove.

Joey sits at the kitchen table, wrapping up his homework.

Sean enters the kitchen.

SEAN  
Mmm. Something  
smells...interesting.

Christie looks at Sean, smiling.

CHRISTIE  
Don't be a smart ass.

SEAN  
What? No, for real.

Sean looks over her shoulder at what she's making.

SEAN  
What's on the menu?

CHRISTIE  
You'll just have to be patient and  
see, won't you?

SEAN  
Try not to burn it this time, eh?

CHRISTIE  
That was three times!

SEAN  
But who's counting, right?

Sean takes a glass from the cabinet, opens the fridge, and  
pours himself a drink.

SEAN  
I can see we need to go grocery  
shopping.

CHRISTIE  
Oh, yeah. I've been meaning to do  
that.

SEAN  
I bet.

Sean looks over to his little brother.

SEAN  
What are you working on, sport?

JOEY  
Homework.

SEAN  
Homework? Oh, no! What subject?

JOEY  
Math, right now.

SEAN  
Bleh. Nothing I can help with.

JOEY  
That's okay, I'm done, anyway.

Joey sets down his pencil and looks at Christie.

JOEY  
Can I go play my game now?

CHRISTIE  
Is your homework all finished?

JOEY  
Yes.

Christie looks away from the stove and eyes him.

CHRISTIE  
I mean ALL of it.

JOEY  
Yes!

CHRISTIE  
Go ahead.

Joey gets down from the table.

JOEY  
Wanna play with me, Sean?

SEAN  
Yeah, sure. Just give me a minute.

Joey leaves the kitchen and heads to the living room.

SEAN  
Look at you, the responsible and  
strict mom. Who would've thought?

Christie points her spatula at Sean.

CHRISTIE

Don't start. I will kick your ass.

SEAN

Scary.

Sean motions towards the direction of the living room.

SEAN

Is everything going all right with him? He seems a little down.

CHRISTIE

Yeah. I mean, I guess so. He's just having a hard time with school and everything.

SEAN

The kids picking on him?

Christie takes the food off the stove and begins transferring it to a pan.

CHRISTIE

Kinda, not really.

Sean raises his eyebrow, confused. He begins sorting through Joey's homework papers.

CHRISTIE

Well, I mean, they keep telling him scary stories and it's been giving him nightmares. And I mean, I talked to his teacher today and she thinks it might also be linked to trauma from our parents dying that is just now surfacing.

Christie opens the oven and places the pan in, shutting the oven door and setting the timer.

CHRISTIE

But she gave me the name and number of this psychiatrist, and she says that it will really help him.

SEAN

A shrink?

CHRISTIE

Ugh. I hate that word.

SEAN  
Would "quack" work better?

CHRISTIE  
Grow up, huh?

Sean stops looking over Joey's homework papers and looks at Christie.

SEAN  
Scary stories, huh?

CHRISTIE  
What? Oh, yeah.

Sean nods his head.

SEAN  
They about the Slender Man?

Christie looks at Sean, slightly startled by this.

CHRISTIE  
How do you know that?

Sean holds up one of Joey's homework papers.

SEAN  
This.

He tosses the paper towards her and picks up another one.

SEAN  
And this.

He tosses that one and picks up a third.

SEAN  
Or how about this?

He tosses the final sheet at Christie.

Christie looks over the three homework pages. All over all of them are questions that Joey has written about the Slender Man, as well as little doodles and drawings.

CHRISTIE  
Joey!

JOEY (O.S.)  
What?



Sean raises his hand to silence Christie and she looks at him, slightly angry.

Sean simply shakes his head.

SEAN  
I'll talk to him.

JOEY (O.S.)  
What!

CHRISTIE  
Nevermind!

Christie sets down the homework papers and Sean heads to the living room to join his little brother.

Christie sits down at the kitchen table and buries her face into her hands, breathing deeply.

INT. LIVING ROOM

Sean sits down next to Joey on the floor and picks up a controller.

SEAN  
All right, my man. What are we playing?

JOEY  
Mario.

SEAN  
My favorite. Let's do this.

The two of them begin playing a game.

SEAN  
So, how's school going?

JOEY  
Fine.

SEAN  
Yeah? You got a lot of friends?

JOEY  
Not really.

SEAN  
Well, why not?

JOEY

I don't know.

The two continue playing for a little bit and then Sean decides to press further.

SEAN

Who's the Slender Man, Joey?

Joey freezes and his eyes widen.

SEAN

I looked at your homework, man.  
It's everywhere.

Joey sets down the controller and looks at Sean, growing more afraid by the minute.

JOEY

Did you tell Christie?

SEAN

Relax, bro. She's not mad. I just  
want you to tell me about him.  
What's this all about?

Joey looks around and then leans in towards Sean, dropping his voice to a whisper.

JOEY

We're not supposed to talk about  
him. He doesn't want to be known.

SEAN

Why not?

Joey shrugs his shoulders.

SEAN

Come on, man. You can tell me. I'm  
your big brother. I'll protect  
you.

Again, Joey looks around and then stands up.

JOEY

Follow me.

Sean gets up and follows his brother to his bedroom.

INT. JOEY'S BEDROOM

Joey closes the door behind Sean, goes over to his drawer, and pulls out several pictures of the Slender Man that he's drawn.

Sean looks them over.

SEAN

He's a pretty creepy dude.

JOEY

He doesn't like being seen. In fact, most adults can't see him until they know about him, but kids can. He loves kids. He likes the woods and darkness and fog.

SEAN

Oh, yeah? And what does he do?

Joey sits down on his bed, fighting through the fear, trembling as he talks.

JOEY

He stretches himself.

SEAN

Like Stretch Armstrong?

Joey nods his head.

JOEY

And he grows tentacles. He walks on those. And if you watch him stretch, he controls your mind and you go to him.

Sean sits down, looking at his terrified brother.

SEAN

Then what happens?

Joey swallows hard and looks at Sean, once again dropping his voice to a whisper.

JOEY

He takes you.

Sean sits there, nodding his head, absorbing the ghost story his brother has just told him.

SEAN

That does sound pretty scary. I've got once more question for you.

JOEY

What?

Sean suddenly starts tickling Joey and he starts to laugh.

SEAN

Who fed you that garbage, huh? Who told you that silly ghost story? Huh?!

Joey laughs to the point of not being able to breathe and Sean stops tickling him.

JOEY

Some boys at school.

Sean looks at him, smiling.

SEAN

You know that he isn't real, right? Those boys are just trying to scare you. Give you nightmares, you know? They're bullies. And look, it's working, isn't it?

JOEY

I guess so.

SEAN

Come on, forget about this silly Skinny Guy nonsense.

JOEY

Slender Man!

SEAN

Whatever. See? Think about it. What's scary about a man as skinny as a twig that can stretch like a toy?

Joey thinks for a minute.

JOEY

Nothing, I guess.

SEAN

Exactly.

JOEY

But he's really scary in my dreams.

SEAN

Of course he is. Your mind can make anything scary, especially if you're a little kid. You'll see, once you grow up, a lot less things will scare you.

JOEY

Okay.

SEAN

And even if this Tiny Man were real and came after you, I'd kick his ass so hard and fast he wouldn't know what to do with himself.

Joey laughs.

JOEY

Promise?

SEAN

Promise.

Sean rubs the top of Joey's head and kisses it.

JOEY

Gross!

CHRISTIE (O.S.)

Dinner!

Sean motions towards Christie's voice.

SEAN

Come on, we'll try to eat what ever disgusting food our sister has made, and we'll go back and do your homework the right way.

The two get up off the bed and leave the room.

Outside the window, in the distance surrounded by trees, the Slender Man stands, watching them, surrounded by fog and shadow.

EXT. CHRISTIE'S HOUSE - NIGHT

Night has fallen and the house looks relatively creepy in the shadow, surrounded by thick forest.

A squad car pulls up the driveway and Sheriff Boon gets out, putting on his hat.

He makes his way to the front door and knocks.

Christie opens the front door, wiping her hands with a dish towel.

CHRISTIE

Sheriff Boon, hi. What brings you out here so late?

SHERIFF BOON

Official business, I'm afraid. Mind if I step inside? I won't be but a few minutes.

Christie moves out of the way to allow him to enter.

CHRISTIE

Of course. Make yourself at home.

SHERIFF BOON

Thank you kindly.

Sheriff Boon enters the house and Christie closes the door.

INT. CHRISTIE'S HOUSE, KITCHEN - NIGHT

Sheriff Boon enters the kitchen, where Sean, Joey, and Christie continue cleaning up after dinner.

SHERIFF BOON

I'm sorry. I don't mean to interrupt you folks during dinner.

SEAN

No problem, sir.

CHRISTIE

We're actually just cleaning up now.

Sheriff Boon takes off his hat and holds it in his hands.

SHERIFF BOON

You folks didn't happen to see Todd or David today at all, did you? After school let out?

Christie thinks for a moment and then shakes her head.

