

REEL EVIL

Screenplay by
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Story by
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Full Moon Features
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TOTAL DARKNESS:

1

EXT. DIRK BAILEY OFFICE BUILDING - DAY

1

UP FROM BLACK -

JAMES CAM POV:

We see a street view of downtown Los Angeles just outside of a seedy office building, then through the POV of a camera (held by JAMES), KENNEDY and CORY walk into frame. James focuses the camera on them.

Cory is strapped with audio recording equipment.

KENNEDY (20s) - is a gorgeous blonde young woman. Intelligence and confidence are in large supply with her. Her beauty allows her to get ahead of the curve in most walks of life. But she has always worked hard to make sure that everybody in the room knows her as a mental force to be reckoned with. She isn't above using her womanly powers when all else fails.

CORY (20s) - is a full-time friend of Kennedy and James, and a part-time partner on their films. He is the sound man, although he does it out of necessity and not by choice. He's lanky and always a bit dishevelled looking with his shaggy hair and what musters as a beard. He can usually be called on for a laugh, although he isn't trying to be funny most of the time. He's a typical college film student and that's really all that needs to be said.

JAMES (20s) - is more than just a cameraman. Although we don't see him often, he is an integral part of the trio. He is Kennedy's best friend and business partner. He is driven and tenacious, which gets things done. Has a wry sense of humor, and his opinionated manner often makes him look a bit snobbish.

JAMES

You sure this is it?

KENNEDY

Gotta be. C'mon.

Kennedy approaches a door. They enter.

2

INT. DIRK BAILEY OFFICE BUILDING / LOBBY - DAY

2

The camera jump cuts in on a business sign on the registry that reads: "D.B. PRODS - 4th Floor"

Kennedy pushes the elevator button and they all wait.

KENNEDY
Here we are.

JAMES
I can't believe you got this
meeting?

Kennedy smiles.

JAMES (CONT'D)
Documentary, here we go.

KENNEDY
Guys, don't embarrass me.

Cory points to the "D.B. Prods" sign.

CORY
Douche Bag Productions.

James laughs.

JUMP CUT TO:

3 INT. DIRK BAILEY OFFICE / WAITING ROOM - DAY

3

JAMES CAM POV:

The camera POV shifts from Kennedy to Cory as they wait.

CORY
Dude, shoot her. Nobody wants to
see this face.

Cory scoots out of frame.

Kennedy points to some framed posters on the wall.

JAMES
Pose by it for a second.

Kennedy does.

JAMES (CONT'D)
Our future benefactor.

Kennedy raises her eyebrows.

JAMES (CONT'D)
You're being so weird.

KENNEDY

Am I?

James turns the camera on himself. Nods emphatically at it.

JAMES

Yes.

He turns it back to Kennedy.

JAMES (CONT'D)

Do you know what you're going to say? This thing is really your baby.

KENNEDY

Don't worry about it.

JAMES

You're the boss. I'm just the cameraman.

KENNEDY

Shut up. We're in this together.

JAMES

That's right.

Kennedy points to the other side of the room.

KENNEDY

Do something about that, will you?

The POV spins...

Finds Cory sitting on the edge of **SECRETARY**'s desk.

We can't hear what he's saying, but he's clearly hitting on her... And she's buying into it!

JAMES

Psst. Pssst.

Cory looks up at James.

The POV shakes left and right.

Cory waives him off.

JAMES (CONT'D)

You idiot. Nooooo.

Behind Cory, a well-dressed man appears. This is **DIRK BAILEY**. Looks like a young Hollywood producer. Slick, but not a cartoon. Arrogance pours out of him.

The beautiful Secretary sees him and immediately puts her eyes back on her computer, as if she's been working and didn't notice the guy sitting on her desk.

Dirk walks right past Cory...

Without skipping a beat or losing a step...

DIRK BAILEY
Get your ass off my desk. This
isn't a meat market.

Cory slides off and grimaces toward the camera.

Without breaking stride, Dirk walks up to a waiting Kennedy.

KENNEDY
Hi, I'm Kennedy.

She extends her hand. He shakes it.

DIRK BAILEY
Nice. You already know me. That's
why you're here.

Kennedy motions to James.

KENNEDY
Yeahh. This is my...

Dirk looks at the camera.

DIRK BAILEY
What's all this? You filming?

JAMES
Yeah, we thought we'd...

DIRK BAILEY
What's the point?

Dirk straightens his hair...

KENNEDY
We wanted to document...

DIRK BAILEY
Don't make me look bad.

Turns and walks away.

JAMES
I'm James, by the way.

Kennedy grins.

Dirk arrogantly motions for them to follow him, as he passes Cory.

DIRK BAILEY
Who are you? You a runner?

CORY
No, I'm a...

Dirk WHISTLES for the others to hurry.

DIRK BAILEY
Hump it hump it.

The camera shakes as James, Kennedy and Cory hurry.

JUMP CUT TO:

4 INT. DIRK BAILEY OFFICE / CONFERENCE ROOM - MOMENTS LATER 4

JAMES CAMERA POV:

Typical conference room. Long table and chairs.

Kennedy and Cory sit next to each other at one side of the table.

James is shooting from an angle close to them. He is clearly standing.

Dirk sits at the head of the table.

PETER sits down next to him.

DIRK BAILEY
This is my 1st AD, Peter. That's Kennedy and... whoever.

KENNEDY
This is Ja...

Peter is a fit looking guy in his 30s. Humorless and anal, as most 1st AD's are. Constantly carries a laptop around.

Peter motions to the camera.

PETER
What's this all about?

DIRK BAILEY

Who knows?

KENNEDY

We thought it was a good idea to document everything from inception.

DIRK BAILEY

Okay, but this isn't about you guys. You know that right?

KENNEDY

Of course.

DIRK BAILEY

Then why are you in the picture?

JAMES

What do you mean by that? It's our documentary.

Kennedy shakes her head. Tightens her lips.

Dirk and Peter look at him incredulously.

Peter scoffs.

DIRK BAILEY

Jesus Christ. You get hired to do a making-of, and you're already the star of the main feature.

JAMES

Making-of?

DIRK BAILEY

Why in the hell else would you be here? You believe this guy?

JAMES

Ummmm.

James focuses on Kennedy, who is completely flustered. She nods and half-heartedly smiles to James.

JUMP CUT TO MOMENTS LATER

James has moved to the other side of the room.

KENNEDY

So tell us about exactly what you want us to do.

DIRK BAILEY

Firstly, I want you all to get the hell over yourselves. Secondly, I want... I need... you guys to make this the best damn making-of doc anybody has seen. Screw all that other shit. It's all about "NEXT STOP: MORTALITY."

KENNEDY

NEXT STOP: MORTALITY? That's the movie you're shooting?

DIRK BAILEY

You interrupted. But yes. I'm going to win awards with this one. Mark it on your calendar. Tricia Blake signed on just after getting out of rehab. Did a sex tape on the inside. She's back and she's blowing up.

Cory stifles a laugh.

DIRK BAILEY (CONT'D)

What's funny? I still don't know who you are. Anyway, it's a drama, of course. Genre doesn't win awards. The first few days are shooting at the Longfellow Insane Asylum, which is a character in and of itself.

KENNEDY

I've heard of it. Hasn't it been shut down for years?

DIRK BAILEY

Even the nuts won't go there. Place'll give you the creeps. But it's production value. It's a physical manifestation of Tricia's character's struggle of inner emotions. And it's cheap.

KENNEDY

We'll be there.

DIRK BAILEY

You're assuming you have the job. I like that. But don't get too comfortable.

KENNEDY

We're the best at producing this kind of material.

DIRK BAILEY

I want every aspect of this shoot covered. Don't get in anybody's way. Especially mine. But the majority of the coverage should focus on me. Do not make me look like an idiot. Or a dick.

KENNEDY

I'm not even sure why you would think you would come off that way.

DIRK BAILEY

I won't. After the awards, people will be more interested in how I pulled this together.

KENNEDY

Naturally.

DIRK BAILEY

I don't even want to know that you're there. But you better damn well be.

KENNEDY

We will. But you won't know it.

DIRK BAILEY

What I don't like is just a boring making-of with talking heads and people sucking each other off. I want a "you are there" feel to it. You, the audience, are a nutbag, and you're in the looney bin with these characters. That's what I demand.

KENNEDY

Okayyyyyy.

DIRK BAILEY

I don't care about nerds sitting at their computer and that crap. If this isn't the best for my money, I'll get my money back. You understand? One way or the other, I'll get it back.

KENNEDY

It won't come to that. We're the best.

Dirk looks to James and Cory.

DIRK BAILEY

(to James)

You don't look like the best.

(to Cory)

He's definitely not in the running.

(to Kennedy)

You're okay, don't get me wrong.

KENNEDY

We'll prove to you that you made the right choice.

DIRK BAILEY

Peter will be my eyes and ears. Any stupid questions you will have should go through him. You have anything to add, Peter?

Peter looks straight at the camera.

PETER

Leave me out of it.

Peter puts his hand over the lens.

BLACK OUT.

CUT TO:

5 INT. DIRK BAILEY'S OFFICE / PARKING GARAGE - LATER - DAY 5

JAMES CAM POV:

James is clearly pissed off.

KENNEDY

I'm sorry.

JAMES

I feel totally ambushed right now. You know how I feel. Making-of docs are the wedding photographers of the filmmaking world. Nobody watches this shit because they don't give a shit. We're serious filmmakers, here.

(MORE)

JAMES (CONT'D)

Time wasted on this crap is time we should be spending on our own documentary. Which, by the way, I thought this meeting was all about. Raising money for our own project.

KENNEDY

I hear what you're saying, but this is money, James. And we can have all the talent in the world, but without connections, and without funding, we don't have a project. This will keep us going for a couple months. At least.

CORY

He's right, though. Nobody cares about this stuff anymore. Bonus features used to be like film school in an hour or so. Now it's all a bunch of glad-handing and people saying shit like, "gravitas" and "camaraderie."