CHRISTIE

No. I can't say that I have. Why?  
Something happened?

SHERIFF BOON

Their parents called me.  
Apparently neither of them came  
home from school today. I spoke  
with Mrs. Craven and she said the  
boys left when the bell rang, with  
everyone else.

CHRISTIE

Did you see them -

SMASH!

A glass plate shatters and Christie looks over to Joey, who  
is standing there, eyes wide with fear, shaking.

CHRISTIE

Joey? Joey, what's the matter?

JOEY

S-S-Slender Man.

Joey takes off running through the house.

SEAN

Joey!

Joey runs inside a closet, barricading himself inside.

Sean and Christie rush over to the closet and try to open  
the door to no avail.

CHRISTIE

Joey! Joey open this door, damn  
it!

Sean knocks on the door.

SEAN

Joey? Joey, come on, bud. It's me.  
Open up.

JOEY (O.S.)

He took them! I won't let him take  
me! I won't!

Sheriff Boon walks over to the closet perplexed.

SHERIFF BOON

Is he all right? I'm sorry, I wasn't trying to scare the little guy.

Christie looks at Sheriff Boon, shaking her head.

CHRISTIE

No, you're fine. It's fine. We've just been having some trouble with him lately.

SEAN

Ghost stories.

Sheriff Boon nods his head and then his cell phone rings. He answers it.

SHERIFF BOON

Boon. Really? Where? What time? Is he all right? I'll be right over.

Sheriff Boon hangs up the phone and looks at Sean and Christie.

SHERIFF BOON

They found David in the park a few minutes ago.

SEAN

That's great. Is he all right?

SHERIFF BOON

He's terrified out of his mind, but there's not a mark on him.

CHRISTIE

What about Todd?

SHERIFF BOON

Still no sign. I'm sorry to trouble you this evening. Thank you for having me in, and have a good night. Again, I'm sorry I frightened your little brother.

CHRISTIE

It's fine.

SEAN

Have a good night, sir.



Sheriff Boon leaves the house, closing the door behind him.

Christie faces the closet door and knocks again.

JOEY (O.S.)

Go away! I'm not coming out! I'm  
not ever coming out!

Sean looks at Christie.

SEAN

So, a psychologist?

Christie nods her head.

CHRISTIE

Yeah.

Christie walks away from the kitchen and heads to the bathroom.

INT. BATHROOM

Christie flicks on the light and stands in front of the sink, looking at herself in the mirror. To her right is an open window, overlooking the wooded yard.

Christie turns on the water and splashes it on her face.

As the water drips off of her face, a child giggles, and something moves in the yard.

Christie turns to look out the window.

The Slender Man is standing out there, partially camouflaged by the trees.

Startled, Christie quickly grabs a towel and wipes her face, again looking out in the yard.

It's empty.

Christie laughs at her own silliness and looks at herself in the mirror.

CHRISTIE

Slender Man. Right. Get a grip.

Christie turns on the water again and lowers her face to splash water on it.

In that split instant, in the mirror, the Slender Man appears to be sticking his blurry and obscured head through

the bathroom window.

Christie looks back up at the mirror and the window is empty. The Slender Man is gone.

EXT. WOODS - DAY

Walking through the lifeless woods, rifles in hand, are JEB and BRANT, two hunters with nothing better to do.

They look around the dead, lifeless trees, hoping to find something to shoot.

BRANT

I don't know how I let you talk me into skipping work for this, Jeb.

JEB

Like you had something better to do at the office? Just relax and enjoy yourself for once in your life.

BRANT

There's not even anything left in these woods to kill. Quail season is over.

JEB

Well, maybe we would find something if you'd keep your goddamn voice down.

Brant scoffs.

The two continue making their way deeper into the woods, the dead leaves and twigs on the ground snapping and rustling beneath their feet.

BRANT

I don't even hear a cricket, man.

JEB

Brant?

BRANT

Yeah?

JEB

Shut it.

As the two continue on, clouds roll over the sun, casting the woods in shadow.

JEB  
Ah, shit, it figures.

BRANT  
It's looking like rain.

JEB  
Why, how very astute of you. You should be a weather man.

SNAP!

A twig snaps from somewhere in the woods and Jeb holds up his hand to halt them.

JEB  
Shh.

BRANT  
What?

JEB  
Quiet!

Brant looks around, trying to figure out what Jeb is hearing.

A light fog slowly drapes around them, enveloping the dead trees and creating a unearthly gloom.

BRANT  
Where'd that fog come from?

The low sound of a child giggling comes from somewhere in the woods.

Jeb and Brant look around, slightly uneasy.

JEB  
Is someone out there?

All is quiet, until -

CRUNCH! A branch breaks on one of the trees and a LARGE OBJECT falls from the tree, crashing into Jeb, causing him to stumble away and cry out.

JEB  
What the hell?!

Brant stands there, looking at the object, his eyes wide with fear.

The object in question is the body of Todd. His eyes are wide with fear. His torso appears to have been surgically opened, the flesh carefully pinned in all the right places, his organs carefully and neatly sealed in plastic bags, as if he had been dissected and examined.

Jeb turns and looks at the body, his jaw dropping.

JEB  
Sweet lord in heaven.

INT. DR. ABBOT'S OFFICE - DAY

Joey sits in Dr. Abbot's office.

His office is pretty typical for someone in his line of work. It's filled with bookshelves and PhD's. Various pictures and busts. The fan slowly revolves overhead.

Joey looks all around, not exactly happy to be there.

The door to the office opens and DR. ABBOT steps in, closing the door behind him.

DR. ABBOT  
Good morning, Joey. How are you  
this morning?

JOEY  
Fine.

Dr. Abbot extends his hand and Joey shakes it.

DR. ABBOT  
I'm Dr. Abbot. I'm very excited to  
meet you.

JOEY  
Where'd Christie go?

DR. ABBOT  
Your sister had to go to work.  
Your brother is going to pick you  
up in an hour, after we have our  
little talk. Is that okay with  
you?

Joey shrugs.

JOEY

I guess.

DR. ABBOT

Great!

Dr. Abbot walks over to his desk and picks up a notepad and pen. He then sits down across from Joey.

DR. ABBOT

I'm sure you're a little bit nervous, and don't want to be here. Am I right?

Joey nods his head.

DR. ABBOT

I thought so. But let me tell you something, Joey. You're not in any kind of trouble. You're not sick. There's nothing wrong with you. I'm just going to talk to you. That's all. Just like friends.

JOEY

What are we going to talk about?

DR. ABBOT

What would you like to talk about?

JOEY

I don't know.

DR. ABBOT

Well, let's start out easy. How's school?

INT. RESTAURANT - DAY

Sean steps inside the restaurant that his sister works at and seats himself at a booth.

Christie comes out of the kitchen and spots him. She approaches him.

CHRISTIE

What are you doing here? You have to go get Joey.

Sean looks at his watch.

SEAN

I've got forty-five minutes. I figured I'd get some breakfast first.

CHRISTIE

You better not be late! What'll you have?

Sean looks around Christie at Erika, who sees him and smiles.

SEAN

For starters, I'll have her as my server.

Christie looks over at Erika and the back at Sean, rolling her eyes, smiling.

CHRISTIE

You're terrible. Remember she's MY best friend, and I know all your dirty little secrets.

SEAN

Yeah, yeah.

Christie walks away from the table and Erika walks over, taking out her notepad.

ERIKA

Hey there, handsome.

SEAN

Hey there yourself.

ERIKA

Welcome home.

SEAN

Thank you.

ERIKA

What can I get you?

SEAN

Well, I'll start with a phone number, and then I'd like to have a date, and then we'll see where that takes us.

Erika laughs, shaking her head.

ERIKA

Still a smooth talker, I see. The army didn't take that away from you.

SEAN

No, ma'am.

Erika stands there for a moment, biting her lip.

ERIKA

Tell you what. We'll see what kind of a tipper you are and maybe you'll get my number.

SEAN

Oooh, she's a gold digger!

The restaurant door opens and MIKE, a built, scruffy guy in jeans and a t-shirt steps inside, looking over to Sean and Erika.

MIKE

Sean Adams, you son of a bitch!

Sean stands up and turns around, facing Mike, who does not look happy.

Mike storms over to Sean and gets in his face.

MIKE

You've been in town for a full day, and you haven't called? What an asshole!

The two start laughing and hug each other.

SEAN

Good to see you, man.

MIKE

Welcome home, dude.

SEAN

Come on, sit down. Join me for breakfast.

The two sit down at the booth.

MIKE

So, how you been? What have you been up to since you got back?

Sean motions to Erika.

SEAN

Actually, I was in the process of getting her number.

MIKE

Oh, I'm sorry, dude. Didn't mean to cock block you or anything.

ERIKA

Guys, I'm standing right here.

Mike looks at Erika.

MIKE

I can see that. What are you waiting for? Give the man your number!

ERIKA

I'm thinking about it.

Christie leans her head out of the kitchen doors, looking over at Sean.

CHRISTIE

Sean, don't forget, you have a time limit!

INT. DR. ABBOT'S OFFICE - DAY

Joey is now lying down on the couch and Dr. Abbot has an entire page of notes on his pad.

DR. ABBOT

So, you've felt alone since your parents passed?

JOEY

I guess. I mean, Christie takes care of me and spends time with me, but she's still just my sister, you know?

DR. ABBOT

Oh, yes. I completely understand. Joey, I'm going to ask you to tell me about your dreams.

JOEY

What about them?



DR. ABBOT  
The Slender Man visits you,  
doesn't he?

Joey gets quiet, not saying a word.

DR. ABBOT  
I want you to tell me about your  
dreams. Tell me about the Slender  
Man.

JOEY  
I can't.

DR. ABBOT  
Why not?

JOEY  
He'll come after you, too.

Dr. Abbot leans forward in his chair, interested.

DR. ABBOT  
Why do you say that?

JOEY  
He doesn't want people to know.

DR. ABBOT  
But you know.

Joey looks at Dr. Abbot, fear in his eyes.

JOEY  
That's why he's coming for me.

EXT. WOODS - DAY

Sheriff Boon stands over the opened body of Todd. MEDICAL EXAMINERS, a DEPUTY, and some other INVESTIGATORS are also at the scene.

Sheriff Boon looks away from Todd's corpse at his Deputy.

SHERIFF BOON  
Christ. Who in their right mind  
could do this to a kid?

DEPUTY  
Somebody obviously NOT in their  
right mind. There are some sick  
people in the world, Sheriff.

SHERIFF BOON  
Ain't that the truth. Have his  
parents been notified?

DEPUTY  
Not yet, sir.

SHERIFF BOON  
I'll drive over and tell them  
myself.

DEPUTY  
Any leads? What'd that other  
little boy say?

SHERIFF BOON  
Some nonsense about some stretch  
man or something with tentacles.

DEPUTY  
Come again?

SHERIFF BOON  
Oh, nothing. You know, kids.  
Frightened ramblings. Their minds  
produce monsters to deal with real  
horrors. Terrible thing to go  
through at such a young age.

The Deputy looks down at Todd's body.

DEPUTY  
Not as terrible as what this kid  
went through.

SHERIFF BOON  
Tell me about it.

INT. DR. ABBOT'S OFFICE - DAY

Joey is still lying on the couch, this time with his eyes  
closed.

Sean is standing next to Dr. Abbot, who is leaned forward in  
his chair.

SEAN  
What exactly are you doing?

DR. ABBOT  
Basically, I'm going to ask him  
some questions that have answers  
buried in his subconscious. It's  
(MORE)

DR. ABBOT (cont'd)  
perfectly safe and harmless.

Dr. Abbot concentrates on Joey.

DR. ABBOT  
Let's begin.

INT. CLASSROOM - NIGHT

The classroom is empty, dim, and silent.

On the chalkboard is a drawing of the Slender Man and his name written multiple times beside it.

Joey sits at his desk, staring at it.

DR. ABBOT (O.S.)  
Where are you now, Joey?

JOEY  
My classroom.

DR. ABBOT (O.S.)  
Are you with your friends?

Joey looks around the empty classroom. A book opens up and the pages begin turning.

JOEY  
No.

DR. ABBOT (O.S.)  
Why not?

JOEY  
I don't have any.

DR. ABBOT (O.S.)  
Why are we in the classroom? Did something happen here?

Joey stares at the chalkboard. At the drawing of the Slender Man.

JOEY  
The Slender Man is here.

DR. ABBOT (O.S.)  
That's where you learned about him?

Joey nods his head and stands up, moving closer to the chalkboard.

The window to the classroom suddenly opens and a violent breeze blows papers and pencils around, startling Joey.

Joey looks out the window and freezes.

Standing outside in the schoolyard, bathed in darkness and a light fog, is the Slender Man.

JOEY

He's here.

DR. ABBOT (O.S.)

The Slender Man?

Joey bolts out of the classroom.

INT. HALLWAY

Joey runs down the hallway, past all the lockers, and as he does, the locks rattle and slam against the metal locker doors.

DR. ABBOT (O.S.)

Joey, you're perfectly safe. I want you to relax. There's no Slender Man. You're alone. You're alone in your mind. You control it. You're safe, I promise you.

Joey stops running and hears the sound of a child giggling behind him. He slowly turns around.

JOEY

You're wrong.

Standing at the opposite end of the hall, staring at him, is the Slender Man.

The Slender Man begins stretching out his arms so that he can scrape the lockers with his finger nails. He slowly begins walking towards Joey, the rest of his body beginning to stretch.

Joey screams.

SEAN (O.S.)

That's enough!

INT. DR. ABBOT'S OFFICE - DAY

Sean wakes Joey up out of his trance and Dr. Abbot sits there, perplexed.

DR. ABBOT

What are you doing?

SEAN

I could ask you the same goddamn question. What the hell are you trying to prove here?!

DR. ABBOT

I'm merely trying to discover the root of Joey's fear and have him confront it. It is the only way he'll ever -

SEAN

What you're doing is scaring him half to death. It's pretty obvious what the root of his fear is. I thank you for your help and your time, doctor, but we'll handle it from here.

Sean leads Joey out of Doctor Abbot's office and Dr. Abbot motions for him to stop.

DR. ABBOT

Sean, please, let me speak to you a moment. In private.

Sean stares down Dr. Abbot a moment and then looks back at Joey.

SEAN

Wait outside a minute, would you, bud?

Joey steps outside and Sean pulls the door closed.

Dr. Abbot walks back over to his desk, opens a drawer, and pulls out a bottle of medication.

DR. ABBOT

I want your brother to take these, they should help him with his stress levels.

SEAN

The kid is having nightmares and you want to put him on medication?

DR. ABBOT

The nightmares are merely a manifestation of his underlying problem. I believe he is suffering from severe trauma and depression over your parents' death. He's been suppressing it this whole time and this is the outcome.

Dr. Abbot walks over to Sean and offers him the pills.

DR. ABBOT

Please, just for week. If things don't get better for him, then by all means, take him off. There's no addiction and no reported side effects. I'm simply trying to help the boy.

Sean takes the pills, nodding his head.

SEAN

All right. A week.

DR. ABBOT

Update me on his progress. I'd like to follow up, if you don't mind.

SEAN

No more of this hypno-shit?

DR. ABBOT

Although it is a provenly effective method, as per your wishes, I will cease.

SEAN

Thanks, doctor.

Sean turns to leave the office.

DR. ABBOT

There's nothing wrong with him per se. He just needs to realize that his fears are irrational. A figment of his young, overactive imagination.

INT. DAVID'S BEDROOM - DAY

David sits on his bed, huddled in a ball, in front of a window with its curtains closed. He's pale, shaking, and looks as if he hasn't slept since the event at the park happened. There's true fear on his face.

From outside his right window comes the sound of a child giggling.

David's eyes widen and he slowly turns towards the right window.

DAVID

Mom!

There's no answer from his mother, but the sound of child giggling begins again, as if answering for her.

David slowly makes his way towards his window, slowly reaching out to draw the curtains.

DAVID

It isn't real. It's not real. Not real.

David closes his eyes, breathes deeply and then yanks open the curtains.

There's nothing outside his window.

David sighs in relief and closes the curtains again.

He gets back up on his bed and leans against the back window, closing his eyes.

SMASH!

The window behind him shatters and he screams as the Slender Man's long arms wrap around him and pull him outside through the window.

INT. CHRISTIE'S HOUSE, KITCHEN - DAY

Sean and Christie are in the kitchen having drinks.

CHRISTIE

You actually let him do that to Joey?

SEAN

I didn't think it would do much harm.

CHRISTIE

Let me see those pills he gave you.

Sean takes the pill bottle out of his pocket and hands it to Christie. She examines it.

CHRISTIE

What are your thoughts on these?

SEAN

They've got a pill for every little thing these days. In my opinion, it's all bullshit. Not everything can be cured with a pill.

Christie sets the pill bottle down and takes a drink.

CHRISTIE

But maybe it'll work. Should we at least try it?

SEAN

I'll leave that little decision up to you.

CHRISTIE

Of course you will.

SEAN

What's that supposed to mean?

CHRISTIE

You weren't around or much of a help for all the other difficult decisions I had to make after mom and dad died.

SEAN

That's not fair.

CHRISTIE

Neither was all this responsibility being thrust upon me, Sean. I had to be a grown up at the age you were still out having fun. And then you were off with the army.



SEAN

It's not like I knew that was  
going to happen! I mean I -

The phone starts ringing.

Christie looks at Sean.

CHRISTIE

I don't want to argue about this  
shit. It's just hard and I would  
like some help making decisions  
now that you're home.

Christie gets up and answers the phone.

CHRISTIE

(into phone)

Hello? Hey girlie, what's up?

Christie looks over at Sean, raising her eyebrow.

CHRISTIE

(into phone)

Yeah, why?