KENNEDY

This one will win awards.

CORY

With Jerk Bailey involved, it won't be a bonus feature. It'll be a bogus feature. As long as there's a check involved, I'm in.

CUT TO:

6 INT. KENNEDY'S PLACE / LIVING ROOM - NIGHT

6

JAMES CAM POV:

Small, cluttered office, which is actually Kennedy's apartment. Movie posters and paraphernalia on the walls. Shelves stacked with books, DVDs, stuffed animals and such.

Kennedy holds the check in front of the camera.

KENNEDY

One step closer to our dream.

JAMES

One step closer to our rent, more like it.

KENNEDY
Gotta have a place to work out of.

JAMES
I suppose.

KENNEDY
Stop being such a sour ball. Let's
celebrate.

Kennedy grabs a beer from the cooler. She hands one to James.

JAMES
Oh, the good stuff.

KENNEDY
It's all we can afford. Shut up.

She raises her beer can into the camera.

KENNEDY (CONT'D)
To our own future award winning
Best Documentary.

James holds up his beer can. They CLUNK them together.

Kennedy takes a long gulp.

JAMES
Onwards and upwards.

JUMP CUT TO:

7 INT. KENNEDY'S PLACE / LIVING ROOM - LATER

7

JAMES CAM POV:

He has set the camera on sticks (or a tabletop), so it is stationary. It catches Kennedy and James preparing their gear for the next day's shoot. Kennedy is marking items off of a checklist.

KENNEDY
What about the audio equipment?

JAMES
That's Cory's job. And I'm not
doing Cory's job.

KENNEDY
Has he been in the bathroom this
entire time?

James snorts as he looks to the camera.

KENNEDY (CONT'D)
I don't get it.

JAMES
He's okay. Let's just... focus on
this.

James opens a CAMERA CASE.

KENNEDY
You're acting weird.

James laughs.

JAMES
X-Cam One. Check.

Kennedy marks her list.

JAMES (CONT'D)
X-Cam Two....

James opens another CAMERA CASE.

JAMES (CONT'D)
Dammit!

The camera isn't in the box. James is pissed.

KENNEDY
What's wrong?

JAMES
Cory.

James grabs his camera from it's position.

8 INT. KENNEDY'S PLACE / BEDROOM - CONTINUOUS

8

X-CAM TWO POV:

ROCK MUSIC PLAYS on the IPOD.

Cory is the only thing in frame. He positions the camera.
Then gets out of the way.

The POV is focused on the bed... And the completely naked
Secretary of Dirk Bailey, who is on it.

Cory rips off his shirt. Clumsily strips off his pants.

SECRETARY

Are you filming this?

CORY

No way. I was just... making sure
it was off.

She gets up on her knees. Poses for the camera.

SECRETARY

That's a shame. I've never filmed
myself doing it before.

CORY

Ok, it's on.

Cory grabs the camera. He jumps into bed...

They maul each other.

CORY (CONT'D)

It's really on!

They go at it like rabbits. Glistening skin and bouncing body
parts fill the screen. Secretary can't stop looking into the
camera.

9

INT. KENNEDY'S PLACE / HALLWAY - CONTINUOUS

9

JAMES CAM POV:

Bounces down the hall, following Kennedy. She puts her ear to
the door.

KENNEDY

Is he sleeping?

JAMES

I don't know.

KENNEDY

I don't want to wake him up if he
is. We should get some sleep
ourselves. I hear music...

JAMES

I doubt he's sleeping.

KENNEDY

Wait. Is that grunting?

James stifles his laughter.

JAMES
Go see for yourself.

Kennedy turns the doorknob slowly. When the door slightly opens...

James rushes her inside.

INTERCUT JAMES CAM & X-CAM TWO

Secretary is riding the hell out of Cory!

Kennedy is flabbergasted.

KENNEDY
Oh. My. God!

CORY
Dude!

KENNEDY
Is that the Secretary?

James laughs his ass off.

SECRETARY
This is so kinky.

James focuses in tight on Secretary's boobs.

KENNEDY
Get out of my room!

CORY
You get out of your room!

Cory grabs the lens pushing him out of the room.

BLACK OUT.

10 INT. KENNEDY'S CAR - NEXT DAY - DUSK

10

JAMES CAM POV:

James films from the passenger seat. There is just enough light left in the day to see out the window.

Kennedy drives. Cory sits in the back.

KENNEDY
I'm not sure where it is I'm going.

CORY

We're coming up on it. Should be on the right.

James points the camera out the window. We see Longfellow from the window in all its glory... And it's enormity.

We get a clear picture of the building's layout and size.

CORY (CONT'D)

And there it is.

JAMES

Place is huge.

CORY

There's the production trucks. Pull up anywhere, I guess.

Kennedy pulls into a spot and parks.

11 EXT. LONGFELLOW INSANE ASYLUM / PARKING LOT - NIGHT 11

JAMES CAM POV:

Kennedy, Cory and James are outside the car. They gather their gear from the trunk.

James flicks on his small on-camera spotlight. James turns his focus on the Longfellow building.

JAMES

Doesn't look so creepy.

KENNEDY

Did you expect something from a horror movie?

JAMES

Yeah, actually.

KENNEDY

The horror's inside. And its name is Tricia Blake.

JAMES

And Dork Bailey. Dum-dum-dummmmmmm.

CORY

Check it out. It's actually two buildings.

JAMES

This place is huge. Wonder how many people it housed when it was operating.

CORY

I wonder what happened to all the nuts when it closed. They just open the front door and shoo 'em out?

KENNEDY

Actually, that's kinda what they do. Their families were the ones who dropped them off to get rid of them in the first place. They had nobody to take care of them. No home to go to. Most just ended up in the streets.

JAMES

I guess that explains the freaks on Sunset Boulevard.

KENNEDY

Come on guys. We gotta get started.

They walk across the parking lot.

12 EXT. LONGFELLOW / LOCKED DOOR - MOMENTS LATER 12

JAMES CAM POV:

Kennedy tugs on a door. It's locked. She shields her eyes and presses her face against the glass.

KENNEDY

Nobody in there.

CORY

Maybe it's the other building.

JAMES

You think?

13 EXT. LONGFELLOW / WALL - MOMENTS LATER 13

JAMES CAM POV:

James follows Kennedy and Cory as they walk alongside the building...

JAMES
Jesus, this place goes on forever.

CORY
This is stupid.

KENNEDY
It's gotta be around this corner.

Kennedy, Cory and James round the corner and...

Run into a **HOMELESS MAN!!**

Kennedy SCREAMS! The camera goes wild.

Homeless Man is knocked to the ground.

KENNEDY (CONT'D)
Oh my God, you scared me.

CORY
I think I shit my pants, man.

Homeless Man gathers himself on the ground.

KENNEDY
I'm so sorry! Let me help you.

Kennedy extends her hand to Homeless Man. He turns fully to her.

Half of his face is cancerous. Riddled with purplish tumors.

His extended hand is just as gross.

JAMES
Holy...

CORY
Don't touch him.

Cory swats Kennedy's hand away from Homeless Man.

KENNEDY
I... I...

Homeless Man gets to his feet. Stares the three of them down.

CORY
Easy, buddy.

Homeless Man grins, as he runs his thumb across his throat.
"You're all dead."

Homeless Man grabs his dirty duffle bag... Disappears around the corner.

JAMES

What the hell was that?

Kennedy is visibly shaken.

14 EXT. LONGFELLOW BUILDING A / MAIN ENTRANCE - TIME SKIP 14

JAMES CAM POV:

Kennedy, James and Cory reach the main entrance.

JAMES

Finally.

KENNEDY

We need to get inside and set this stuff up. We're late.

CORY

Yeah, because Dirk "will get his money back."

Kennedy rolls her eyes.

Cory holds open the door. Kennedy and James walk in...

15 INT. LONGFELLOW BUILDING A / HALLWAY A - TIME SKIP 15

JAMES CAM POV:

James follows Kennedy and Cory down the long hallway.

VOICES are heard further down. Movie lights illuminate the halls. James' on-camera light is off. **MISCELLANEOUS CREW MEMBERS** pass them as they walk.

James points his camera in the rooms as he passes.

JAMES

Place is creepier inside.

KENNEDY

Happy now?

JAMES

Not really.

CORY

You'd think with all the productions going on here, the place would be spotless.

16 INT. LONGFELLOW BUILDING A / WAITING ROOM - TIME SKIP 16

JAMES CAM POV:

The room is a hive of activity. **CREW MEMBERS** are busy doing whatever they are doing. Kennedy approaches a CREW MEMBER.

KENNEDY

Have you seen Dirk?

DIRK BAILEY

You found him.

Dirk arrogantly walks to the Kennedy.

KENNEDY

Hi, Dirk, what would...

DIRK BAILEY

You're late.

KENNEDY

Sorry, we had trouble finding the place.

DIRK BAILEY

Isn't big enough for you. Fuck, it takes up an entire block.

KENNEDY

Actually, we were here, but couldn't find the entrance.

DIRK BAILEY

Are you guys stupid or high? Don't tell me you're stupid. And you better not be high.

Dirk looks to Cory, who stops briefly from getting his sound equipment ready.

DIRK BAILEY (CONT'D)

Do that on your own time and dime.

KENNEDY

We're neither, Dirk. I can assure you.

DIRK BAILEY

Let's get something straight. I expect you to be here before everybody else. Missed a lot of good stuff already. Like me pulling up and getting out of the car. This shit is important.

Peter walks in with his laptop.

PETER

Dirk, you're needed in make-up. Tricia is having an issue.

DIRK BAILEY

Already? First friggin' day.

PETER

First friggin' hour.

Dirk turns to Kennedy.

DIRK BAILEY

I have to put out this fire. You guys do whatever you're going to do. Peter will show you around.

(to James)

You only have one camera? What kind of operation is this?

JAMES

I only have one head...

DIRK BAILEY

What?

KENNEDY

Generally, these are single camera shoots.

DIRK BAILEY

I want big.