Sean looks at her curiously.

SEAN

What?

CHRISTIE

(into phone)

What exactly do you have in mind  
with my brother? I don't know if  
that's a good idea.

Sean gets up, grabbing for the phone, and Christie dodges  
out of the way, laughing.

SEAN

Give me the damn phone.

CHRISTIE

(into phone)

Uh huh. I'm just teasing. Here he  
is.

Christie hands Sean the phone.

CHRISTIE

Be on your best behavior!

SEAN  
(into phone)  
Hello? Oh, hey! What's up?

Christie shakes her head and walks out of the kitchen, heading for the living room.

INT. LIVING ROOM

Christie walks into the living room and sits down next to Joey, who is watching some horror show on TV.

Christie looks at the screen and then at Joey, who is completely spaced out.

CHRISTIE  
Isn't this a little too intense  
for you. Shouldn't we watch  
cartoons or something?

Joey just sits there, staring off.

Christie looks at Joey.

CHRISTIE  
Hey. Earth to Joey. Are you there?

Christie snaps her fingers and Joey snaps back to reality. He looks at her.

JOEY  
What?

CHRISTIE  
I said let's watch some cartoons.

JOEY  
I am watching cartoons.

Joey looks at the TV, sees what's on, and then turns back to Christie, angry.

JOEY  
Why'd you change the channel?!

CHRISTIE  
I didn't change the channel.  
That's what you were watching when  
I came in here.

JOEY  
Liar! You're so mean! Just leave  
me alone!

Joey gets up and runs to his room, slamming the door.

Sean enters the living room, looking at Christie.

SEAN

What the hell was that about?

Christie sighs, shaking her head and shrugging her shoulders.

SEAN

I'm going out with Erika for the evening. Call her cell if you need anything. All right?

CHRISTIE

Don't forget that she's my best friend. Treat her right, you hear me?

SEAN

Come on now, I'm a changed man.

Sean winks at her and opens the front door.

Mike steps inside the house.

MIKE

Look at that! Perfect timing! I didn't even have to knock on the door.

Mike holds up a case of beer and a DVD.

MIKE

I thought I'd come with some entertainment and visit. I tried calling, but someone was on the phone.

CHRISTIE

That'd be studly, over there.

Christie motions to Sean.

Mike looks at Sean, smiling.

MIKE

Oh, yeah?

SEAN

Yeah. Actually, I'm just heading out to meet up with Erika.

MIKE

Son of a bitch. Got yourself a date, huh? That was fast. Gonna sweep her off her feet with a bit of poetry? Some "Roses are red, violets are blue, I'll fuck you with a rake?"

Sean playfully hits Mike on the arm, chuckling.

SEAN

Get the hell out of here, man.

MIKE

Well have a good time, dude. Tear it up.

CHRISTIE

That's my best friend you're talking about, Mike.

MIKE

So?

SEAN

All right. I'm out. Mike, I'm sorry, bro. I'll catch you next time.

MIKE

Yeah, sure. No problem, man.

Sean heads out of the house.

Mike turns to Christie.

MIKE

What about you, doll? Want some company?

CHRISTIE

Just so long as you know it's going to be an early night because I have work in the morning and you have absolutely zero chance of ever scoring with me.

MIKE

That's what they've all said.

CHRISTIE

I don't doubt it.

INT. JOEY'S BEDROOM

Joey sits on his bed, scribbling a picture of the Slender Man devouring a child.

His eyes are wide, his features intense. The fear apparent.

From somewhere outside, a child giggles.

Joey looks around, preparing himself for the worst.

Someone suddenly bangs on his bedroom door.

CHRISTIE (O.S.)

Joey, Mikey's here. We're going to watch a movie if you want to join us.

Joey looks back to his drawing and continues working on it.

His bedroom door opens and Christie steps inside, walking over to him.

CHRISTIE

I really don't like it when you ignore me, mister. What are you working on?

Christie looks at Joey's horrific drawing and sadness washes over her.

CHRISTIE

Oh, Joey.

JOEY

Sometimes I wish he would just hurry up and come take me so I wouldn't have to be afraid anymore.

Christie sits down on Joey's bed and hugs him, tears streaming down her face.

CHRISTIE

You don't have to be afraid, Joey. Nobody is going to take you. I won't let them. I promise.

JOEY

I wish I could believe you.

CHRISTIE

Come on, stop locking yourself away in here to draw these ugly things. Let's watch something fun. Let's laugh.

JOEY

I can't anymore. He's coming closer.

Christie pulls Joey off of his bed and begins leading him to the living room.

CHRISTIE

Well, he's going to have to wait until we have some fun. No more fear, mister. Only laughter.

Christie wipes the tears out of her eyes.

EXT. CITY STREET - NIGHT

Sean and Erika walk down the street, past countless apartment buildings and parked cars.

The streets are filled with fog and the street lights give the area an otherworldly orange glow.

SEAN

That was an interesting movie.

ERIKA

You hated it.

SEAN

I didn't say that.

ERIKA

You didn't have to. It wasn't blood everywhere and shit exploding the whole time.

SEAN

Ha. Trust me, that's not exactly what I'm into. I saw a lot of that first-hand.

ERIKA

Oh, right. Shit, I'm sorry. I didn't mean to bring anything like that up. I just forget sometimes that you've been away doing that

(MORE)

ERIKA (cont'd)  
this whole time.

SEAN  
It's all right. The movie was  
fine. Different, but fine.

The two continue walking. It's eerily quiet. They look  
around.

SEAN  
The streets usually this dead?  
It's not that late, is it?

ERIKA  
No, there's usually much more  
activity on this street. There  
must be something going on tonight  
that we're not aware of.

SEAN  
That, or nobody wants to be out in  
this damn fog.

ERIKA  
Yeah, what's up with that?

SEAN  
You tell me. This is your town.  
I'm a stranger now.

ERIKA  
I guess so. What's it like being  
back home so far? Does it live up  
to your memories?

SEAN  
I try not think about those. Most  
of my memories of this place  
revolve around me being in trouble  
for some stupid thing or another.

ERIKA  
And now you're back, and  
everyone's all grown up.

SEAN  
My sister has turned into quite  
the surrogate mother.

Erika takes out her cell phone and looks at it. She smiles.

ERIKA  
Speaking of which, she's checking  
on us now.

SEAN  
What's she saying?

ERIKA  
She wants to know if you're  
behaving yourself and treating me  
like a lady.

SEAN  
Well, maybe if you actually WERE a  
lady.

Erika laughs and playfully hits Sean on the arm.

ERIKA  
Jerk.

SEAN  
So, my sister won't give me an  
honest answer, but I figure since  
you're the best friend, you'd know  
the truth and could tell me.

ERIKA  
Tell you what?

SEAN  
How has she been doing with all  
this? Really.

Erika thinks the question over for a moment and almost  
hesitates to answer.

ERIKA  
She's still grieving. She doesn't  
say it, and she doesn't really  
show it, but, I don't know, I just  
know.

SEAN  
Yeah.

ERIKA  
Sometimes I think she just wants  
to throw in the towel and walk  
away. Your brother is a good kid,  
but that's a lot for someone who  
used to be so care free. It just  
changed overnight, you know? And I  
mean, I know it hasn't just  
(MORE)



ERIKA (cont'd)  
affected her. I know you feel it  
and Joey feels it.

SEAN  
Yeah, but I wasn't here for them.

ERIKA  
But you're here now. And that's  
what counts. If you spend all your  
time trying to make up for what  
you missed, you'll always be  
playing catch up because  
everything else is going to keep  
passing you by.

Sean thinks about this a minute, nodding his head.

ERIKA  
And she hasn't been completely  
alone. She's had me. I'm always  
there for her when she needs her  
own time or someone to talk to.

SEAN  
And I'm sure she appreciates it,  
whether she says so or not.

ERIKA  
It's what besties are for.

Erika stops walking and looks to the apartment building to  
her right.

ERIKA  
This is me.

Sean looks over her apartment building and then into her  
eyes.

SEAN  
Well, thank you for a night out.  
It was fun.

ERIKA  
Yeah, I had a good time.

SEAN  
We'll do it again soon?

Erika smiles.

ERIKA

I don't know about that, cowboy.  
This was just a welcome home  
present.

Sean smiles and Erika winks.

She turns to walk up to her apartment and Sean grabs her  
arm, spins her around, and kisses her.

They stop kissing and she looks at him, smiling.

ERIKA

Took you long enough. I didn't  
think you were going to have the  
balls to do it.

SEAN

You know, just waiting for the  
right moment.

ERIKA

Good choice.

Sean lets go of Erika and she walks up to the building door,  
opening it. She looks back at him, smiling.

ERIKA

Good night.

SEAN

Sweet dreams.

Erika enters the apartment building and disappears behind  
the closed door.

Sean stands there a moment and then something catches his  
eye.

He slowly turns his head, and down the street, by a lamp  
post, shrouded by fog, stands a tall, lanky, slender figure,  
watching him. It looks remarkably similar to the Slender  
Man.

Sean stares for a moment, a sense of dread slowly  
encompassing him, before he shakes it off, laughing.

SEAN

Jesus Christ man, you're turning  
into Joey.

Sean turns his head and runs smack into Sheriff Boon,  
startling the both of them.

SEAN

Shit!

SHERIFF BOON

Christ boy, did you not hear me?

SEAN

Sorry, sir. I was spacing out for a second.

SHERIFF BOON

Apparently.

Sean looks back down the street at the lamp post. The figure is gone. He turns back to Sheriff Boon.

SHERIFF BOON

Looking for someone?

SEAN

No, no. I just thought I saw someone. Just shadows, I suppose.

Sheriff Boon looks around the fog covered street.

SHERIFF BOON

This fog is something, isn't it? I didn't see anything about it on the weather channel, either. It came from no where.

SEAN

What brings you out tonight, sheriff?

SHERIFF BOON

David was taken from his home this afternoon.

SEAN

Shit. No way?

SHERIFF BOON

Way. We're out watching the streets. Putting up notices. Making sure people are locking their doors and windows.

SEAN

Any ideas as to who's doing it?

SHERIFF BOON

None so far. Keep your eyes and ears open. You hear anything or see anything, call me immediately.

SEAN

Yes, sir. I hope you catch him soon.

SHERIFF BOON

It's a sick world we live in where people can do such things to kids.

Sean nods his head.

SHERIFF BOON

I just can't imagine what kind of fucked up things a person would have to go through for their mind to snap like that. They must have seen some horrors.

Sean continues thinking. Maybe about his service with the army. Maybe about Joey.

Sheriff Boon stares at him, almost as if hinting.

SHERIFF BOON

Well, I have work to do, and I'm not exactly sure it's safe for civilians to be on the streets. You take care, son.

SEAN

Thanks, sheriff. You too.

Sean turns and walks away, and Sheriff Boon watches him a moment longer before turning around and continuing his business.

From across the street, much closer now, but still shrouded by fog, the Slender Man watches.

EXT. WOODS - NIGHT

Sean walks through the dark forest. The dead, empty trees scrape against his clothing and the shadows play games with his mind.

From somewhere deep in the forest, a child giggles.

Sean begins jogging towards the sound and quickly the giggle

turns into a blood-curdling scream.

Sean begins running faster.

SEAN

Joey?! Where are you?!

The scream is suddenly choked out and replaced by a gurgling last breath.

SEAN

Hold on! I'm coming!

Sean charges through the dead wood, branches and twigs snapping and breaking off as he dashes through, trying desperately to get to Joey before it's too late.

Deeper into the forest he goes, until he comes upon a cave entrance.

Sean stops, looking into the cave, slowly approaching it.

A faint glow emits from a light source deep within the cave.

Sean slowly steps forward, and, crouching down, steps inside the cave.

INT. CAVE - NIGHT

Sean slowly makes his way through the cave, squinting to see in the darkness, gripping the wall and taking slow, cautious steps.

He heads towards the dim light, which slowly grows brighter with each step forward.

The cave has grown silent. The only sounds are his feet on the damp floor and the occasional drip of water.

Sean finally steps through an opening and finds himself in a large, circular room in the cave, and he steps back a moment, disgusted.

The area is lit by candles and stained with blood. Covering the room are countless body parts of children, organs in jars, and decomposing bodies. There are various alien instruments of operation and dissection.

SEAN

Jesus.

In the center of the room, against the wall, is what appears to be a table of sorts. On top of the table is the dissected body of a boy.

Sean slowly makes his way towards the body and turns it to see the face.

It's David. Upon turning, his eyes and mouth bolt open, revealing that his eyes and tongue have been cut out.

He releases a sickening gurgle of despair and Sean stumbles backwards, wrenching.

Quick as lightning, long, slender arms wrap around Sean and begin pulling him into the darkness. He screams.

INT. CHRISTIE'S HOUSE, SEAN'S ROOM - NIGHT

Sean jolts himself awake, breathing heavily, drenched with cold sweat.

He rubs his eyes, calming himself before sitting up.

SEAN

Shit.

Sean sits at the edge of the bed and grabs a glass of water off the nightstand, downing it.

SEAN

This is ridiculous.

Sean walks out of his bedroom.

INT. JOEY'S ROOM

Sean looks in Joey's room and sees him huddled in a ball on the floor, wrapped in a blanket, clutching a baseball bat and a flashlight.

Sean shakes his head and exits.

INT. LIVING ROOM

Sean enters the living room, clicks on a lamp, and sits in front of the computer, turning it on.

After it starts up, Sean gets online and searches for "Slender Man."

SEAN

All right you little bastard. What are you?

Sean clicks on a link and it takes him to a page dedicated to the Slender Man.

There are all kinds of photographs and articles and conspiracy theories. Everything you can imagine. Dating back hundreds of years.

The more Sean scrolls through the website, the more fear begins to grip him and he slowly realizes that this thing is for real.

SEAN

My god.

Something stirs outside and Sean stands up, heading for the window.

Outside, among the trees, the Slender Man stands, shrouded by fog, looking into the house.

Sean steps back and the Slender Man begins to stretch.

Sean races to his bedroom, grabs a handgun, and rushes outside.

EXT. CHRISTIE'S HOUSE - NIGHT

Sean runs out into the driveway, handgun raised, looking around for any sign of the Slender Man. He's gone.

Sean spins around a few times in an attempt to see him but to no avail.

SEAN

Shit.

From somewhere in the surrounding trees, a child giggles. Sean freezes.

SEAN

Come out. I'm warning you, I'm armed.

Silence. Sean looks around some more before giving up.

He slowly backs his way towards the house and enters, closing and bolting the door behind him.

EXT. CHRISTIE'S HOUSE - DAY

The sun has risen, but it is still overcast and gloomy, as if a perpetual curse has taken over the town.

INT. CHRISTIE'S HOUSE, KITCHEN - DAY

Christie enters the kitchen and Sean is sitting at the kitchen table, waiting for her. It doesn't look like he went back to sleep at all the night before.

Christie looks at him, concerned.

CHRISTIE

You feel all right? You look like shit.

SEAN

We need to talk.

CHRISTIE

It's going to have to wait until later. I've got to get Joey to school and go to work.

SEAN

Joey's not going to school today.

CHRISTIE

Is that right? And when did you make that decision?

SEAN

Sit down.

Christie eyes him for a moment before giving in and sitting down.

CHRISTIE

What? Did you and Erika not work out?

SEAN

It's not about that. The date was fine.

Christie sees that Sean has a pile of papers in front of him.

CHRISTIE

What's all that?



SEAN

We'll get to that.

CHRISTIE

Okay?

SEAN

Last night, after taking Erika home, I saw something down the street. Something that looked like that stupid thing that Joey's been afraid of.

Christie rolls her eyes.

CHRISTIE

Christ, here we go.

SEAN

Just listen, don't talk. I ran into Sheriff Boon. David was taken yesterday from his home.

CHRISTIE

What?

SEAN

So, I came home and went to bed, and I had a dream. I was running through the forest towards the sound of a screaming kid. I found a cave and went inside. Inside the cave were all these mutilated bodies of children. Christie, David was there. And, so was that skinny fucking guy that's been haunting Joey.

CHRISTIE

Sean, it's just a children's ghost story, and you had a bad dream. Nothing more.

SEAN

I don't think so. It's more than that. Much more.

Sean slides the papers over to Christie.

SEAN

So, I reasearched this thing last night. This thing has been everywhere. There are photos of him. News articles. Stories. It's

(MORE)

SEAN (cont'd)  
more than just a ghost story or  
isolated incident.

Christie looks through the pictures Sean printed out and some of the stories, her eyes widening.

CHRISTIE  
If this is all true, then why  
hasn't anything been done about  
it? Why does nobody know?

SEAN  
Because it doesn't want to be  
known. Children can see it when  
nobody else can. Adults can only  
see it if it wants them to, or if  
they know about it. I don't know.  
I don't fully understand how it  
works yet. Nobody is sure. We're  
far from the truth.

CHRISTIE  
So, what is this thing? Where'd it  
come from? What the hell does it  
want with Joey?

SEAN  
I don't know, Christie. It seems  
to be a collector of sorts or  
something of a researcher.

CHRISTIE  
What are we supposed to do?

Sean sighs, leaning back in his chair, rubbing his face in his hands.

SEAN  
I don't know. I think I'm going to  
go to Sheriff Boon about it. I  
mean, what harm can it be to check  
out that cave?

CHRISTIE  
He's going to think you're crazy  
and lock you up. Or think you did  
it, and lock you up. Either way, I  
don't see it ending well for you.

SEAN  
Have you got any other ideas? If  
you do, I'm all ears.

Christie looks through pictures again and then pushes them away.

CHRISTIE

I don't know. I don't know what to think or do. I don't even know if I believe it. It sounds so crazy.