KENNEDY

We have more in the car. No worries.

DIRK BAILEY

Good. Gotta go.

Dirk bounds out of the room.

Kennedy looks to Peter.

KENNEDY

So, you wanna give us the big tour?

Peter glances, irritated, at the camera.

17 INT. LONGFELLOW BUILDING A / MAIN SET - TIME SKIP

17

JAMES CAM POV:

The set is sterile looking. Brightly lit. An autopsy table centered in the room. An EXAMINATION LIGHT is extended over the autopsy table.

PETER

This is where we'll be shooting today's scene. Tricia's character will be identifying a body, whom we later realize is actually herself.

JAMES

Pretentious.

Peter shoots him a dirty look.

James turns the camera around the room. Then back to the autopsy table.

Very subtly, the examination light is in a different position.

KENNEDY

Was all of this from the original location?

PETER

We brought all this in. None of the stuff from the location was up to the director's standards. We had it all built just for the production.

KENNEDY

Then may I ask why you chose to shoot in this location, rather than just shoot on a soundstage?

PETER

Talk to him.

A hipster, artist-looking young brat walks through the door. Skinny jeans, beanie loosely placed on his head. An attempt at facial hair. This is **ALEC**, the director.

Alec walks to them, folder in hand.

ALEC

What're these people doing on my set?

PETER

Alec, this is the making-of crew that Dirk hired.

Kennedy extends her hand.

KENNEDY

Hi, I'm Kennedy. And this is...

ALEC

Unapproved.

KENNEDY

Excuse me.

ALEC

I didn't approve any of you people. Why wasn't I told about this? Or those cameras. Nobody runs anything by me first.

PETER

They'll be fine. They know all the rules. Stay out of the way.

Cory is looking at Alec and shaking his head.

ALEC

Why is he looking me in the eye? I specifically stated in my manifest that nobody is to look me in the eye or address me in any way.

PETER

I'm sure he hasn't read the manifest yet. I'll make sure that happens.

CORY

The manifest thing. It's pretty smart, Alec.

ALEC

He's laughing at me. And he's still looking me in the eye. Everybody all morning has been looking me straight in the god damn eye.

Peter ushers Kennedy, James and Cory out of the room.

PETER

We'll just leave you to your
creative devices. Big day ahead.
(to the group)
Come on. Let's let the genius
ruminant.

ALEC

Good idea.

Out in the hall, James points the POV back into the room.
Alec is staring at the wall. A thoughtful fist under his
chin.

James laughs.

18 INT. LONGFELLOW BUILDING A / MAKE-UP ROOM - TIME SKIP 18

JAMES CAM POV:

The group enters the make-up room. Several chairs are lined
up for actors. Tables with make-up products, etc.

CLAIRE, the make-up lady, talks with **MAKE-UP ASSISTANT**.

CLAIRE

Are you sure you brought them?

MAKE-UP ASSISTANT

I had them all right over here. I
took stock last night before I went
to bed.

PETER

Interrupting anything?

Claire turns to him and fake smiles.

CLAIRE

No, we were just talking.

PETER

Where's Dirk?

CLAIRE

He left a minute ago.

PETER

Tricia?

CLAIRE

I think she went out for a smoke or
something. Who cares?

Make-Up Assistant nudges Claire, and motions to the camera.

CLAIRE (CONT'D)

Oh! Hiiiiii...

PETER

This is the making-of crew. Wanted to show them around a bit before we got started.

CLAIRE

Oh, cool.

KENNEDY

We'd love to sit down with you at some point. The make-up segments are always popular.

CLAIRE

Awesome. Let me know.

(beat)

Hey, Peter, can I talk to you for a sec?

Claire looks shyly at the camera.

Peter turns to Kennedy and James.

PETER

Can you guys give us a minute?

KENNEDY

Uhhh. Sure.

BLACK OUT.

19

INT. LONGFELLOW BUILDING A / MAKE-UP ROOM DOORWAY

19

JAMES CAM POV:

Kennedy, Cory and James are in the hallway. Kennedy pokes her head around the corner of the make-up room. She motions to James.

KENNEDY

Get this.

James peeks around the corner with his camera.

INSIDE MAKE-UP ROOM

Claire is talking with Peter. She's clearly agitated.

JAMES

Cory.

Cory smiles. Slyly sticks his mic around the corner.

PETER

I think you just forgot to bring them.

CLAIRE

I'm telling you, they were here. I thought maybe she forgot them, but here's the checklist. And I remembered that was the first thing we brought in. Those brushes and kits were expensive, Peter. And have to be special ordered.

PETER

So what do you want me to do?

CLAIRE

Talk to her.

Claire looks over Peter's shoulder. Sees the camera.

James ducks for safety.

PETER

Did you see her do it?

CLAIRE

No, but who else could it have been? She was the only one here besides us. And we don't use that shit.

PETER

I can't accuse our lead actress of stealing make-up supplies without any proof. Why would Tricia steal make-up? She can afford her own.

CLAIRE

Cause she's a bitch and a half, I don't know.

PETER

I don't know what to tell you.

Peter turns and looks right into James' camera. James ducks around the corner.

PETER (CONT'D)

Dammit.

(beat)

Just double check everything from now on.

CLAIRE

We always do.

Peter walks briskly towards Kennedy and the gang in the doorway. They all act coy.

PETER

Did you guys film that?

JAMES

Film what?

Peter gives them all a steely stare.

PETER

This tour is done. Nothing's going on anyway. Shoot some B-roll or something. Just stay out of my way.

KENNEDY

But Peter, we didn't...

Peter walks away, down the hallway.

Kennedy looks to James and Cory. Laughs.

KENNEDY (CONT'D)

Seriously, is everybody a dick on this movie?

JAMES

Everybody's a dick in Hollywood. That's why I'm not successful.

CORY

You should be.

JAMES

That's what I'm saying.

Kennedy and Cory laugh.

JAMES (CONT'D)

Shut up.

KENNEDY

Let's go find something to shoot, shall we?

BLACK OUT.

20 INT. LONGFELLOW BUILDING A / HALLWAY A - TIME SKIP 20

JAMES CAM POV:

TRICIA BLAKE approaches the camera from down the hall.

Tricia was once a completely beautiful blonde young ingénue. She became wildly popular in a string of family films, then went south very quickly when she got hit with a long string of DUI's, drug charges and stints in rehab. Barely in her mid-20s, she looks quite a bit older now. She is a trainwreck that Hollywood studios wouldn't touch for years. She earned her drug money, and even more fame, by working on cheapo productions that barely paid her habit. "NEXT STOP: MORTALITY" is the movie that is supposed to bring her back in the graces of larger pictures.

KENNEDY
Hurry up, get her.

They race down the hall towards Tricia.

KENNEDY (CONT'D)
Tricia, do you have time to do an interview with us for the making of?

TRICIA
Am I getting paid for it?

KENNEDY
I don't think so. I don't know. Dirk said we would have full access.

TRICIA
Dirk said that. I didn't. Talk to my agent.

Tricia steps into the make-up room and closes the door.

Kennedy lowers her shoulders and looks at the guys.

21 INT. LONGFELLOW BUILDING A / CATERING ROOM - TIME SKIP 21

JAMES CAM POV:

Long tables are laid out with every kind of snack and drink imaginable in neat, organized rows.

CORY

My favorite part of a movie set.

Cory rushes to the tables. Stares at all the food.

JAMES

Jeesh. This is a better spread than my mom does at Thanksgiving. No wonder all the Teamsters are so fat.

A **GRIP** grabs a drink from the cooler. He pops the top, takes a swig... And is met with a camera in his face.

KENNEDY

Do you want to say who you are?

GRIP

I'm a grip.

KENNEDY

Care to explain what a grip does, to those out there who don't know?

GRIP

I grip things.

Grip takes his drink and walks out of the room.

KENNEDY

This is just getting stupid.

JAMES

Speaking of stupid.

Cory is shoving food in his pockets. The **CATERING LADY** walks over to him.

CATERING LADY

You no have to take everything. It no go nowhere.

CORY

I was just stocking up.

CATERING LADY

Leave some for others. You fat too much already.

CORY

Hey, I'm a growing boy.

CATERING LADY

You likes my food, huh?

JAMES

I think Cory found true love.

CORY

I love it. And I love you, too.

CATERING LADY

You get out of here, fat boy. Come back later when good food. This all junk.

Catering Lady sweeps Cory out of the room.

James and Kennedy follow them out of the room. James is the last one behind them.

CORY

You'll miss me.

Catering Lady laughs.

A SUDDEN CRASH is heard.

She turns back to the Catering Room.

The catering table is overturned with snacks laying all over the floor.

Catering Lady grabs her head.

CATERING LADY

Ai, dios mio. My beautiful foods.

She looks angrily at James, since he is the last one in the room.

JAMES

I didn't... I wouldn't...

CATERING LADY

Go. Go. I tell Dirk. You pay for foods.

She walks into the room. Crushed. She puts hands on hips. Shakes her head at the mess. Turns back to James, Kennedy and Cory.

CATERING LADY (CONT'D)

GO!

BLACK OUT.

22

INT. LONGFELLOW BUILDING A / HALLWAY A - TIME SKIP

22

Kennedy, Cory and James stand in the hallway...

In front of a DARK MEDICAL ROOM. Kennedy and Cory are wide-eyed.

KENNEDY

What happened back there?

JAMES

I don't know.

CORY

What did you do, man?

JAMES

I didn't do anything, I swear.

James POV goes back and forth from Kennedy to Cory...

And past the Dark Room.

CORY

You were the last to leave.

JAMES

How in the hell am I supposed to do all that damage with this thing on my shoulder? Idiot. I was right behind you guys.

KENNEDY

Was there anybody else in there?

JAMES

I guess. I don't know. I only see what this sees. I suppose somebody came in the other door. I don't know.

Kennedy still has an accusatory look on her face.

JAMES (CONT'D)

Dude, I'll totally rewind the tape right now.

KENNEDY

I believe you.

JAMES

Just you saying that says that you don't believe me.

KENNEDY
I'm cool. We're cool.

Kennedy walks off.

CORY
Everybody here hates us, man.

Cory follows Kennedy.

JAMES
Wait up.

James takes the camera from his shoulder. It jiggles around...

CAMERA POV SWISHES past the Dark Room...

Catches a GLIMPSE of "somebody" or "some *thing*" staring from the darkness in what looks to be a surgical mask and outfit (DR. KLIEN). Motionless, and barely visible.

23 INT. LONGFELLOW BUILDING A / MAIN SET - TIME SKIP 23

JAMES CAM POV:

Kennedy, Cory and James approach the Main Set. VOICES are heard inside.

KENNEDY
Guys, get ready. Sounds like they're about to shoot.

They round the corner into the set, which has a few Crew Members standing numbly.

Dirk Bailey scratches his head from the sidelines...

Alec is blocking the scene with Tricia. He's gesticulating like an idiot. Clueless.

ALEC
And then you come over here...
Wait... no... you should probably be here. Hold up a second. Why are the lights over here?

DIRK BAILEY
Alec, we need to get off our first shot.

ALEC

Don't rush me! The lighting's all wrong. Who screwed this up?

DIRK BAILEY

The lighting is exactly how you wanted it this morning. We need to pop the cherry on this.

ALEC

Who's the director, here? You didn't read the manifest, either, did you?

TRICIA

Let me know when you figure it out, kid!

She storms off the set. Texting on her cellphone. Bumping into Kennedy as she passes.

Dirk walks angrily to Alec. Alec flinches.

DIRK BAILEY

A word with you, commander?

Dirk turns and sees Kennedy, Cory and James. Waves them away with a dismissive hand.

24

INT. LONGFELLOW BUILDING A / HALLWAY A - TIME SKIP

24

JAMES CAM POV:

The three stand in the hallway.

KENNEDY

Can you believe her?

CORY

Forget it. She's a bitch.

JAMES

Are you sure they actually want us to shoot anything? What's the deal?

CORY

Doesn't look like it to me. And we can't go back to catering, so what do we do now?

Kennedy shakes her head.

Down the far hallway, Kennedy sees "somebody" in a hospital gown (PAULA) disappear around the corner. She blinks.

KENNEDY
This place is huge, right?

CORY
Massive.

KENNEDY
Why don't we explore a little? They won't be shooting anytime soon.

JAMES
Sounds good to me.

25 INT. LONGFELLOW BUILDING A / CONNECTING TUNNEL - TIME SKIP 25

JAMES CAM POV:

Kennedy leads them down the stairs to the underground tunnel. Towards where she saw the "person."

CORY
Where does this lead to?

KENNEDY
Has to be the connecting tunnel to the other building.

They get to the end of the tunnel.

They come to doors that lead into the LONGFELLOW BUILDING B. Kennedy opens the doors. Dark inside, but streams of creepy light illuminate the place. Silence permeates.

Kennedy takes a step inside.

KENNEDY (CONT'D)
What are you guys waiting for?
Let's check it out.

Cory looks to James.

CORY
After you.

JAMES
I don't know. I don't think the electricity is on in there.

KENNEDY
Plenty of light from outside.

CORY
Mannnn.

KENNEDY
You chicken?

JAMES
Sort of, yeah.

CORY
Definitely yes.

KENNEDY
Whatever. Go sit in the car if you want.

Kennedy enters the door. And disappears into total darkness.

JAMES
Kennedy?

A moment.

JAMES (CONT'D)
Go get her, will you?

CORY
Hell no.

JAMES
Come on, she'll break her neck in there and it'll be your fault.

CORY
I've done so many bad things, man. I'll sleep easy.

JAMES
Kennedy?

Silence.

JAMES (CONT'D)
Shit. Come on.

BLACK OUT.

JAMES CAM POV:

James tepidly enters from the doors leading to the connecting tunnel. Cory follows closely.

JAMES
Dude, stop hanging on me.

CORY
Sorry.

The POV searches around. Kennedy was right. It is dark, but there is sufficient light to see.

The POV follows Cory... As he walks slowly, wide-eyed.

CORY (CONT'D)
Kennedy? Where are you?

JAMES
Why you whispering?

CORY
I don't know.

JAMES
Kennedy, this isn't funny. At all.

The POV creeps slowly with Cory...

27 INT. LONGFELLOW BUILDING B / NURSES STATION - TIME SKIP 27

JAMES
Just wait here for her. I'm not creeping around in the dark.

CORY
What if she's hurt?

JAMES
She's not hurt. She's screwing with you because you're scared.

CORY
You're more scared than I am, man.

JAMES
My ass.

Cory sits on a chair by the Nurses Station.

Kennedy LAUNCHES OUT FROM HIDING!

KENNEDY
Hiya, boys!!

The POV spins wildly...

Cory ROCKETS from his seat!

Kennedy laughs.

JAMES

Shit! I knew you were going to do that.

CORY

Really uncool, man.

JAMES

I almost dropped this thing.

Kennedy laughs harder.

KENNEDY

I'm sorry. I couldn't help it. You guys are such chickens.

JAMES

You suck.

KENNEDY

Come on, this place is great.

CORY

No, it isn't.

KENNEDY

Would you rather go back and spend time with Director Junior?

JAMES

She has a point.

CORY

After you.

Kennedy and the gang explore the Nurses Station. Run down.

Kennedy looks around at the desk. Coffee mugs, pencils, papers, etc.

KENNEDY

It's like they just got up and walked away.

CORY

Who wouldn't?

KENNEDY

Wasn't always like this. This place had to be state-of-the-art when it was running. Lots of people worked here.

JAMES

Yeah, it was chock full of nuts.

Cory finds a container of food.

CORY

They really did leave in a hurry.

Cory flips the lid open... BUGS crawl out of the box.

He jumps away from it.

KENNEDY

Let's go check out some more.

28

INT. LONGFELLOW BUILDING B / HALLWAY A - TIME SKIP

28

JAMES CAM POV:

The three walk down the long dark, dank hallway. No rooms to speak of. Spooky lighting. Lots of shadows.

They turn a corner at the end of the hallway. They walk a bit.

Many DARK ROOMS to either side of them. Some with doors open and leaks of light. Some closed.

JAMES

This is... I don't like all those open doors.

KENNEDY

You afraid something's going to jump out at you?

JAMES

As long as I can see you, I doubt that will happen.

The POV goes slowly by a DARK ROOM.

Cory adjusts his audio equipment. He gets a loud audio spike.

CORY

This place is jacking with my audio.

KENNEDY

What do you mean?

CORY

Like, everything comes through muffled or something. Like there's pressure. You feel it?

KENNEDY

It's stuffy, for sure.

CORY

I don't know what it is.

JAMES

Probably allergies. Mine are starting to act up.

CORY

My equipment doesn't have allergies, man.

KENNEDY

God, you guys are pansies.

Cory adjust his headphones. Stops in his tracks.

KENNEDY (CONT'D)

What's up?

CORY

I just heard something.

JAMES

What kind of something?

CORY

I don't know. Be quiet a sec.

Cory holds his mic out in front of him... Slowly waving it around. We HEAR a very low, grumbling SOUND that may be a VOICE.

CORY (CONT'D)

There it is again. You hear it?

Kennedy shakes her head.

JAMES

I didn't hear anything.

Cory silences them. He hears it again.

CORY
You hear it?

KENNEDY
I didn't hear anything.

JAMES
Nope.

CORY
Sounds like it's coming from that
room.

He points to a nearby Dark Room.

Kennedy starts toward the room. Cory pulls her back.

CORY (CONT'D)
What are you doing? We should go
back that way.

JAMES
That's what I was thinking.

Kennedy rolls her eyes.

KENNEDY
You're probably just getting audio
from the set. Or somebody outside.

CORY
No, it's not. I told you. I can't
hear anything in here.

KENNEDY
Then it's probably a rat or
something.

CORY
Who cares? Let's go back.

KENNEDY
You guys.

Kennedy walks into the room.

Cory looks at James and shrugs.

JAMES
Better amuse her. Or we'll be in
here forever.

29

INT. LONGFELLOW BUILDING B / RECORDS ROOM - TIME SKIP

29

JAMES CAM POV:

They are in a room filled with rows and rows of old medial records. Stacks on stacks. Kennedy is already flipping through some on the desk.

KENNEDY

This place is so sad. Every one of these files is a shattered human life that somehow lost its way.

CORY

I wonder what happened to all of them? Where did they go?

KENNEDY

Who knows? I'm sure some of them got transferred to other facilities. Others were just put out on the streets.

JAMES

I think we ran into one of them this morning.

Kennedy looks at an OPEN FILE on the desk.

James comes closer and we see the POV of the report.

A PHOTO is paper-clipped to the report. She reads it.

KENNEDY

Paula Gains. Murdered her four children by drowning them in the sink. Then murdered her husband when he came home from work by feeding him rat poison. Baked an apple pie and waited for the policemen to come and arrest her. Multiple attempts on orderlies and nurses. Analysis. Criminally insane, with severe violent tendencies. No signs of improvement, but curious case study. And it's signed, Doctor Klein.

CORY

Yeah, see. Where did she wind up?

TIME SKIP.

The POV searches around the room.

JAMES
Who did you say that was?

KENNEDY
Doctor Klein.

The POV rests on a NAME PLACARD.

JAMES
This must've been his office.

KENNEDY
I suppose he was the head doctor here. Here's another one. Real looker. Marcus John Wilder.

CORY
Three names. Never a good sign. This must've been him.

POV of a framed photo on the wall of Doctor Klein.

Kennedy reads the report.

KENNEDY
Eeeeghhh!

She tosses it aside.

CORY
What's up with that guy?

KENNEDY
You don't want to know.

TIME SKIP.

The POV focuses on the report.

A PHOTO of Wilder is paper clipped to the report.