SEAN

Come on, how many children have disappeared without a trace here? And not just here. You see it on the news all the time. Why couldn't this be possible?

CHRISTIE

I don't know, okay?

Joey enters the kitchen, looking at them.

JOEY

Why didn't you wake me up for school?

SEAN

You're not going today, bud.

Joey looks at the pictures of the table and Christie quickly tries to scoop them up to hide them.

Joey looks at Sean.

JOEY

Now do you believe me?

SEAN

I believe you, buddy.

JOEY

You saw him in your dreams, didn't you?

Sean nods his head.

JOEY

He's going to come for you now. Just like he's coming for me.

Christie hugs Joey.

CHRISTIE

Nobody is coming for anybody.

Sean gets up and pats Joey on the back.

SEAN

He's not taking me or you or anyone ever again. We're ready for him, and we're going to take care of him.

JOEY

You can't stop him.

SEAN

We'll see. Christie, I want you to call work and tell them you won't be in today. Stay here with Joey. Bring Erika over. I'm going to head to the station and talk to the sheriff.

CHRISTIE

What are you planning?

SEAN

We're going to sniff this son of a bitch out, and if that doesn't work, we're going to bait him to us. I'm not going to sit around and wait for him.

Sean scoops up the papers off the table and heads for the door.

SEAN

Lock up tight. Stay away from the windows.

Sean leaves the house and Christie strokes Joey's hair, fighting the fear that is slowly taking her.

INT. POLICE STATION - DAY

Sean enters the police station, where Sheriff Boon is seated behind his desk, sipping coffee and reading the newspaper.

He looks up at Sean.

SHERIFF BOON

Morning, Sean. What can I do for you?

Sean sets the papers down in front of the sheriff and Sheriff Boon sets down his newspaper to glance through them.

SHERIFF BOON

What's this? Some kind of project  
you're working on?

SEAN

As crazy as this sounds, I think I  
know who's been taking the kids,  
and I think I know where they've  
been taken.

Sheriff Boon looks up at Sean, his expression deadly  
serious.

SHERIFF BOON

Son, those are some pretty hefty  
allegations. You best start  
talking.

SEAN

It's all right there in front of  
you.

Sheriff Boon looks over the pictures and articles that Sean  
has brought him.

SHERIFF BOON

Ghost stories. Well, maybe you  
haven't changed as much as I  
thought after all.

SEAN

Sheriff, please. This isn't a  
joke.

SHERIFF BOON

I ain't laughing.

SEAN

Would you just come out with me to  
the forest and check it out?  
Please. I'm serious.

Sheriff Boon exhales loudly and stands up, looking over to  
his Deputy.

SHERIFF BOON

Hold my calls, will you?

DEPUTY

Sure thing, sheriff.

Sheriff Boon and Sean step out of the police station.

EXT. WOODS - DAY

Sheriff Boon and Sean walk through the dead trees, looking all around.

SHERIFF BOON

I don't know why they don't just tear all this down. Nothing grows out here. It's all dead.

SEAN

You're not kidding.

SHERIFF BOON

So tell me, how is it you come across this information to check out here?

SEAN

You wouldn't believe me if I told you.

SHERIFF BOON

Don't test my patience, son. You're on thin ice right now as-is.

Sean thinks for a moment, trying to choose his words carefully.

SEAN

I saw it in a dream.

SHERIFF BOON

Oh, you're psychic, now? They teach you that in the army?

SEAN

I told you.

SHERIFF BOON

Sorry, son. I only believe in what my eyes see. You're going to have to do better than that.

SEAN

I can't. I saw the cave. I saw the bodies. I saw David. He was still alive when I saw him.

SHERIFF BOON

In your dream?

SEAN

It might not be too late.

The two continue on deeper into the woods until finally, they come across the very cave that was in Sean's nightmare.

SHERIFF BOON

This the one?

Sean nods his head.

Sheriff Boon leans his head inside the cave.

SHERIFF BOON

Hello?!

He receives no response and turns back to Sean.

SHERIFF BOON

Doesn't sound like anyone's home.

Sheriff Boon takes out his flashlight and clicks it on.

SHERIFF BOON

You wait right here. I'll be out  
in a minute.

Sheriff Boon enters the cave and is swallowed by the darkness.

Sean stays right where he is, looking around, surveying his surroundings.

All is silent and it is very unsettling.

Sean tenses up, as if waiting for something to jump out from behind the trees and attack.

Footsteps from inside the cave quickly begin approaching and Sean turns to face the cave.

Sheriff Boon steps out of the cave, revolver drawn, pointing it right at Sean.

SHERIFF BOON

Hands where I can see them.

Sean quickly puts his hands in the air, unsure of what's going on.

SEAN

Sheriff, what the hell are you  
doing?

SHERIFF BOON

You've got some explaining to do,  
son. You're under arrest.

Sheriff Boon takes out his handcuffs and slaps them on Sean.

SEAN

Sheriff, this is bullshit! I  
didn't do anything! I came to you!

SHERIFF BOON

We'll discuss it back at the  
station.

SEAN

Sheriff, I didn't do anything!  
Will you listen to me?!

SHERIFF BOON

Keep your goddamn mouth shut.

Sheriff Boon hauls Sean away.

INT. CHRISTIE'S HOUSE - DAY

Christie, Erika, and Joey are huddled on the couch in the  
living room, waiting to hear any news.

The phone rings and Christie answers it.

CHRISTIE

(into phone)

Sean?

SEAN (O.S.)

Listen, I don't have much time.  
Joey was right about it all along,  
and my dream was real. We found  
the bodies.

CHRISTIE

(into phone)

Where are you?

SEAN (O.S.)

I'm at the station. They're  
holding me for questioning. The  
sheriff doesn't believe me and  
thinks I did it.



CHRISTIE

(into phone)

What?! That's bullshit! Hold on,  
we're coming down.

SEAN (O.S.)

No! Stay in the house where it's  
safe. Don't leave. Stay locked  
tight. I'll be there as soon as  
this is all figured out. I've got  
to go. See you soon.

Sean and Christie hang up the phone and Erika looks at  
Christie, waiting for the info.

CHRISTIE

They think Sean has been taking  
the kids.

ERIKA

You've got to be kidding me.

Christie buries her face into her hands.

CHRISTIE

This is unreal.

Erika strokes the top of Christie's head.

ERIKA

It'll be fine. The sheriff will  
talk to him and see that he  
wouldn't do something like that.

CHRISTIE

Yeah and he's just totally going  
to buy that some monster has been  
doing it, right?

Erika sighs, hesitating.

ERIKA

You're my best friend, so I won't  
lie. That's a hard pill to  
swallow. I mean, the more I think  
about it, the more it just seems  
so -

JOEY

He's going to take us all.

Christie and Erika looks over to Joey, who is staring off.

ERIKA

Joey, sweetie -

CHRISTIE

Nobody is going to take you or any  
of us.

Joey turns and looks at them.

JOEY

He's coming. I can feel him.

INT. POLICE STATION - DAY

Sean sits on a cot, locked inside a small cell, looking at Sheriff Boon, who is sitting at his desk, talking on the phone.

SEAN

How long is this going to take?

Sheriff Boon ignores him and goes about his business.

The door to the station opens and Mike comes strolling in, looking around.

He spots Sean locked up and makes his way over to the cell.

MIKE

You've been in town for what, a  
week, and already you got yourself  
locked up? And without me?!

Sheriff Boon looks over towards Mike, irritated, but still continues having his conversation.

Sean gets up from the cot and makes his way over to the bars next to Mike.

SEAN

What are you doing here, man?

MIKE

Got a call from your sis. Hold on  
a sec, I don't want to miss this.

Mike backs away from the bars, takes out his phone, and snaps a picture of Sean.

MIKE

This will be on Facebook tomorrow.

Mike laughs and Sean shakes his head, barely containing a smirk on his face.

MIKE

Look man, I know you've done some pretty stupid things. Shit, we've done some pretty stupid things, but you're my boy and I know it wouldn't even be possible for you to hurt a kid. I'm here to help you out of here. The sheriff can question me til the cows come home, but I've got your back. No matter what.

Mike extends his hand through the bars and Sean grips it, looking into Mike's eyes.

SEAN

Thanks, man.

MIKE

I'm just sorry I'm not in that cell beside you.

SEAN

You don't want to be on this side, Mike. It's not a good feeling.

MIKE

We're going to have you out of here in no time.

SEAN

When Christie called you, did she sound okay?

MIKE

I mean, she sounded as okay as she could be. Dude, you're in -

SHERIFF BOON

What the hell are you doing here, Mike?

Sheriff Boon hangs up the phone and stands up, making his way over to the cell.

MIKE

I'm here to tell you that you've got the wrong man locked up, sheriff.

SHERIFF BOON

Is that so?

MIKE

It is.

SHERIFF BOON

And tell me, how long have you been on the force?

MIKE

I'm not. I haven't been.