JAMES
Got some murder, here. Lots of rape. Rape and murder. Cannibalistic tendencies? That's going the distance. Sociopath. Has become worse with treatment. Must use more severe methods. Doctor Klein, here, wasn't very good at his job, was he?

KENNEDY

Wonder what happened to him?

CORY

Your guy probably ate him.

JAMES

Okay, there's nothing in here but musty files. So, can we boogie back?

KENNEDY

Yeah, that's a good idea.

CORY

Best one I've heard all day.

Kennedy is visibly shaken.

JAMES

You're really grossed out, aren't you?

KENNEDY

I am now.

JAMES

Don't worry. You have two strapping studs with you. Now let's get the hell out of here.

BLACK OUT.

30

INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP

30

JAMES CAM POV:

They walk down the hallway.

A VOICE! They all hear it this time.

They all stop in their tracks.

CORY

You heard that, right?

Kennedy nods her head. Cory points down the hall.

CORY (CONT'D)

It came from that way.

JAMES

Good thing we're going the other way.

Kennedy walks towards the Voice.

JAMES (CONT'D)

Where the hell you going?

KENNEDY

Maybe somebody is hurt.

CORY

They didn't sound hurt. In fact, they sounded like they wanted to hurt.

KENNEDY

Look, I got creeped out for a minute. Touche. I'm over it. And this is way more interesting than anything going on over there.

JAMES

I think this is a mistake. We're going to get fired.

KENNEDY

Good. You guys wanted to make a documentary? This place is a documentary waiting to happen. Mental Health in America.

She walks further down the hall. Past all the rooms.

Cory looks to James.

CORY

You know she isn't coming back.

JAMES

Man, screw this. Let her go.

A SCRATCHING SOUND behind them.

They look at each other... Then hurriedly follow Kennedy.

BLACK OUT.

31 INT. LONGFELLOW BUILDING B / BOILER ROOM STAIRS - TIME SKIB1
JAMES CAM POV:

Cory and James meet with Kennedy by a STAIRWELL, going down to the boiler room.

KENNEDY

I thought I heard it over here somewhere.

JAMES

You can't just keep running off like that.

CORY

He's right. This place has been abandoned for years. You don't know what's around the corner.

JAMES

Or who.

KENNEDY

I can take care of myself.
(to Cory)
You hear anything?

Cory listens with his audio equipment. Shakes his head.

JAMES

Then that's it. Let's head back.

The VOICE comes again... BOUNCES from different locations...

Then ends, coming from...

CORY

It's coming from down there.

They all turn toward the STAIRS.

JAMES

No way am I going down there.

KENNEDY

Suit yourself.

She begins to descend.

CORY

Kennedy.

JAMES

Need I remind you that this wasn't just a hospital? But an insane asylum? Who knows who's down there.

KENNEDY

It's been closed for decades.
Everybody is gone.

JAMES

Maybe this is the only place they
knew. It's home.

KENNEDY

What would they live on for this
long? People have been coming in
and out for years. There are
caretakers, you know?

CORY

Like you said, people come in and
out all the time. What kind of
whack-job would lay stakes here?
Killers and other low-lifes.

KENNEDY

Come on, guys. Didn't it occur to
you that there's a Hollywood movie
being shot just in the next
building? Lots of creative people
involved? Don't you think this is a
perfect prank to play on somebody?
They're probably watching us right
now and cracking up at you two
pussies.

CORY

That does make sense.

KENNEDY

Of course it does.

JAMES

Then the joke's on me. Ha-ha-ha.
They got me. Now let's go.

Kennedy extends both arms above her and flips the bird. She
spins around, for any cameras that may be filming.

KENNEDY

Didn't scare me.

She turns and walks down the stairs...

CORY

Dude, she's probably right. That's
why everybody's such a dick to us.

Cory goes down the stairs... Disappears at the bottom.

JAMES

Shit.

James carefully takes the stairs down.

BLACK OUT.

32

INT. LONGFELLOW BUILDING B / PADDED ROOM - TIME SKIP

32

JAMES CAM POV:

James catches up with Kennedy and Cory inside the room. He flips on his on-camera light.

Hands over their mouths and noses.

JAMES

What's wrong?

Kennedy looks at him, wide-eyed.

KENNEDY

We heard the voice coming from in here. And...

The POV shifts into the room. It is a Padded Cell.

They all enter.

The walls are covered in DRAWINGS OF CROSSES, OLD BLOOD SMEARS and SCRATCHES. FLIES buzz around smears and brown piles.

JAMES

Holy...

CORY

Stinks, man.

KENNEDY

This is not production design.

POV tight on the walls.

Then back to the others.

KENNEDY (CONT'D)

Wait a minute. Shine the light back up here.

POV back onto the wall.

KENNEDY (CONT'D)
You see it?

At first, we only see the CROSSES.

JAMES
Lunatic decor.

CORY
Vampires beware.

Kennedy points to a section of cross-filled wall.

KENNEDY
No, here.

POV pulls back a bit.

Kennedy traces the crosses with her fingers.

Letters are formed with the crosses. It reads...

KENNEDY (CONT'D)
Killer Klein.

She turns to James.

CORY
Ummmm.

JAMES
That's freakin' scary.

KENNEDY
What's it mean?

JAMES
How the hell would I know? Klein was a shitty doctor. And apparently, very unpopular.

CORY
Guys, you should see this.

The POV turns to Cory, who is crouched by the wall.

CORY (CONT'D)
Get in tight. Here.

The POV zooms in to where Cory is looking.

Long SCRATCHES run down the wall... They end and become...

BROKEN, BLOODY FINGERNAILS. Buried into the wall!

KENNEDY

I think it's time to get out of
this room.

33 INT. LONGFELLOW BUILDING B / BOILER ROOM STAIRS (BOTTOM) - 33
TIME SKIP

JAMES CAM POV:

They are about to ascend the stairs when...

The VOICE leads them away again.

KENNEDY

Okay, damnit. They want us to find
something. Let's go.

JAMES

I'm not so sure it's somebody
screwing with us at this point.
That room was...

KENNEDY

Just part of a very elaborate
prank.

They storm off.

34 INT. LONGFELLOW BUILDING B / MORGUE - TIME SKIP 34

JAMES CAM POV:

They look around.

Stainless steel and tile. Autopsy tables, etc. A wall of BODY
DRAWERS.

CORY

You kidding me?

JAMES

Very funny.

KENNEDY

I gotta admit. This is gross.

They explore the room.

KENNEDY (CONT'D)

You hear anything?

Cory listens.

CORY

Nothing.

Kennedy examines items closely.

KENNEDY

There has to be a speaker or something in here. Check over there.

POV moves to the Body Drawers.

JAMES

No way. I don't care if it's a prank, or that bum outside, or whatever. Those things are real. And they had real bodies in them.

CORY

You think Doctor Klein did some experiments down here?

JAMES

Thanks for that. Really.

KENNEDY

I got an idea.

JAMES

Famous last words.

KENNEDY

Seriously. Whatever's going on in here, we can catch it.

CORY

How do you expect us to do that? We've been gone a long time. We really do need to get back to set and see what's happening.

JAMES

As much as I hate to admit it, he's right. And as much as I hate to admit it, we're broke and need the money.

KENNEDY

You have the X-Cams in the trunk, right?

JAMES

Yeah.

KENNEDY

We can set them up over here. Catch whoever is doing this.

JAMES

I suppose. But there's a big problem.

KENNEDY

What?

JAMES

Once I get out of here, I don't want to come back.

KENNEDY

Nobody's jumped out and said, "Gotcha," or anything yet.

CORY

Meaning?

KENNEDY

I don't think this is a prank.

CORY

All the more reason not to come back.

KENNEDY

If we were to catch anything on film, you know how much we could sell it to one of those shows for?

JAMES

A lot.

KENNEDY

A lot lot.

BLACK OUT.

35 INT. LONGFELLOW BUILDING B / MORGUE - TIME SKIP

35

A stationary X-CAM 2 POV (wide of room):

James' face fills the screen.

JAMES

That should do it.

He moves out of frame and we see the body drawers.

KENNEDY

It has a motion sensor, right?

JAMES

The works. If a mouse farts, it'll catch it. We'll call this X-Cam two for clarity.

CORY

Why two?

JAMES

Just because it's further away from where we'll be. I'll put X-Cam one nearer the exit.

CORY

Cool.

KENNEDY

That's it?

JAMES

That's it. Let's set the other one up, and get the rock out of here.

Kennedy and Cory exit the room and James follows.

After a long pause, one of the Body Drawers SLOWLY OPENS.

X-CAM 2 BLINKS OUT to BLACK.

36

INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP

36

X-CAM 1 POV:

James's hands fill the screen, reaching up. Kennedy and Cory can be seen behind him, looking up at it. James hops down, as he was standing on a chair.

JAMES

X-Cam one is live. You sure you want it here?

KENNEDY

This is where we first heard the sounds, right?

CORY

Yep.

James turns to pick up his camera from the floor.

JAMES CAM POV:

We see X-CAM 1 tucked away in an upper corner.

KENNEDY
Is it hidden enough?

JAMES
Nobody will see it up there.

KENNEDY
Good. We can see anybody coming in
or out.

JAMES
That's the idea.

KENNEDY
Got you, suckers!

CORY
Or whatever you are.

James POV turns... And runs into DIRK BAILEY and PETER!!

DIRK BAILEY
What the hell are you guys doing?

KENNEDY
We were just exploring a little.

DIRK BAILEY
On my time and my dime?

CORY
Seems like everybody's wasting your
dimes.

DIRK BAILEY
I still don't even know who the
hell you are.

CORY
Still Cory.

DIRK BAILEY
Still don't give a shit. Get your
asses back in there. Not paying you
to shoot... spiders. And dust.

PETER
We're ready for the first shot. You
guys need to be there yesterday.

KENNEDY
We're on it.

Peter hands her a WALKIE-TALKIE.

PETER
I should've give you one earlier.
Take it in case you wander off
again.

Kennedy clips it on her pants.

CUT TO BLACK:

37 INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP 37

X-CAM 1 POV:

The camera comes on. But flutters with static interference.

DOCTOR KLEIN is standing motionless halfway down the hall. He begins to walk in a abnormal way towards the camera.

MARCUS is behind him, further down the hall.

Almost as soon as the image cuts out to static, Marcus appears in the front of the lens and his face morphs to a rotten corpse.

BLACK OUT.

38 INT. LONGFELLOW BUILDING A / MAIN SET - TIME SKIP 38

JAMES CAM POV:

Lights are set. Crew Members crowd along the wall, behind the camera. Tricia is in a patient gown. Waiting. She stands next to the autopsy table, where a BODY is covered by a sheet.

PETER
Quiet on set, everybody. This is
the first shot.

GRIP
Finally.

PETER
You're right, but QUIET!

Dirk looks on nervously. Alec stares into a monitor.

PETER (CONT'D)
Sound?

SOUND MAN (O.S.)
Speed.

PETER
Camera?

DP (O.S.)
Speeding.

Everybody is waiting. Dirk nudges Alec.

ALEC
I know. Action!

Tricia cries. Overzealous. She nervously reaches for the end of the sheet. Stops. Then does it again...

Pulling the sheet back, revealing the beautiful DEAD GIRL underneath. Her skin made to look like a corpse.

She runs her hands over Dead Girl's face. Weird.

TRICIA
Oh, no. Not you. I knew it before I even saw you. I... I... uhh...

ALEC
Shit! Cuuuut! Keep it rolling.

TRICIA
Why did you cut?

ALEC
You fumbled the line.

TRICIA
It was a dramatic pause.

ALEC
"Uhhhh" isn't a dramatic pause.

TRICIA
Don't do it again.

ALEC
It's okay. We'll just go back to one. We still rolling?

The sheet is placed back over Dead Girl.

PETER
Still rolling.

ALEC
You ready, Trish?

TRICIA
I told you not to call me that.
Only friends call me that.

ALEC
You ready, Tricia?

TRICIA
Yes.

ALEC
Annnnnnd, action.

TRICIA
Oh, no. Not you. I knew it before I
even saw you. I... I... god damn
it!

ALEC
Cut. What's the matter now?

Tricia points to Kennedy.

TRICIA
They're in my god damn eye line.

Everybody turns to face Kennedy.

Dead Girl sits up on the autopsy table. The sheet falls,
revealing her massive breasts.

KENNEDY
I wasn't in her eye line. She was
looking down.

TRICIA
I was not. You're over there making
faces at me. All of them were.
Trying to mess me up.

KENNEDY
No, we're not.

JAMES
We're practically behind the door
here, so...

TRICIA

This is a serious craft that takes deep concentration and years of training. I've spent hours studying the lines and making them my own.

Alec shrugs on that remark.

TRICIA (CONT'D)

I won't have my art mocked by someone as talentless and ugly as you are.

Alec giggles.

KENNEDY

You nasty...

Cory stops her.

PETER

Let's take five, everybody.

Tricia bounces towards the door. Smirks at Kennedy as she passes. Kennedy is gape-mouthed.

JAMES

What the hell just happened?

39

INT. LONGFELLOW BUILDING A / HALLWAY A - TIME SKIP

39

JAMES CAM POV (camera is low angle):

Dirk is talking to Kennedy, Cory and James. Dirk thinks the camera is off, but James has kept it running and is shooting up at them as he holds it to his side.

DIRK BAILEY

This is not part of the doc, you understand? It will not go in.

KENNEDY

Absolutely, Dirk.

DIRK BAILEY

I want you to erase that footage. If this ends up online, I will hunt you down. Video. Audio. Erased. Or balls. Tits. Chopped.

Kennedy is fuming.

KENNEDY

I didn't do a damn thing to her.
That bitch needs help.

DIRK BAILEY

As long as I can get her to focus
her shit-fer brains long enough to
get through this movie. Hell, today
would be a miracle. But right now.
Video. Audio. Erased. Get me?

KENNEDY

Got you.

DIRK BAILEY

Don't screw with me. I'll screw
back. Hard. And not in a good way.
Now I gotta go cool that bitch off.

KENNEDY

Tell her I said "Hello."

Dirk points his finger at all three of them. Then walks down
the hall.

Cory waits for Dirk to get a safe distance.

CORY

That's totally going online.

KENNEDY

Ughhh, I'm so pissed.

JAMES

Why don't we go catch some fresh
air?

Kennedy nods. James covers the lens with his hands.

BLACK OUT.

40

INT. LONGFELLOW BUILDING B / HALLWAY B

40

X-CAM 1 POV:

The camera turns on.

Alec walks down the hall. He turns and looks to see if anyone
is following. He leans against the wall. Lights a cigarette.

Nervously waits.

A VOICE is heard around the far corner. He investigates.

PAULA walks in front of the camera, then the camera goes to static.

41 EXT. LONGFELLOW BUILDING A / MAIN ENTRANCE- TIME SKIP 41

JAMES CAM POV:

Kennedy is still pissed.

KENNEDY
So what is it then?

CORY
She's a bitch. Doesn't need to be explained.

KENNEDY
There are other women on the set. I don't see her treating any of them like that.

CORY
But you're the hot one.

KENNEDY
Talentless whore. Bitch can't act. Who did she blow to get that part?

JAMES
Dirk.

CORY
Who did the director blow?

JAMES
Dirk.

KENNEDY
I've had it with all these assholes. They can have the check back.

CORY
Whoa, there.

JAMES
Why did you let her get to you?

KENNEDY
It isn't just her. I'm serious. We've been here all day and they don't even have the first shot off.
(MORE)

KENNEDY (CONT'D)
 How many weeks do you want to put
 up with this shit?

JAMES
 We should talk about this. Take a
 vote or something.

KENNEDY
 Sorry guys. I'm getting the cameras
 and getting the hell out of here.

She swings the doors open and storms in.

42 INT. LONGFELLOW BUILDING A / CONNECTING TUNNEL - TIME SKIP 42

JAMES CAM POV:

Cory and James scuttle to catch up with Kennedy. They're
 huffing and puffing.

She's already down at the end of the walkway, near the
 Building B entrance.

CORY
 Wait up!

Kennedy enters Building B. They follow.

BLACK OUT.

43 INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP 43

JAMES CAM POV (also X-cam 1 view):

They catch up with Kennedy who is standing in the hallway
 crying.

CORY
 Hey, don't cry. What's wrong?

She glares at him.

CORY (CONT'D)
 I know. Stupid question.

JAMES
 If you really want to get at that
 bitch, you'll go back to work like
 nothing happened.

KENNEDY

It isn't just her. I keep telling you that. It's everybody.

She looks at both of them.

CORY

It's mostly her, though. Admit it.

She slugs him in the arm.

KENNEDY

Shut up.

Laughs.

JAMES

Seriously, we need the money, but you know how I feel about this job. You say the word and we unplug right now.

Kennedy thinks. Silence.

WHITE NOISE BLARES through her walkie-talkie.

They all startle. She holds it up to her mouth.

KENNEDY

This is Kennedy? Over.

Eerie white noise.

KENNEDY (CONT'D)

Go for Kennedy. Over.

Garbled eerie white noise. She turns the walkie off.

KENNEDY (CONT'D)

I'm assuming they want us on set.

JAMES

So, you're in?

KENNEDY

I guess. I can take the abuse, but promise me one thing.

JAMES

Uh-oh.

KENNEDY

Promise me that we'll make our documentary.

JAMES
That's a promise.

KENNEDY
And you won't turn into a jerk when
we do.

JAMES
Maybe.

44 INT. LONGFELLOW BUILDING B / MAIN LOBBY - TIME SKIP 44

JAMES CAM POV:

Kennedy, Cory and James pass the Nurses Station. Kennedy
stops abruptly.

KENNEDY
Where is it?

CORY
Where's what?

KENNEDY
The door, Cory.

POV shows that there is a BLANK WALL where the entrance to
the Corridor Walkway should be.

KENNEDY (CONT'D)
It should be right here.

JAMES
Dude, what happened?

CORY
We must have gone the wrong way.
All these rooms and halls look the
same.

KENNEDY
And they all lead to exits. We
didn't go the wrong way. It was
right here.

Kennedy goes up to the wall. Touches it, as if she is going
to open a secret passage.

CORY
Calm down. It's gotta be around
here somewhere.

KENNEDY

It is here somewhere. It's right friggin' here.

Cory looks to James. Worried.

JAMES

I think Cory's right. We must have taken a wrong turn or somewhere. Let's just walk around a little.

KENNEDY

It doesn't make any sense. Look, there's the nurses station. How many times have we passed it today?

JAMES

There has to be ten of those in this building. All the same. We just found a different one.

KENNEDY

Are you guys crazy?

Silence.

KENNEDY (CONT'D)

Oh, so you think I'm crazy? The girl's taken a couple knocks to the ego, and now I'm this delicate... thing?

JAMES

We didn't say that.

KENNEDY

You didn't have to. Screw you both.

JAMES

Okay, now. Chill out. There clearly isn't a door there. So lead the way and let's find one.

Kennedy glares and storms away in the opposite direction.

CORY

Mannn.

45 INT. LONGFELLOW BUILDING B / WINDOW ROOM (1ST FLR. FACING 45
PARKING LOT) - TIME SKIP

JAMES CAM POV:

Kennedy, Cory and James reach a large BANK OF WINDOWS.
Kennedy looks out.

KENNEDY

Look.

The POV looks out the window...

The view is of the courtyard, between the two buildings.

They can see Grip and Tricia in the parking lot just a few feet away.

CORY

There they are. Idiots.

JAMES

We're the ones that can't find our way out.

Kennedy shoots him a dirty look. She tries to open a window.

KENNEDY

Damn it.

CORY

I doubt any window opens in here.

Kennedy looks to the Grip and Tricia.

She grabs her walkie-talkie...

KENNEDY

This is the documentary crew. Over.

Nothing but White Noise.