SHERIFF BOON

Really? Then I guess your opinion on the matter means fuck all, doesn't it?

MIKE

Oh, come on. This is bullshit and you know it. Sean's a good guy! He's served our country overseas for Christ's sake!

SHERIFF BOON

Thank you for your valid input, son. Now, if you'll excuse me, it's time that I did MY job that I'm QUALIFIED to do, so get on out of here.

Mike stands his ground, getting right in Sheriff Boon's face.

MIKE

It's about time you finally did something useful around here. It's just a damn shame that you're doing it to the wrong guy.

Sheriff Boon places his hand on his nightstick.

SHERIFF BOON

You watch yourself boy, or you'll be in that cell right beside him.

MIKE

It would be an honor.

SHERIFF BOON

Get out of here.

Mike turns to Sean.

MIKE

Don't worry, man. We'll get you out of here. We can all confirm where you were every minute of every day.

Mike turns back to Sheriff Boon.

MIKE

Be seeing you.

Mike brushes past Sheriff Boon and heads for the door.

SHERIFF BOON

There's no doubt in my mind about that when it comes to you, boy.

Mike turns and glares at Sheriff Boon.

SEAN

Just go make sure they're alright at the house. I'm fine.

Mike nods his head and exits the station.

Sheriff Boon turns to Sean.

SHERIFF BOON

How touching. I must admit, you've got some loyal friends, son. That's a rare thing to come by, these days.

Sheriff Boon pulls up a chair and sits down in front of Sean's cell.

SHERIFF BOON

Now, why don't you run it by me again how all this happened.

EXT. CHRISTIE'S HOUSE - NIGHT

The sun has sank, night has fallen, and the shadows have risen from their slumber and come out to play.

Mike pulls up, gets out of his car, and looks at the house.

All is dark and quiet, save for a dim glow that seems to be coming from the living room.

Something stirs in the trees surrounding the house.

Mike turns towards the direction of the noise, startled.

MIKE  
Someone out there?

Mike's only response is some more rustling in the trees. A branch snaps.

Mike slowly makes his way towards the sound, squinting to see into the darkness.

MIKE  
Today is not the day to play  
games, punk.

Mike takes another step closer, then another. It becomes deathly quiet.

He slowly reaches his hand out to move away one of the branches.

CHRISTIE (O.S.)  
Mike! Get in here! Quick!

Startled, Mike drops his hands and turns toward the house.

Christie is standing in the doorway, a baseball bat in her hand.

Mike makes his way towards the house.

MIKE  
You scared the hell out of me.  
Relax, woman!

Mike makes his way up the steps and enters the house.

Christie closes and bolts the door.

INT. CHRISTIE'S HOUSE, LIVING ROOM - NIGHT

Christie and Mike enter the living room, where Erika and Joey are huddled together on the couch.

The only light is from a small, dim lamp.

MIKE  
What's with the shut in? You guys  
look like you're hiding from the  
cops or something.

Christie sits down on the couch, setting down the baseball bat.

MIKE

Somebody want to tell me what the hell is going on?

ERIKA

You might want to sit down, Mike.

Mike sits down in the recliner, looking over at them.

CHRISTIE

How's Sean? Is he in trouble?

MIKE

He's locked up at the moment. The sheriff hasn't questioned him yet. He's being a real douche about it.

ERIKA

Sean is?

MIKE

No, the sheriff.

CHRISTIE

Shit. We have to get him out of there.

MIKE

What is going on?!

ERIKA

Shh! Be quiet!

Mike shrugs his shoulders, looking confused.

Joey looks over to Mike.

JOEY

We have to be quiet and hide until Sean comes back. If he can't find us, he can't take us.

MIKE

What? Who?

JOEY

The Slender Man.

INT. POLICE STATION - NIGHT

Sheriff Boon leans back in his chair, puffing on a cigar, taking in some information.

Sean sits there, looking at him.

SEAN

Look, I know it all sounds crazy. I can hardly believe it myself, but it's real. I showed you the proof.

SHERIFF BOON

That internet bullshit? Come on. Anybody can post something on the web and people will swallow it like a sugar-coated pill.

SEAN

You've got no evidence to hold me to the case right now. It's all circumstantial and I know my rights. You can't keep me here.

SHERIFF BOON

See, that's where you're wrong already, son. This is my town. I'm the sheriff. I can do whatever I want with no outside interference. And legally, I can keep you here over night. Don't try to school me on law.

Sean grips the bars of his cell, becoming visibly frustrated.

SEAN

Sheriff, I have to get back to my family! It's not safe for them!

Sheriff Boon chuckles.

SHERIFF BOON

You're right about that, son. I don't know how your little brother has stayed alive this long.

Confusion and fear spreads across Sean's face.

SEAN

What?



SHERIFF BOON

Slender Man, as the children call him. When he wants to take a child, rest assured, he takes that child.

Horror overtakes Sean and he steps away from the bars of his cell.

Sheriff Boon stands up from his seat.

SEAN

You know about this? You knew this was going on?

SHERIFF BOON

Nothing goes on without my knowledge.

SEAN

What is it?

SHERIFF BOON

Haven't got a clue, son. An entity from another world that has a liking for children. A fascination for our species, from what I gather.

SEAN

And you're letting this go on?! What if it was your son!

SHERIFF BOON

It was my son. Years ago, it came. It took my boy and I tracked 'em down. In exchange for my boy, I gave it a home. Free reign for whatever it is it does.

Realization hits Sean like a bus and it sickens him.

SEAN

All those kids taken. All those families grieving. You could have prevented it all!

SHERIFF BOON

You can't stop it, Sean. Nobody can. And there's more, all over. That's a war I'd rather not start. We will lose.

Sean latches onto the bars and begins shaking them.

SEAN

You son of a bitch! Let me out!  
Let me out!

The lights in the station suddenly go out and it is bathed in darkness.

Sheriff Boon casually looks around.

SHERIFF BOON

Even if I did, you wouldn't get  
far.

From someone, somehow, a child giggles.

Sean slowly backs away from the bars of his cell, looking around.

Sheriff Boon casually puffs on his cigar, his eyes never wavering from Sean.

SEAN

And how are you going to explain  
this one?

SHERIFF BOON

The same way I explain every one.  
Slap your mug on a milk carton.  
Print out a flier or two. It's  
unfortunate it had to happen this  
way. It seemed like you had  
finally turned into a decent young  
man. I truly am sorry, but this is  
the way it has to be. Look at the  
bright side, your whole family is  
going to be reunited!

SMASH!

The glass of the doors shatter, and they come crashing open.

Sheriff Boon ducks down from the impact, covering his head.

The Slender Man stands in the doorway, bathed in darkness. He slowly begins to stretch and several tentacles come slithering out of his back, aiding him as he walks into the station.

SEAN

Let me out!

Sean backs up as far as he possibly can and the Slender Man creeps towards the cell.

He wraps his tentacles around the bars and rips the door from the hinges, casually tossing it away.

The Deputy enters the station, dropping the coffee in his hand.

DEPUTY

Holy shit! What the hell is that?!

The Deputy draws his gun.

SHERIFF BOON

Don't!

Too late.

The Deputy fires at The Slender Man and he quickly turns and makes his way towards the Deputy.

Sheriff Boon rushes over towards the Deputy and knocks the gun out of his hands.

SHERIFF BOON

Cease fire, you idiot!

The Deputy stands there, awe-struck, and Sheriff Boon turns towards the Slender Man, waving his arms in surrender.

SHERIFF BOON

He didn't mean it! Kill Sean!

The Slender Man hits Sheriff Boon hard and sends him flying across the station, crashing into the filing cabinets, knocking him unconscious.

The Deputy just stares, his mouth open. He starts to scream and just as suddenly as he does, the Slender Man is on him.

Seeing that this is his chance to escape, Sean darts out of his cell and rushes out of the station, running into the cold, hard night.

INT. CHRISTIE'S HOUSE, LIVING ROOM - NIGHT

Mike is standing up, looking down at Christie, Erika, and Joey.

MIKE

You're all nuts! Do you hear me? Absolutely bonkers! I mean, I figured Sean might be a little off because of the war. I've read stuff about Shell Shock or whatever, but come on, you too, Christie? And Erika, I thought you were the only stable female I knew.

CHRISTIE

This isn't made up and we're not crazy!

MIKE

Oh? Have you even listened to yourself?! I can't believe I went down to the station to defend this nonsense. Had I known, I wouldn't have gone!

ERIKA

Keep your voice down. It's nice to see what kind of friend you really are.

MIKE

Oh, don't give me that. I was around long before you, Erika.

ERIKA

But I'm here now, when it matters most. Either get on board or leave.

Mike sighs and rubs his head, weighing his options. He looks at Joey, who is blankly sitting there.

MIKE

You got your brother in a lot of trouble, dude. He's doing all of this for you, you know that, right?

JOEY

I know. Sean's wasting time. He'll get us no matter what.

Mike points to Joey.

MIKE

And this is all doing wonders for  
that poor kid's psyche.