KENNEDY (CONT'D)

Can anybody hear me? Over?

White Noise.

KENNEDY (CONT'D)

Damn it.

She clips the walkie to her belt.

CORY

What now?

Kennedy looks at him, then BANGS on the window.

KENNEDY

Hey!

Nobody looks. Kennedy does it again with more force.

KENNEDY (CONT'D)
Over here!

Cory joins in.

CORY
Assholes!

They get no attention.

46 EXT. LONGFELLOW / PARKING LOT - TIME SKIP

46

CELL CAM POV:

Grip is playing with a PINK CELLPHONE CAMERA.

It belongs to Tricia, who is smoking a cigarette.

POV of Grip as he films himself...

GRIP
This is pretty cool. What's the
resolution?

POV on a flirtatious Tricia.

TRICIA
Sex tape quality.

GRIP
Nice.

Dirk pops his head around the corner.

DIRK BAILEY
What're you doing?

GRIP
Nothing.

DIRK BAILEY
He bugging you?

TRICIA
Not at all.

Dirk shoots a dirty look to Grip.

DIRK BAILEY
You see my doc crew?

TRICIA
Not my day to watch them. Bitch.

DIRK BAILEY
If you see them, tell them I'm
getting my money back.

GRIP
Roger that.

Dirk leaves.

TRICIA
I'll tell that ugly bitch something
else.

GRIP
Ohh, the claws coming out.

TRICIA
Rawwwwr!

She claws at the cell POV.

GRIP
Helllllloo, Kittie-cat.

The POV turns to the window facing the Building B window.

47 INT. LONGFELLOW BUILDING B / WINDOW ROOM - TIME SKIP 47

JAMES POV CAM:

POV shows Grip pointing Cell Phone right at Kennedy, Cory and James.

KENNEDY
He's looking right at us.

Kennedy and Cory waive their hands and bang on the window.

KENNEDY (CONT'D)
Right here.

CORY
Yo, dude!

48 EXT. LONGFELLOW / PARKING LOT - TIME SKIP 48

CELL PHONE CAM POV:

The Cell Phone POV is looking right at Kennedy, Cory and James, but they are not there at all. Only an eerie light in a window.

GRIP

This thing picks up everything.

49 INT. LONGFELLOW BUILDING B / WINDOW ROOM - TIME SKIP 49

JAMES CAM POV:

Looking right at Grip with Cell Phone.

Kennedy is banging on the window and yelling.

CORY

Is he deaf or what?

JAMES

Blind, too. He's just there.

Cory squints in the window.

CORY

Your favorite actress is out there,
too.

KENNEDY

They're ignoring us.

JAMES

What dicks.

50 EXT. LONGFELLOW / PARKING LOT - TIME SKIP 50

CELL PHONE CAM POV:

Still looking directly at where Kennedy, Cory and James should be.

TRICIA

See anything good?

GRIP

Nothing worth looking at.

The POV turns back to Tricia...

Who has pulled down her top to expose her breasts.

TRICIA

You sure?

GRIP

Whoa!

51 INT. LONGFELLOW BUILDING B / WINDOW ROOM - TIME SKIP 51

JAMES CAM POV:

They watch as Tricia tosses her cigarette and walks back inside. Grip follows.

KENNEDY

No!

CORY

Come on! What an asshole.

KENNEDY

I can't believe they just ignored us. So childish.

JAMES

Now what?

KENNEDY

We just find our way back, I guess. We're smart people, right?

JAMES

He isn't.

Cory smiles.

BLACK OUT.

52 INT. LONGFELLOW BUILDING B / HALLWAY C - TIME SKIP 52

JAMES CAM POV:

Kennedy, Cory and James turn a corner.

Kennedy see an old, dusty EXIT SIGN.

KENNEDY

Duhhh.

CORY

I'm not even going to say anything.

They walk towards it.

53 INT. LONGFELLOW BUILDING B / HALLWAY D - TIME SKIP 53

JAMES CAM POV:

Another EXIT SIGN is followed.

CORY

Jeez. How far is it?

They pass through the door under the EXIT SIGN.

54 INT. LONGFELLOW BUILDING B / MAIN LOBBY - TIME SKIP 54

JAMES CAM POV:

POV of the lobby.

JAMES

What the hell?

CORY

We've been going in circles.

Kennedy motions to the Blank Wall where the exit should be.

KENNEDY

I know this place is huge, and it's easy to get turned around. But there's no way possible that we would end up here.

JAMES

Well, we sure did.

KENNEDY

It doesn't even make sense.

Kennedy is beyond frustrated.

KENNEDY (CONT'D)

I really hate this.

JAMES

We're all pissed off here. Let's just take a breath. We're irritated, and making stupid mistakes.

KENNEDY

There's no way this place has only one exit. It's impossible.

CORY
We'll find it. Don't worry.

KENNEDY
I'm not worried. I'm just really
angry right now. Get that thing out
of my face for a minute.

Kennedy knocks the camera loopy.

STATIC BLACK OUT.

55 INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP 55

X-CAM 1 POV:

Kennedy, Cory and James walk down the hall still looking for
the exit.

56 INT. LONGFELLOW BUILDING B / BOILER ROOM STAIRS (TOP) - TIME
SKIP

JAMES CAM POV:

They approach the stairs.

JAMES
You want to try down there?

KENNEDY
We're not having any luck up here.

JAMES
Then away we go.

CORY
I hate it down there.

They descend the stairs. Kennedy is irritated.

KENNEDY
Okay, now which way?

James points.

JAMES
I guess that way.

KENNEDY
You guess?

JAMES

I don't know. Yeah, that's my guess.

They walk down the hallway.

Cory sees a sign for a RESTROOM.

CORY

I really gotta wiz man.

KENNEDY

Jesus.

JAMES

Actually, me too.

57 INT. LONGFELLOW BUILDING B / BATHROOM - TIME SKIP

57

JAMES CAM POV:

The camera rests on a sink...

Pointing at James and Cory, who pee at the urinals.

A LOW, GRUMBLING SOUND emanates from somewhere.

James and Cory look to each other.

Again, the SOUND, which may be a VOICE!

Cory places his ear on his headphones, which rest around his neck.

The SOUND.

Cory looks to James... Then over his shoulder at the stalls.

ABRUPT TIME SKIP CUT

James is now holding the camera. Kennedy is now in the bathroom with them.

Cory has his audio equipment pointed toward the stalls.

The SOUND/VOICE again.

Cory looks to Kennedy...

Points to the stalls and...

Mouths the words...

CORY
He's in there.

Kennedy nervously nods her head.

Cory is scared.

The POV goes to the first stall. Cory points his mic at the stall.

Kennedy licks her lips... Counts silently...

KENNEDY
One... two... three...

She pushes the stall door in.

The POV rushes...

Nobody there.

The SOUND/VOICE from the next stall.

They all nod.

KENNEDY (CONT'D)
One... two... three...

She kicks the stall in.

Nobody.

They all look to each other.

One last stall...

And the door is open just a crack.

Kennedy rubs her face.

James moves Kennedy and Cory out of the way. He lowers the camera and shoots inside the stall from underneath the door.

The stall is empty!

Kennedy is shocked.

She moves her hand in slowly to push the door open.

BANG!!! It SLAMS SHUT ON HER!

They all JUMP!

James sees two corpse-like feet (PAULA) suddenly underneath the door, as the door continues to bang.

Kennedy SCREAMS!

Her voice pierces Cory's ears. He throws off his headphones.

They run, screaming out of the bathroom!

And are met with a BOOMING YELL!!

CORY
Shit! Shit! Shit! Shit!

JAMES
What the hell was that?

KENNEDY
I don't know!

They hear the BOOMING YELL again!

KENNEDY (CONT'D)
That's Dirk! He's in here.

They scramble down the hall.

58 INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP

58

X-CAM 1 POV:

Dirk Bailey walks down the hall.

DIRK BAILEY
Where the hell are you freakin'
guys? I'm beyond nuclear pissed
right now.

Dirk turns the corner.

Without cutting...

As soon as Dirk turns the corner...

He reappears at the bottom of the X-Cam 1 screen.

Dirk doesn't break stride, but notices everything is familiar.

He turns to the far corner and...

Reappears at the bottom of X-Cam 1 screen.

He notices the rooms are the same.
He walks a little faster.
Turns the corner....
Reappears at the bottom of X-Cam 1 screen.
Dirk takes off at a jog.
Repeat...
Dirk breaks into a full sprint.
Repeat...
The X-CAM 1 speed slows to normal speed.
Dirk stops in the middle of the hallway...
Catching his breath.
A LIGHT in one of the rooms turns on behind him...
He turns to it. Walks to it. Looks inside.
He gets YANKED INSIDE by an INVISIBLE FORCE!
THE X-CAM STARTS TO GLITCH
His legs are seen, flapping around...
His legs LIFT, parallel, off the floor about five feet!
Then is SUCKED into the room.
BLOOD and BODY PARTS FLY into the hallway!
HOLD THE SHOT FOR A MOMENT
Kennedy, Cory and James round the corner at the far end.
JAMES CAM POV:
Blood and guts fill the screen.
Kennedy and Cory approach the pile of grue.

JAMES
Holy shit!

CORY
Is that...?

Cory barfs. Kennedy SCREAMS...

KENNEDY

What is happening?!?!?!?!?

TIME SKIP CUT.

The three are frantic. Panicked.

CORY

I just want to go. I want to get out of here. We need to go.

JAMES

Dude. We will. Just chill and...

CORY

Don't tell me to chill, James!

JAMES

Nobody wants to get out of here more than I do! I didn't want to be in here in the first place!

James and Cory continue to yell at each other.

Kennedy is visibly shaking. She takes a deep breath.

KENNEDY

Everybody shut up!

They are shocked into silence.

KENNEDY (CONT'D)

We have to be smart about this. Can we do this without tearing each other's faces off?

CORY

Somebody in here definitely wants to.

KENNEDY

I said, shut up! No more of this bullshit. Think.