CHRISTIE

You can leave now, Mike. We can do  
this without you. I brought you  
here because my brother trusts you  
and thought you'd help us. Guess  
he was wrong.

MIKE

Oh, come on.

Erika stands up, listening.

ERIKA

Quiet.

Mike and Christie turn and look at Erika.

ERIKA

I heard something.

MIKE

I don't -

ERIKA

Shh! Listen.

Something stirs outside.

Mike's ears perk up and again, something stirs.

Mike picks up the baseball bat and slowly makes his way  
towards the front door.

ERIKA

What are you doing?

CHRISTIE

Stay in here where it's safe.

Joey doesn't move from the couch. He doesn't even seem to  
take interest.

JOEY

It's him.

Mike inches towards the door, slowly reaches out, and  
unlocks it.

He quickly pulls open the door and is grabbed - by Sean.

Sean stumbles inside, panting, out of breath.

Mike breathes a sigh of relief and Christie and Erika come rushing over.

CHRISTIE

Sean! Thank God!

ERIKA

Are you all right?

Sean embraces Christie.

SEAN

I'm fine. Where's Joey? Is he all right?

CHRISTIE

He's in the living room.

Sean releases Christie and then hugs Erika, kissing her.

SEAN

Thanks for being here for her.

Sean steps inside the living room and looks at Joey, who is still sitting on the couch.

Joey turns his head and looks at Sean, slightly perking up.

JOEY

You made it back.

SEAN

I told you I would, champ.

Sean looks around at everyone.

SEAN

But we can't stay here.

CHRISTIE

Why not?

SEAN

Because the sheriff knows. He's in on it.

MIKE

This is going too far.

Mike turns to head for the door and Sean grabs his shoulder, pulling him back.

SEAN  
Look at me, dude.

Mike looks Sean in the eyes.

SEAN  
You've been my best friend my  
entire life. You've always had my  
back, and I've always had yours.  
This is not made up. We're not  
crazy. It's for real, and I need  
you, man.

Mike nods his head.

MIKE  
I got your back. No matter what.

Mike and Sean shake hands and Mike turns to close the door.

Several tentacles suddenly wrap around Mike and yank him outside, slamming the front door behind him.

Sean rushes towards the door, but Christie and Erika pull him back.

SEAN  
Mike! No! Let me go! Mike!

CHRISTIE  
You can't help him!

SEAN  
No!

Sean breaks free of the two and rushes towards his bedroom.

He comes out a moment later, cocking his handgun.

SEAN  
Son of a bitch!

Sean opens the front door and steps outside, gun raised.

EXT. CHRISTIE'S HOUSE - NIGHT

Sean rushes outside, looking around frantically for Mike, his gun raised, ready to shoot at the first thing that steps into sight.

SEAN

Mike!

Mike is nowhere to be found, neither is the Slender Man.

Christie steps into the doorway, beckoning for Sean to come back.

CHRISTIE

Sean! Get back in here! He's gone!  
Let it go!

SEAN

Show yourself, you son of a bitch!

Sean continues looking around, but there's no trace of either of them.

Sean heads back to the house and as he's about to step onto the porch, Mike's body drops from the sky, landing with a hard thud onto the steps.

Sean rushes over to the mangled body.

SEAN

Mike!

Mike's torso has been torn open and he gasps for air as he chokes on his own blood.

SEAN

Hold on, man. You're going to be fine. Just hold on!

Mike sputters and coughs, shaking his head.

MIKE

Got your back....always.

A gurgling sound makes its way out of Mike's throat, and he dies.

Tears swell in Sean's eyes as he stares at his dead friend.

Christie immediately begins to cry and steps back into the house.

SEAN

Goddamn it!

From the roof above comes the sound of a giggling child.

Sean races into the house just as the Slender Man, using his



tentacles, climbs down from the roof onto the porch.

Sean slams and locks the door behind him.

INT. CHRISTIE'S HOUSE - NIGHT

The Slender Man pounds against the door and Sean quickly steps away from it, looking at Christie and Erika, who are both crying.

ERIKA

Is he really dead?

Sean swallows hard and nods his head, choking back the tears.

SEAN

We have to move. It's not safe here.

Joey stands up from the couch and begins heading for the front door.

CHRISTIE

Joey, what are you doing?

JOEY

He's here for me. I won't be afraid anymore. I need to protect you guys.

Sean grabs Joey and lifts him up.

SEAN

You listen to me. We're not losing another member of this family. Understand?

Joey looks Sean in the eyes.

JOEY

You've always been a hero. It's my turn.

Sean shakes his head, openly crying.

SEAN

Not today, my brave little brother. How'd you get so brave, huh?

Sean hugs Joey tight and sets him down.

SEAN  
We're doing this together.

SMASH!

From the back of the house, the sliding glass door shatters.  
Sean looks to the direction of the noise.

SEAN  
He's inside. We're going. Now.

CHRISTIE  
Where?

SEAN  
Your car. Now! We've got to go!

Sean opens unlocks and opens the front door, and the four of them pile outside.

EXT. CHRISTIE'S HOUSE - NIGHT

Sean, Christie, Erika, and Joey race to the car and climb inside.

INT. CHRISTIE'S CAR

They close and lock the doors and Sean opens his hand towards Christie.

SEAN  
Keys.

Christie frantically checks her pockets and then panics.

CHRISTIE  
I don't have them!

SEAN  
What do you mean you don't have them?! It's your car!

CHRISTIE  
This was your plan!

SEAN  
Ah, fuck it!

Using his handgun, Sean cracks open the ignition and begins to hotwire the car.

Erika points towards the house, terror in her eyes.

ERIKA

He's coming! Hurry!

Sena looks up from what he's doing.

Outside, the Slender Man appears in the doorway of the house, fully extended, tentacles flailing. It is a creepy, unsettling sight. He slowly begins to make his way towards the car, using his tentacles to help him move.

CHRISTIE

Come on, Sean! Focus, goddamn it!

Sean continues to try to start the engine, flicking the wires together.

Outside, the Slender Man grows ever closer.

ERIKA

Shit, shit! Hurry!

SEAN

I'm going as fast as I can!

Sean continues to spark the wires and the engine continues to choke.

Outside, the Slender Man is mere feet from the car.

In a quick flash of movement, he extends his arms and tentacles and they latch onto the car.

With one last flick, the engine comes to life and Sean immediately slams it into gear and speeds backwards, spinning the car around.

Just as Sean puts the car into drive, the back window explodes and several tentacles wrap around Erika.

She thrashes, kicks and screams, but it's no use. She's ripped out of the back window and pulled towards the Slender Man.

CHRISTIE

Erika!

Sean slams on the gas and they speed away.

EXT. STREETS - NIGHT

The car speeds along the road, going as fast as possible.

INT. CAR

Inside the car, Christie is sobbing, her face buried into her hands.

Joey is sitting in the backseat, his eyes wide, trauma completely setting in for him.

Sean keeps his eyes fixated on the road. He blinks away tears.

JOEY

Are we going to be okay now?

SEAN

We're going to be just fine, bud.  
It's over. We're safe. Just like I  
promised, we're safe.

JOEY

It's my fault. He was coming for  
me.

Sean looks back at Joey.

SEAN

Don't ever say that, Joey. It is  
not your fault. There's no way -

POP!

All four tires on the car suddenly burst and Sean loses control of the car.

Sean struggles as hard as he can to regain control, but it's no use.

CHRISTIE

Look out!

Too late. The car slams into a brick wall.

BLACKNESS

FADE TO:

INT. CAVE - NIGHT

Joey slowly opens his eyes, his head aching from the crash.

He squints, his eyes adjusting to the dim candlelight, and looks around.

He's lying on a stone slab. Next to him are all sorts of bizare surgical instruments.

Pinned on one of the walls in a mock-crucifixion is Sean, his eyes wide, mouth agape, throat cut and torso opened and pinned like the dissection of a frog.

On the ground on the other side of the cave is Christie. Her head has been severed and her skull has been opened up, the brain missing.

Joey sees all this, absolutely horrified and revolted. He starts to cry.

From out of the shadows steps Sheriff Boon, holding a chain of road spikes on his shoulder, puffing on a cigar.

SHERIFF BOON

I was wondering if you were going to come to before he began his work on you. To be honest with you, I was really hoping you didn't. You caused a lot of trouble, boy. A lot of trouble. I've got to hand it to your brother and sister, they did a hell of a job trying to protect you. But you and I both know there's no escape. It's just a sad reality.

Sheriff Boon walks up to Joey and pats him on the shoulder. He almost seems sad that this has to happen.

SHERIFF BOON

Try not to scream.

Sheriff Boon turns and goes to leave the cave, disappearing in the darkness.

Joey curls up into a ball on the stone slab, closing his eyes.

He begins to hum a nursery rhyme, and as he does, the Slender Man steps out of the shadows and approaches him.

Joey looks up at him, and, unable to help himself, he lets out a scream.

FADE OUT.