JAMES

What about the walkie? Try that again.

Kennedy nods.

Takes the walkie and turns it on.

Nothing but WHITE NOISE...

Then a mumbled supernatural VOICE!

CORY

You know what, man? That sounds like an E.V.P., man!

JAMES

A what?

CORY

Electronic Voice Phenomenon!

JAMES

What is that? I don't know what you're talking about.

CORY

They're ghost voices, man! Dead people talking! That's what this is! Nobody's playing a prank on us! Dead people are in here and are going to kill us like dick over there!

KENNEDY

Nobody's going to hurt us if we stick together.

CORY

I'm not letting either of you out of my sight. No way, man.

JAMES

You idiot. It's that bum from outside. He's the one.

CORY

Those are E.V.P.'s, dude! But it doesn't matter who it is! I just don't want to be in here with him!

Kennedy holds the walkie.

KENNEDY

Come in. Peter? Anybody?

They all listen...

WHITE NOISE... SILENCE.

Then a GARBLED VOICE..."welllllcome."

She drops the walkie like it's evil. It shatters!

White noise suddenly comes from it again. Then turns to an E.V.P. sounding EVIL LAUGHTER.

BLACK OUT.

59 INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP 59

X-CAM 1 POV:

Grip chases Tricia down the hall playing grab ass. They don't notice the remains of Dirk on the ground.

60 INT. LONGFELLOW BUILDING B / HALLWAY C - TIME SKIP 60

JAMES CAM POV:

They are still trying to find an exit.

KENNEDY

Did you just hear someone?

CORY

You're kidding, right?

They hear Tricia's giggle.

JAMES

I just heard that.

CORY

It's that thing screwing with us.

They hear the giggle again.

JAMES

Sounds like Tricia.

KENNEDY

I don't even care as long as she can lead us the hell out of here.

They hustle down the hallway.

KENNEDY (CONT'D)

Tricia?!

61 INT. LONGFELLOW BUILDING B / MORGUE - TIME SKIP 61

X-CAM 2 POV:

Tricia and Grip are still playing grab ass.

KENNEDY (O.S.)
Tricia?! Where are you?!

Tricia stops when she hears Kennedy.

TRICIA
Stupid bitch. Please.

She grabs the Grip by the belt and throws him on the autopsy table.

GRIP
Whoa! I don't know about this.

She sucks his face and grabs his crotch.

TRICIA
You sure?

She backs up... Takes her top off, revealing her stunning body.

GRIP
Not really.

Grip strips off his clothes.

Tricia turns on her CELL PHONE. Hits RECORD.

INTERCUT CELL PHONE CAM & X-CAM 2

GRIP (CONT'D)
You recording this?

TRICIA
I do this on every movie I work on.
And this time, you're the lucky
one.

GRIP
Hells yeah, I am. But in here?

TRICIA
I've never made a horror movie
before.

GRIP
I love horror movies.

She jumps on and starts to ride him.

62 INT. LONGFELLOW BUILDING B / BOILER ROOM STAIRS (BOTTOM) - 62
TIME SKIP

JAMES CAM POV:

They race up the stairs.

KENNEDY
She's this way!

They hurry.

63 INT. LONGFELLOW BUILDING B / MORGUE - TIME SKIP 63

CELL PHONE CAM POV:

Grip is holding the cell phone.

Tricia is bouncing on top of him.

XCAM 2 POV:

PAULA is standing motionless in the corner of the room. She moves out from the darkness, in an inhumanly slow-motion like movement.

Tricia rides some more.

MARCUS appears in the foreground of the frame, watching.

CELL PHONE CAM POV:

Tricia's boobs are bobbing at the POV.

TRICIA
Oh my Gawwwwwwwwd!

She leans down onto Grip...

DOCTOR KLEIN is standing right behind her. His scalpel in hand.

Tricia raises back up...

64 INT. LONGFELLOW BUILDING B / HALLWAY B - TIME SKIP 64

X-CAM 1 POV

Kennedy, Cory and James hurry down the hall.

CORY
Tricia?!

Tricia's SCREAM echoes down the halls.

65 INT. LONGFELLOW BUILDING B / MORGUE - TIME SKIP 65

X-CAM 2 POV:

Kennedy, Cory and James enter.

Kennedy enters first.

KENNEDY

Oh shit!

JAMES CAM POV:

His POV reveals Tricia's flayed CORPSE on the autopsy table.

"Y" incision and the works.

The POV turns and sees Grip's body EVISCERATED on one of the BODY SLABS!

They all freak out!

Cory turns and RUNS!

KENNEDY (CONT'D)

Wait!

They chase after him.

66 INT. LONGFELLOW BUILDING B / PADDED ROOM - TIME SKIP 66

JAMES CAM POV:

Kennedy and James finally catch up to Cory. James flips on his camera light and they see Cory crying in the doorway to the room.

KENNEDY

You can't just run off without us,
Cory.

CORY

We're gonna die. I know it.

KENNEDY

We need to stick together.

A VOICE is heard.

They all look to the padded room.

Cory heaving and crying.

CORY

Don't look, man. Please don't look.
I don't want to see.

The POV shifts into the room.

Crosses, dried blood, etc.

JAMES

Nothing more than what was already
there.

JAMES trips over a leg. He whips the camera around and we see Alec, leaned up against the wall with his scalp peeled back and his brain exposed as if he was experimented on.

Carved CROSSES all over the flesh!

KENNEDY

Oh my god! It's Alec.

James POV follows another sound. In the corner of the room, DR. KLIEN is standing in the corner with his back to us.

CORY

Screw this, man!

Cory tears off down the hallway.

KENNEDY

Cory! Damn it.

The camera shakes in the confusion, then goes to BLACK.

67 INT. LONGFELLOW BUILDING B / HALLWAY A - TIME SKIP

67

They chase him all the way down the hall. Gaining on him!

Cory turns a corner.

Kennedy and James turn the corner...

Cory is GONE!

There are no rooms for him to disappear into.

JAMES

Where'd he go?

KENNEDY

CORY?!?!

JAMES

There.

They run to something in the hallway.

Kennedy picks it up.

KENNEDY

His audio equipment.

JAMES

CORY?!?!

They look to each other. Scared as hell.

KENNEDY

The tape is still running.

Kennedy rewinds the tape.

JAMES

We don't have time for that.

KENNEDY

Hold on.

She unplugs the headphones.

Plays the tape.

White noise.

CORY

Leave me alone!

Mumbling EVIL VOICE.

CORY (CONT'D)

Let me out of here!

Spooky laughter.

CORY (CONT'D)

NO!

Cory SCREAMS!!

Then we hear "footsteps" and...

JAMES (RECORDING)

"Where'd he go?"

Kennedy shuts off the tape.

Throws it aside like it's evil.

Total silence.

Just Kennedy looking into the camera.

They both are clueless as to what to do next.

TIME SKIP CUT

A SOUND at the far end of the hall.

They both look to it.

DOCTOR KLEIN is half peeking around the corner at them.

Stone dead expressionless face.

JAMES (CONT'D)

Fuck.

KENNEDY

What?

JAMES

You don't see that?

KENNEDY

No. What is it?

JAMES

Fuck man.

KENNEDY

James. You're scaring me.

JAMES

He's staring right at us.

KENNEDY

Who is? Cory?

JAMES

No, it's not freaking Cory.

KENNEDY

James, I don't see anybody.

JAMES

Damn it.

The POV shifts around...

James takes the camera off his shoulder.

JAMES (CONT'D)
Sonuvabitch.

KENNEDY
What?

JAMES
I can only see him through the
lens. Look through this.

Bumbling around.

Kennedy takes the camera.

We see sweating and heaving James in front of the lens.

The POV looks down the hall.

MARCUS is INCHES from the camera, behind James (he can't see him)!!

Staring right into the lens with his black eyes.

Kennedy SCREAMS! She drops the camera and runs the opposite direction.

STATIC GLITCHES

James picks up the camera and runs after her.

JAMES (CONT'D)
Wait!

Kennedy is far down the hall.

JAMES (CONT'D)
Hold up!

He turns back...

Marcus appears at the end of the hallway.

Far away.

And getting further as James runs.

POV turns and runs down the hall.

We hear heavy breathing.

POV turns back to Marcus.

Still all the way down the hall.

We hear James' nervous laughter.

The POV turns back around...

PAULA is right in front of him. Her FACE MORPHS into a horrible being. James Screams!

The screen goes to STATIC.

CUT TO BLACK:

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INT. LONGFELLOW BUILDING B / MORGUE - TIME SKIP

68

X-CAM 2 springs to life!

Kennedy runs into the morgue, but her legs give out on her. Tricia and Grip's bodies still there.

She slides across the floor...

She scrambles to her feet. Looks behind her.

Doctor Klein is motionless in a corner of the room. He moves towards her. Paula and Marcus also appear further away, but they just stare at her.

Kennedy backs into XCAM 2, blocking it.

When she clears out of the way. DR. KLIEN is nowhere in sight.

Kennedy is frantic.

Chest heaving.

Hyperventilating.

She is out of gas.

She leans against the BODY DRAWERS...

And cries uncontrollably.

LIGHTS turn on in the morgue. Bright fluorescent ones.

The place looks NORMAL again!

A VOICE rings out.

It's Peter's!

PETER (O.S.)
Hello? Anybody in here? Dirk?

Kennedy's face brightens.

She tries to call to him, but no voice. No energy.

PETER (O.S.) (CONT'D)
Where the hell is everybody?
Anybody down there?

Kennedy cries tears of joy.

PETER (O.S.) (CONT'D)
I brought the police.

She props herself off of the Body Drawers...

Takes a step forward...

And is SUCKED BACKWARDS into one of the Body Drawers...

She screams!

Her body BREAKS as it disappears into the darkness.

The Drawer SLAMS shut.

Just as it does...

Peter enters with TWO POLICEMEN, guns drawn.

One police officer sees the XCAM.

He reaches for it and covers the lens to BLACK.

POWER DOWN: