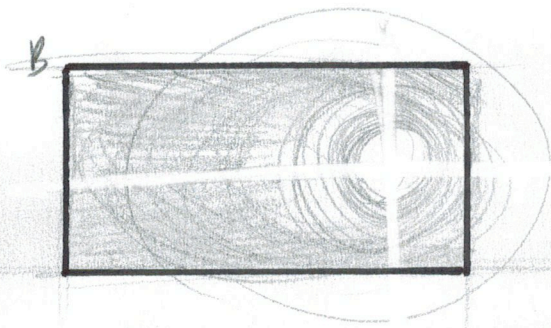


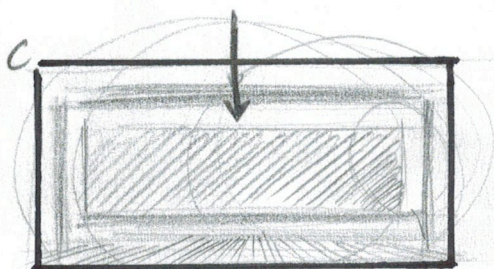
HAUNTER STORYBOARD

①



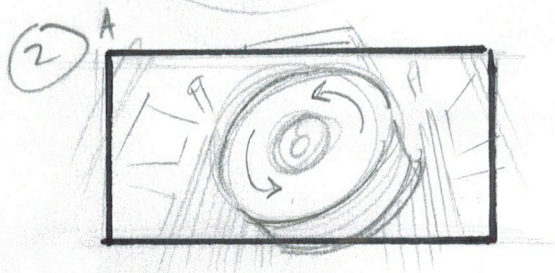
DIM LIGHT COMES ON.
(LIKE A TUNNEL TO HEAVEN)

MECHANICAL SOUNDS

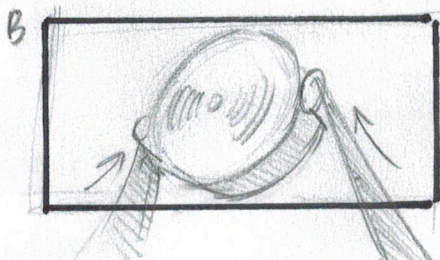


CLICK - CLICK

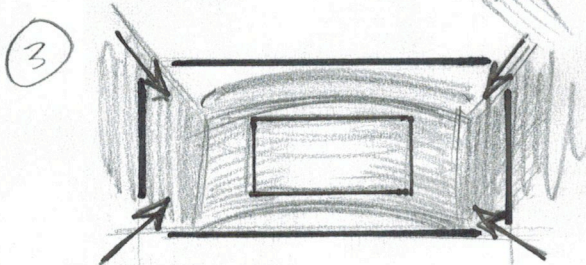
SHAPE DROPS INTO VIEW
... A BETA MAX VIDEOTAPE



VIDEO HEAD STARTS TO ROTATE



'ARMS' PULL UP VIDEO TAPE

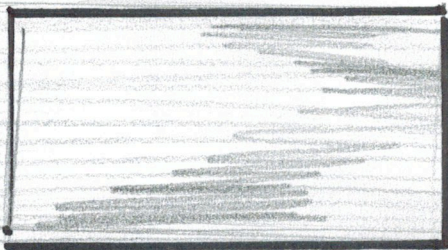


PUSH IN ON VIDEO HEADS (LOW ANGLE)

THE TAPE RUNNING BY

TAPE FILLS SCREEN

④ A



STATIC

IA

B



TWO SHOWS LAYERED
ON TOP OF EACH OTHER =
AN '80S SIT-COM +
"MURDER SHE WROTE"

C

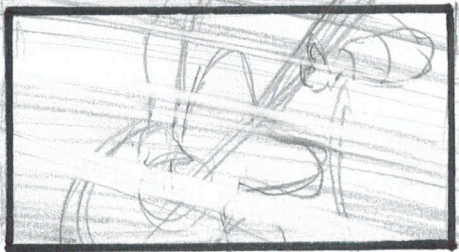


CANNED LAUGHTER

FLASHFRAMES:

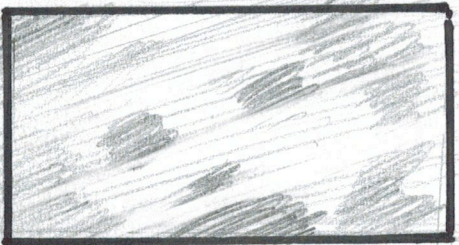
RONALD REAGAN...

D

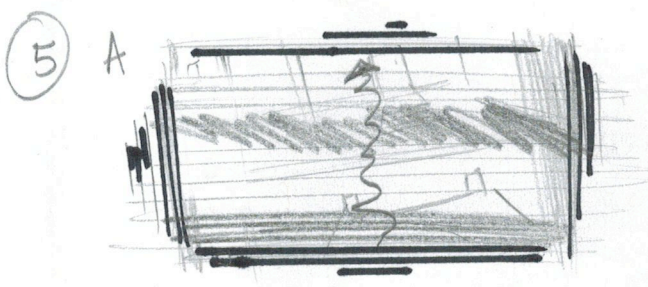


...80'S MUSIC VIDEO...

E

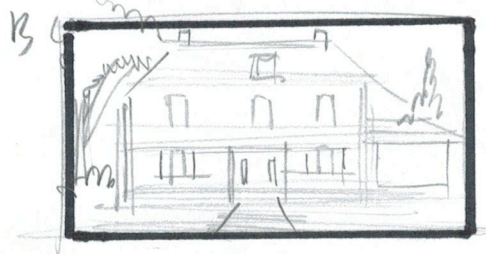


...SOMETHING ELSE...



CONTROL TRACK
STATIC

ROLLS FROM BOTTOM TO TOP
OF THE SCREEN...



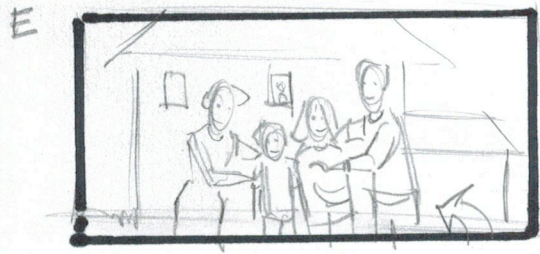
RESOLVES INTO HOME VIBED OF A
HOUSE



LISA, ROBBIE +
CAROL ENTER

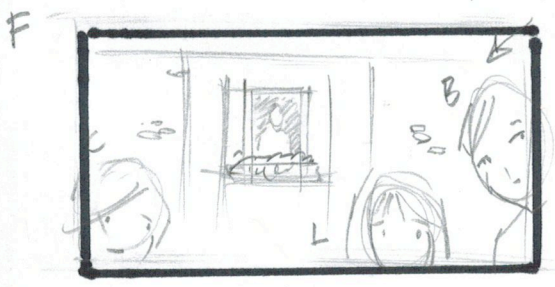


BRUCE APPEARS IN
FGT. ADJUSTS
LENS



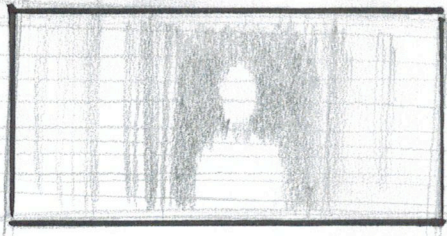
JOINS HIS FAMILY

IMAGE FREEZES!



OPTICAL ZOOM-IN

5 4
CONT'D



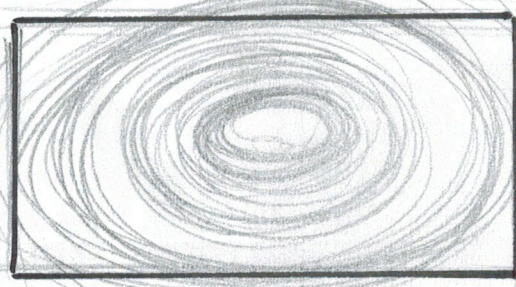
HOLD ON FIGURE
IN WINDOW

H



IMAGE STARTS TO
BREAK UP

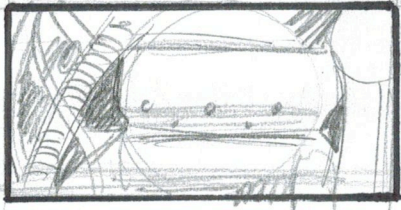
I



PULSES OF
STATIC AND LIGHT

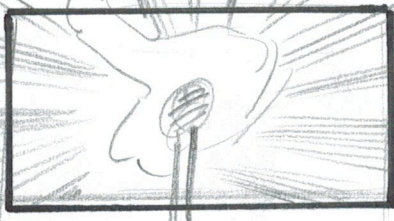
THEN A QUICK SUCCESSION
OF IMAGES

5A



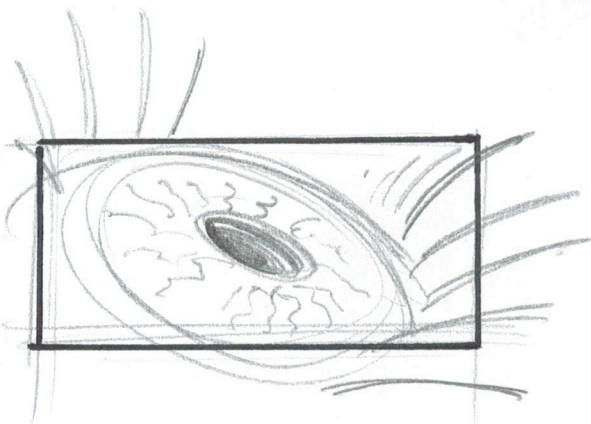
A CAR ENGINE

5B



A MATCH IGNITING

5c



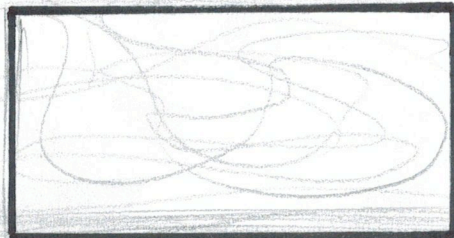
AN EYE
TOTALLY STILL

5d



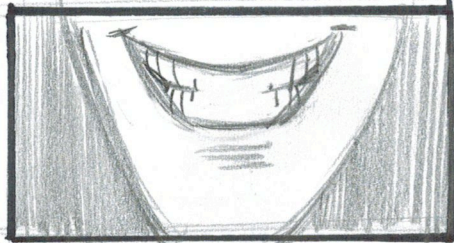
OBJECTS
UNDERWATER

5e



SWIRLING MIST

5f



A GRINNING
MOUTH

" LIIIIISAAA.... "

5G



TITLE UP (Hard cut). BIG
BLACK BOLD HELVETICA

6 A.



CUT TO BLACK

— BEAT —

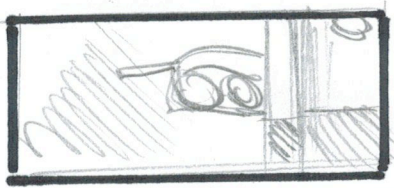
B.



"LISA JOHNSON!"

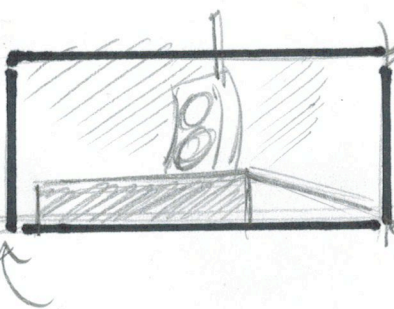
FADE UP:

C.



LISA POV OF WALKIE.

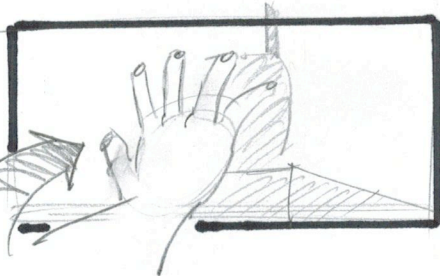
D.



ROTATE

"LISA ME 'N EDGAR FOUND
THE PIRATE TREASURE! IT'S A
CHEST FULL OF GOLD! ..."

E.



LISA'S HAND IN.

"MEET US IN THE SECRET
CAVE SO WE CAN —"

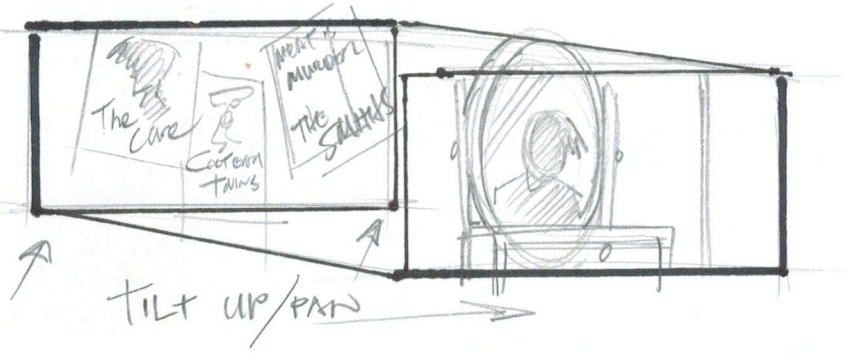
— CLICK —

F.



L TURNS IT OFF.

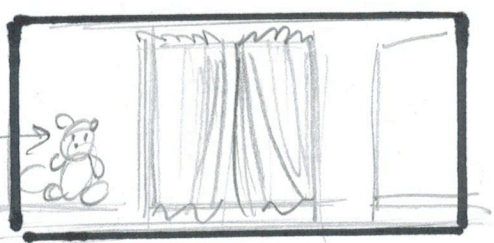
G CONT'D



ACROSS L'S ROOM - CATCH HER SILHOUETTED REFLECTION IN MIRROR.

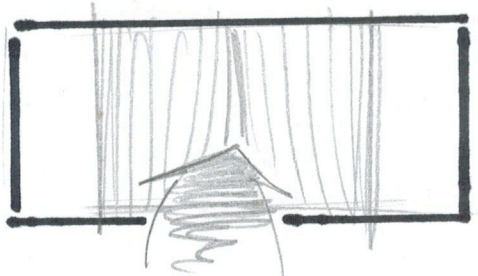
H.

PAN CONT'D



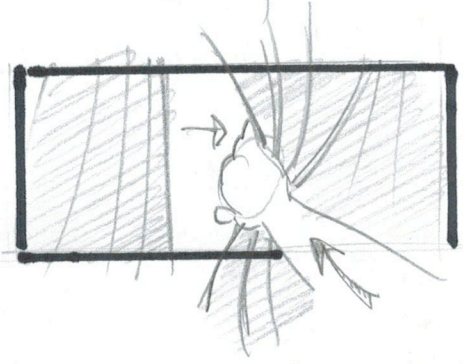
FIND WINDOW

I.



RISE & APPROACH WINDOW.

J.



L OPENS CURTAINS ...

K.

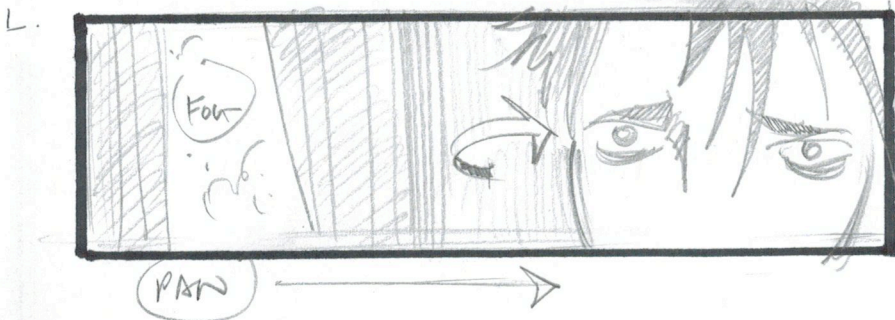


REVEAL FOG THRU WINDOW. SEE VAGUE REFLECTION OF L.

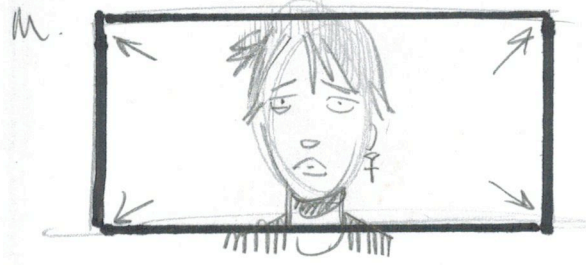
WINDOW

6 CONT'D

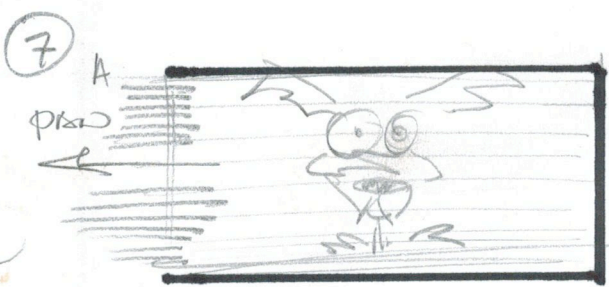
6



ADJUST AS
L TURNS AWAY
FROM WINDOW.



PULL BACK TO REVEAL
LISA.
CARTOON SOUNDS



MATCH CUT:

EQU TV CARTOON

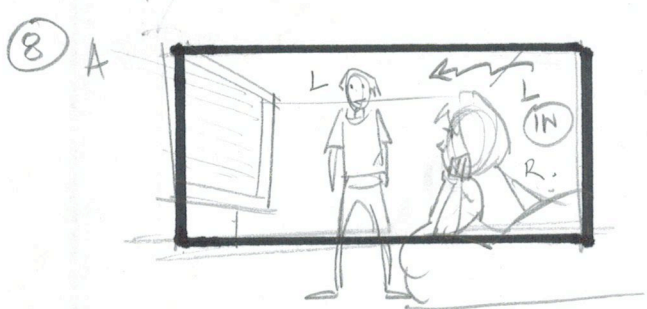
"COYOTE'S ABOUT SUM INTO A —"

WHIP PAN OFF



WHIP TO KORBIE

"SHT! DON'T TELL ME"



2 SHOT = R + L

LIVING ROOM

"YOU'VE SEEN IT A HUNDRED TIMES
BEFORE"

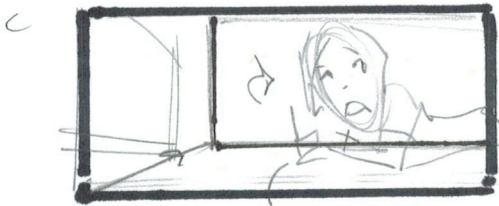
"HAVE NOT! THIS IS A NEW ONE."

8 CONT'D



L DROPS WALLET AS R/PASSES.

"STOP WALKING ME UP WITH IT
BEST."



PUSH IN TO R

"EDGAR LEFT IT, NOT ME."

Door to foyer

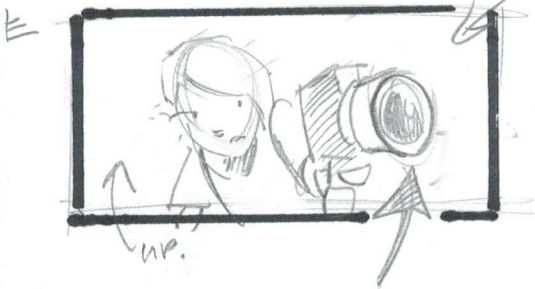


PAN TO L. PUTS ON WALK.MAN.

"WELL TELL EDGAR HE'S ALWAYSING!"

ABSTRACT

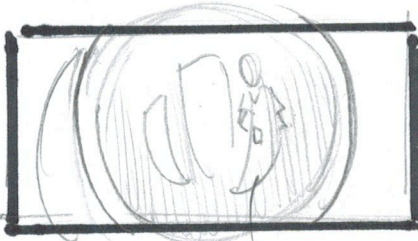
PAN BACK



R JUMPS UP (W) CAMERA.

"You tell him."

9



CW CAMERA LEFTS.

"He's your IMAGINARY FRIEND ..."

L REFLECTION

10 A



Foyer

L STEPS THRU. (HENRY STOPS)
" ... NOT MINE, "

B



REVERA ROBBIE

" HE'S NOT IMAGINARY "

C



CAROL: " LISA, GO DOWN TO THE BASEMENT, ... "

ADJUST

D



L TURN, BACK TO CAROL

" ... AND START THE LAUNDRY WOULD YOU. "

L C IN SILHOUETTE

11 A.



STAIRS

" I DID IT YESTERDAY, YOU JUST DON'T REMEMBER. "

ROBBIE

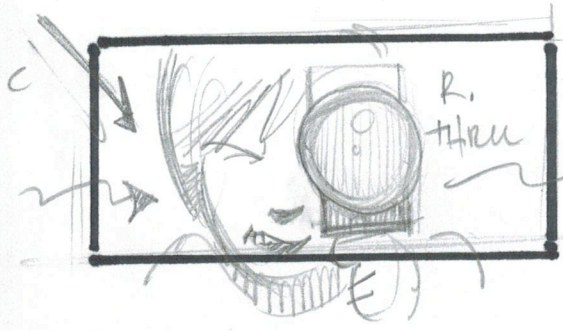
9

11 CONTD



PAN TO CAROL (L IN MIRROR)

"STOP BEING A SMART ALEC...
HEY BUSTER BROWN, WHERE
ARE YOUR SUN GLASSES!"



TILT DOWN TO R

"EDGAR STOLE 'EM."



"WELL TELL EDGAR YOU WANT
'EM BACK PROH..."

TILT UP +
TRACK BACK TO CAROL
INTO LIGHT



"LISA HAVE YOU DECIDED
WHERE WE'RE GOING FOR
YOUR BIRTHDAY TOMORROW?"



"ASK ME TOMORROW."

HEAD +
ADJUST

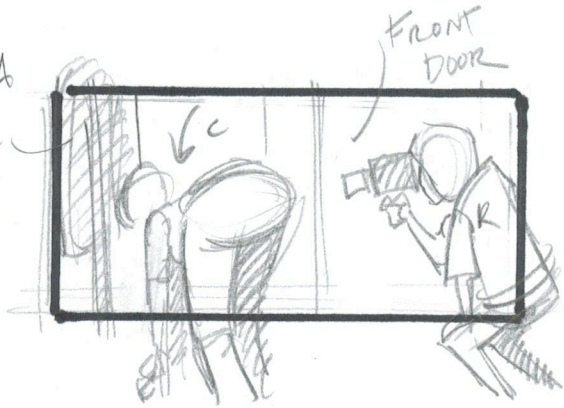
"LET'S JUST HOPE THE
CAR'S RUNNING. YOUR
FATHER'S BEEN
WORKING ON THE ENGINE
ALL MORNING"

11 CONTD



"YEAH. HE WON'T FIGURE
IT OUT."

12
COST
TRACK



CAROL PICKS UP FLOWER
COAT FROM COST TRACK

6



"LAUNDRY PLEASE..."

13



CN. CAROL

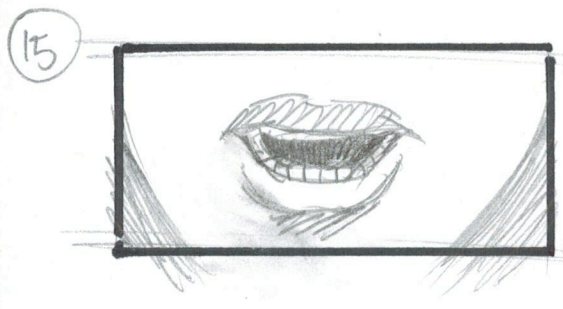
"COLD WATER ONLY.
HOT WEAR OUT
THE CLOTHES."

14

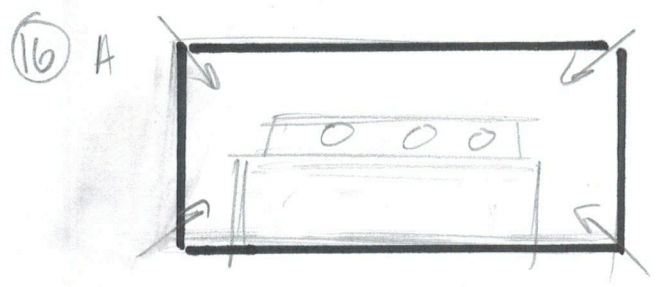


"I DON'T THINK ITS
POSSIBLE FOR OUR
CLOTHES TO WEAR OUT.
...EVER."

PAN (W) L LEANS
AGAINST MIRROR.

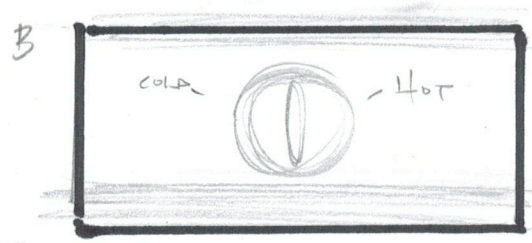


EEN CAROL'S MOUTH
"COLD WATER?"

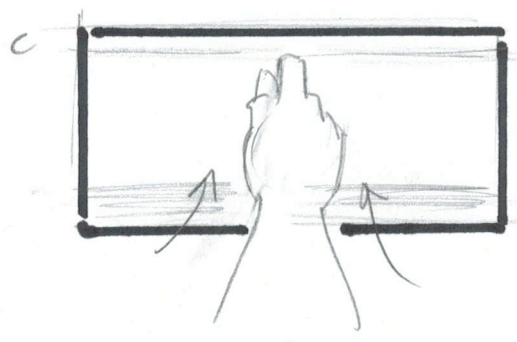


L POV MOVING UP TO
WASHING MACHINE.

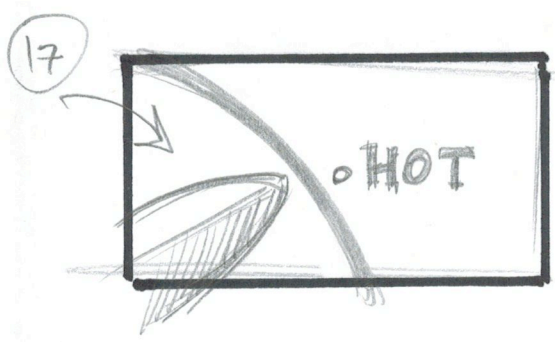
MUSIC UP
↓



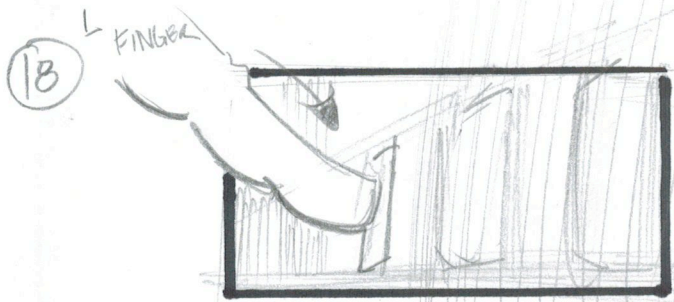
HOLD ON DIAL.



L HAND IN.

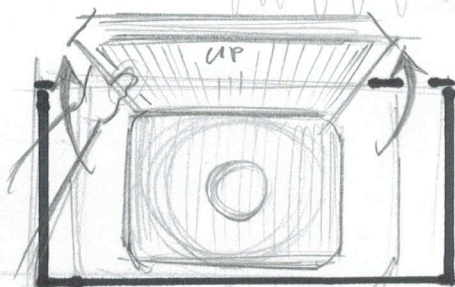


INSERT =
DIAL CLICKS TO 'HOT'

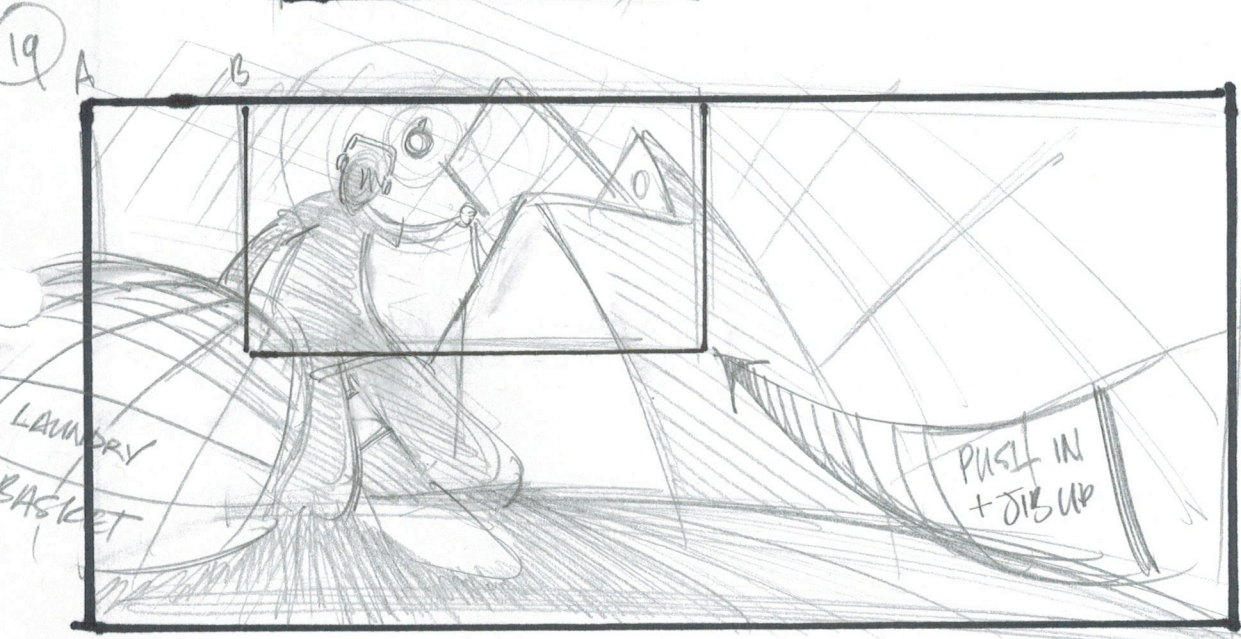


INSERT:
Punching buttons
SHALLOW FOCUS.

12 MUSIC

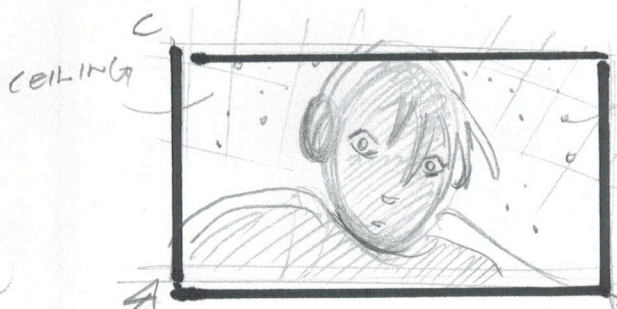


L LIFTS LID / WATER FILLS
HIGH ANGLE



BECOMES
MUSIC ON
L'S HEAD-
PHONES.

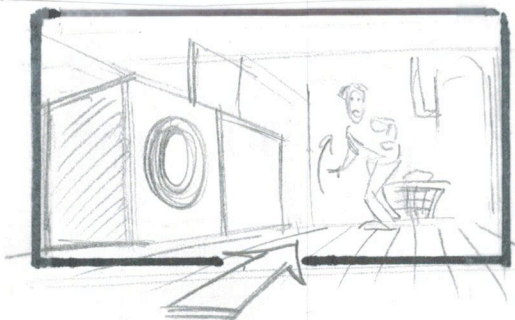
WIDE LENS EST. SHOT
BARE RULB (JUST NOTES) L IN SILHOUETTE.



Notes.
HAD CA-DEEK
L LOOKS UP - EYE LIGHT

* VFX

20 A



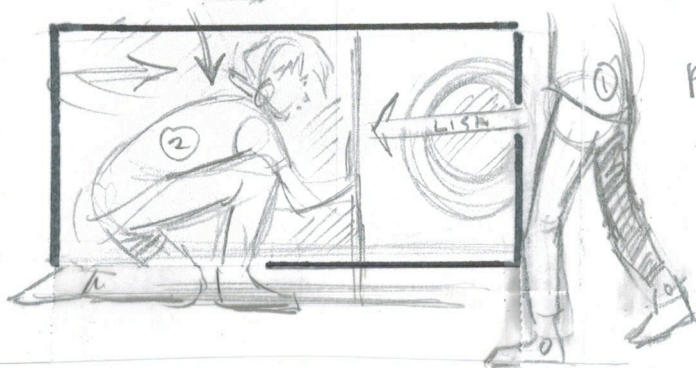
WIDE REVERSE:

L TURNS PULLS OFF
HEADPHONES.

CA. TRUCK

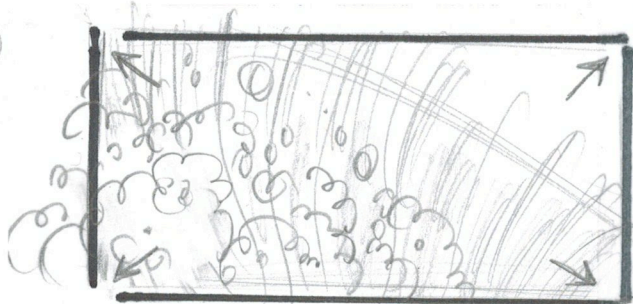
PUSH IN + ...

B



PAN AS L CROSSES
+ THEN CROUCHES

21



FORM BUILDING
IN WATER

22



PUSH IN TO L
AS SHE PEERS BEHIND
DRYER

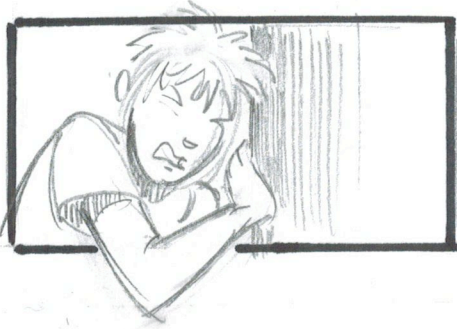
(S/A 20)

23



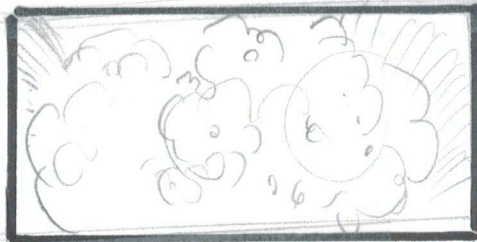
PULL BACK BEHIND
DRYER TANGLE OF
WIPES + TAPES

23



TRIES TO MOVE DRYER FROM KNEELED POSITION - CAN'T (S/A 20)

24



SOAP BUBBLES BUILDING

25 A




L STANDS

B



L DOLLY AROUND TO TAKE WASHER

C.  L IS ABOUT TO MOVE DRYER...

DOLLY

D.



WHAM!

LID OF WASHER SLAMS DOWN

NO SHOTS 28-30

26



INSERT =
RONALD REACTION ON
PORTABLE TV

27 A



CAROL WATCHES NEWS + COOKS
Thumpety - thumpety - thumpety...

B

BACK



LAT. DOLLY →

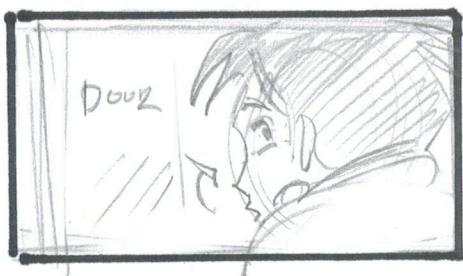
↳ L EXITS BASEMENT

C



SLAMS DOOR SHUT

31



L LOOKS BACK

32



C. SMILES

32

A



L FORCES SMILE

(S/A 31)

B

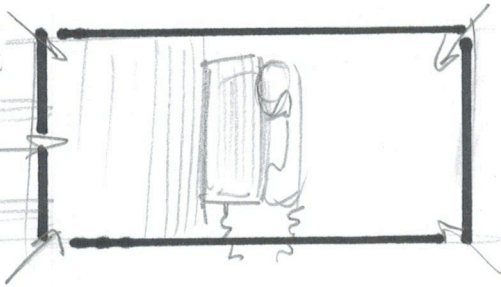


SWISH OFF

34

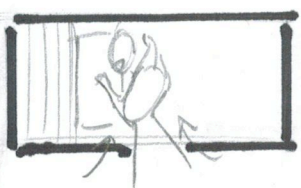
A

SWISH IN

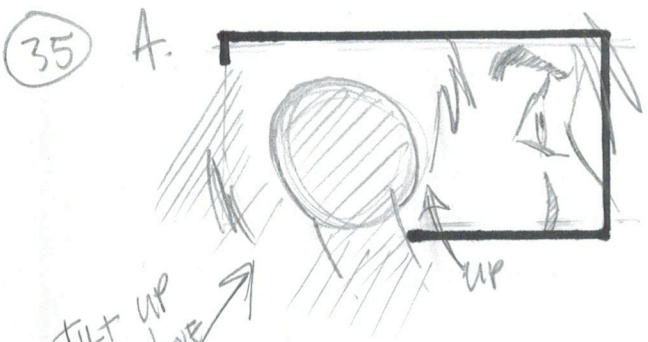


RAPID PUSH IN
TO TELEPHONE

B



L REACHES FOR PHONE



CU. L puts phone to ear.

- STATIC -



Dolly around L to include C. in BG (in silhouette)

"IT'S BEEN OUT ALL MORNING. YOUR FATHER IS CALLING THE PHONE COMPANY TOMORROW."



L HANGS UP.

"SWEETHEART, COULD YOU PLEASE GO OUTSIDE AND -"

"PICK RASBERRIES SO WE CAN HAVE RASBERRY PANCAKES."



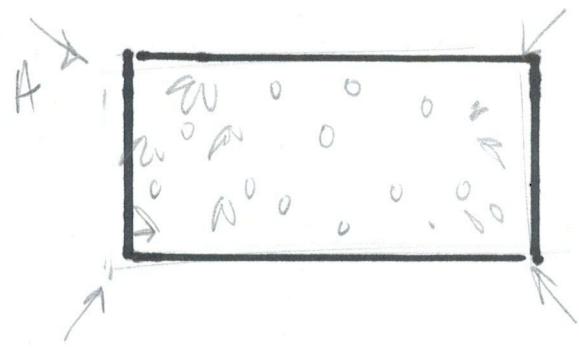
CU C.

"How did you know that?"

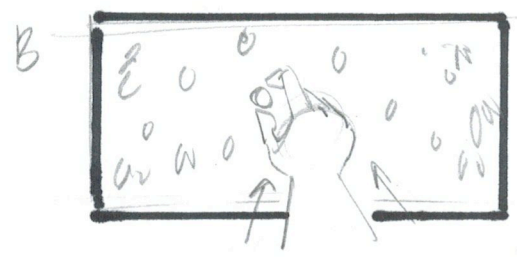
C IN HALF-LIGHT

(S/A 32)

38

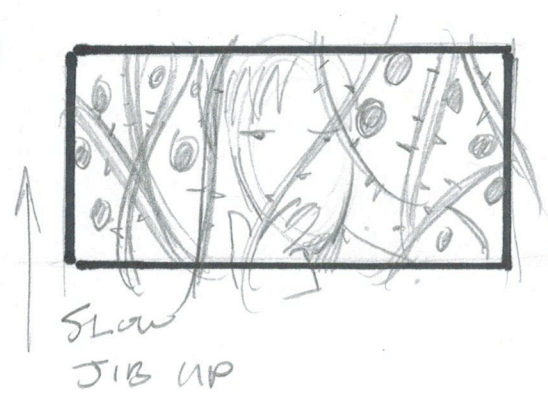


L POV - PUSH INTO RASPBERRY BUSH



L'S HAND ENTERS.

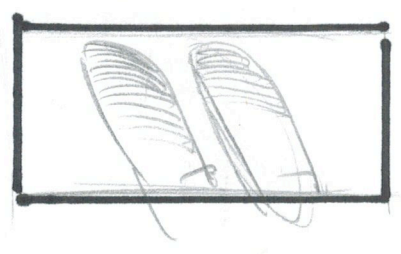
39



VIEW THRU RASPBERRY BUSH.

L PUTS ONE IN HER MOUTH

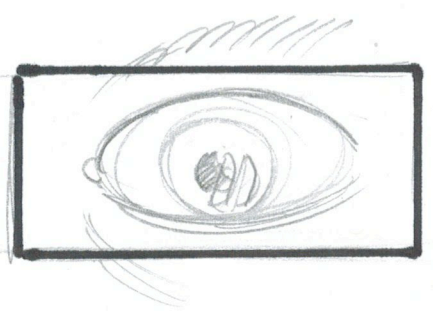
40



INSERT:

L'S FINGERS STAINED RED.

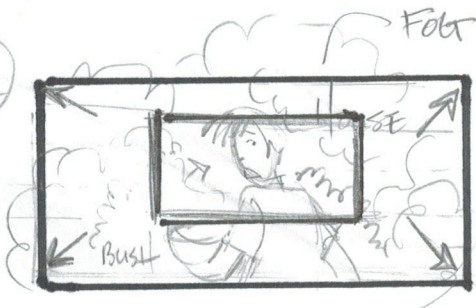
41



EOM L'S EYE FINGERS REFLECTED

VFX

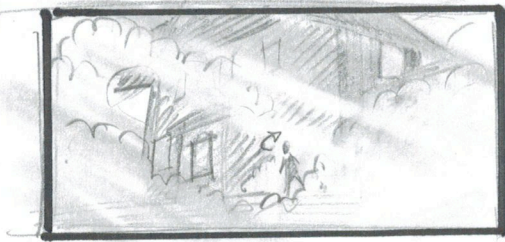
42



RAPID PULL BACK

L-TURNS

43



WIDE:

VFX

L AT EDGE OF HOUSE

BARELY VISIBLE IN FOG

-L-TURNS

44



BEHIND L LOOKING INTO FOG

45

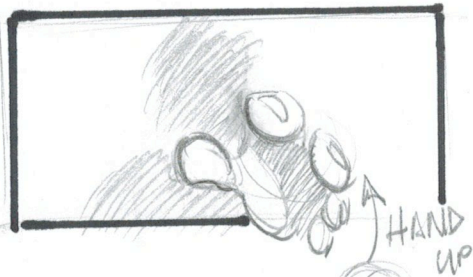
A



VERY SHALLOW FOCUS

LISA STEPS FORWARD

B



REACHES OUT

BACK

C



LISA!

PULL BACK - STRIKE BEHIND HER



2. shot - REVEAL BRUCE
 "NOT A SMART IDEA TO GO ANYWHERE TODAY..."



NOT WITH ALL THIS FOG WE'RE HAVING."



ECC L: Her GAZE DRIFTS AWAY FROM BRUCE.
 "STAY INSIDE, okay?
 Play some GAMES WITH ROXBIE..."



L POV: FOCUS DRIFTS TO VAN IN BGT.
 "...PRACTICE YOUR CURVED TUBE OF IT AS A RAINY DAY. I'M SURE EVERYONE ELSE IN THE NEIGHBORHOOD IS STAYING HOME TOO."



OTS = B.
 "LISE IS SOMETHING WRONG?"

"EVEN IF I TOLD YOU, YOU WOULDN'T BELIEVE ME..."

50 CONT'D



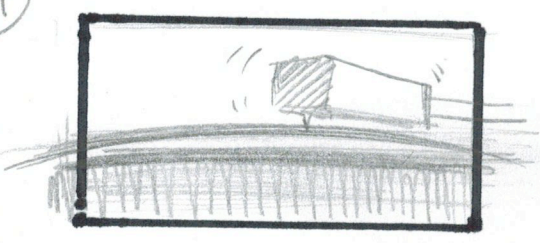
L PUTS ON HEADPHONES + EXITS.
 "...SO IT DOESN'T MATTER ANYHOW."



ADJUST AS BRUCE TURNS
 WOLF THEME MUSIC
 COMES UP

↓

51



INSERT = SHALLOW FOCUS
 NEEDLE ON RECORD
 "PETER AND THE WOLF"
 PLAYS. DAVID BOWIE
 NARRATES...

52



DAVID BOWIE POSTER



L LEANS
 IN FG



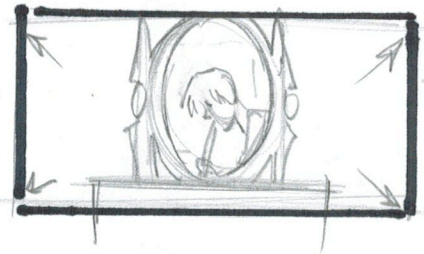
PLAYS CLARINET
 PULL BACK



MUSIC: PETER + THE WOLF

F 52 CONT'D

D



PULL BACK FURTHER
TO REVEAL L IN VANITY
MIRROR.

— MOAN! —

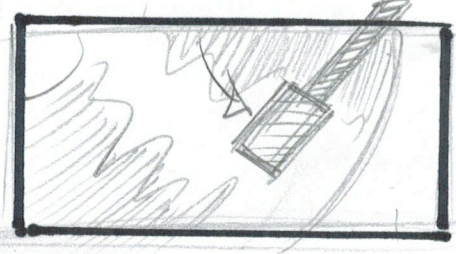
E

PAN



QUICK PAN TO
L REACTING

53



INSERT = NEEDLE PULLED
OFF RECORD.

SSSSRRRRT!

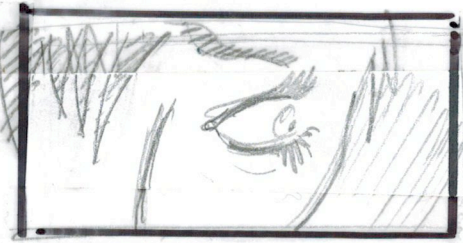
54



WIDE: L'S ROOM

— SILENCE —

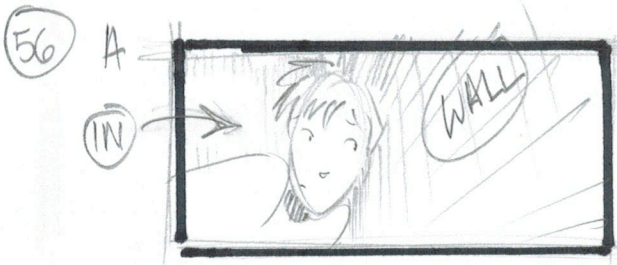
55



INSERT:

HIGH ANGLE
ECU: L'S EYE

MOAN

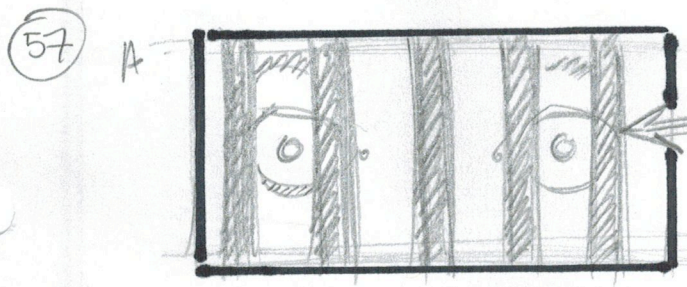


L PRESSES EAR TO WALL.

MOANING

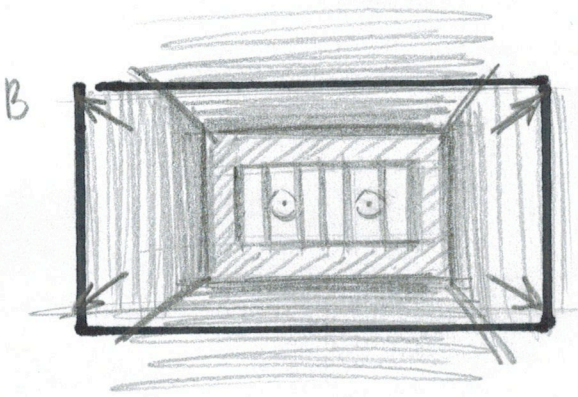


TRACK ALONG WALL TO GRATE, L GRABS OLD CAMERA.



VIEW FROM GRATE, L EYES IN.

MOANING



PULL BACK DEEP INTO VENT.

...MOANING STOPS

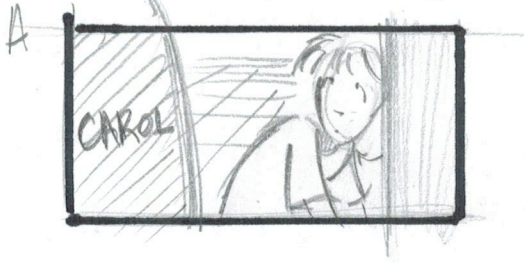


L, LOOKING INTO VENT.

LAT. TRACK TO REVEAL SILHOUETTED FIGURE.

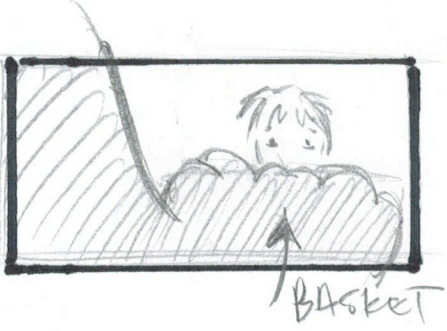
"LISA"

59



HIGH-ANGLE: O.T.S. CAROL.
 "WHAT ARE YOU DOING?"
 "PLAYING MY CLARINET."

B



"DID YOU WASH EVERYTHING
 IN THIS LOAD? SOME CLOTHES
 ARE MISSING."
 "I KNOW!"

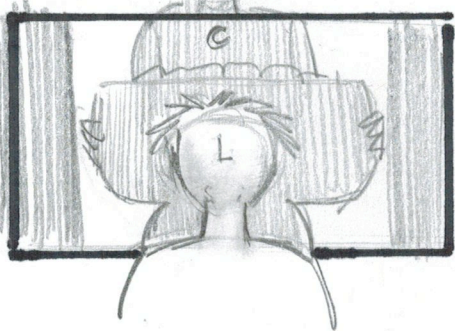
60



CAROL SILHOUETTE
 "YOU KNOW?
 SO WHERE ARE THEY?"

61

A



OVER L TO C.
 "I DON'T KNOW. THOSE
 CLOTHES ARE MISSING
 EVERY DAY."

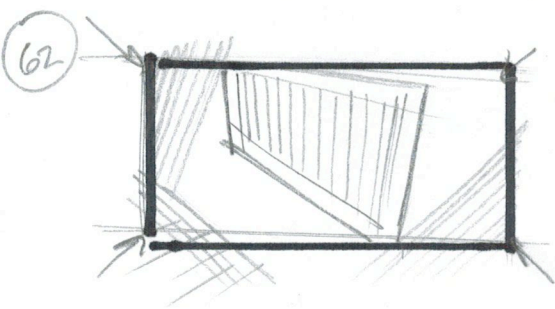
B



"COME DOWNSTAIRS WILL YOU?
 YOUR FATHER AND I
 WANT TO HAVE A TALK."

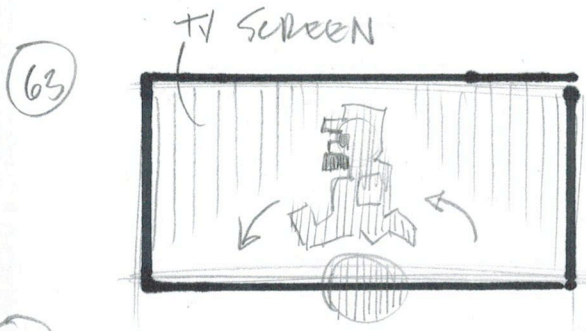
PUSH-IN AS L TURNS



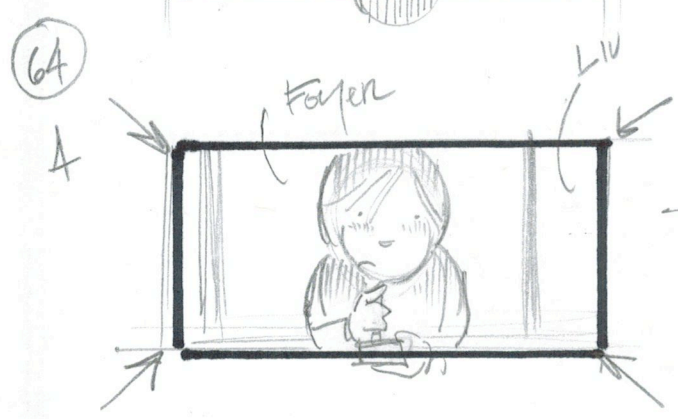


SLOW PUSH IN TO VIEW

SCARY DRONE BUILDING.



BLEEPING SUPER MARIO BROS.

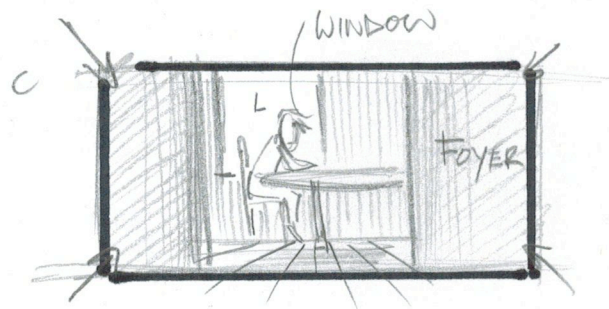


INT. LIVING ROOM =
PUSH IN TO ROBBIE PLAYING

"YOUR MOM TELLS ME YOU'VE
BEEN ACTING FUNNY ALL
MORNING."



CONTINUE TO PUSH IN
& RISE OVER R'S HEAD

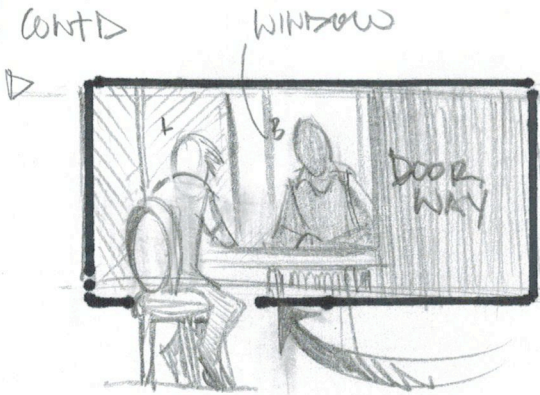


... TO REVEAL L IN
DINING ROOM.

"FUNNY HOW?"

CONT. TO PUSH THRU FOYER.

64 CONT'D



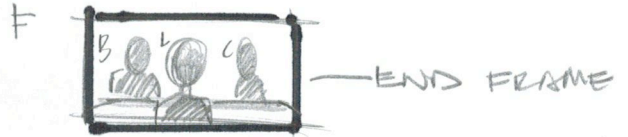
ENTER DINING ROOM
 REVEAL BRUCE IN SILHOUETTE

"WELL, FOR ONE, YOU TOLD
 HER YOU HAD ALREADY DONE
 THE LAUNDRY WHEN YOU
 HADN'T."



"AND NOW THERE'S SOME
 CLOTTES MISSING
 FROM THE BASKET."

← CONT. PUSH IN



65



REVERSE = L IN HALF-LIGHT

"HONESTLY I HAVE NO IDEA
 WHERE THEY WENT."

66

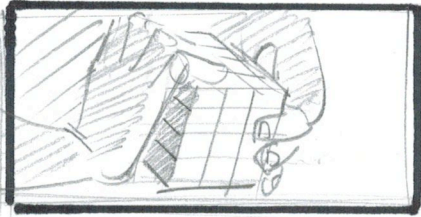


"THEN WHY DID YOU TELL
 ME YOU KNEW THEY WERE
 GONE?"

* ALL SHOTS IN THIS SC. ARE 'FLOATY'!

67

A



CU BUBBLES CURSE

B

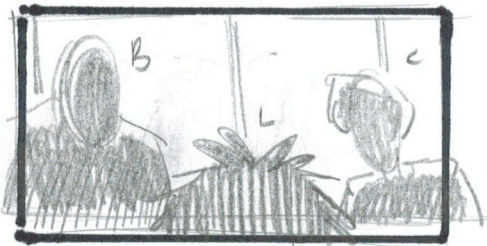


"BECAUSE THEY'RE GONE EVERY DAY."

TILT UP TO L

* L IN HALF-LIGHT

68



TIGHTER: OVER L TO B+C

REST OF DIALOGUE

69



CU B.

70



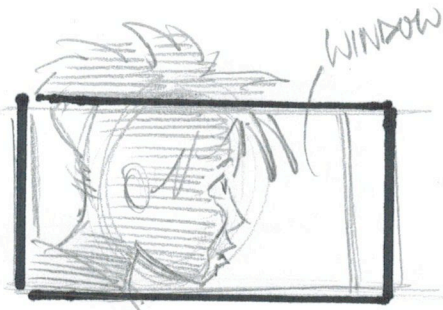
TIGHT OVER to L

* ALL SHOTS 'FLOATY'



28

71



PROFILE L:

"THAT WE'RE STUCK IN THIS HOUSE AND WE'RE NEVER GOING TO LEAVE."

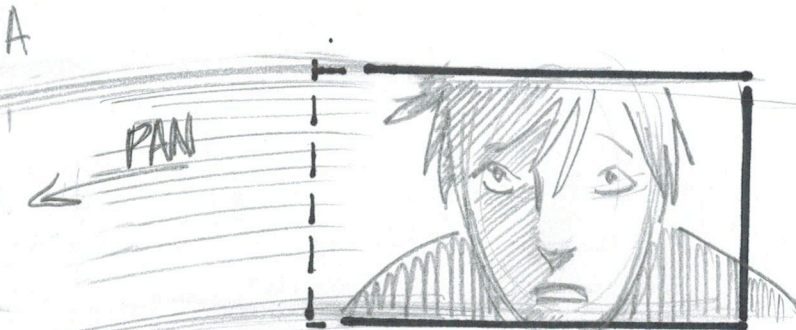
72



PROFILE BRUCE + CAROL

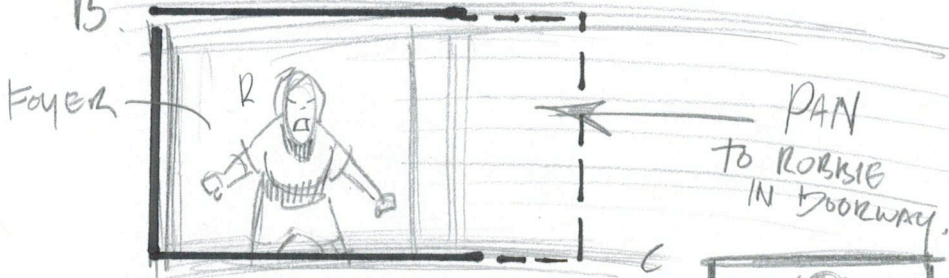
"AND WHY IS THAT?"

73



"BECAUSE ALL OF US ARE ..."

B



"SHUT-UP, LISA!
SHUT UP
SHUT UP
SHUT UP!"



ROBBIE COMES UP TO CAM.

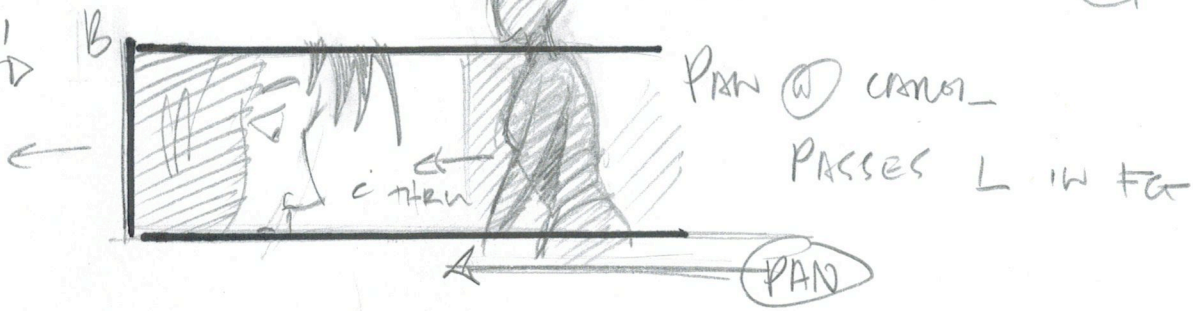
74



B + C CLEAN 2-SHOT
C RISES + EXITS

"LISA, ENOUGH ENOUGH!"

74,
CONTD



HOLD ON L FOR O.C. DIAL.
"SHA. IT'S OKAY, BUCKLEBOO
IT'S ALL OKAY. YOUR SISTER
WAS JUST PLAYING A
SILLY GAME, THAT'S ALL."

75



C + ROBBIE

"LISA TELL ROBBIE
IT'S OKAY."

76



L AND BRUCE

"LISA."



L GETS
UP, STEPS
FORWARDS

"I'M GONNA FINISH PLAYING
MY CABINET. TELL ME WHEN
THE MAR & ATRESE IS READY."

- FILLS
FRAME



77

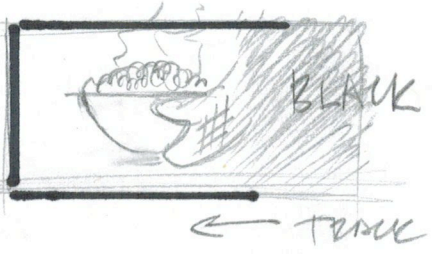
30

A



Peter of the wolf
'Peter's home' up

B

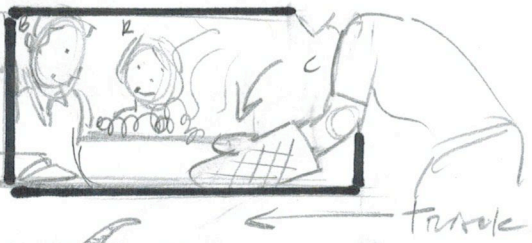


off black = track mac n cheese

SLO-MO



C



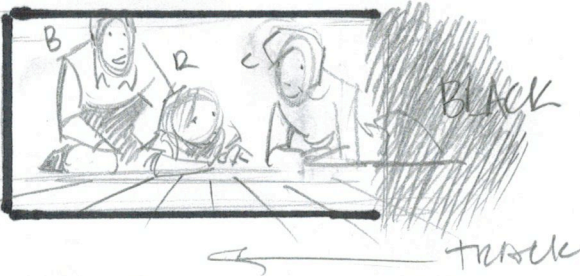
C PLACES MAC N CHEESE
ON TABLE



BACK TO L IN FOT

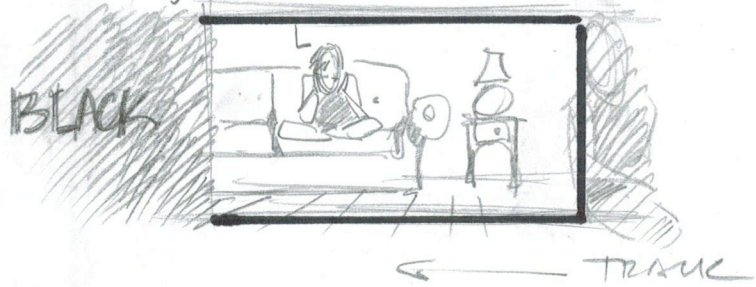
78

A

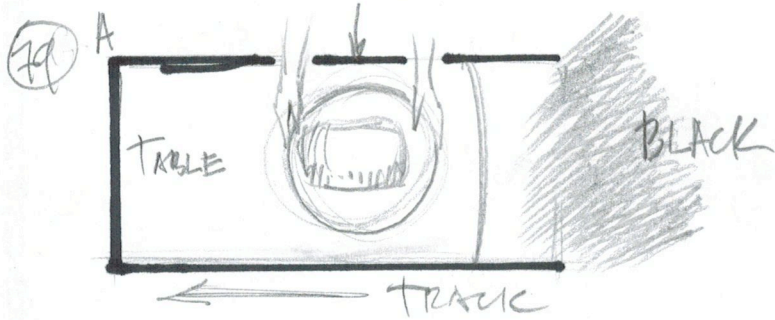


B, R + C PLAY MONOPOLY

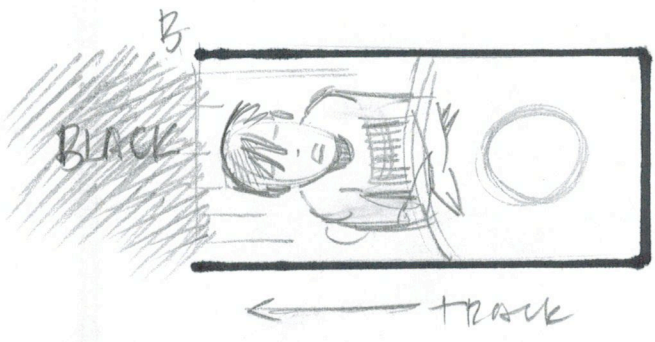
B



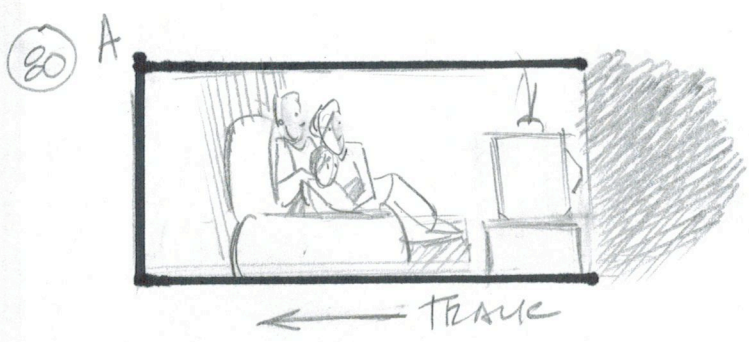
L SITS ON couch



HIGH ANGLE = MEATLOAF
PLACED ON TABLE



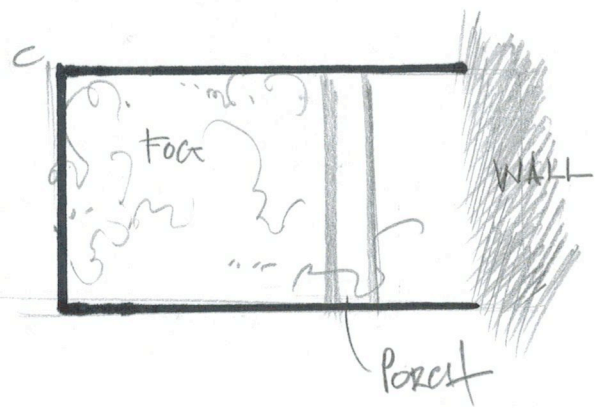
L BODY, STARING UP



B, R + C ON COUCH
WATCH "MURDER SHE
WROTE."



L STARES OUT WINDOW



PASS THRU WALL
ON PORCH

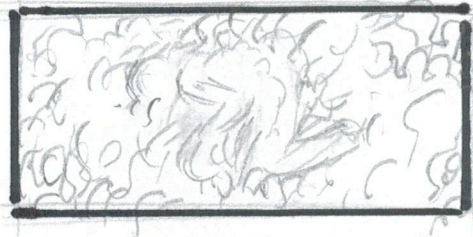
80 ▽



CONTINUE INTO FOG

← TRAVE + HOLD

81 A



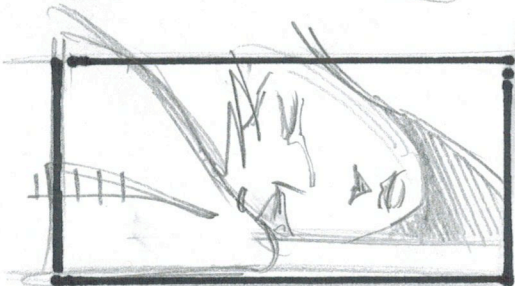
FOG MORPHS INTO...



L SOBING IN BED

CRANE DOWN TO...

82 A



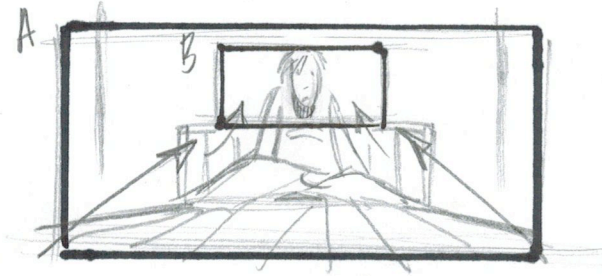
CR. L.

B



— FOOTSTEPS —

83

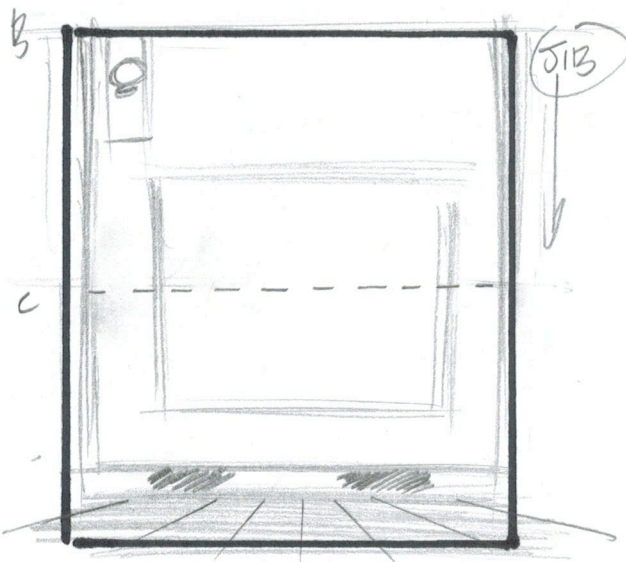


RAPID Push IN to L AS SHE JOLTS UP.

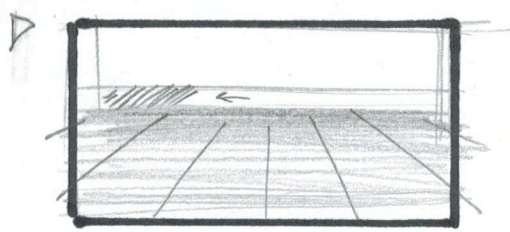
84



TRACK SOUND OF FOOTSTEPS



HOLD ON DOOR THEN JIB DOWN TO FLOOR TO REVEAL FEET.



FEET WALK AWAY.

85

A

B

34



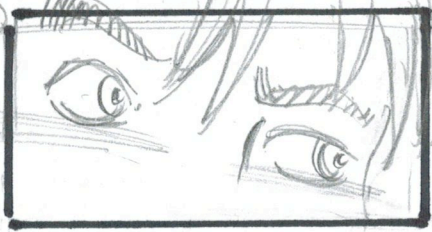
TRACK W
L AC SITE
GOES TO
DOOR

86



JUMP CUT
TIGHTER

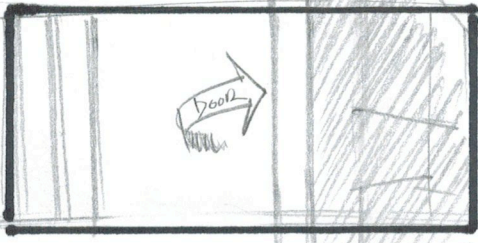
87



JUMP CUT TIGHTER
— CLICK —

88

A



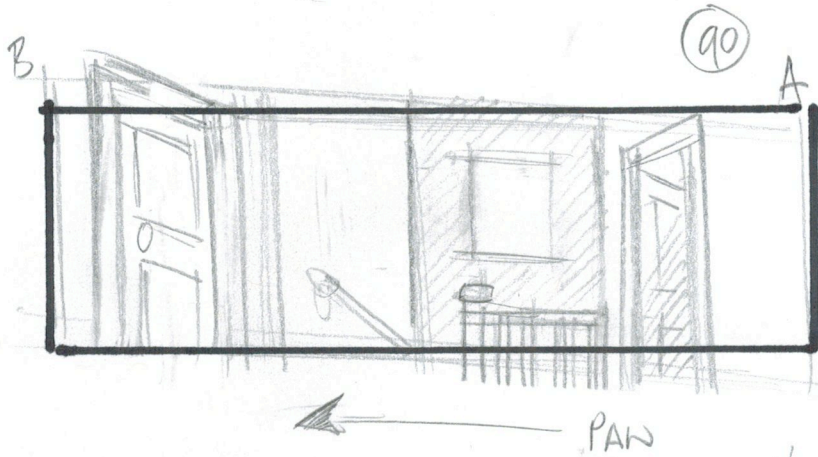
L POV OPENING
DOOR

B



L POV MOVES INTO
HALL.

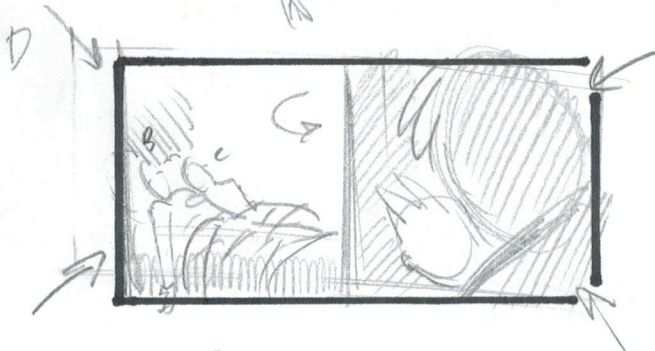
89



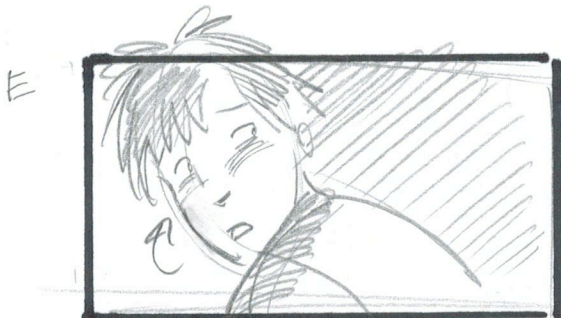
L POV
2ND FLOOR
— CANNED LAUGHTER —



L ENTERS Her 'POV'



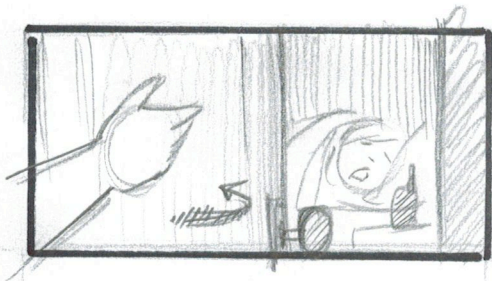
PUSH IN
L OPENS DOOR
TO REVEAL PARENTS
ASLEEP IN FRONT OF
TV



L TURNS

ADJUST →

90



L OPENS DOOR TO
ROBBIES ROOM

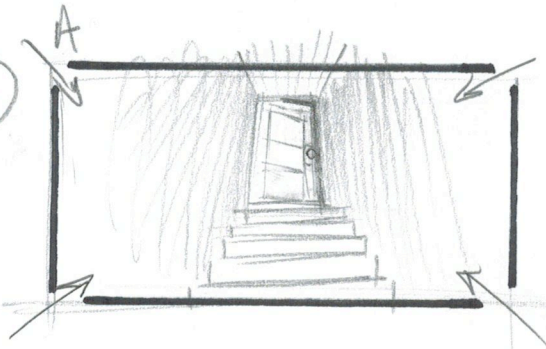
91



CHECK

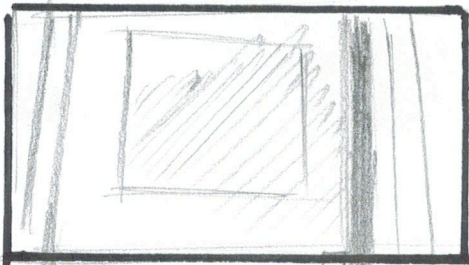
TILT UP TO L

92



L POV MOVING
TO ATTIC DOOR

B



THE DOOR IS
SLIGHTLY OPEN

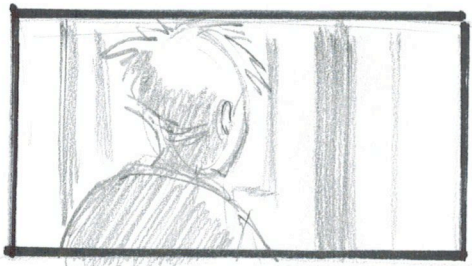
30A

93



Reverse: L Approaches
"Is someone up there?"

94 A



OTS L: Looking into
the darkness

B



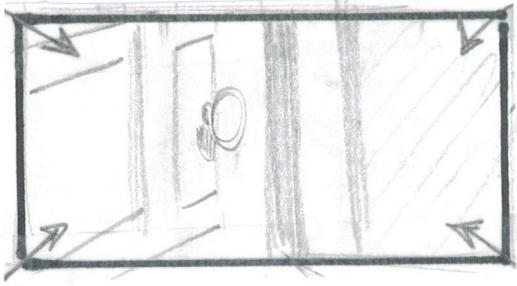
Tilt down to door handle

95



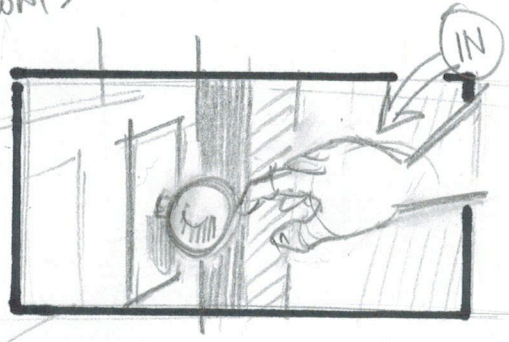
Low angle on L
Slow zoom in

96 A

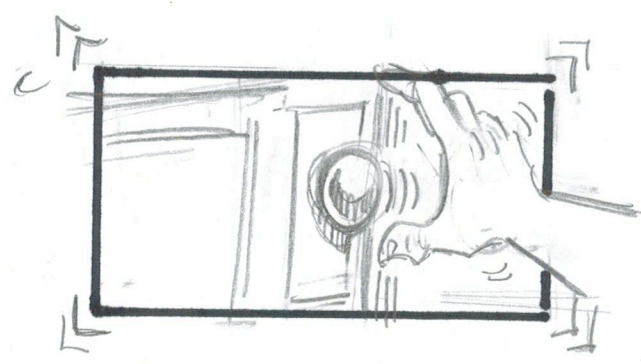


L POV: Slow zoom in
to door

96 CONT'D
B



L Reaches door



SLAM!

97



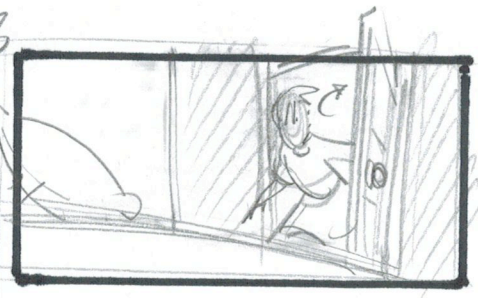
— BEAT —

98 A



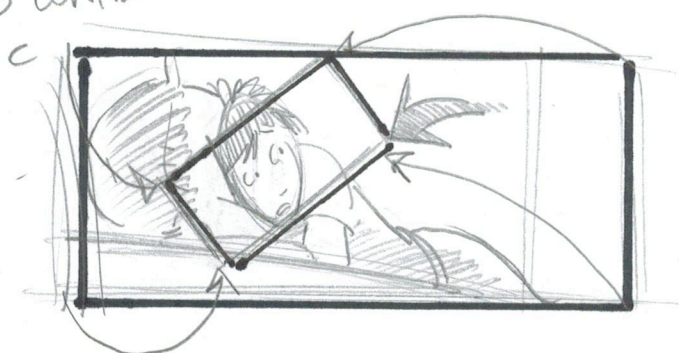
L'S ROOM

B



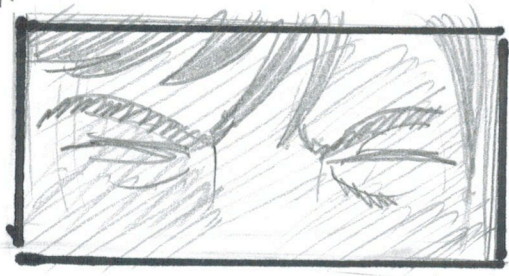
L BURSTS IN

98 CONT'D



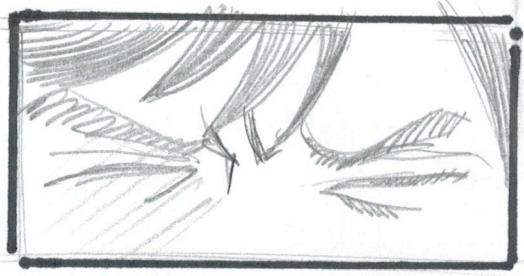
L JUMPS ON BOB
PUSH IN + CANT 45°

99 A



HEAD IN ECW
L shuts her eyes

B



BRIGHT SUNLIGHT

"LISA JOHNSON !!!"

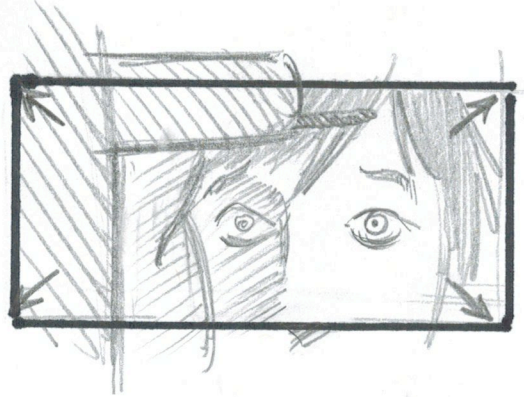
C



EYES OPEN

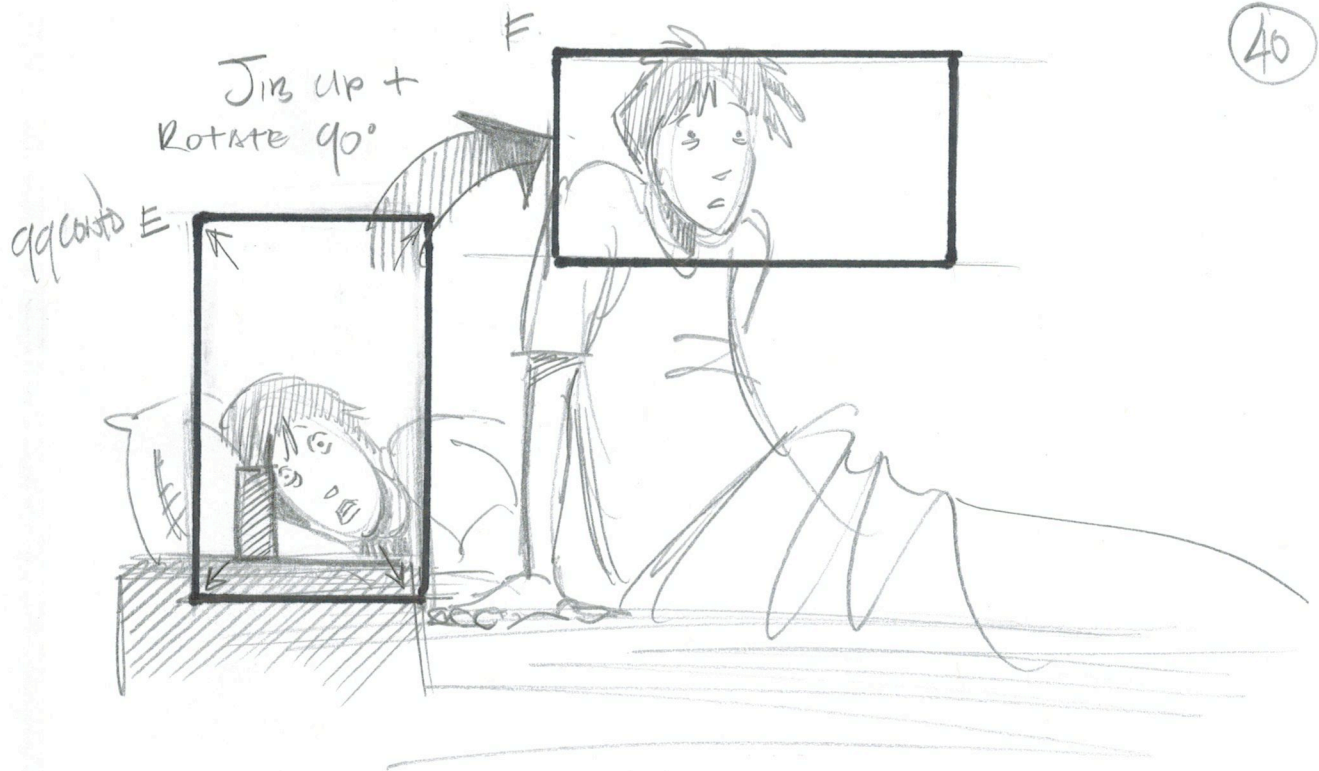
"LISA
ME IN EDGAR FOUND
THE PIRATE TREASURE"

D



PULL BACK TO INCLUDE
WALKIE

"IT'S A CHEST FULL OF
SILVER."



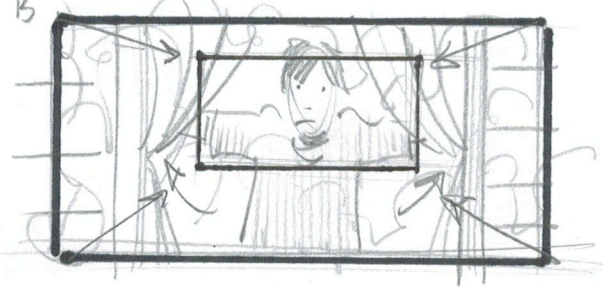
100 A



EXT: WINDOW

FG FOG

B



L OPENS CURTAINS

PUSH IN TO HER

REACTIONS

101



L POV OF FOG

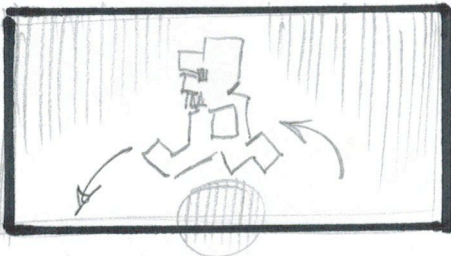
102



L REACTS
(S/A 100)

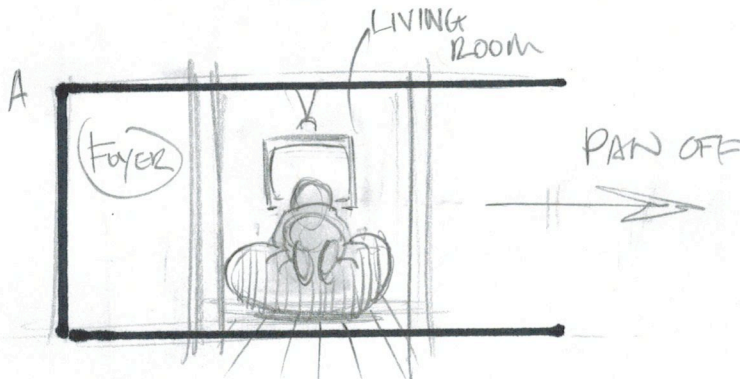
VIDEO GAME SOUNDS

103

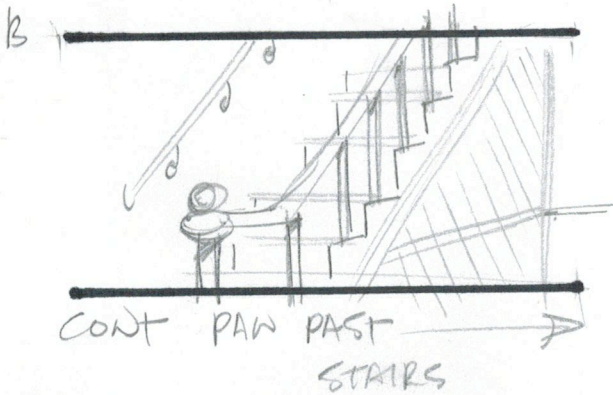


SUPER MARIO LEAPING
(S/A 63)

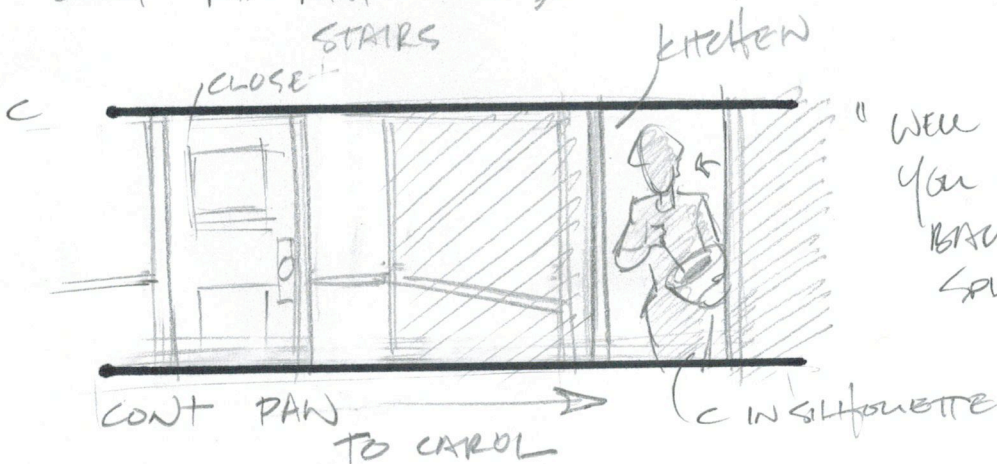
104



"HEY CHARLIE BROWN,
WHERE ARE YOUR
GLASSES?"



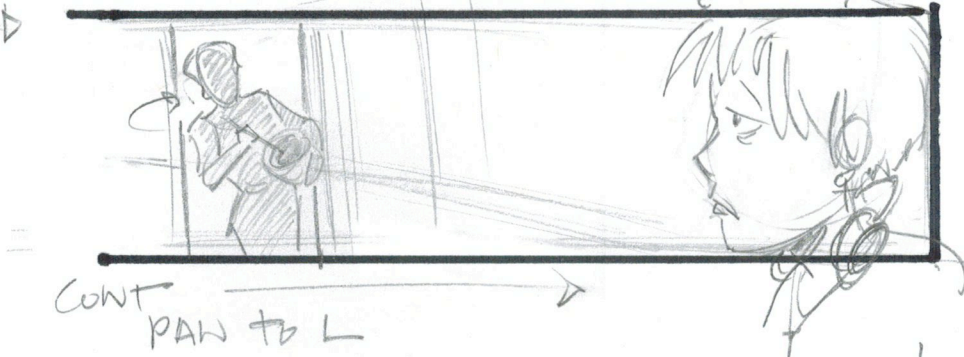
"EDGAR'S GOT 'EM."



"WELL TELL EDGAR
YOU WANT 'EM
BRUCE LICKETY-
SPLIT."

104 CONT'D

(42)



" LISA, START THE LAUNDRY PLEASE. COLD WATER ONLY. HOT WILL WEAR OUT THE CLOTHES."



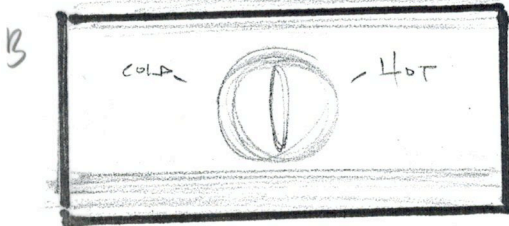
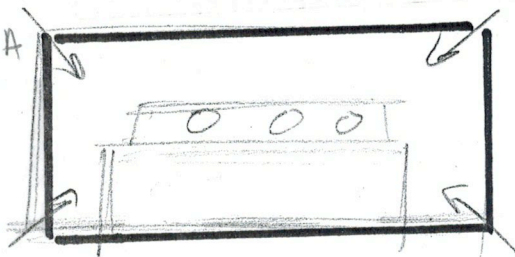
L TURNS PUTS ON HEADPHONES

MUSIC UP

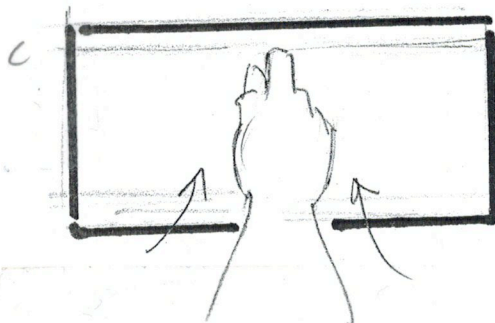
" ... AND FIGURE OUT WHERE YOU WANT US TO GO FOR YOUR BIRTHDAY TOMORROW 'KAY?"

L POV MOVING UP TO WASHING MACHINE.

105



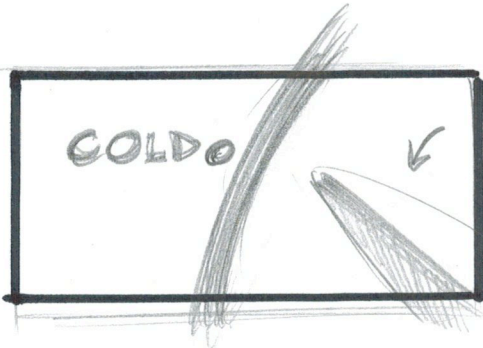
HOLD ON DIAL.



L HAND IN.

(S/A 16)

106



Switch to cold

107

A



L character by
laundry basket.

B

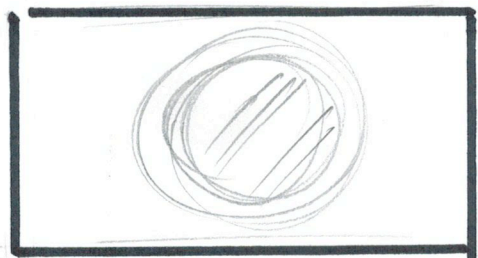


— CRACK —



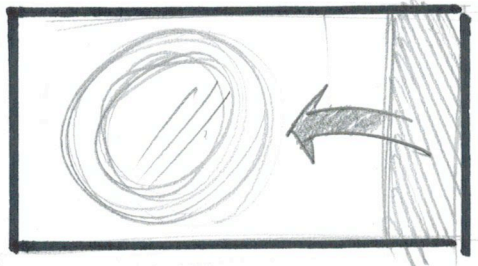
108

A



DRYER

B



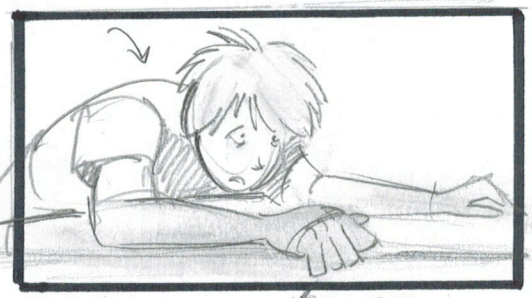
MOVES

109 A



L PULLS BACK DRYER

B



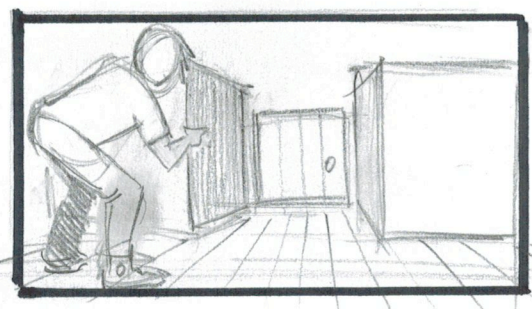
COLLAPSES

110



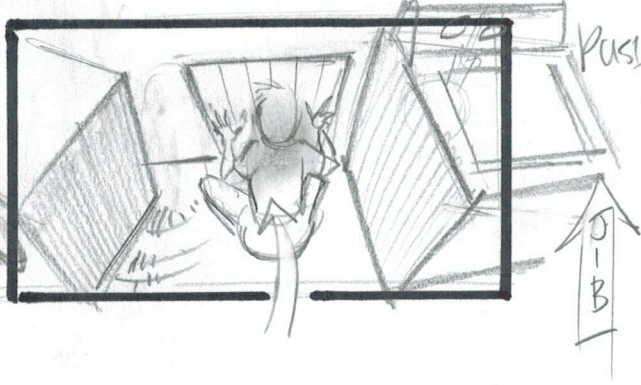
POKES HEAD AROUND DRYER

111 A



WIDE = REVEAL RED DOOR

B



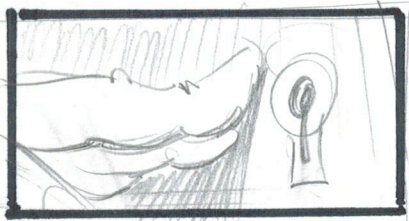
PUSH IN + JIG UP
AS L GOES TO RED DOOR

113A



L TRIES TO OPEN DOOR - IT WON'T BUDGE

112



INSERT = L FINGERS BRUSH KEYHOLE

B



LIGHT FLICKERS - SHE LOOKS UP

113B



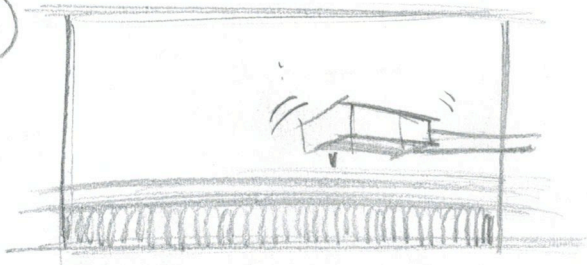
DRYER

L DROOPS, DEFEATED

Peter of the wolf theme

← ADJUST (S/A 113)

113C

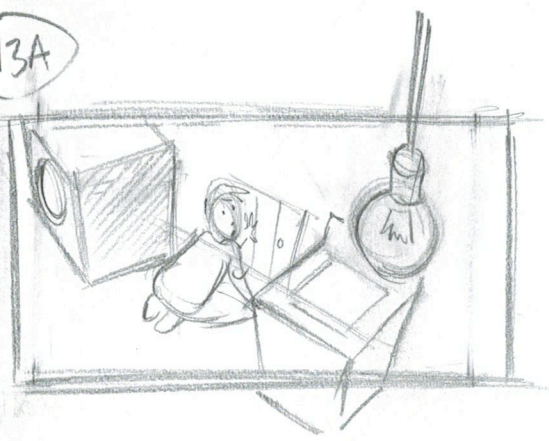


INSERT:

NEEDLE ON RECORD
DAVID BOWIE NARRATES PETER + THE WOLF (S/A 51)

THIS SHOT GOES HERE

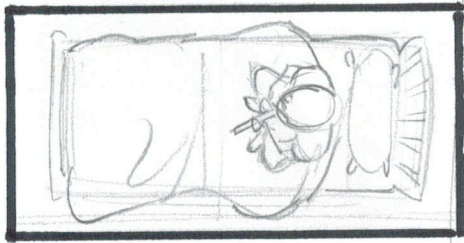
113A



FLICKERING LIGHT BULBS ... IT STOPS

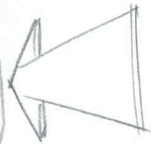
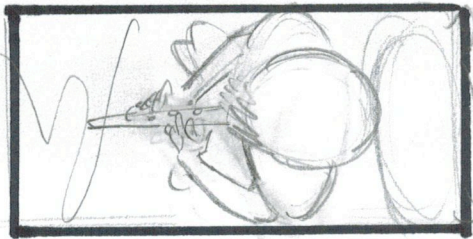
114

A



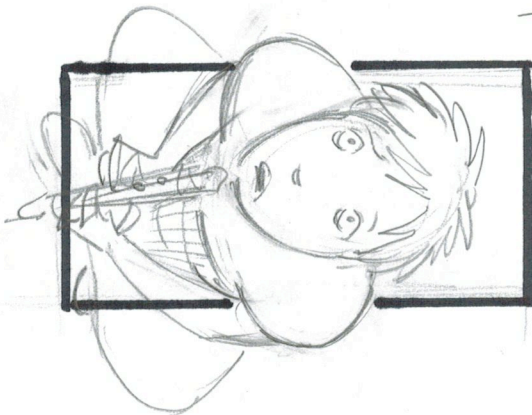
HIGH ANGLE OVER BED.

B



CRANE DOWN

C



— THUMP —

LOOK UP

115



L POV OF CEILING

116

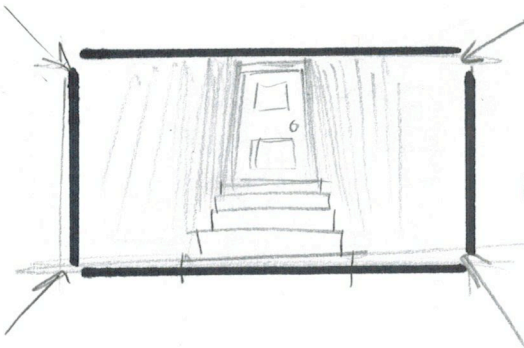
2ND FLR HALLWAY



L COMES AROUND CORNER

117

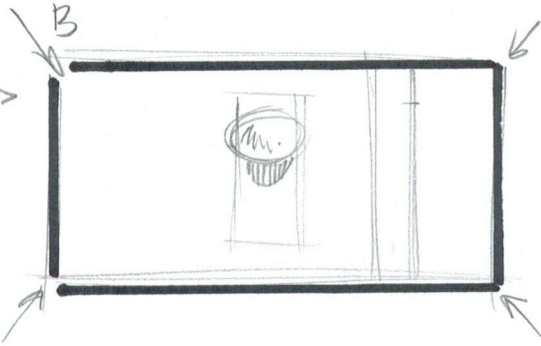
A



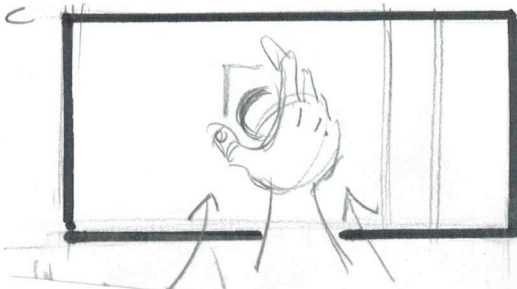
L POV GOING UP TO ATTIC DOOR

(S/A 92)

117
CONT'D

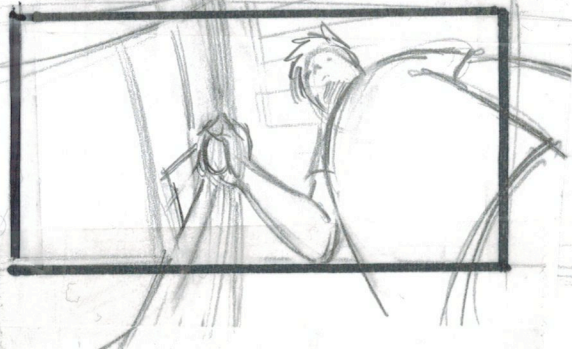


PUSH IN TO DOORWORKS



L HAND REACHES IN

118



EXTREME LOW ANGLE.
L TURNS DOORWORKS
CLICK

119



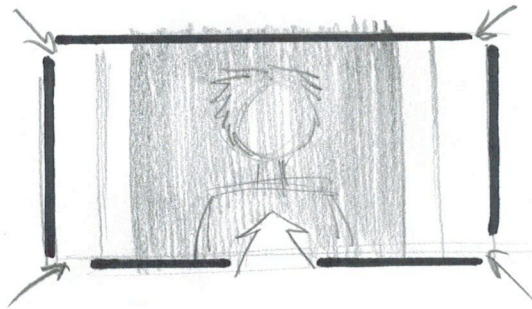
CU L, AFROD

120



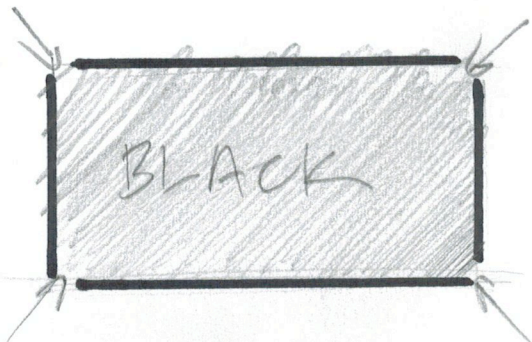
REVERSES L OPENS
DOOR

120
CONT'D
B



L ENTERS ATTIC
Follow her into...

C



DARKNESS

121
D



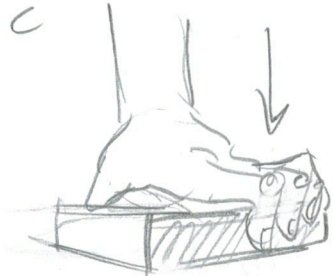
- CLICK -
REVERSE ATTIC
L SEES SOMETHING...

B



JIB DOWN TO
VIDEO TAPE.
L STEPS UP TO IT.

C



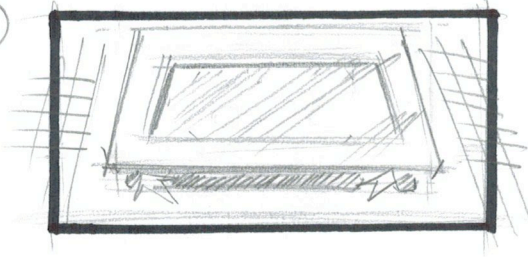
L TOUCHES IT

122



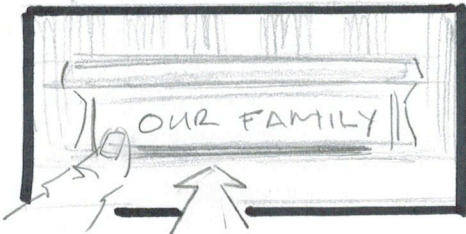
L EXAMINES TAPE

123



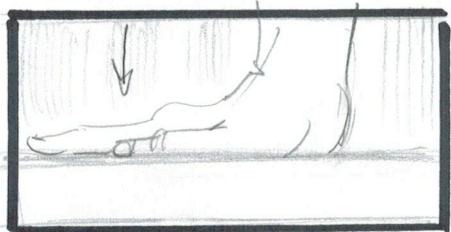
BETAMAX MACHINE
OPENS.

124 A



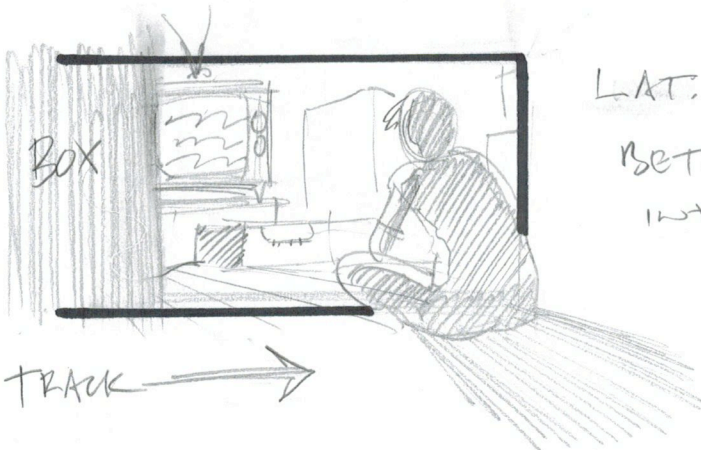
L INSERTS TAPE

B



CLOSES IT

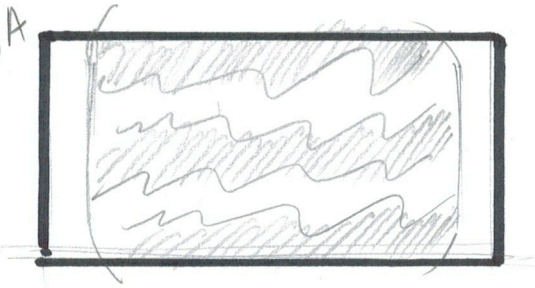
125



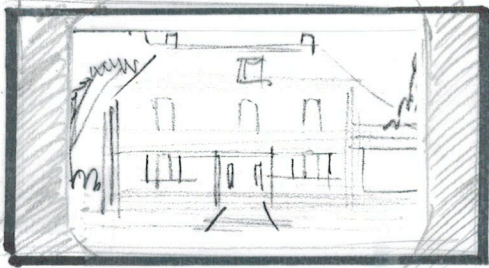
L AT TRACK: COME OUT FROM
BETAMAX PLUGGED INTO TV.
BETAMAX BOX.

PUSH IN.

126 A



B



OPENING SLIT

127



JIB UP over TV
TO L



128



(S/A 126)

129 A



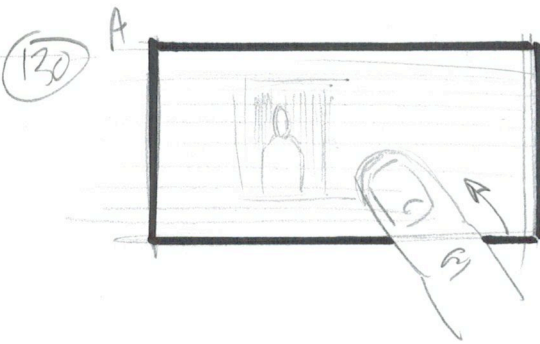
L REACTS TO
SOMETHING...

LEANS IN TO TV

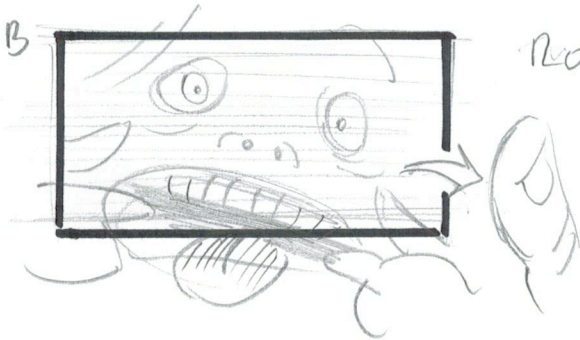
B



← ADJUST



EDM SCREEN:
 FIGURE IN THE WINDOW
 L TOUCHES SCREEN.



ROBBIE MUGS
 FOR THE CAMERA



L RESETS



BBA - VIDEO

(S/A 126)



VIDEO ZOOM IN TO L
 (HAIR START)

FIGURE IN R/S

133



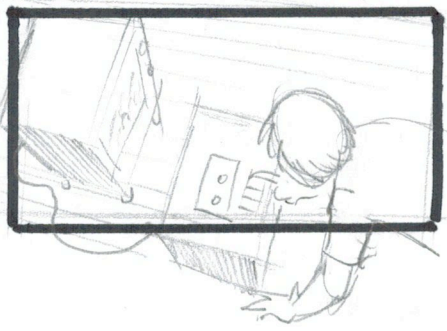
L REACTS
(S/A 131)

134



TIGHTER ON MONITOR
(S/A 130)

135



HIGH ANGLE
L FAST FORWARD
(Potentially S/A 125)

136 A



MONITOR - FAST FORWARD
(S/A 130)

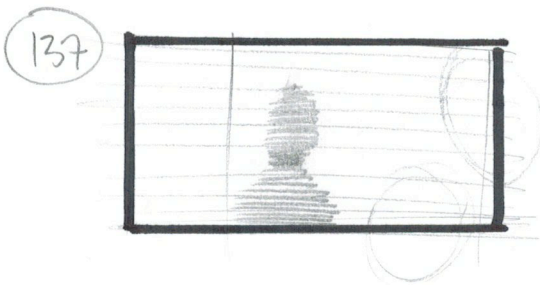
B



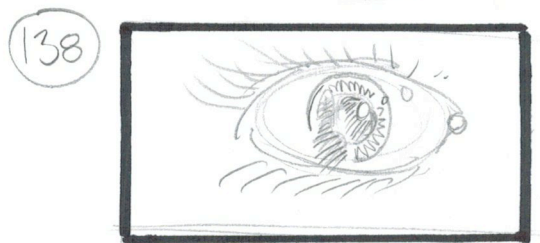
VIDEO: ROBBIE GROWING
OUT BIRTHDAY CARDS.



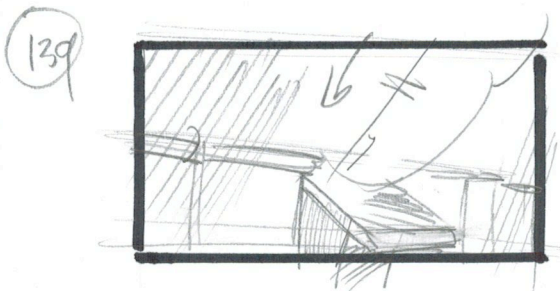
PAN (WITHIN SCREEN) TO L
FIGURE IS BEHIND HER.
(L more punk)



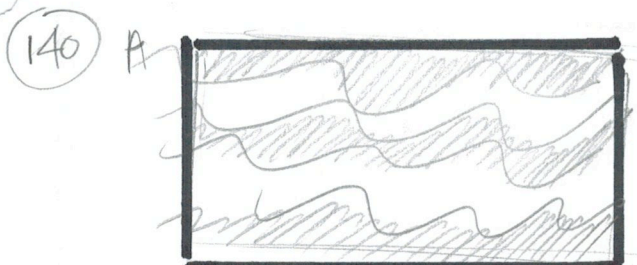
Jump cut very close to see figure.



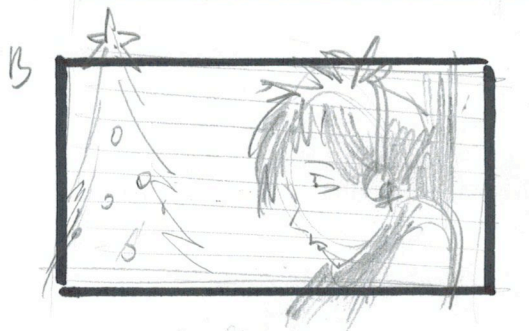
Eye figure reflected in L's eye.



Eye L hits fast forward. Screen focus.



MONITOR = FAST FORWARD



ON VIDEO:
L HAS COMPLETED PINK TRANSFORMATION.



PAN to window =
Figure very close

141 A



L Very close to TV
(S/A 129)

B



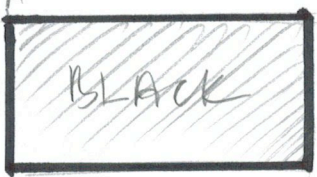
SNOW

C



turns, thinking

142 A

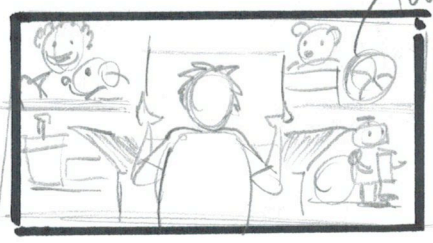


B



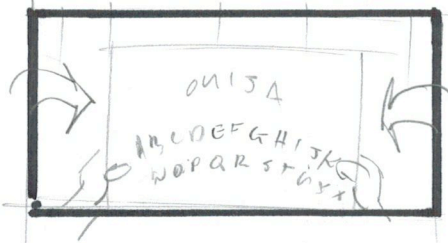
L OPENS BOX + REACHES IN

143



BEHIND L = TAKES OUT CURSA
BOX. SHELVES OF TOYS
IN BG.

144

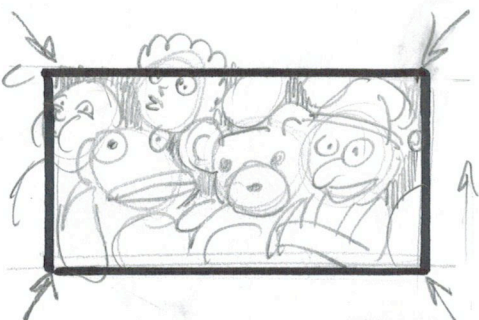


OUIJA BOARD PLACED ON FLOOR

145



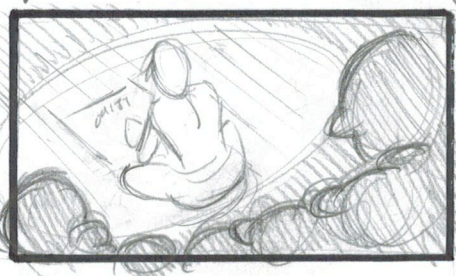
JIBS UP FROM PIANO/WHITE



CONTINUE JIB UP TO TOYS + PUSH IN they seem to be WATCHING

OVER TOYS TO L "HELLO?"

146



147

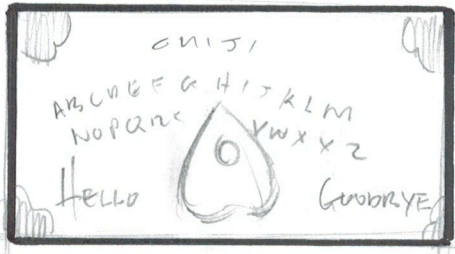


OUIJA BOARD POV L (LIGHT BEHIND HER)

NOTES

* [VFX]

148



L POV OF ONISA BOARD

(S/A 144)

149



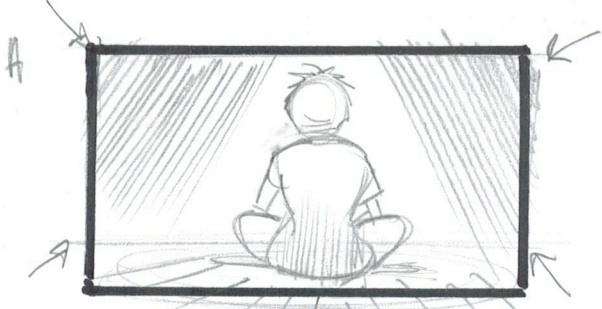
"IS SOMEONE HERE?"

NOTES

(S/A 147)

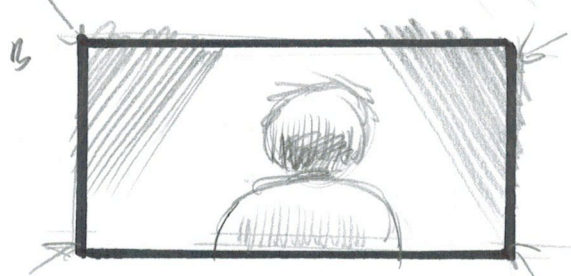
VFX

150



PUSH IN TO L

ADD LIB LISA

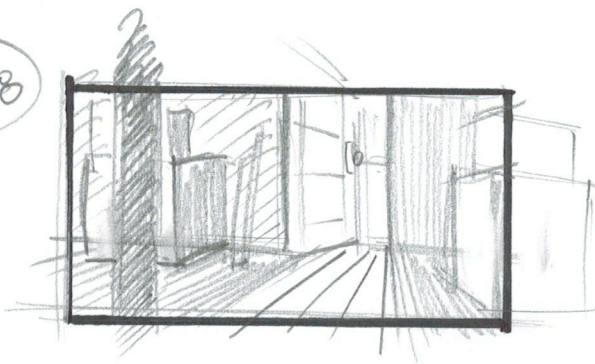


JIB UP



"LISA!"

148



L POV OF OPEN DOOR

"WHAT ARE YOU DOING UP THERE?"

149

A

Notes



"Nothing."

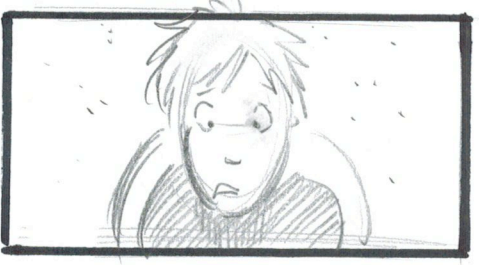
"WELL COME DOWN! WHAT IS READY! MRE AND CHEESE! YOUR FAVORITE!"
X [VFX]

B



"KRY GIVE ME A SEC."

C



LOOKS DOWN TO QUIJA - REACTS...

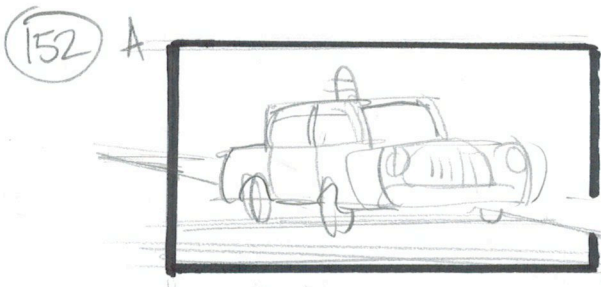
150



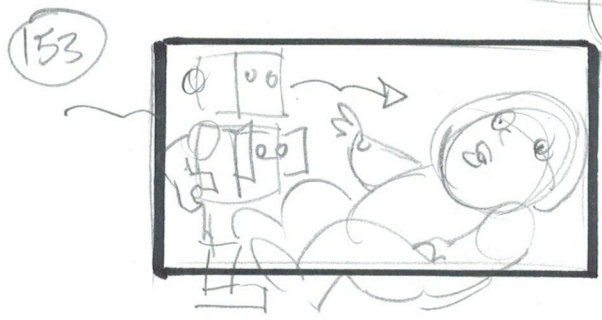
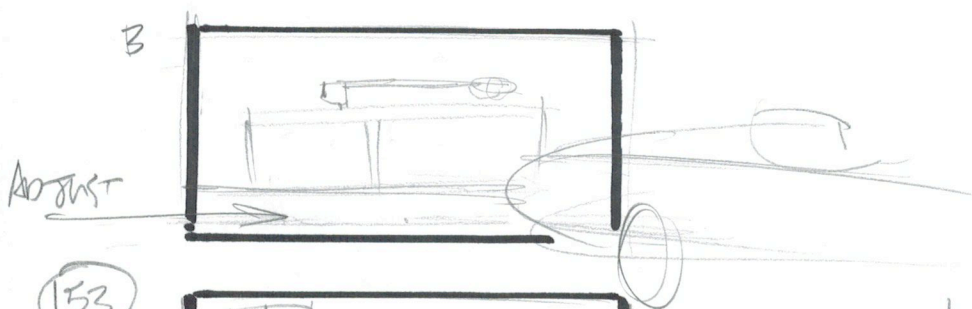
PLANCHETTE HAS MOVED



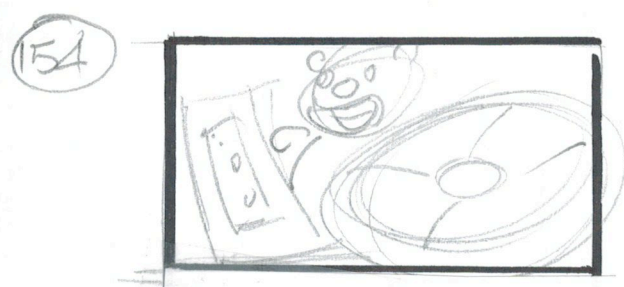
ELECTRONIC TOYS
ALL GO OFF AT ONCE
- BEEP - HONK - WAAH!



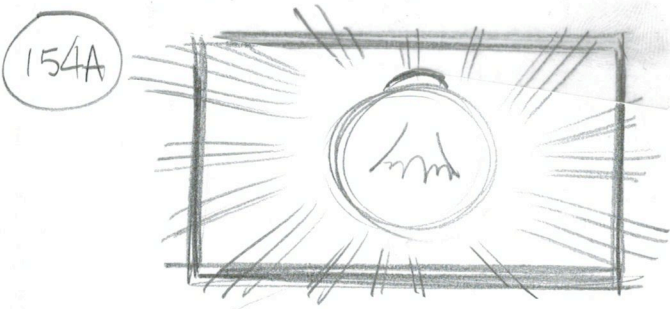
SIREN
Toy car
drives past
Toy beeps
proper.



WAAH! Toy Robot
+ toy bow

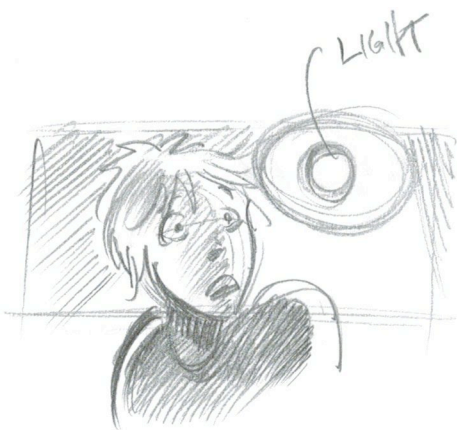


Toy Simon + electronic
GAMES LIGHT UP



ECN LIGHT BULBS
IN OVERTHROWING CAMP
STROBES!

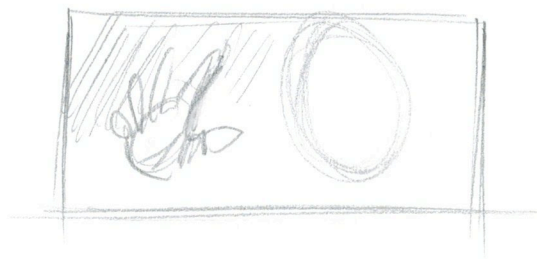
155



59

L reacts

LIGHT starts flickering



L sees something

that makes her

run out of the room

* TBA SCENE GRAB
 INSERTED HERE

156



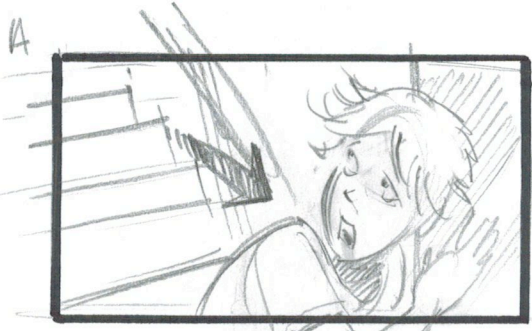
TILT
↓

L RUNS DOWN STAIRS

LIGHTS
FLICKERING



157



L REACHES BOTTOM
OF STAIRS
LOOKS BACK

B



TILT UP TO ATTIC
DOOR.

-SLAM!

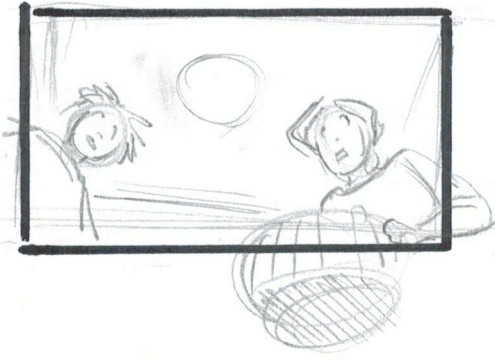
IT STUTTS

C
TILT DOWN



TILT BACK DOWN TO L
SHE TURNS BACK INTO PART OF CORNER

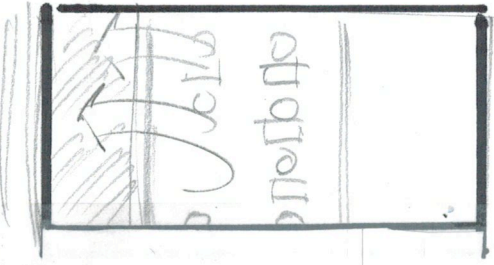
158



LIGHT STOPS
FLICKERING
"WHAT ON EARTH WAS
THAT?"

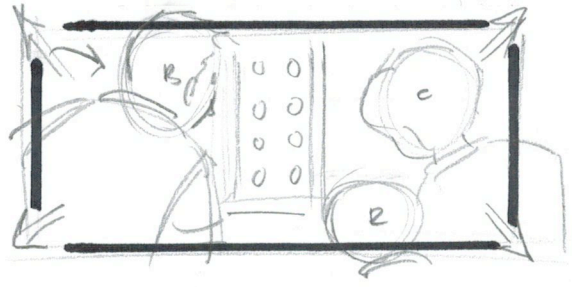
159

A



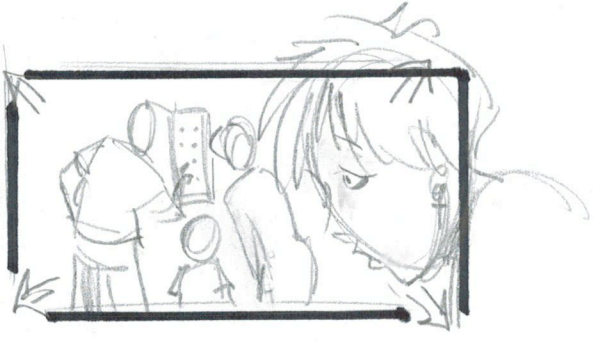
KITCHEN:
FUSE BOX OPENS

B



Pull back to
reveal Bruce, corner
of Robbie.

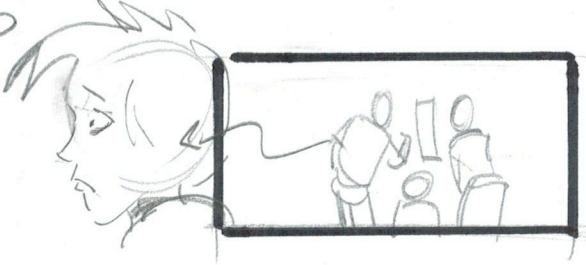
C



"FUSES SEEM OKAY.
MUST'VE BEEN A SHORT-
CIRCUIT IN THE WIRING.
I'LL CALL AN ELECTRICIAN
TOMORROW. I'M SURE
EVERYTHING'S WORSE
TODAY 'CAUSE OF
THE FOLT."

Pull back further
to include Lisa.

D



LISA EXITS SHOT

160



DIRECTLY OVERHEARS A PLATE OF MEATLOAF.



PAN BACK & TILT UP TO L.



SHE LOOKS TO...

→ PAN OFF

MOMMY, EDGAR WANTS MORE!

161



CAMERA OF ROBBIE (PAN IN)

"OH MY EDGAR HAS A BIG APPETITE."



"SWEETHEART WHY KNOWIT YOU ENJOY YOUR MEATLOAF?"

162



"MEAT IS MURDER."
(S/A 160)

B



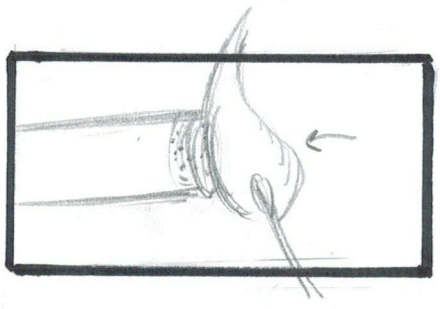
L REACTS
KA-SSSHH!

163



ECH MATCH.

164



LIGHTS CIGARETTE

165



Bruce smokes

B



"WHAT'S WRONG LISA?"

166



OTS BRUCE TO LISA

"Since when did you smoke?"
"Sonny?"
"That's not part of the routine."

165



"The routine?"
(S/A 165)

B



CAROL WALKS IN

"Your father always has a cigarette after dinner, honey. You know that."

SMOKE

166



SLOW PUSH IN TO L

"Okay, who wants chocolate ice cream for dessert?"
"I do! Double scoops!"
"Count me in!"
"How about you Lisa?"

167

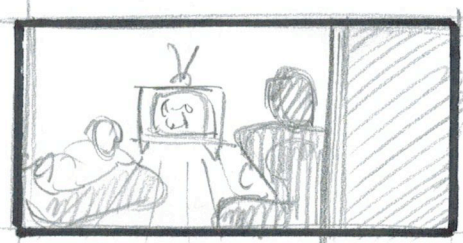


INSERT = ECU TV

168

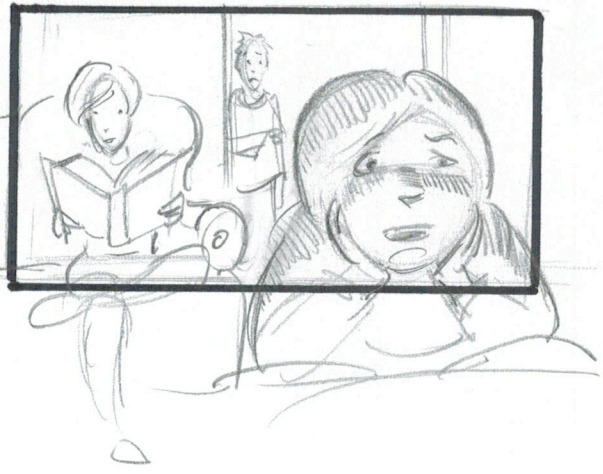


ON L:
"WHAT HAPPENED TO
'MURDER SITE WRITE'?"



E POV
COMING
AROUND
ENTRANCE
TO
LIVING-
ROOM

169



"THAT'S BORING, I'M
WATCHING 'WONDERFUL
WORLD OF DISNEY!'"
"WHERE'S DAD?"
"THE GARAGE. YOU KNOW
HOW HE IS THIS TIME OF
NIGHT..."

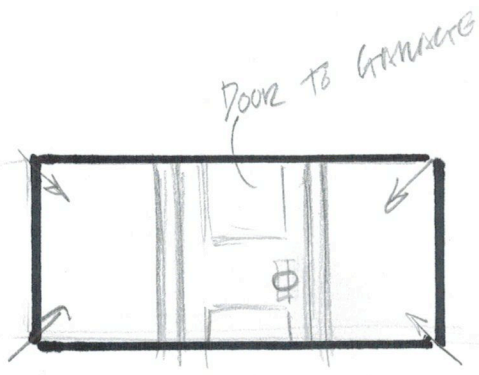
170



"... PREFERENCES TO BE
ON HIS OWN."
(S/A 168) PUSH IN TO L

660

171 A

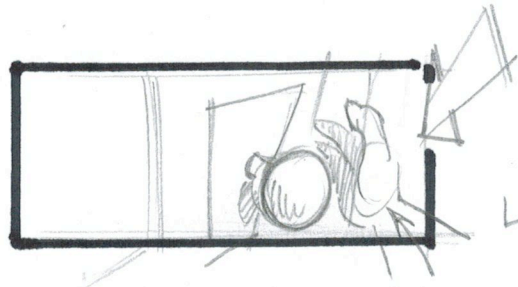


BANG

BANG

BANG

B



BANG

L HAND REACHES IN

BANG

C



CLICK

BANG

TILT UP AS DOOR CRACKS OPEN

BANG

172



REVERSE: DOOR OPENS TO REVEAL L'S EYE.

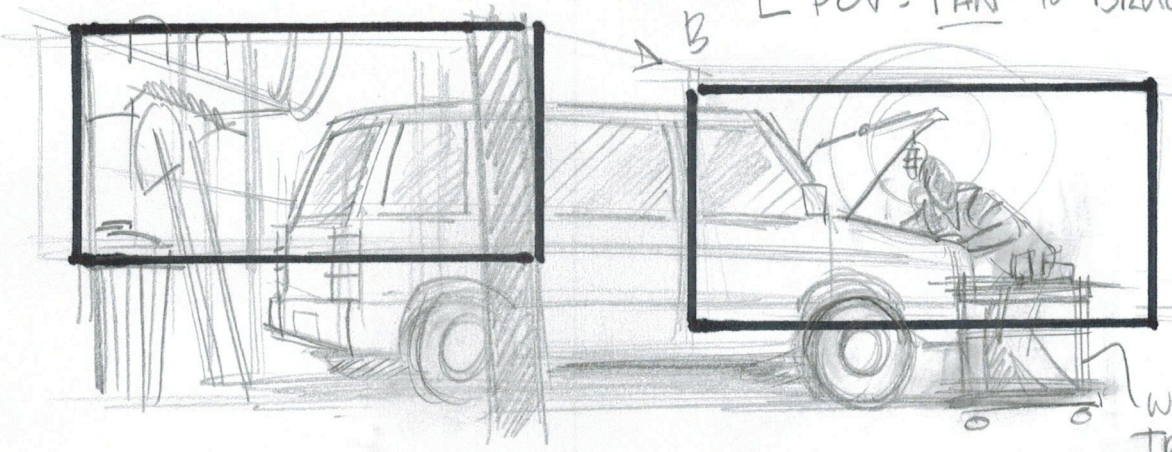
BANG

BANG

"I KNOW..."

BANG

173 A



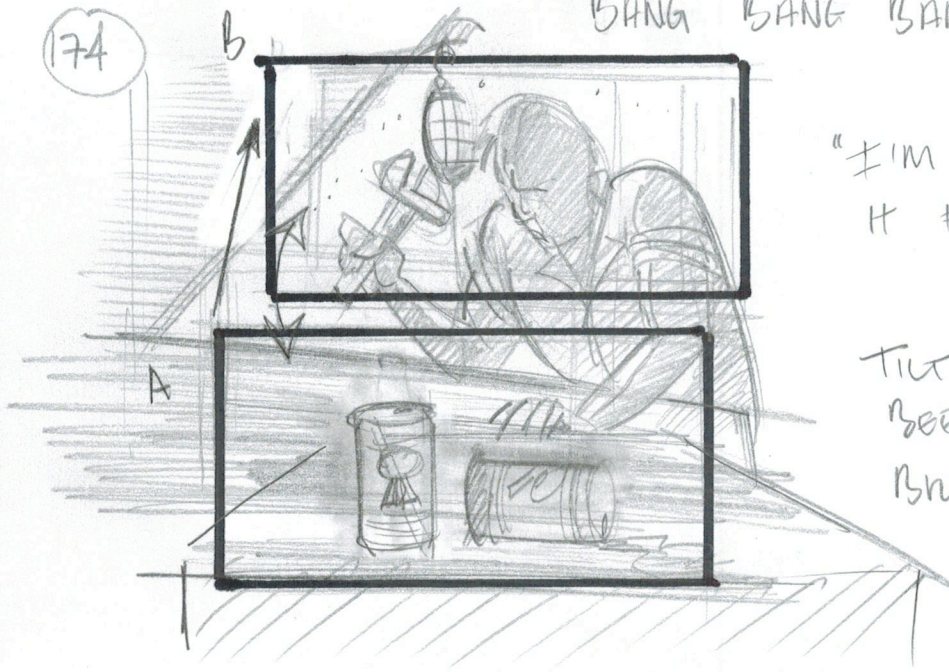
"...I KNOW, DAMNIT!"

"... I KNOW"

WORK TROLLEY

BANG BANG BANG

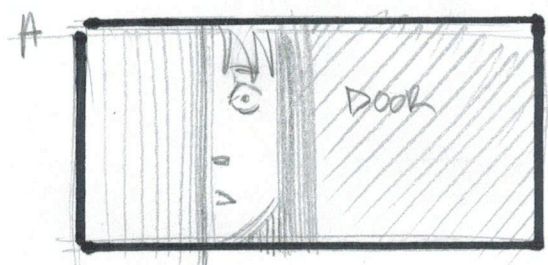
174



"I'M GONNA GET IT FIXED!"

TILT UP FROM BEER CANS TO BRUCE

175



WIDER ON L

"I JUST NEED TO FIGURE OUT WHY IT WON'T ..."

B



DOOR CREAKS

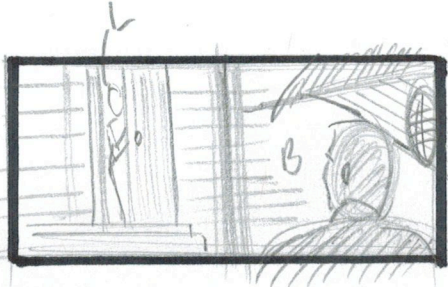
176



Bruce looks up (HALF-LIGHT)

"LISA ..."

174



OTS BRUCE

"GO BACK INSIDE. I'VE GOT WORK TO DO IN HERE."

175



BRUCE STEPS FORWARD INTO SILHOUETTE.

"GO ON. SWEATFORNT... GOODNIGHT"

(S/A 173)

176



BRUCE'S SHADOW CREEKS UP DOOR.

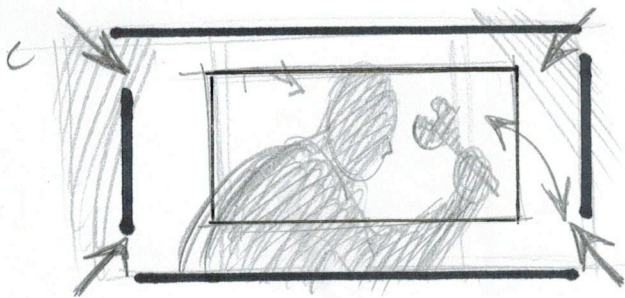
"GOOD-NIGHT DAD."

B



Door shuts

* VFX



Slow zoom IN TO BRUCE'S SHADOW - TURNS BACK TO WORK.

D



* SUBTILIMAL SHADOW 'TWITCHES'

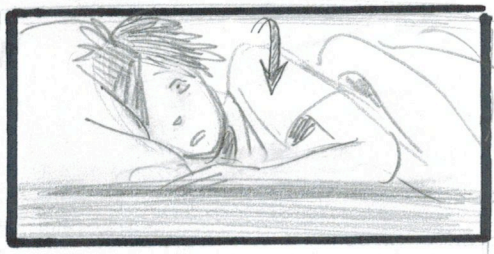
BANG BANG BANG ...

177 A



BANG! → REVERB
CUT TO L AWAKE IN BED

B



CRANE DOWN
L TURNS TO FACE US



PUSH-IN
L CLOSSES HER EYES



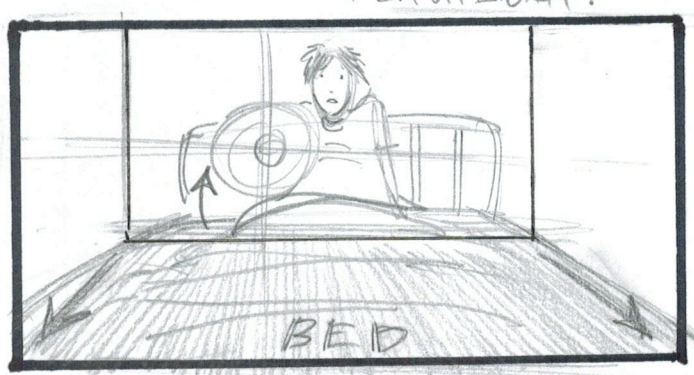
FOOTSTEPS

178 A



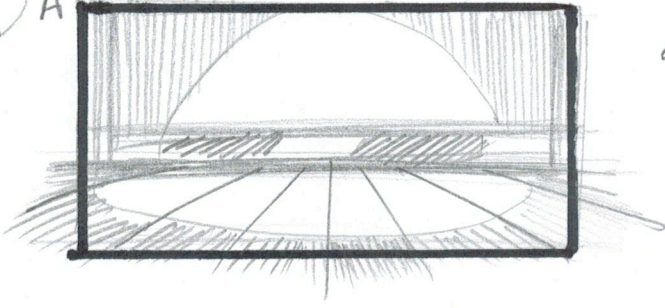
L JOLTS UP

B RAPID PULL BACK AS SHE RAISES FLASHLIGHT.



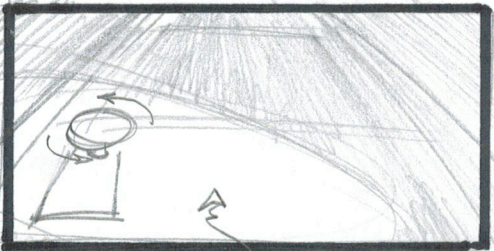
70

179 A



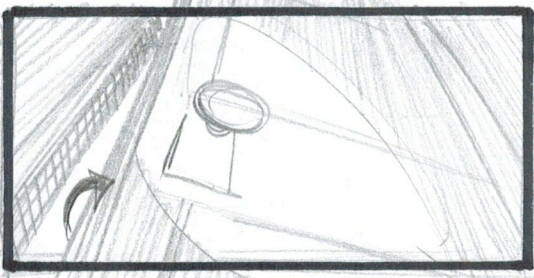
CU BASE OF DOOR
L'S FLASHLIGHT BEAM
ON FEET.

B



TILT UP TO DOOR KNOB
... IT STARTS TO TURN

C



Door STARTS TO OPEN.

180

A



STRIP OF LIGHT FORMS
ON L

CREEP. ALK

B



TILT DOWN (w) L
AS SHE DIVES UNDER
THE COVERS.



LIGHT FROM
THE DOOR ON
SHEETS.

FOOTSTEPS

181

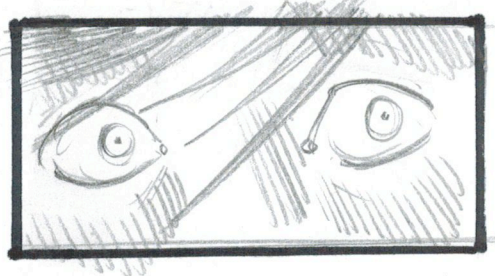


"GO AWAY ...
PLEASE ..."



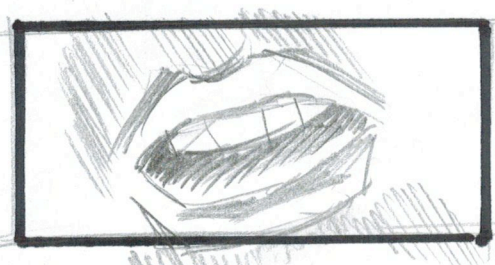
182

A



EUM L'S EYES

B



"Who are you?"

C

PAN TO
L EAR

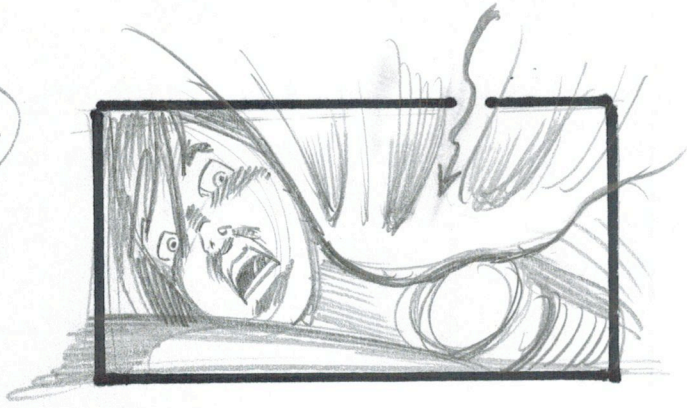


FOOTSTEPS STOP

- BEAT -

"LISA...."

183



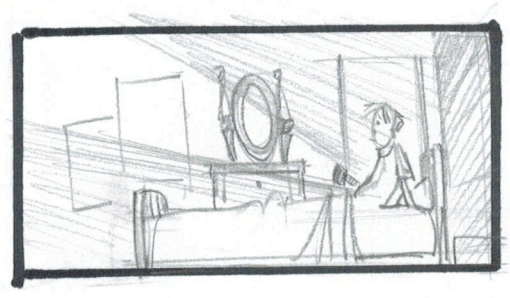
HAND PUSHES
AGAINST SHEET!

(S/A 181)



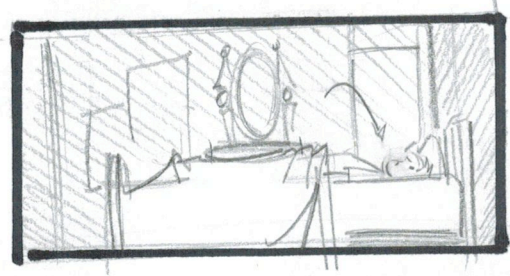
HIGH ANGLE:
"LEAVE ME ALONE!"

185 A



WIDE: REVEAL EMPTY ROOM.

B



L COLLAPSES, TURNS OUT LIGHT.

185A



L TURNS + SHUTS EYES...

FADE OUT



— SILENCE —

THEN...

CUT TO: L ASLEEP (DAY-LIGHT)

CRASH!

L EYES SNIP OPEN

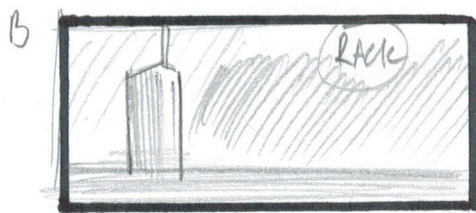
186 C



186 A

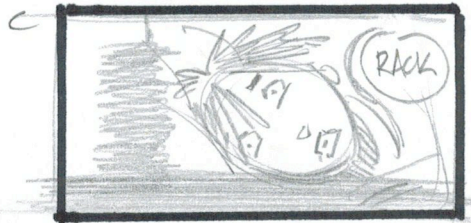


186 CONTD



RACK FOCUS TO WALLACE.
-NO ROBBIE TODAY

- MORE CRASHES -



RACK BACK TO L

"STOP IT, BRUCE!
STOP IT!"

187

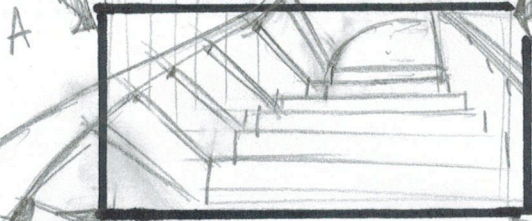


OR



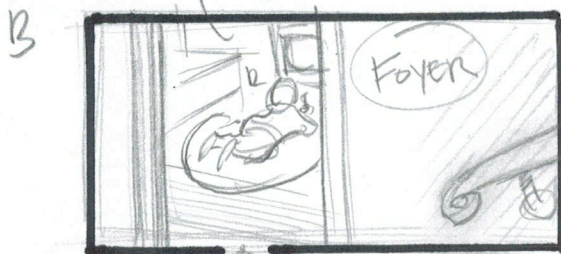
L SITS UP.

188



L POV RUNNING
DOWN STAIRS.

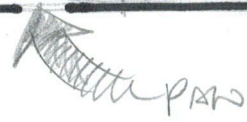
VIDEO GAME SOUNDS



BOTTOM OF STAIRS.

PAN TO LIVING ROOM

ROBBIE PLAYS
SUPER MARIO.



188 CONT'D

74

Foyer



"ROBBIE?"

SWING TO L



SMASH!

L TURNS TO KITCHEN.

189

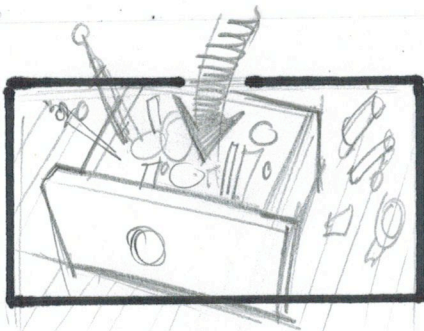
LIVING ROOM



ANGLE OVER ROBBIE TO L AS SHE GOES TO KITCHEN.

-ROBBIE CRYING

190 A



KITCHEN = DRAWER SMASHES ON THE FLOOR.

SMASH!

B



TILT UP TO BRUCE

BRUCE CUT ANOTHER DRAWER

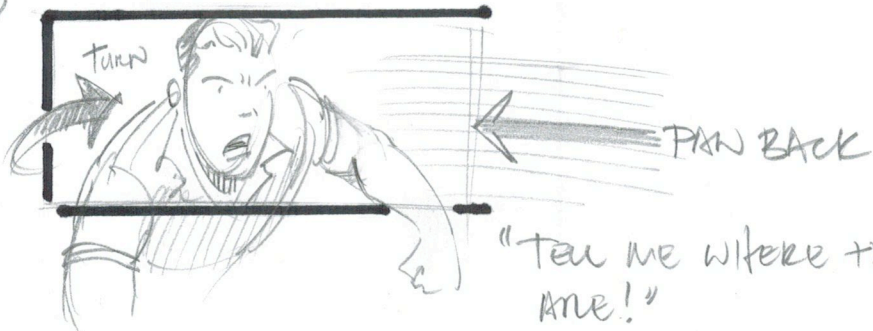
C



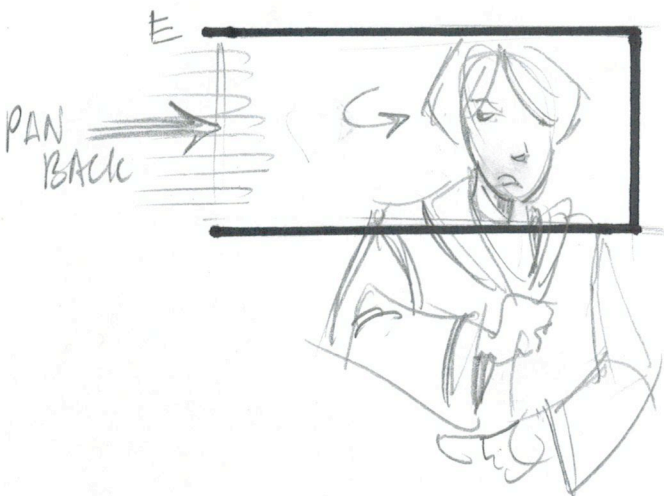
PAN TO CAROL

"JUST STOP IT!"

190 CONT'D

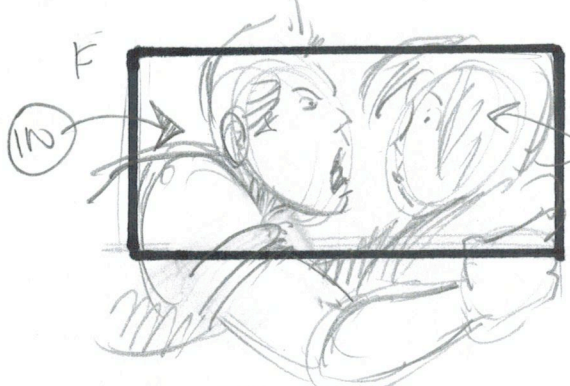


"TELL ME WHERE THEY ARE!"



CAROL TURNS, STARTS TO MOVE AWAY

"I HAVE NO IDEA!"



BRUCE GRABS CAROL, SPINS HER

"YOU STOLE THEM FROM ME!"



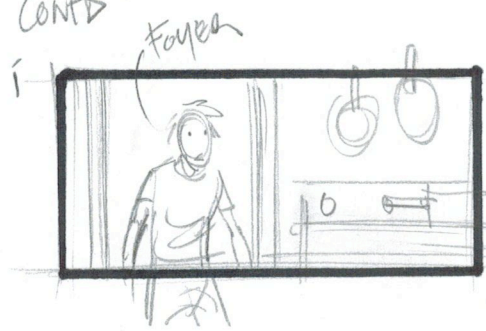
"WHY WOULD I DO THAT?"

"YOU STOLE THEM AND NOW YOU'RE LYING!"



SLAM!
BRUCE HITS WALL

190 CONTD



"MOM? DAD?"

SWING TO L.

191



WIDE: BRUCE & CAROL
STANDING IN MESS

"LISA... GO UP TO YOUR
ROOM HOWEVER..."

192



L REACTS (ROBBIE ENTERS
IN BG)

"TAKE ROBBIE WITH YOU."

B.



L NOTICES ROBBIE

193



"DO YOU KNOW WHERE THE
SPARK PLUGS ARE,
LISA?"

(S/A 190)

B



HEAD ON CAROL
NOT KNOWING
WHAT TO DO.

194



TRACK @ BRUCE

"WHAT?"

"I WAS WORKING ON THE ENGINE FOR OVER AN HOUR THIS MORNING..."

195



REVERSE:

"AND THEN I REALIZED IT'S JUST THE SPARK PLUGS. THEY'RE GONE. SOMEONE'S TAKEN THEM."

196



"WAS IT YOU?"

"NO. I HAVE NO IDEA WHAT YOU'RE TALKING ABOUT."

(S/A 194)

197



TENSE BEAT.

(S/A 195)

B



- DING - DONG -

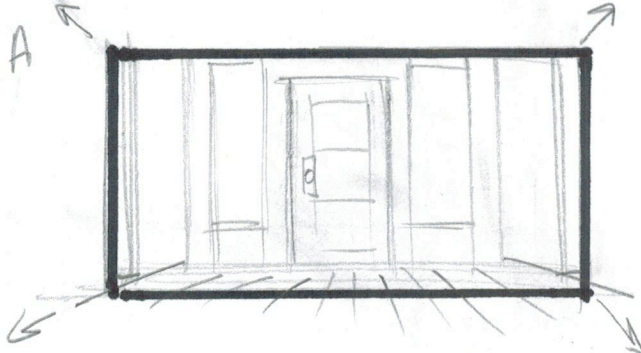
ALL REACT TO HORN BELL

198

75



199



Pan back from
front doors.
— DING-DONG —

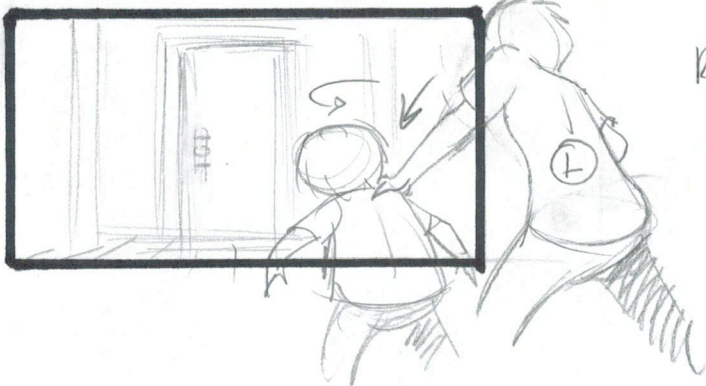
B



"I'll get it."

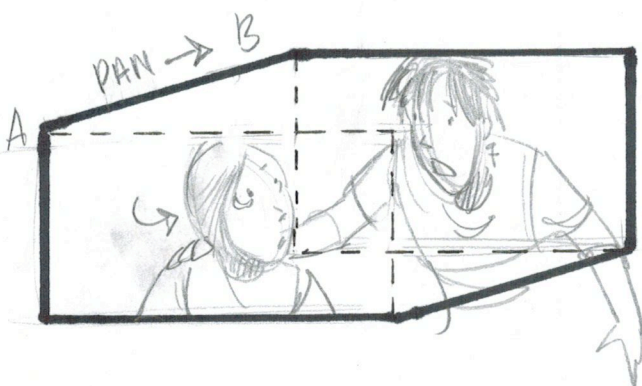
ROBBIE STEPS INTO VIEW
(WIPING AWAY A TEAR)

C



ROBBIE TURNS
BUT L'S HAND
STOPS HIM.

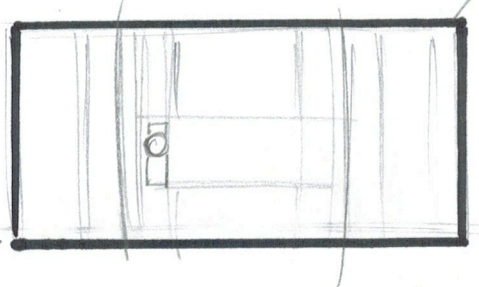
200



TRADE FROM ROBBIE
TO L.

"ROBBIE, NO."

201



DING - DONG

PULL-OUT

202



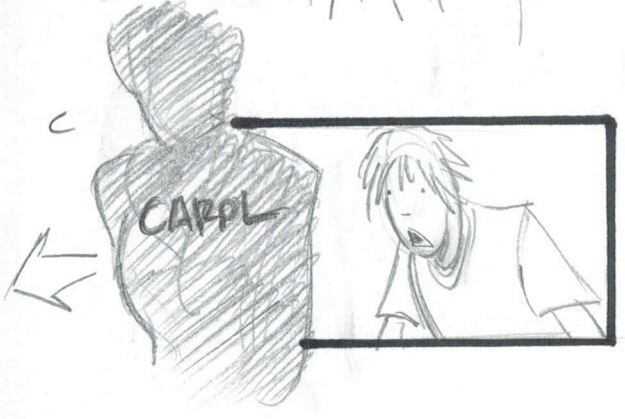
EVERYONE FROZEN

B



PUSH-UP AS CAROL STARTS FOR DOOR

C



CROSSES
"MOM!"

203



CAROL APPROACHES DOOR
"DON'T ANSWER IT!"

B



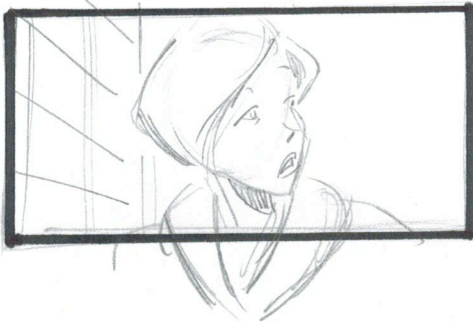
"WHY NOT?"

204



CU L
"PLEASE."
(S/A 200)

205 A

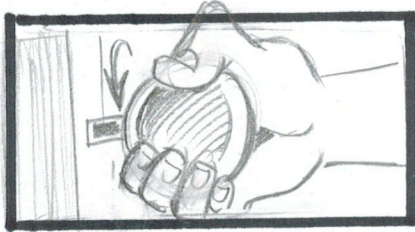


CAROL PROFILE
"I'M NOT GOING TO SHUT
OUT THE WORLD JUST
BECAUSE YOUR FATHER
GETS UPSET SOMETIMES."



TILT DOWN
TO DOOR KNOB.

206



JUMP CUT =
ECU TURNING
DOOR KNOB.

— CLICK —

207



CU ROBBIE
ANTICIPATING.

208



CU BRUCE
ANTICIPATING

209



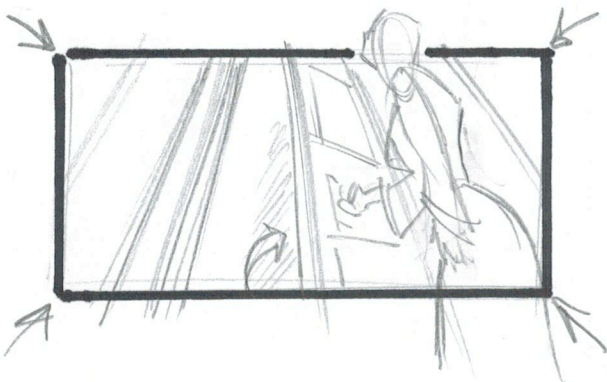
SLIGHT HIGH ANGLE: L

SHAKING

- SLOW
PUSH IN

* ALL SOUND
CUTS OUT

210



SLO-MO =

CAROL STARTS TO
OPEN DOOR

PUSH IN of JIB UP

211



IMAGE GOES

OUT OF FOCUS

212



INTERCUT WITH
L = EYES ROLLING
INTO HEAD.

(S/A 209)

(79)

NO SOUND

(213)



OUT OF FOCUS
FIGURE STANDS IN
DOORWAY.

(S/A 211)

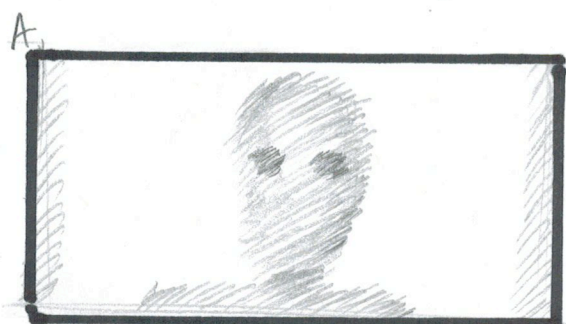
(214)



L PUPILS SWAP
BACK INTO VIEW.

(S/A 209)

(215)



OUT OF FOCUS
FIGURE

(S/A 211)

SOUND
BACK

B



JUMP CUT TO
SHARP FOCUS TO REVEAL
THE PALE MAN.

"MORNING MA'AM."

(216)



OVER L + R TO PM
"I'M FROM THE PHONE
COMPANY. WE'RE CHECKING
THE LINES IN THE
NEIGHBORHOOD TODAY."

217



L, R, B REACTING

"WE'VE BEEN GETTING LOTS OF STATIC BECAUSE OF THE FOG."

218



PROFILE CAROL

"OH... I SEE."

219



PROFILE PM:

"HAS YOUR PHONE BEEN OUT THIS MORNING?"

220



"IN FACT IT HAS."

(S/A 218)

221



"SORRY TO HEAR THAT. I'M SURE IT'S TERRIBLY INCONVENIENT..."

(S/A 219)

222 A



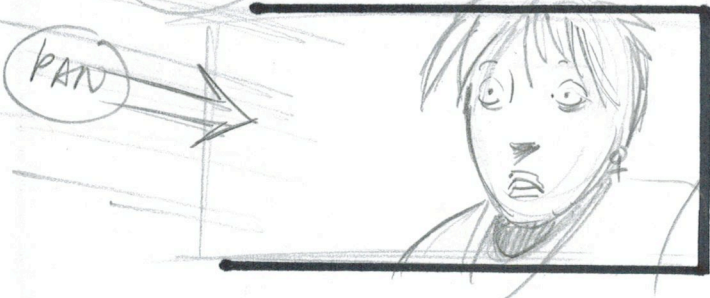
ECU PM
"...FOR EVERYONE."

B



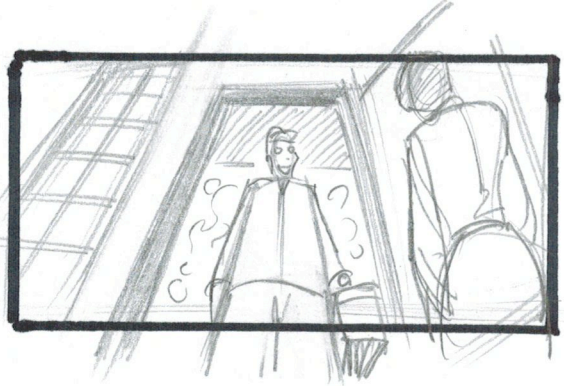
PM TURNS TO L.
QUICK PAN
OFF TO ...

223



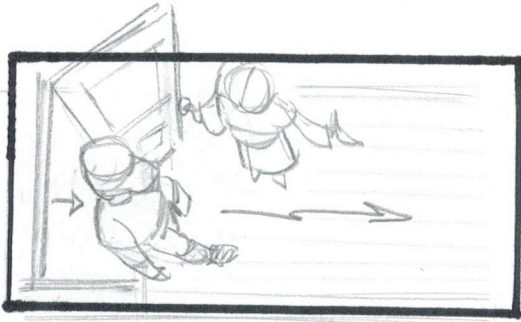
... PAN INTO L
REACTING
(S/A)

224



"MAY I COME IN
TO CHECK THE SACKS?"

228



SLO-MO

HIGH-ANGLE

PM STEPPING INSIDE

229

PM
THRU



SLO-MO

PM PASSES
CAROL

230

PM
THRU



SLO-MO

PM PASSES L + R

231



SLO-MO

PM STOPS BY

BRUCE - LOOKS

INTO THE KITATEN.

234



ON L STUNNED.

"...HOT WILL WEAR OUT
(S/A 216) THE CLOTHES."

235



REVERSE:

OVER L TO BRUCE

"LISA, DO WHAT YOUR

(S/A 217) MOTHER SAYS."

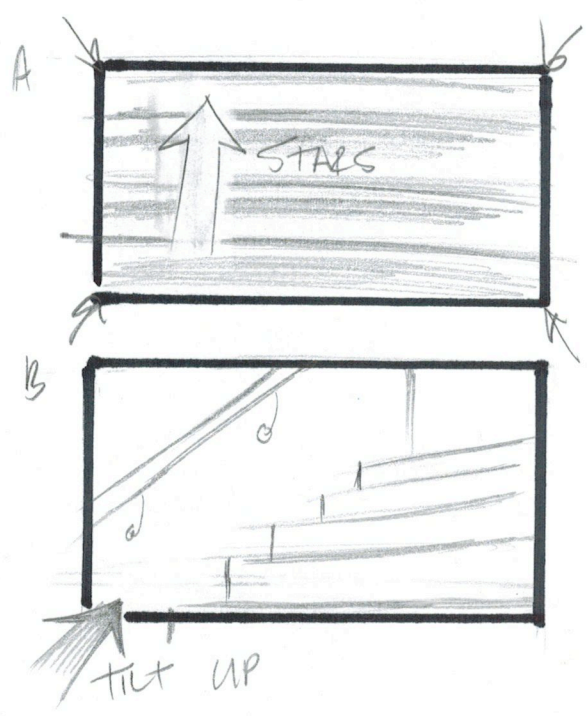
236



CUT L:

"I... I FORGOT SOMETHING UP
IN MY ROOM. I'LL BE
(S/A 202) RIGHT BACK."

237



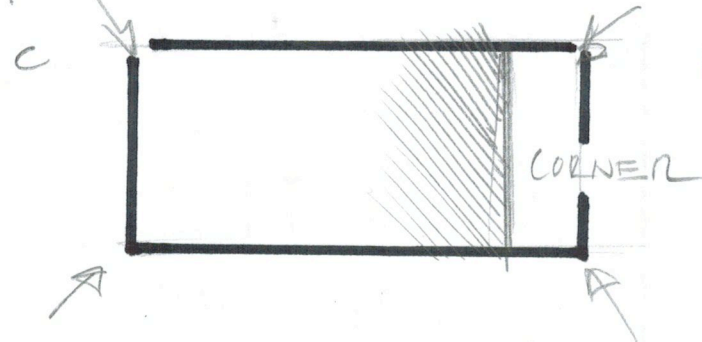
L POV = ASCENDING STAIRS

CONTINUE ASCENDING...

* [VFX]

COMPOSITE LOWER
+ UPPER FLOOR SETS

237 cont'd



ARRIVE AT 2ND FLOOR.

238 A



REVERSE:

L STEPS INTO VIEW

B

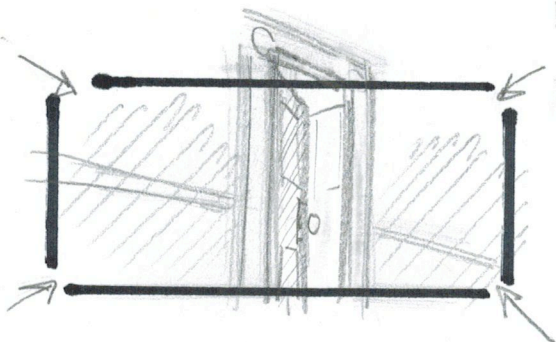


COMES UP TO CAM.

FSSSSS!

239

A



L POV =
DOOR TO HER ROOM
IS OPEN.

PUSH - IN

L'S ROOM

B



COME AROUND DOOR
SEE PM LEGS.

PAN/DOOR → PM

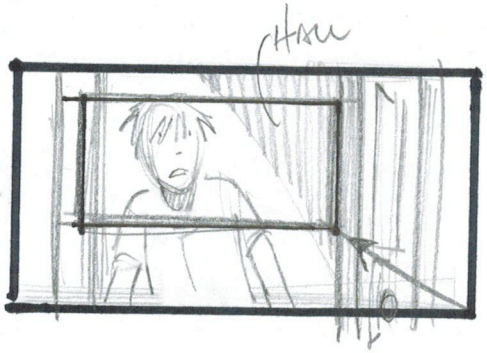
239 cont'd
c



REVERSE PM
SITTING ON L'S BED
SMOKING.

Cont. move →

240



L IN DOORWAY.
PUSH-IN

241 A



CU PM.

B



"How long have you
known?"

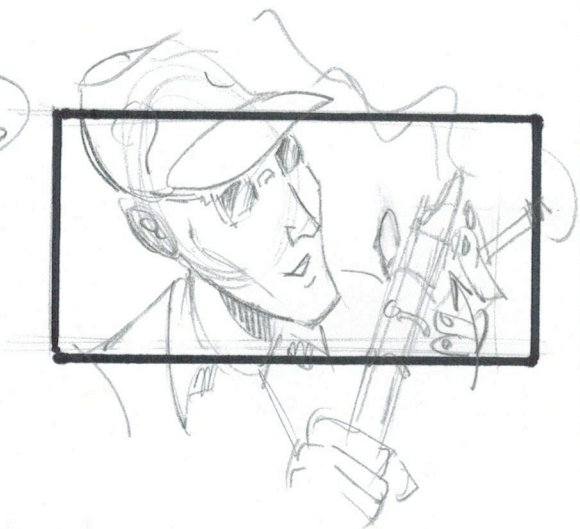
242



CU L
"WHAT?"

(S/A 240)

243



BACK TO PM (w. CAMERA)

"HOW LONG HAS IT BEEN SINCE YOU'VE KNOWN?... UNDERSTOOD?"

(S/A 241)

244



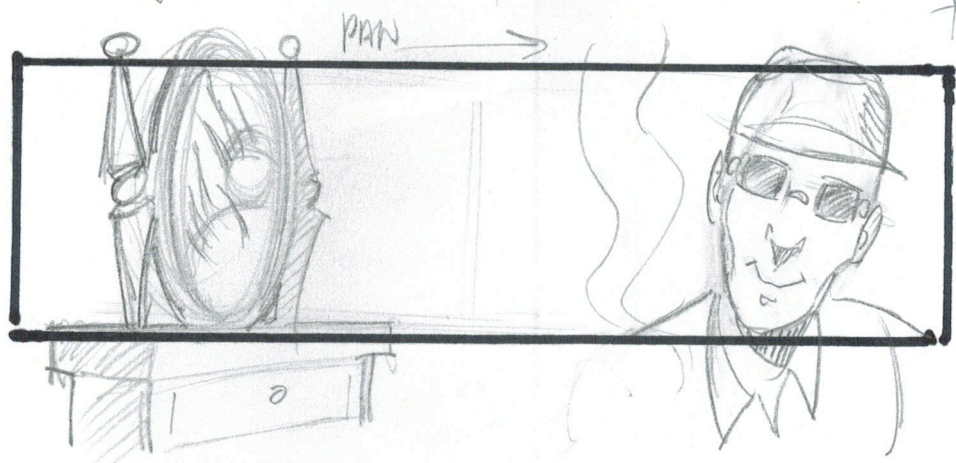
BACK TO L

"I DON'T KNOW."

"... A WEEK MAYBE?"

(S/A 242)

245



X VFX

L POV OF MIRROR SEE SOMETHING WEIRD IN HIS REFLECTION

"I DON'T KNOW." ... "WHO ARE YOU?"

246



OVER PM TO L:

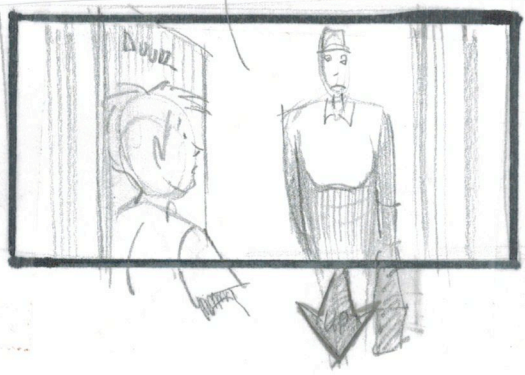
"WHAT'S GOING ON? WHAT HAPPENED TO US? WHAT ARE - ?"



PM SUDDENLY STANDS

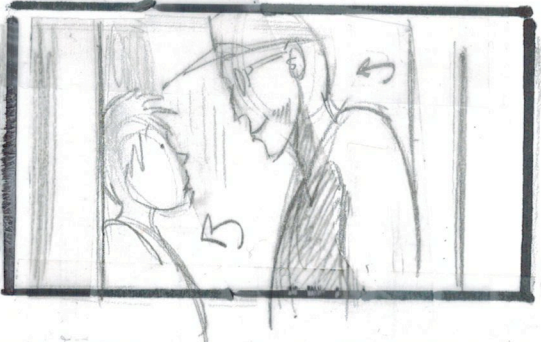
247

A



REVERSE:
PM WALKS UP TO L.

B



...TURNS TO HER IN
THE DOORWAY.

248



OTS L = PM BENDS
DOWN, RAISES GLASSES.

"WHenever you hear
strange sounds in the
house, or voices calling
out to you..."

* [VFX] - MAKE PM UNNATURAL
BIG.

249



L REACTING.

"PRETEND they DON'T
EXIST, LISA."

250

A



ECU PM'S MOUTH.

"IF you try AND CONTACT
THE LIVING, you AND your
FAMILY WILL SUFFER in
WAYS you CANNOT POSSIBLY
IMAGINE."

250 CONT'D

B



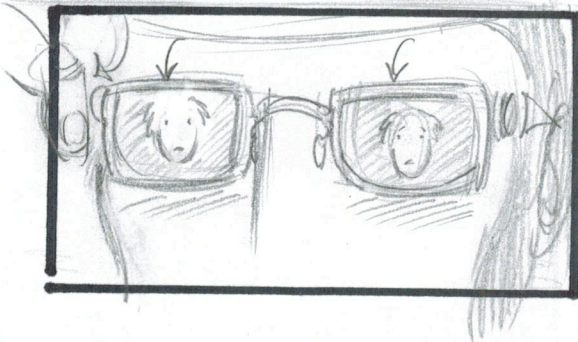
90



TILT UP TO EYES

*EYELIGHT

C



FLIPS GLASSES DOWN

LISA REFLECTED *VFX

251

A



OVER PM TO L

B



HE STRAIGHTENS

C



...EXITS.

PUSH IN TO L,
SCREEN.

252



L COMES AROUND THE CORNER.

B



JIB DOWN
 AS L
 DROPS DOWN, PEERS
 THEN BALUSTRADE.

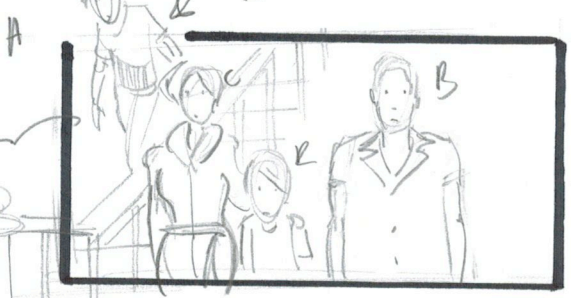
"SORRY FOLKS,
 COULDN'T GET THE
 LINE TO WORK."

253



L POV OF PM DOWNSTAIRS
 "YOU'LL PROBABLY HAVE
 A DEMO BEFORE THE REST OF
 THE DAY, AT LEAST UNTIL
 THIS DARK FOR CLEANS."

254



BRIAN, ROBBER
 + CAROL
 - L HUMMS DOWN
 STAIRS.



← LAT TRACK

B



L STEPS INTO CU.

← END TRACK

255 A



PM OPENS DOOR

"COURSE IF YOU ASK ME, IT'S GOOD TO LOSE YOUR PHONE EVERY ONCE AND A WHILE. IT LETS YOU SPEND MORE TIME WITH THOSE YOU LOVE."



... SHUTS DOOR

"HAVE A GOOD DAY EVERYONE." (S/A 201)

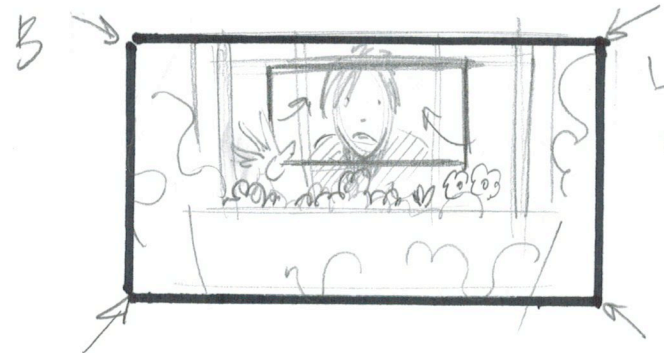
256



*EXT HOUSE

PM EXITS

LAT TRACK TO WINDOW



L ARRIVES AT WINDOW, WATCHES...

PUSH IN

256 CONT'D

93



L CU WATCHING
PM GO...

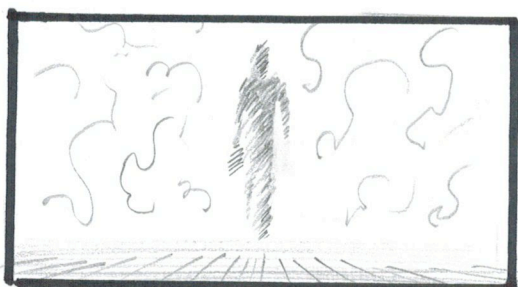
257

A



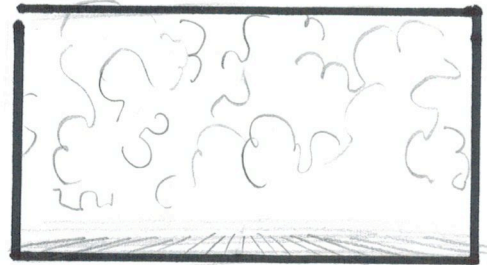
PM WALKS AWAY
INTO THE FOG

B

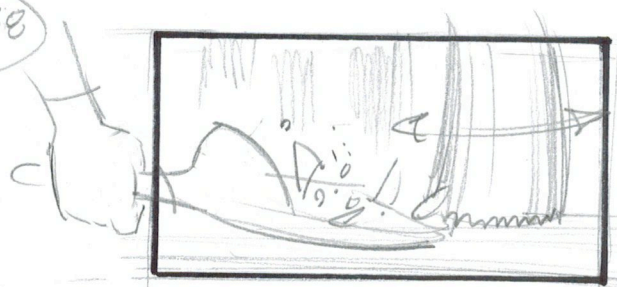


DISAPPEARS

C



258



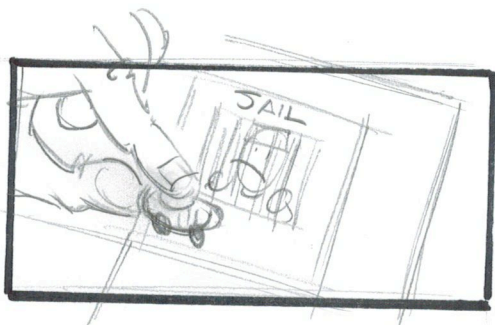
INSERT =
CAROL SWEEPING

259



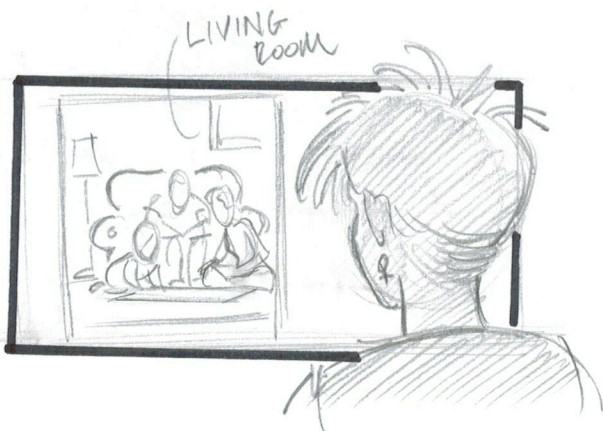
KITCHEN = CAROL SWEEPS
L WATCHES IN BG (STEPS IN)

260



INSERT =
EUN MONOPOLY BOARD

261



BEHIND L = SHE WATCHES THE
FAMILY PLAY.

262 A



DIRECTLY OVERTEAMS PLATE
OF MEATLOAF

(S/A 160)

B



PULL BACK & TILT UP TO L

262 cont'd

95



"WHAT HAPPENED TO
YOUR CIGARETTE?"

263



"Sorry?"
(S/A 165)

264



"You're FINISHERS eating.
Aren't you going to
smoke one?"
(S/A 166)

265



OVER L TO REST OF
FAMILY.

"WHAT ARE YOU TALKING ABOUT,
LISE? YOU KNOW I DON'T SMOKE.

266



"AND DON'T YOU EVEN START EITHER
YOUNG LADY. THE SURGEON
GENERAL JUST CAME OUT WITH
A REPORT THAT SAID —

(S/A 166)

"How can you two just sit
there and pretend like
nothing happened this
morning."

267



this MORNING? Do you
mean the clothes
MISSING FROM THE LAUNDRY?
Do you know where
they are?

(S/A 161)

268



L EXASPERATED.

(S/A 160)

269^A



"does w/dg want
chocolate ice cream
for dessert?"

"I do! so does ebgan!"

"count me in!"

"LISA?"

S



270



"I'm sorry."

(S/A 160)

271



"WHAT?"

(S/A 161)

272 A



L STANDS

"I JUST CAN'T DO THIS ANYMORE."

"CAN'T DO WHAT ANYMORE?"

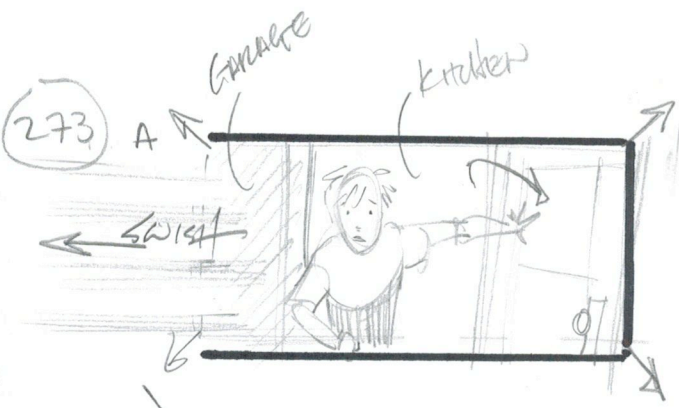
"LISE, WHAT'S WRONG?"

B

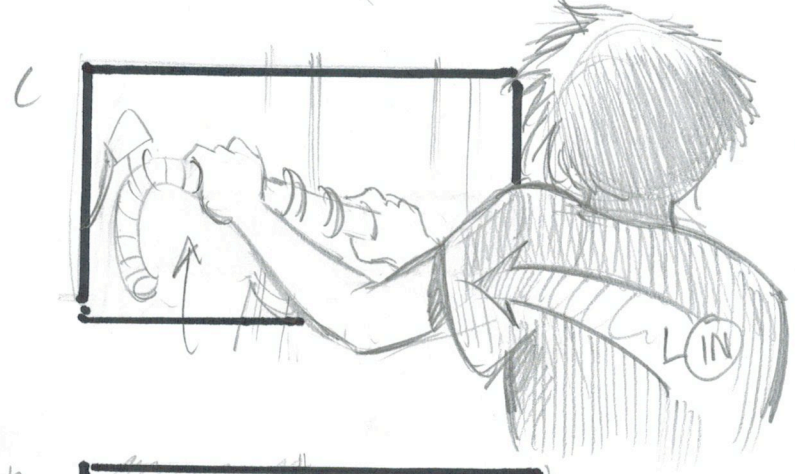
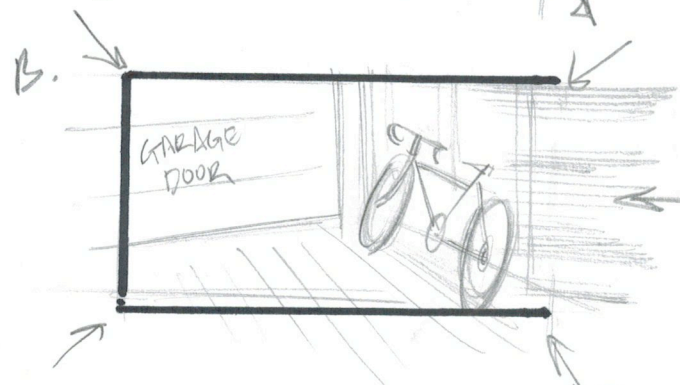


...EXITS

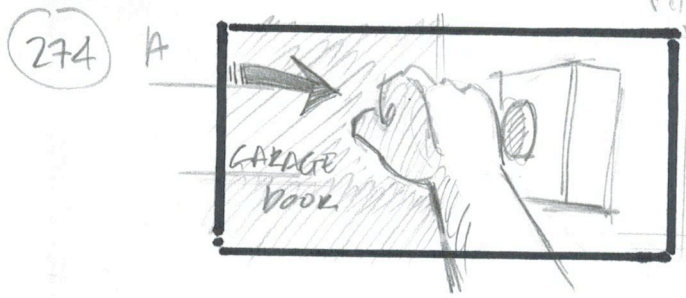
"I'M SORRY."



L EXITS KITCHEN,
TRACK
 + THEN SWISH PAN TO



L ENTERS + GRABS
 BIKE



L HITS GARAGE DOOR
 BUTTON.



PAN TO L. SHE LOOKS
 BACK.
 "LISA!!"

275

99

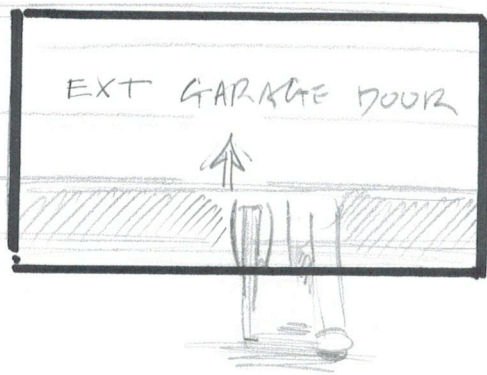


Bruce at doorway

"... come back home. You weren't excused from the table."

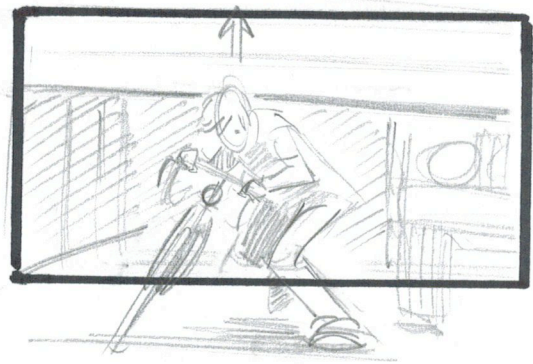
276

A



EXT. GARAGE: Door rises

B



L slips under the door

"Where are you going?"



L hops on her bike
Bruce chases after her

Track back

"It's not safe to..."

276
CONTD



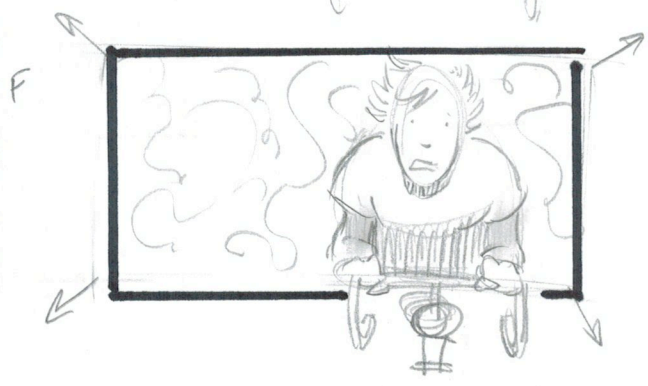
CONTINUE TRACKING LISA
SHE GAINS A LITTLE

"LISA! STOP COME BACK
HERE!"



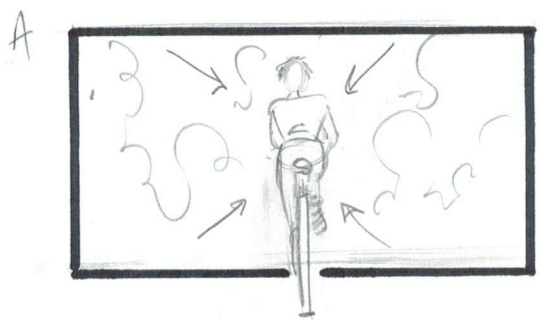
BEGIN TO LOSE
BRUCE IN THE FOG

"LISA! LIIIISSSAAA!"

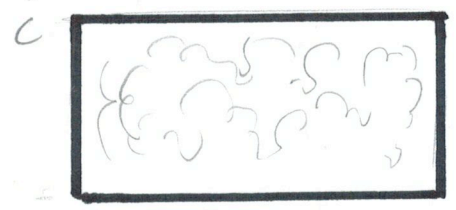
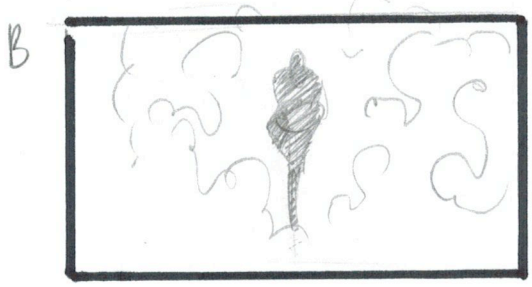


L ALONE IN THE FOG

277



REVERSE: L RIDES AWAY
FROM US INTO THE FOG.



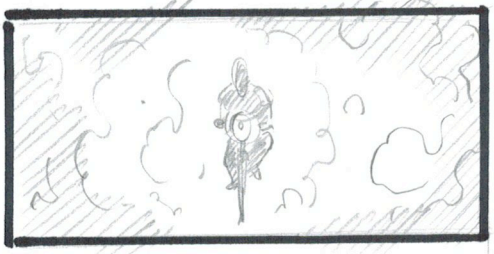
DISAPPEARS

278 A



Fog

B



L EMERGES

C



L RIDES UP TO CAMERA

D



SCREECHES TO A STOP.

E



L DISMOUNTS.
"HELLO, ANYONE OUT THERE?"

278 CONT'D

F



"Hey! ... CAN SOMEONE HEAR ME?!"

279



O.T.S L STARING INTO FOG ... NO RESPONSE

280



L TURNS, STARTS TO WALK

(S/A 278)

281



WIDE: L WALKING HER BIKE.

* VFX

"MY NAME IS LISA JOHNSON! AND I'VE JUST LEFT MY HOUSE!"

* ADDITIONAL SCENE BOLT?

360°

282

A



360° MOVE AROUND L AS SHE TURNS IN OPPOSITE DIRECTION

* (ACTOR ON TURN TABLE.)

360° CONT'D

B



"I WANT TO CROSS OVER TO THE OTHER SIDE! I DON'T WANT TO BE STUCK IN MY HOUSE ANYMORE! COME ON! WHAT ARE YOU WAITING FOR? TAKE ME AWAY!"

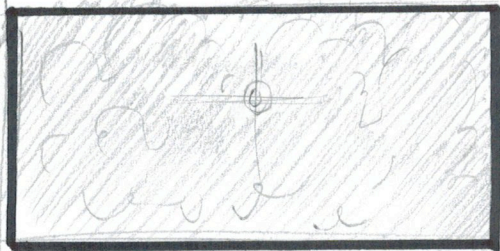
* TURNSTABLE

282 CONT'D
C



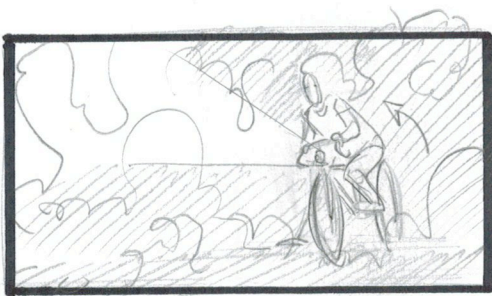
Haw on L AS Sike
SEES SOMETHING.
"TAKE ME TO —"

283



L POV:
A DISTANT LIGHT
THROUGH THE FOG

284 A



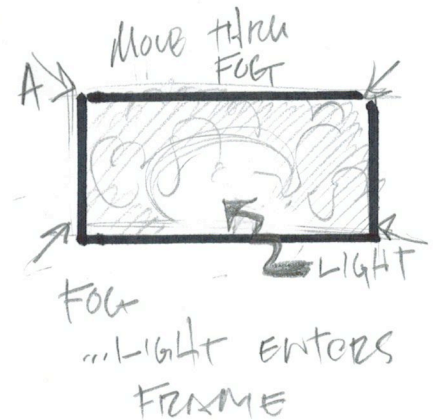
L GETS ON BIKE.

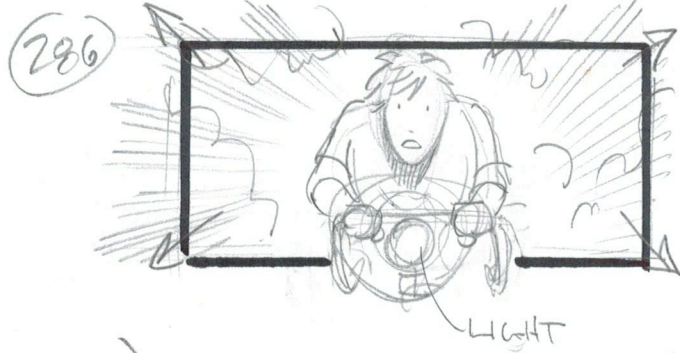
B



RIDES

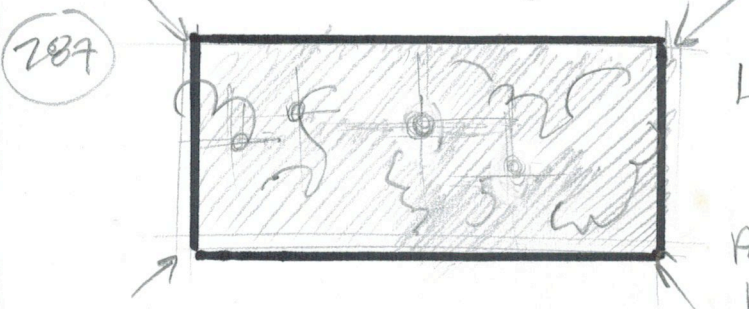
285





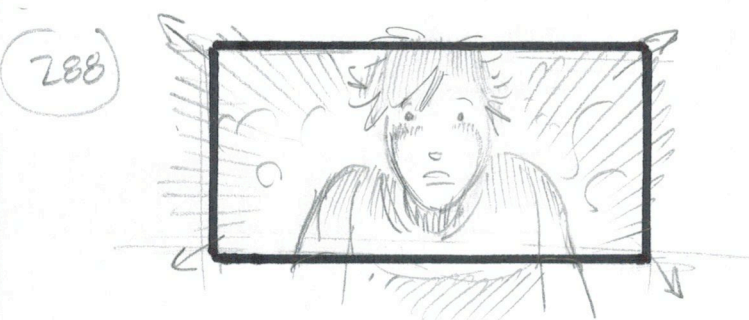
TRACK w LISA thru
FOG.

* STATUARY BIKE



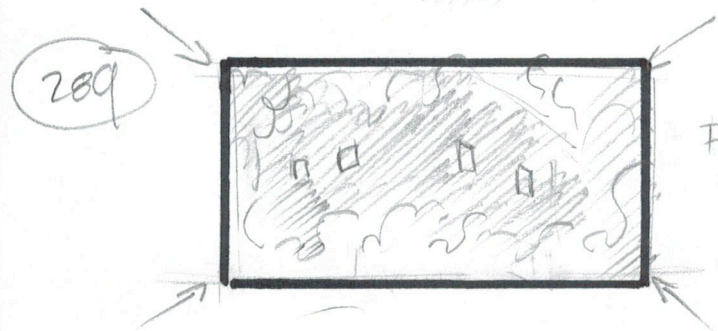
L POV: RIDING thru
FOG

A FEW MORE LIGHTS
APPEAR (S/A 285) * VFX



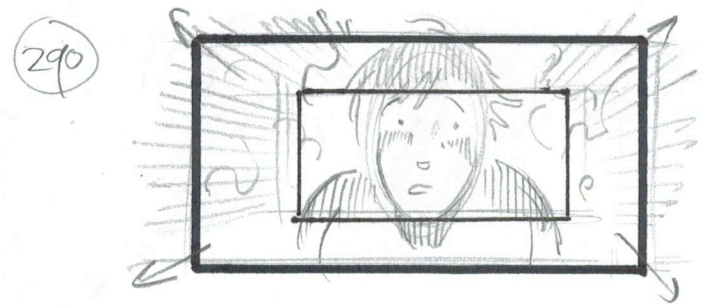
TRACK L
SHE GAINS ON CAMERA

(S/A 286)

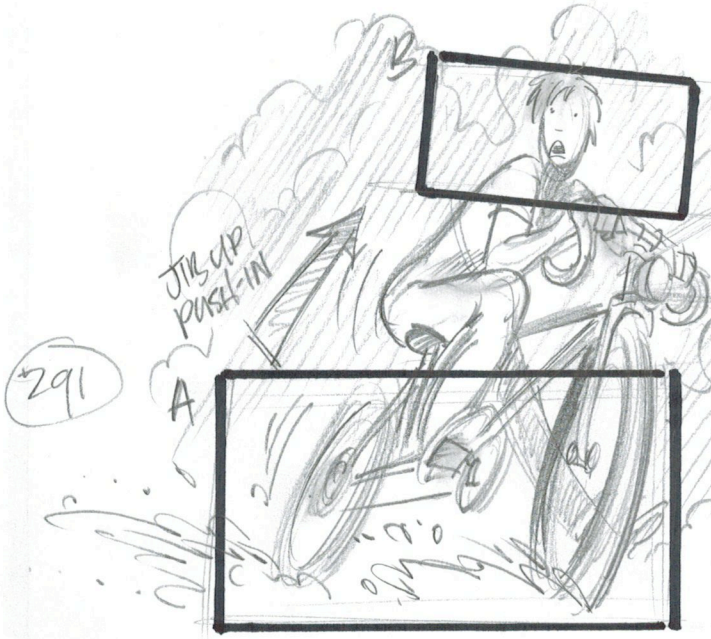


FOG CLEARS. START TO
SEE STRUCTURE OF A
HOUSE

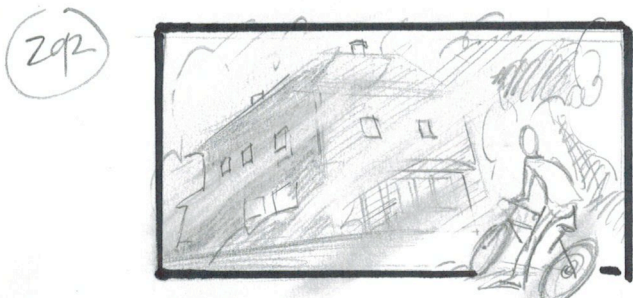
(S/A 285) * VFX



L GAINING ON
CAMERA, LANDING IN
A TIGHT CU AS SHE
REALIZES WHAT IT IS...

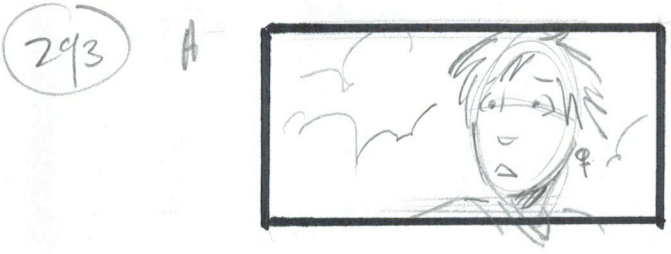


L Screenshots to A STOP JIB UP + PUSH IN TO HER REACTION.



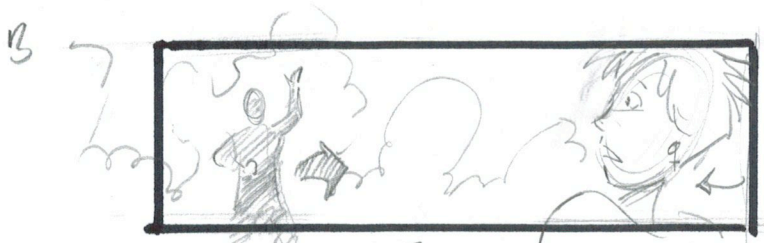
WIDE: L AT THE SIDE OF HER OWN HOUSE.

* [VFX]



BACK TO L
"LISA!"

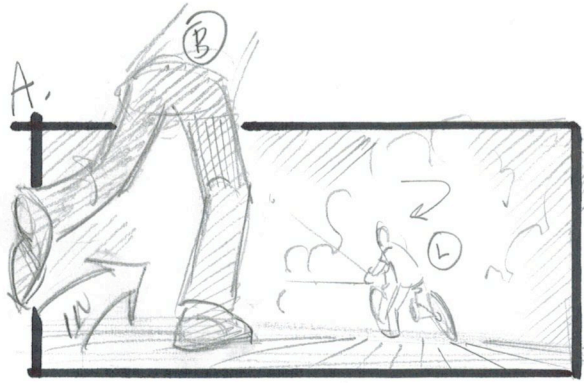
(S/A 291)



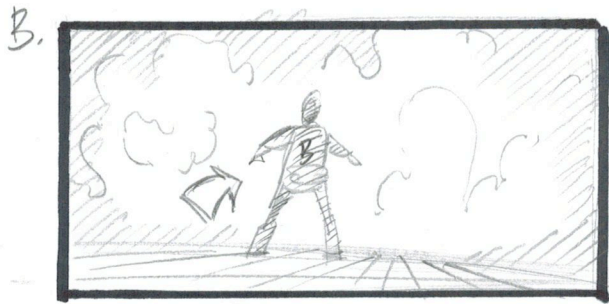
"IT'S NOT SAFE FOR RIDING ..."

← PAN TO BRUCE SILHOUETTED

294



L TURNS BIKE AROUND,
RIDES INTO FOG.
" HERE GIVE ME YOUR
BIKE AND WE'LL GO
BACK INTO THE — "



BRUCE ANNOUNCES
TOO LATE, L IS GONE.

295

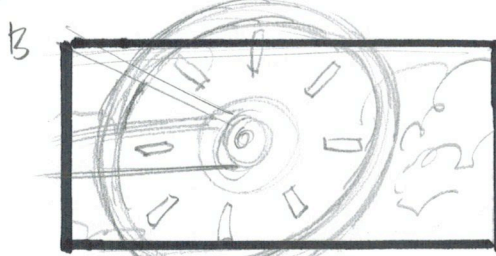


MOVING PAST
FOG

*TURNTABLE

← TRACK

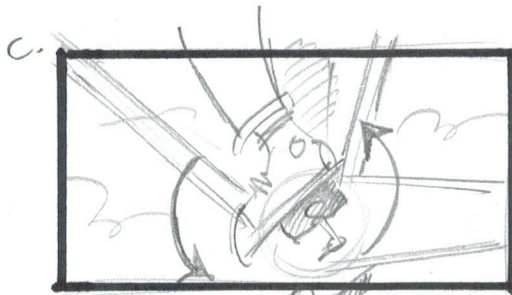
CLACKETY
CLACKETY



GAIN ON
BACK WHEEL
OF BIKE

← TRACK

CLACKETY
CLACKETY
CLACKETY



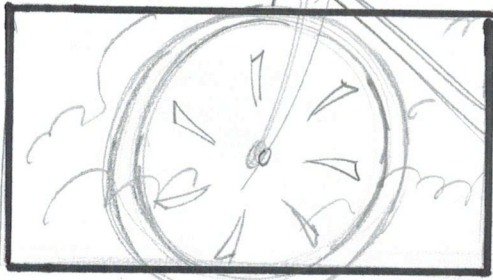
PAST PEDALS

← TRACK

CLACKETY
CLACKETY
CLACKETY
CLACKETY

2015 CONT'D

D



Hand on
FRONT WHEEL

← TRACK

107

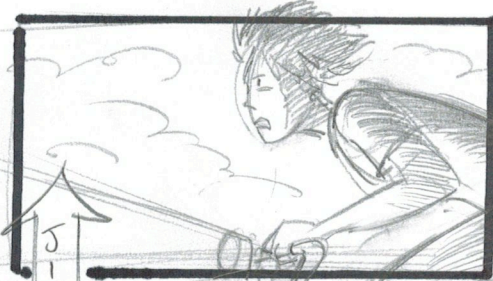
CLACKETY

CLACKETY

CLACKETY

CLACKETY

E



SIB UP
TO L

TRACK

CLACKETY

CLACKETY

CLACKETY

CLACKETY

CLACKETY

CLACKETY

F



PUSH IN

← TRACK

CLACKETY

CLACKETY

CLACKETY

G



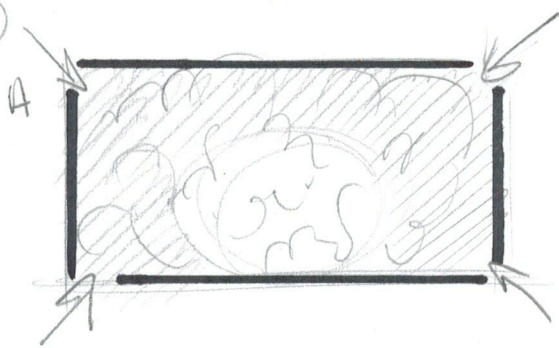
← TRACK

90° TURN

to STRAIGHT-ON
ANGLE

CLACKETY

296



L POV INTO THE FOG

108

CLACKETY

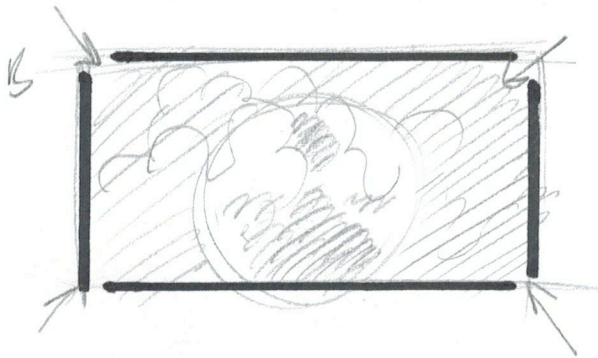
CLACKETY

CLACKETY

CLACKETY

CLACKETY

Suddenly
Something resolves -
in the fog



CLACKETY

CLACKETY

CLACKETY



A FIGURE

CLACKETY

CLACKETY

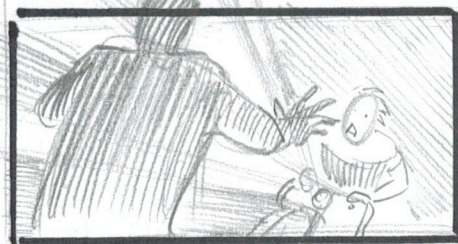
298



L SWOVES

* REVERSE
ORDER

299



OTS FIGURE

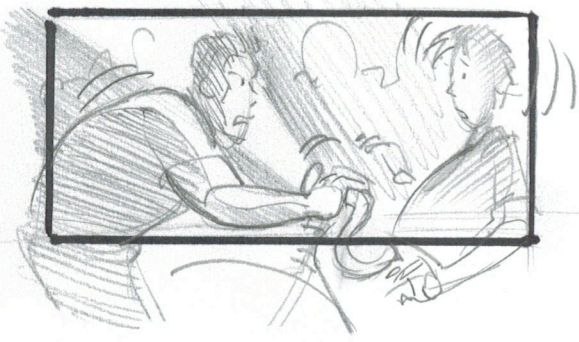
SILHOUETTED

LIGHT FORMER

RIGHT FOR HIM

109

300



Bruce catches the bicycle.

"ENOUGH GAMES, YOUNGER LADY..."

301



EXIT HOUSE.

over to BRUCE + L.

"BRING YOUR BIKE INTO THE GARAGE."

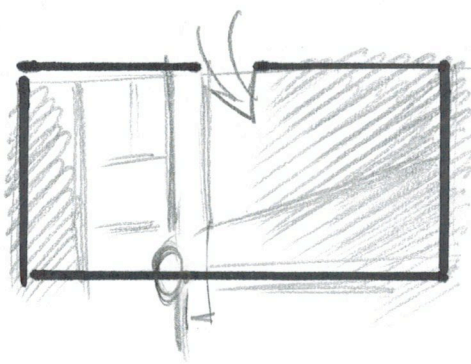
*(FLIP THIS IMAGE)

*VFX

302 A



B



L POV:

DOOR OPENS

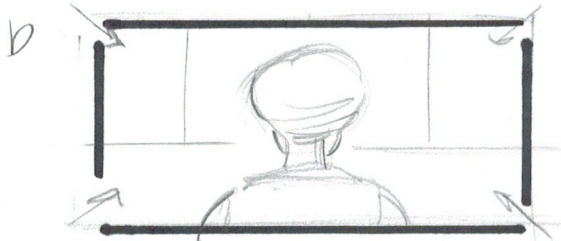
C



ENTER KITCHEN

302 CONT'D

116



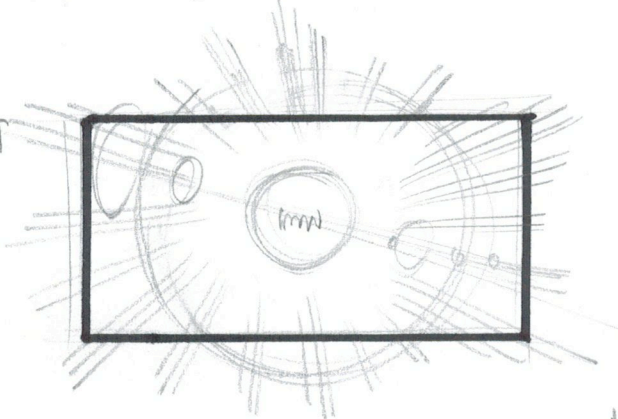
CAROL TURNS TO CAMERA
 "SWEETHEART, FINISH YOUR
 DINNER, WE'RE ALL GOING
 TO VISIT MURDER SITE W/OUT
 AFTER DESSERT."

303



L REACTS.

304 A



ATTN:
 ECU LIGHT - TURNS ON

B

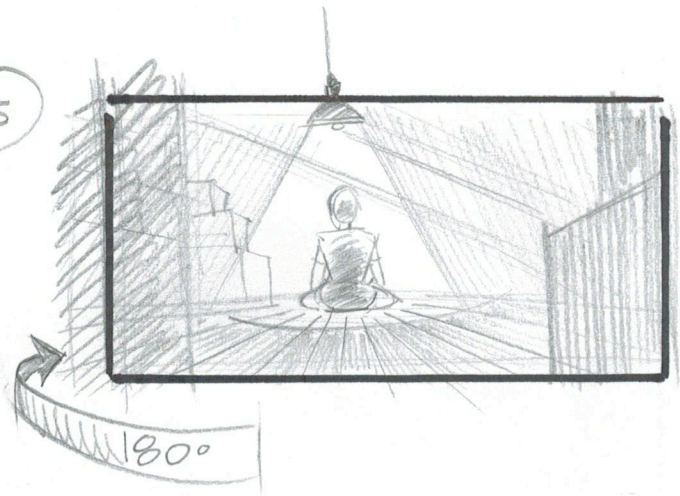


180°
 TILT

DOWN TO OVERHEAD
 VIEW OF L AS SHE
 SETS DOWN QUITA BOARD.

III

305



Wire:
Behind L

"Are you
Here?"

180° Dolly

*USE FG OBJECTS
AS TRANSITIONS

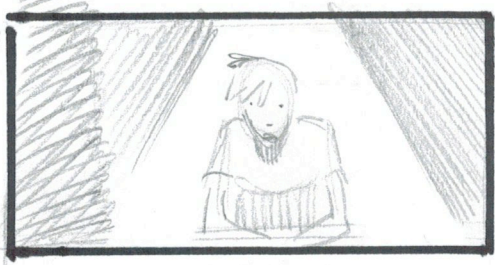
306

A



"I KNOW YOU'VE BEEN TRYING TO CONTACT ME, I'VE FELT YOU IN THE HOUSE. FELT YOU NEAR ME."

B



"I'M SORRY I TOLD YOU TO GO AWAY LAST NIGHT. I WAS FRIGHTENED. I KNOW IT SOUNDS LIKE THE OTHER WAY AROUND SINCE YOU'RE THE ONE WHO'S ALIVE & I'M THE ONE WHO'S... DEAD. SERIOUS, EVER SINCE IT FEELS WEIRD."

307

A

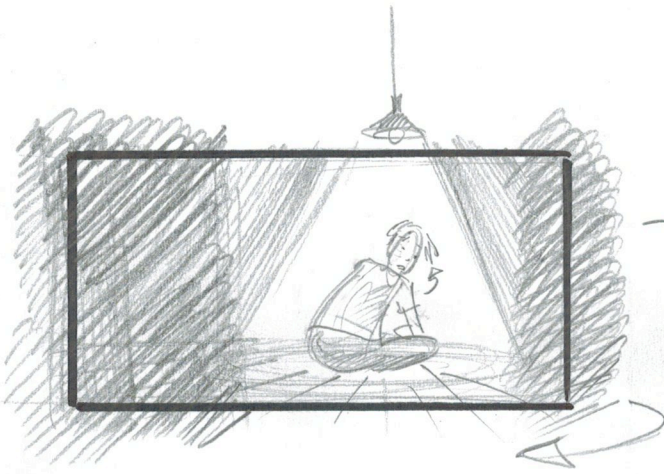


"I DON'T KNOW HOW I DIED OR WHY, OR HOW LONG I'VE BEEN STUCK IN THIS STUPID ROUTINE WITH MY FAMILY. IT'S LIKE WE'VE BEEN SLEEP-WALKING FOR A LONG TIME BUT NOW I'M AWAKE."

B

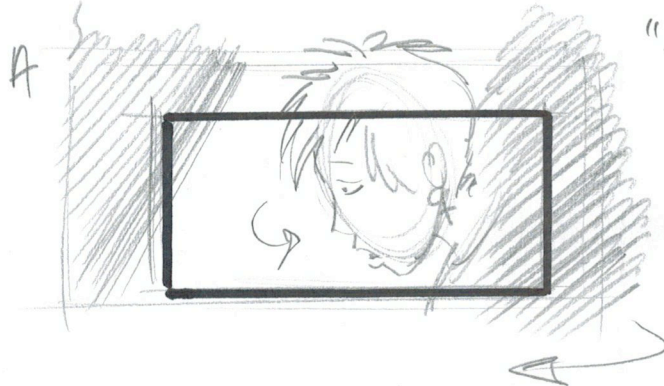


308

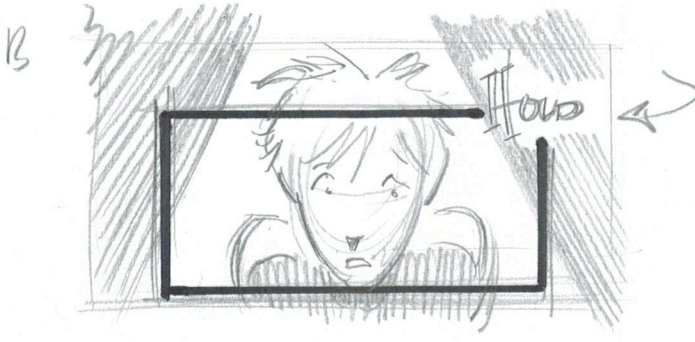


- CRACK -

309

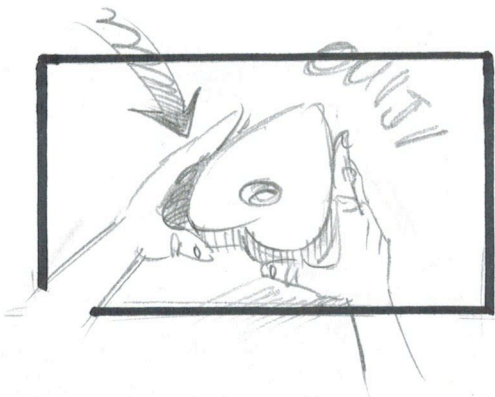


"There's someone else here too, I think. He scares me. He doesn't want me to be aware on anyone of anything."



"He doesn't want me to contact you, maybe it's because you're the reason I woke up in the first place? I don't know."

310



L places the planchette onto the board.

311



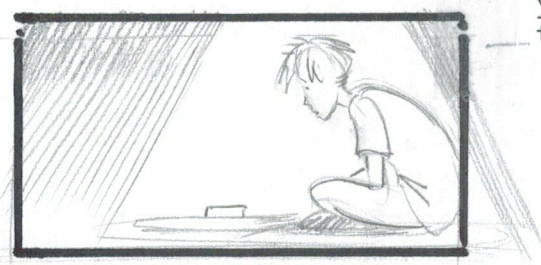
OUISI POV:

LOW ANGLE
LIGHT DIRECTION
REFLECTS L'S HAIR

NOTES

I don't belong here, but I don't know how to leave either. I feel like we're connected somehow. That you're the answer. So please. Talk to me if you can, okay?

312



PROFILE = +

"Who are you?"
... "What is your name?"

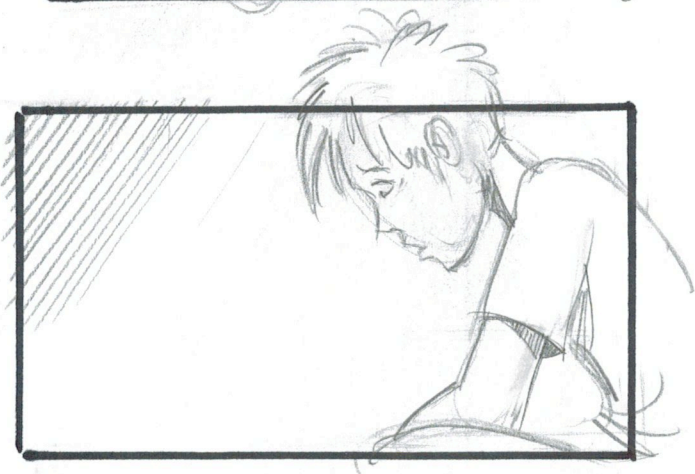
313



PLANCHETTE DOESN'T MOVE

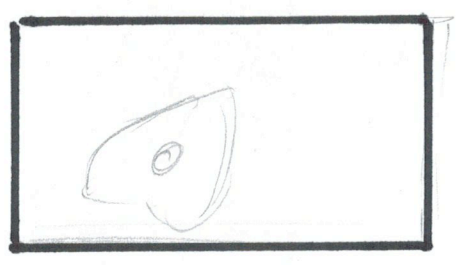
(S/A 310)

314



What is the first letter of your name?

315



PLANCHETTE DOESN'T MOVE.

(S/A 310)

316



"Move the piece to
The first letter
Do you understand?"

317



Pawnafette doesn't
move.
(S/A 310)

318



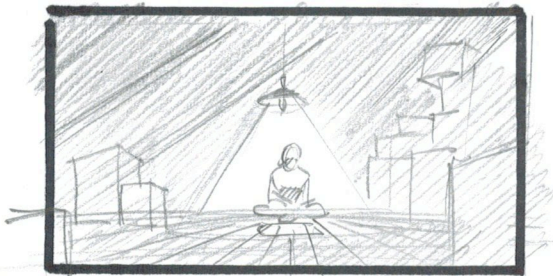
"Move the piece
Anywhere!"
- BEAT -

319



"Say something!"

320



Wibe.

NOTHING

321



L ENTERS HER
BEDROOM

B



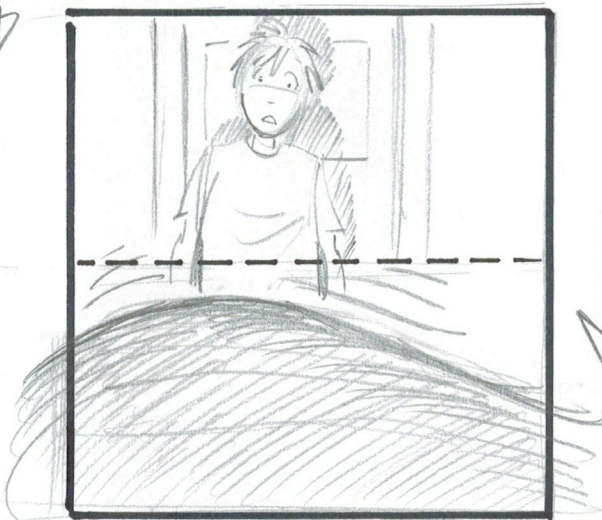
SHUTS DOOR

C



TURNS

D



REALIZES !

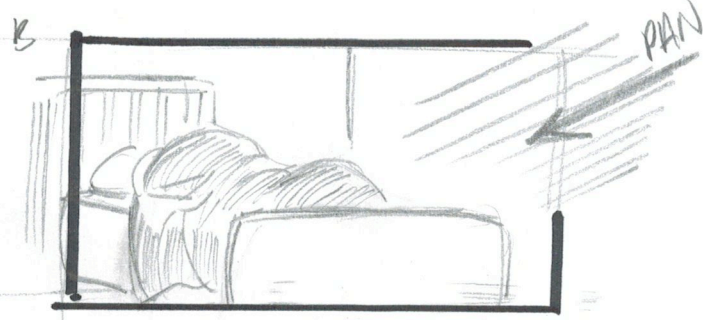


JIB DOWN TO
BUNKET IN FG
... BREATHING

322



L frightened
PAN to ...



Bed

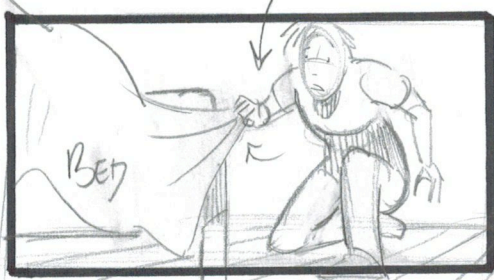


move closer
to bed



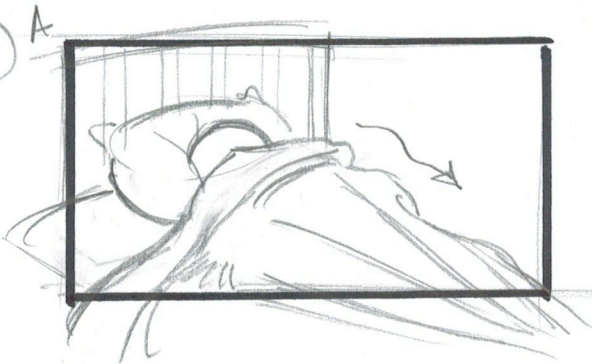
PAN back to L
AS she approaches.
... then stops.

323



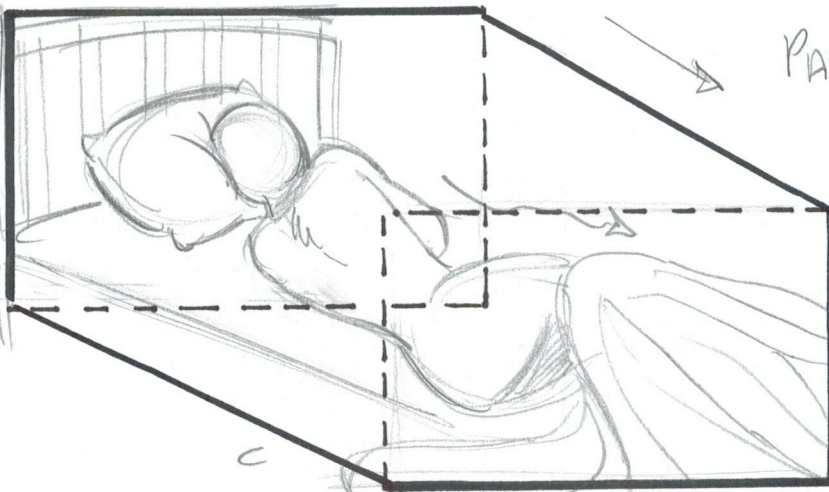
L KNEELS, TAKES
HOLD OF BEDSPREAD.

324



STARTS TO PULL
ON BEDSPREAD...

B



PAN (w) sheet
AS IT IS
DRAWN BACK
TO REVEAL
FIGURE OF
SLEEPING
GIRL.

325



L RISES
GOES AROUND BED.

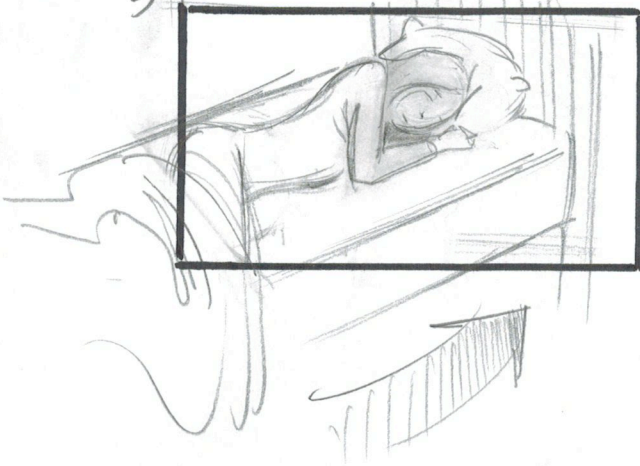
(S/A 323)

326 A



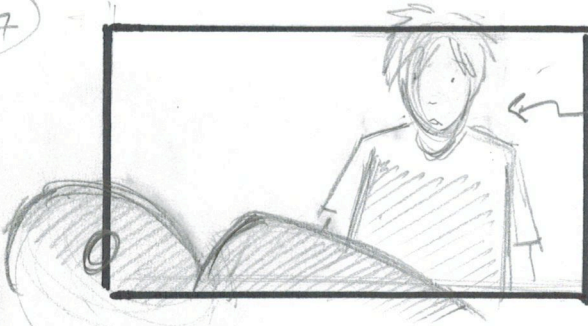
L POV, COME AROUND
SIDE OF BED.

B



REVERSE IT'S A
SLEEPING GIRL, L'S AGE
" OLIVIA.

327



SETTLE

OTS OLIVIA

"WHO ARE YOU?"

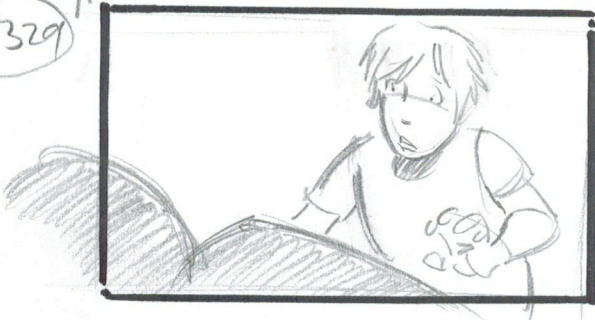
(S/A 323)

328



OTS L TO OLIVIA
ASLEEP

329^A



L reaches out...

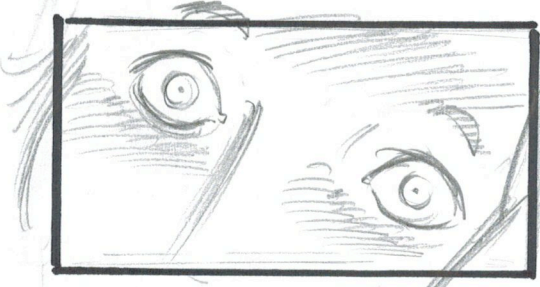
B



Suddenly OLIVIA GRABS L'S WRIST.
TIFWAP!

(S/A 323)

330



OLIVIA'S EYES SNAP OPEN.

331



"LISA..."

(S/A 328)

332



"How do you know my—"

(S/A 323)

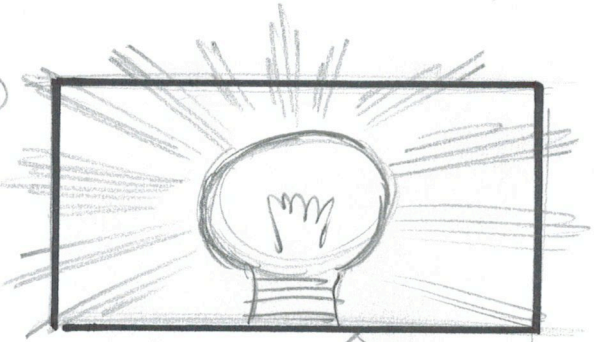
333



OLIVIA USES (120)

"LISA JOHNSON..."

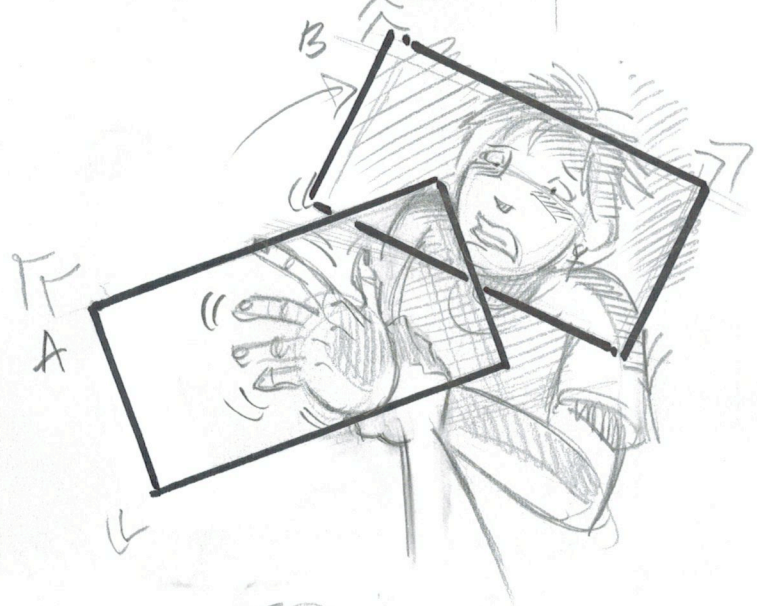
334



INSERT:
LIGHT STARTS TO
FLICKER

STROBING

335



L STRUGGLES
TO PULL AWAY
TILT FROM HAND TO
FACE.

336



OLIVIA LEAPS FORWARD

"HELP ME, LISA..."

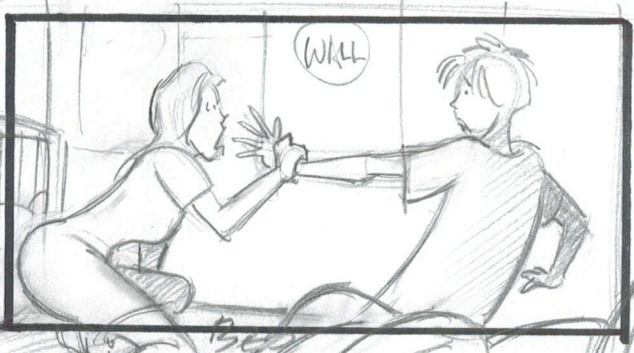
(S/A 331)

ADJUST

"Help me, Please"

STROBING

337 A



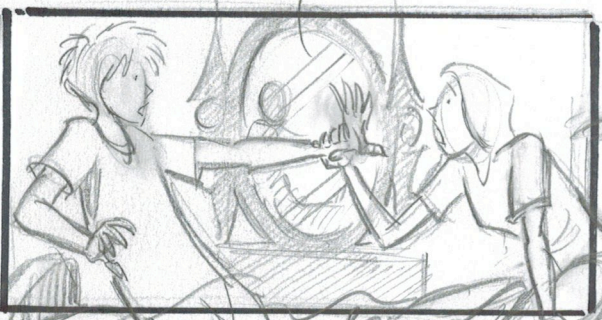
WIDE PROFILE
 OLIVIA HOLDING USA
 (FACING WALL)

* Bed ON TURNTABLE

* VFX

VANITY + MIRROR

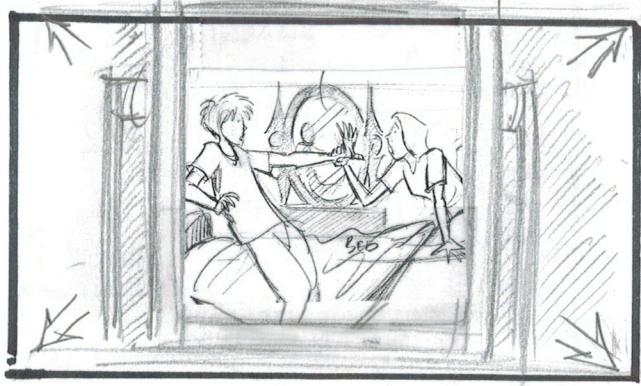
B



180° Dolly
 AROUND THEM
 (NOW FACING
 MIRROR)

180°

C

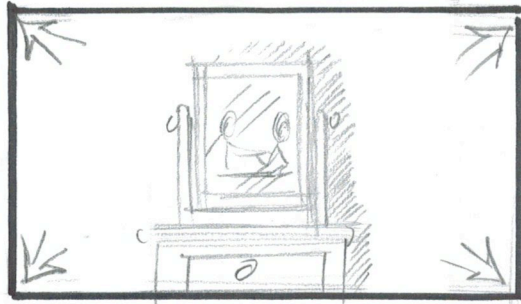


Pull-out
 OF MODERN
 VANITY-MIRROR

337 cont'd

122

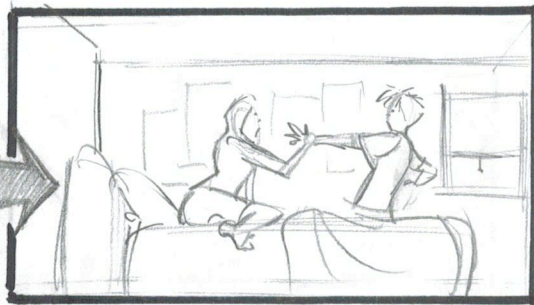
D



Pull out further
to reveal we are
in OLIVIA'S ROOM.

STROBING

E



180° to GIRLS IN
SAME POSITION.

180° PAN

338

A



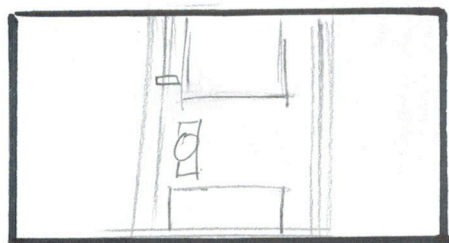
L SUDDENLY AWARE
OF NEW SURROUNDINGS

B



"OLIVIA?"

339



"What are you
doing in there?"

L POV OF DOOR

STROBING

340

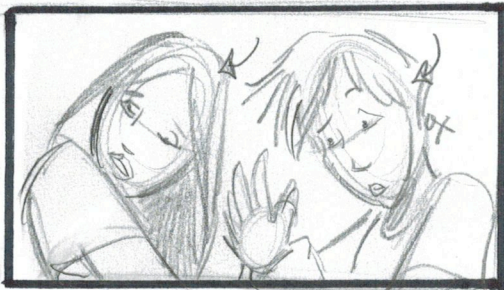


LOW ANGLE:
OLIVIA LEANS IN
CLOSE TO L

"Fear me LISA!"

"OLIVIA? you're up
PAST your bedtime..."

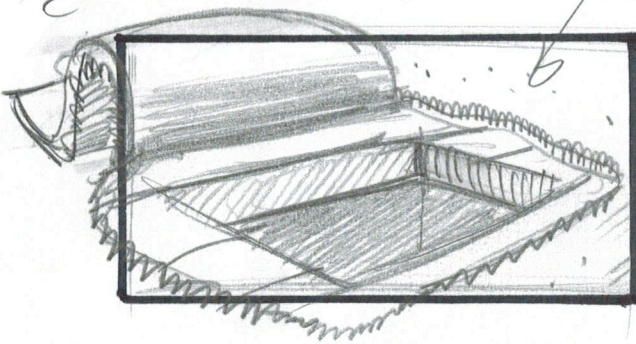
B



LOOKS DOWN

"IT'S A SCHOOL NIGHT."

C

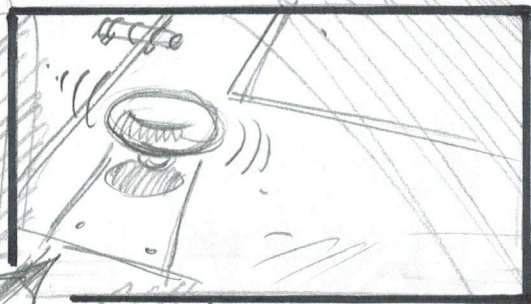


TILT DOWN
TO TORN HOLE
IN RUG

Hole IN FLOOR BOARDS

SWISH PAN
OUT

341

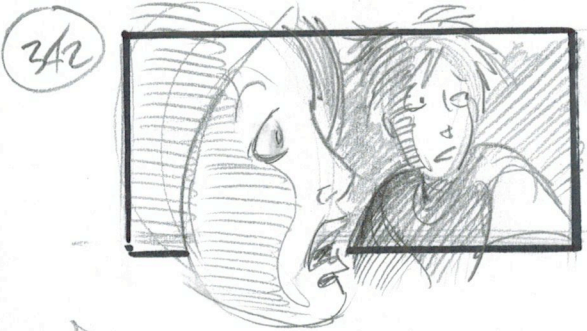


SWISH PAN TO
CLOSE ON DOOR

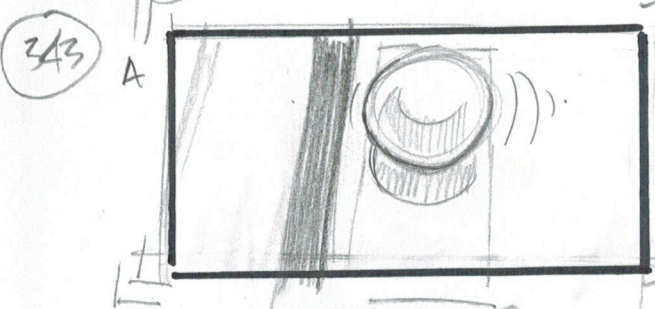
OLIVIA'S FATHER TRYING
TO GET IN.

"OLIVIA? what's HAPPENING
AND you okay?"

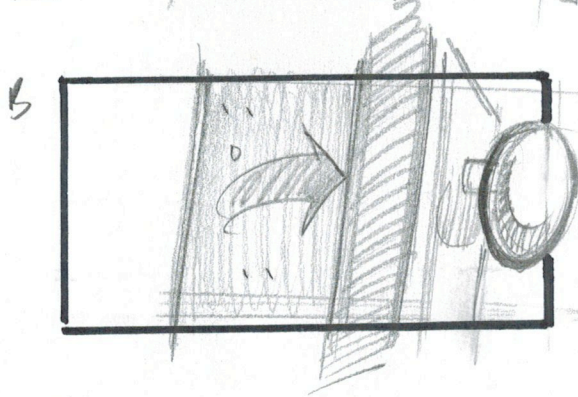
STROBING



"OPEN THE DOOR!"
BAM BAM ...



BAM



BAM!



EEN OLIVIA SCREAMS
OVERTEXPOSED



L STARS EYES.

FLASH!

345 CONT'D

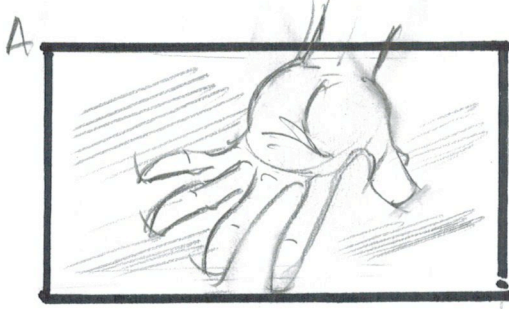


STROBING STOPS.

- OPENS EYES

125

246



ON L'S HAND

B



TILT UP @ HAND
SHE LOOKS AT IT

347



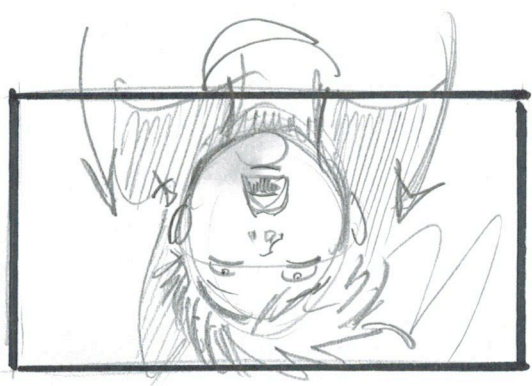
BACK TO HER OLD
ROOM
... EMPTY

348



OVER BED

B

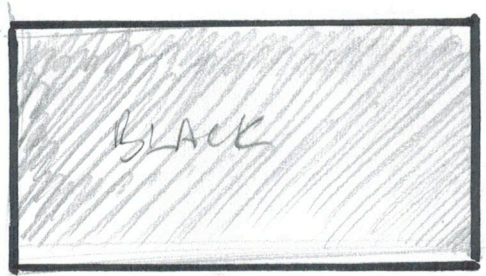


L COLLAPSES.



SLUTS EYES

C



FADE OUT

"LISA! ME AND
 BOGAR FOUND THE
 PIRATE TREASURE! IT'S A
 CHEST FULL OF EMERALDS"

349

A



CUT TO L OPENS EYES

DAYLIGHT (S/A 348)

B



TILT UP AS L RISES

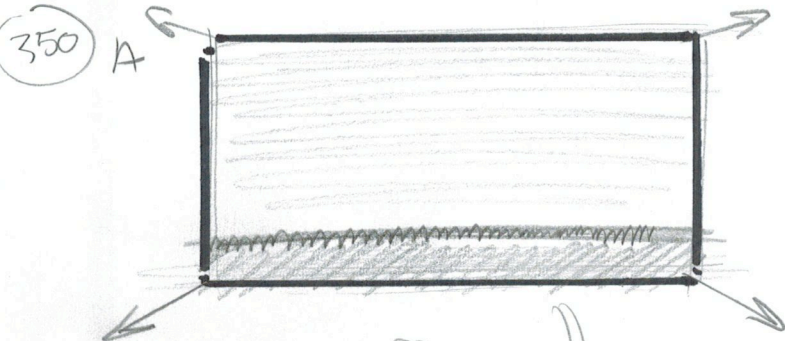
TILT UP

349 CONT'D

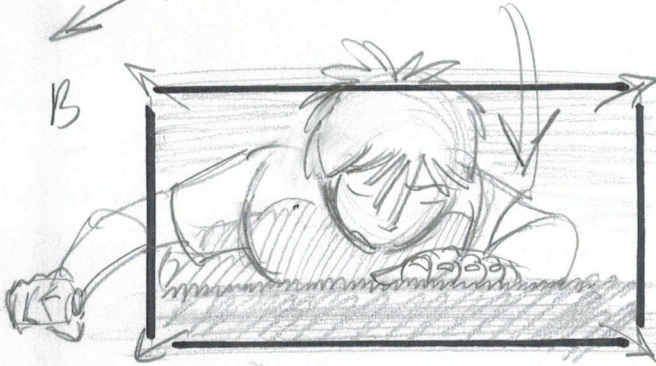
127



L LOOKS DOWN TO WHERE THE HOLE WAS



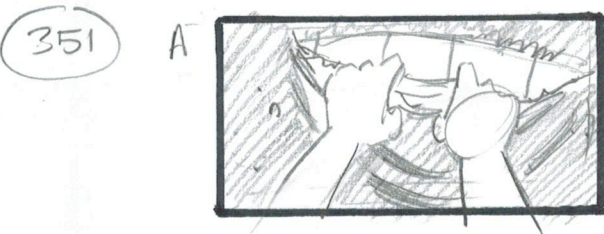
SHALLOW FOCUS:
SKIM ALONG SURFACE OF CARPET.



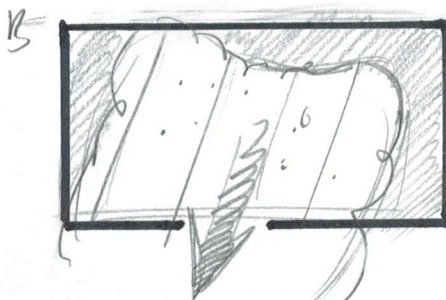
L DROPS IN



PULLS OUT KNIFE + STABS CARPET

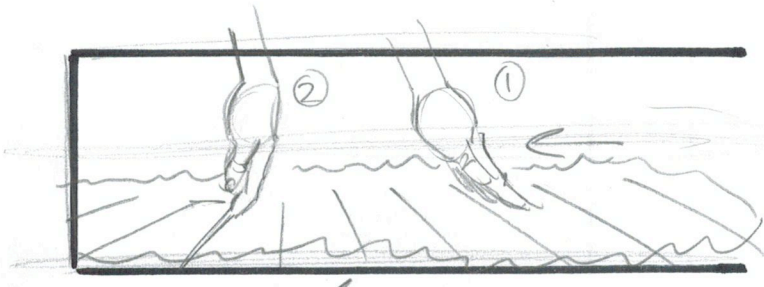


L TAKES FLAP OF CARPET AND...



Riiiiip!

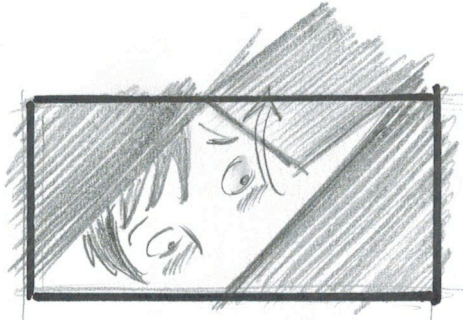
352



TRACK ALONG EXPOSED FLOOR BOARDS.

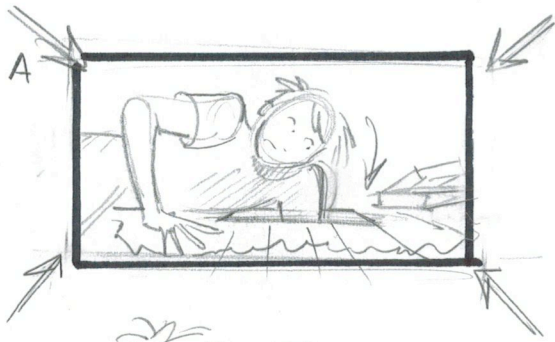
- STOP AT A LOOSE ONE.

353



VIEW FROM UNDER FLOOR BOARD REMOVED.

354



L REACHES INTO HOLE

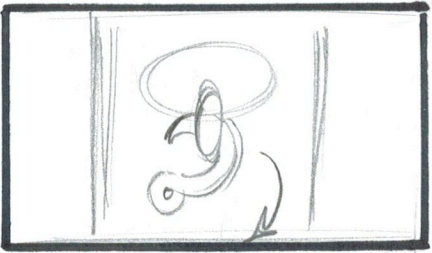
PUSH-IN

B



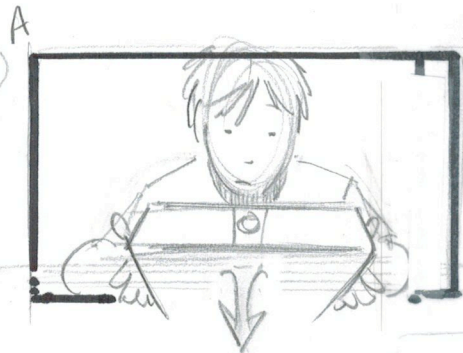
TAKES OUT A BOX

356



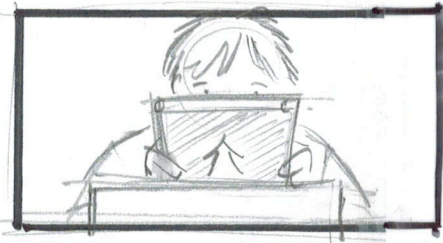
UNHOOKS LATCH

357



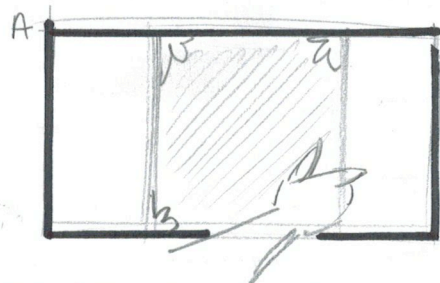
L OPENS BOX

B



TAKES OUT ALBUM

358



L POV: OPENS ALBUM

B



NEWSPAPER CLIPPING

359

THE LAKESHORE NEWS MARCH 10, 1954

360



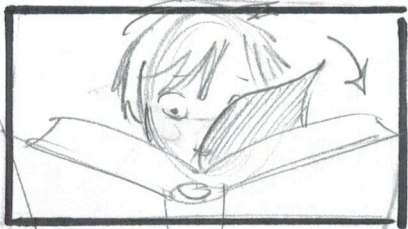
→ TRACE ACROSS HERMOSA
 PHOTO OF TEEN GIRL
 (MARY BROOKS)

361

Mary Brooks, First Place Oakville Science Fair

TRACK →

362



FLIPS PAGE

363



PHOTO LANDS
(PEGGY WALKER)

364

Peggy Walker Third Place, Chocolate Chip Cookie Bake-off

TRACK →

365



PHOTO LANDS
(FRANCES NICHOLS)

Frances Nichols, Second Place, Swimming Invitational...

366



PHOTO LANDS
(SANDRA GARDNER)

367

Sandra Gardner, Third Place Regional Debate Championship

TRACK →

368

TORONTO STAR
November 7 1954

369

Second Girl Reported Missing

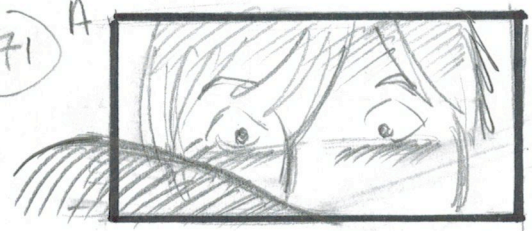
TRACK →

370



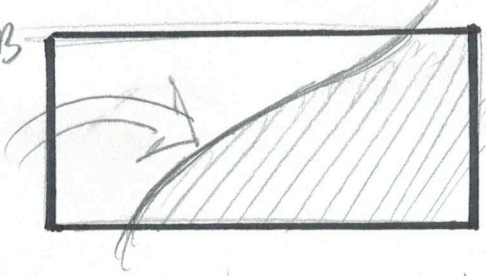
MARY BROOKS PHOTO

371



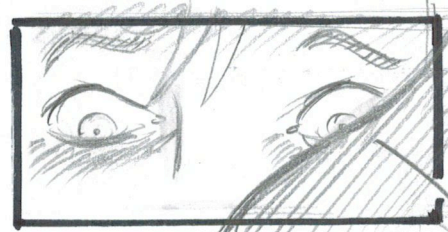
Eye L

B



FLIP PAGE

372



MATCH CUT =
TIGHTEN ON L'S EYES

373

April 14, 1955

132

374

THIRD
Disappearance

375



Peggy Walker
Photo

376

Northshore Families Living in Terror

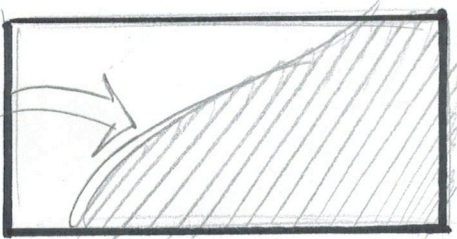
TRACK →

377 A



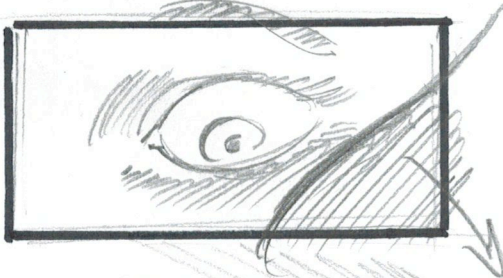
ECU L EYES

B



PAGE FLIP

378



MATCH CUT TO
ECU EYE

379

July 21, 1955

380



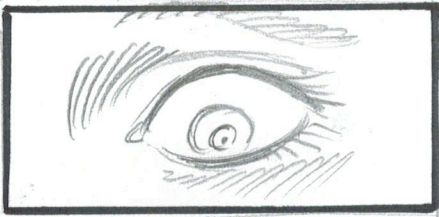
Francis
Photo

381

No New Leads After Fourth Disapea

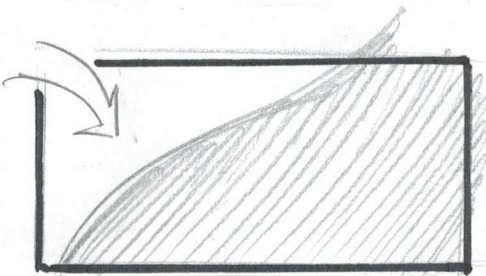
382

A



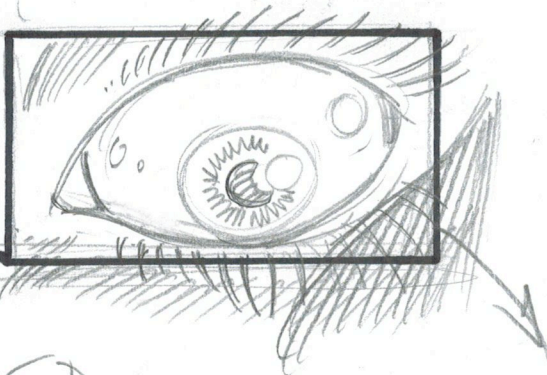
Eye eye

B



Page flip

383

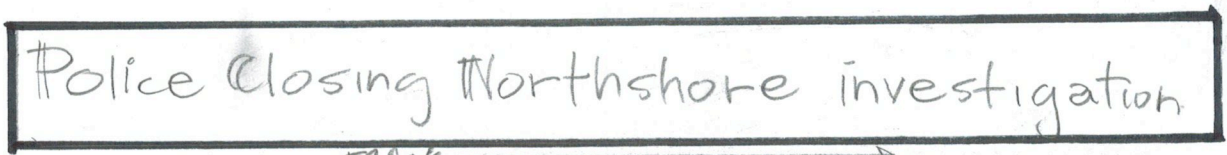


MATCH CUT
TO EVEN CLOSER VIEW
OF EYE.

384

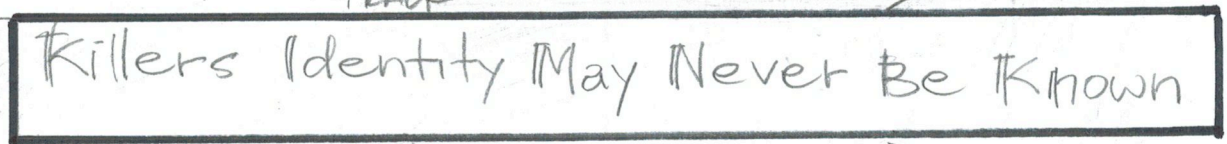


385



TRACK →

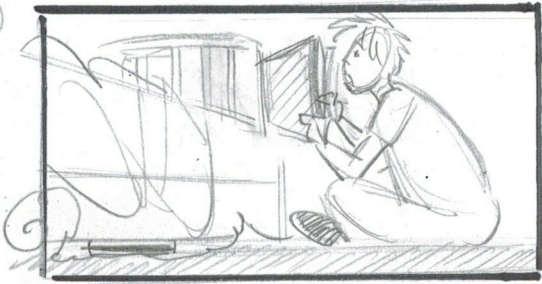
386



TRACK →

134

387 A



L NOTICES SOMETHING
IN THE BOOK

B



OPENS INNER SLEEVE

SOMETHING FALLS OUT

C



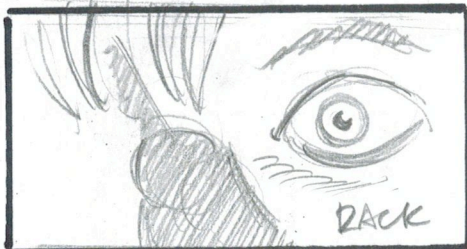
PICKS IT UP

388 A



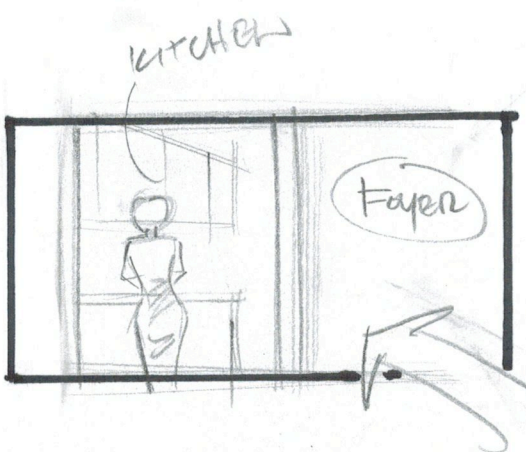
A NEW KEY

B



BACK TO L

(389) A



L POV COMING UP TO KITCHEN

B



CAROL TURNS TO CAM

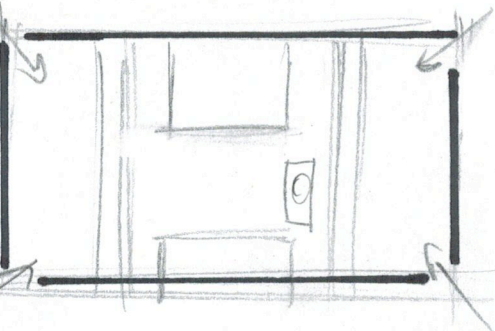
C



"SWEETHEART, PLEASE GO DOWN AND START THE LAUNDRY"

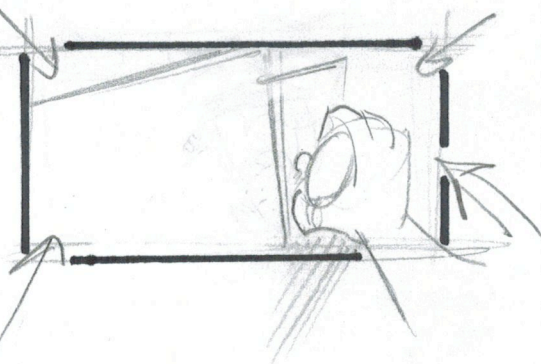
CONTINUE PAST CAROL

D



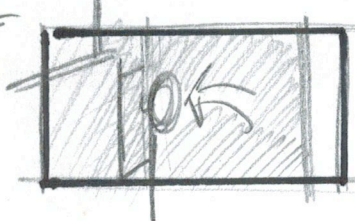
UP TO BASEMENT DOOR

E



GRABS DOORKNOB OPENS DOOR ...STEP INTO

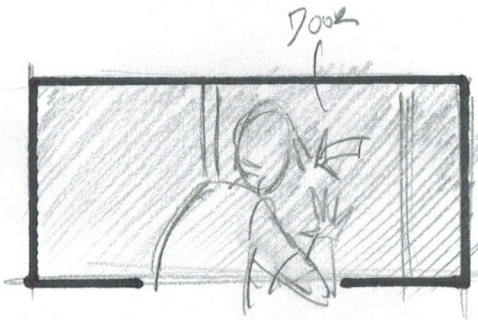
F



BRANKNES BACK

Basement stairs =
L shifts down

390

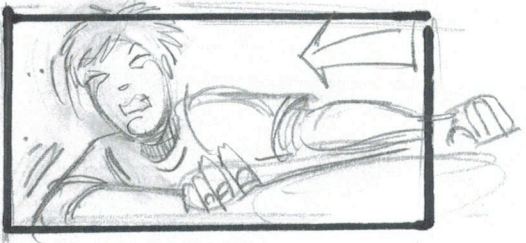


TURNS



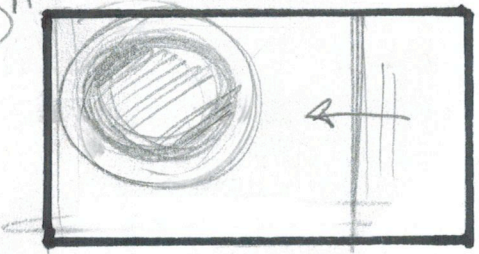
391

L PULLING DRYER
(S/A 109)



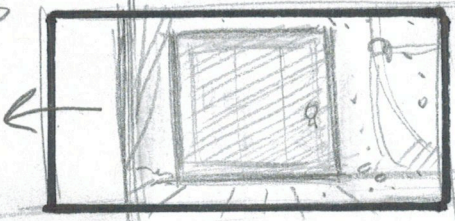
392 A

DRYER MOVES
(S/A 108)



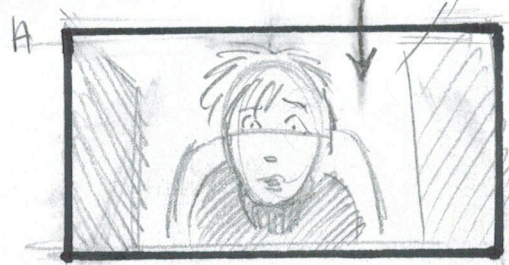
B

TO REVERSE RED
DOWN.



393

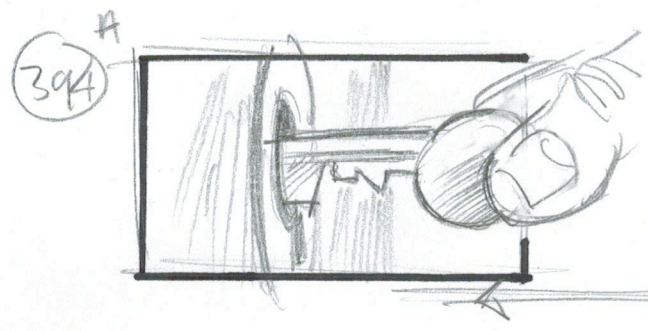
L SQUATS



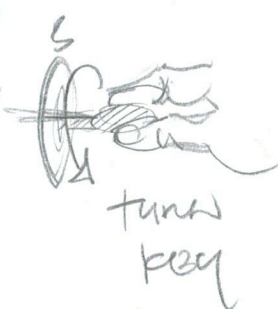
B



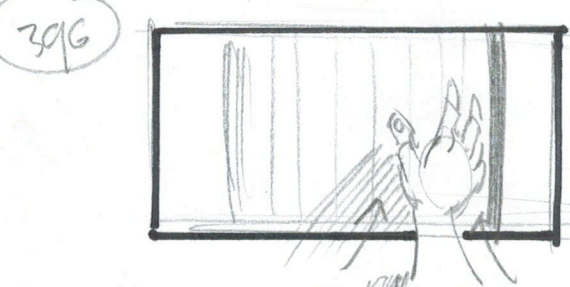
RACK
TO
KEY



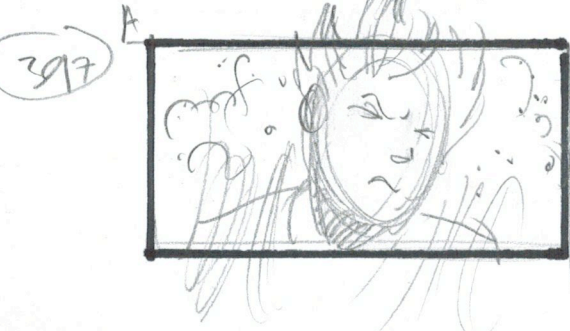
INSERT:
L INSERTS KEY
PUSH @ KEY



-CLICK-
(S/A 393)



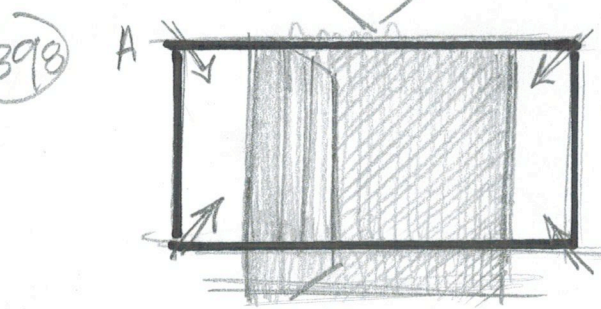
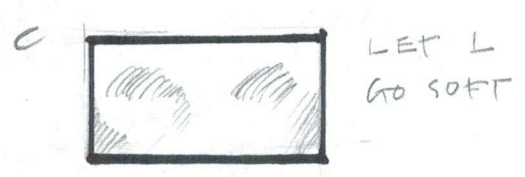
L OPENS DOOR



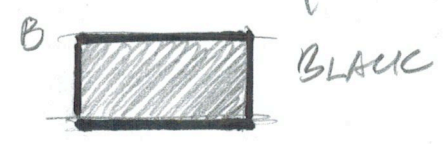
ESCAPING MR
(S/A 393)

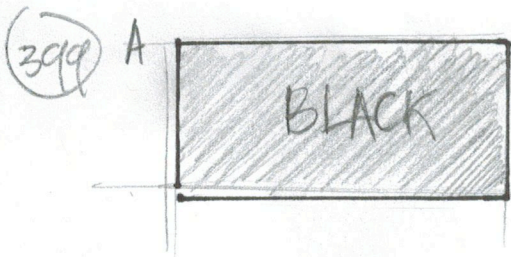


L STARTS FORWARD

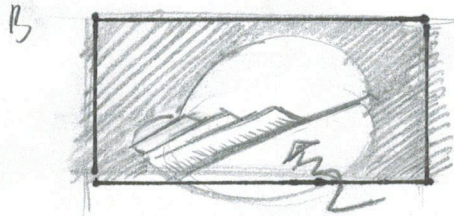


PUSH-IN TO DOORWAY.



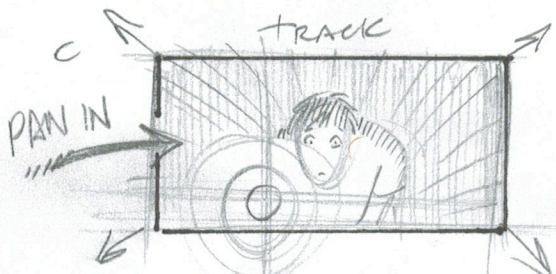


* WIDE LENS



FLASHLIGHT BEAM

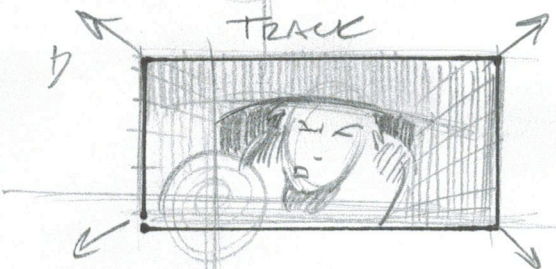
180° PAN



L W. FLASHLIGHT

MOVES DOWN STEPS

- GETS TO BOTTOM

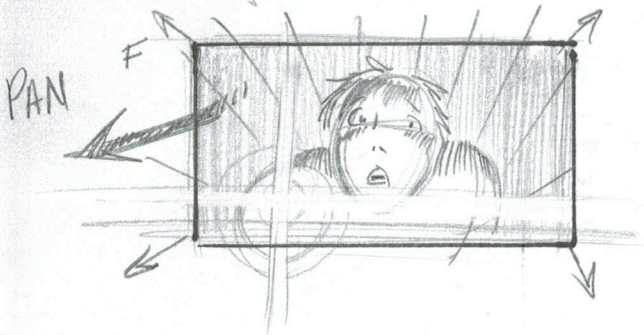


WHACK!

SHE HITS HER HEAD ON OVER HANG.

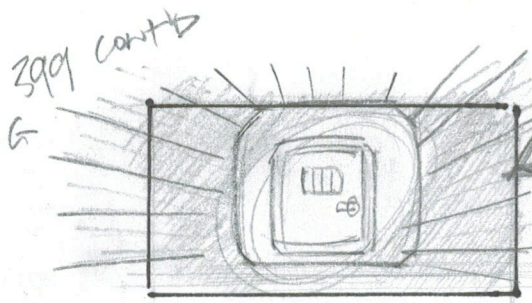


SQUEEZES UNDER



LOOKS AHEAD

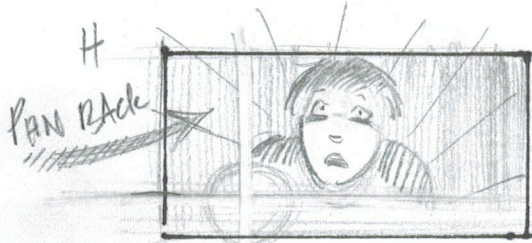
1309



399 cont'd
G

PAN IN

FLASHLIGHT REVEALS ANOTHER DOOR



H
PAN BACK

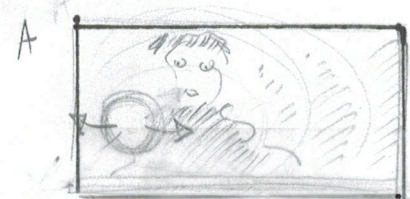
L TAKES STEP FORWARD



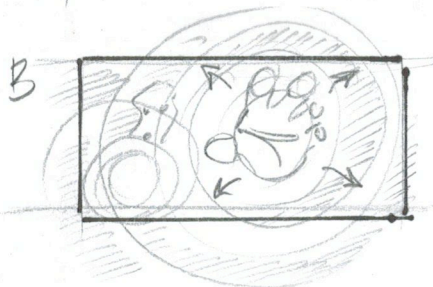
— SPLASH —

L LOOKS DOWN
TILT DOWN TO REVEAL
SHE HAS STEPPED IN
FLOORED FLOOR

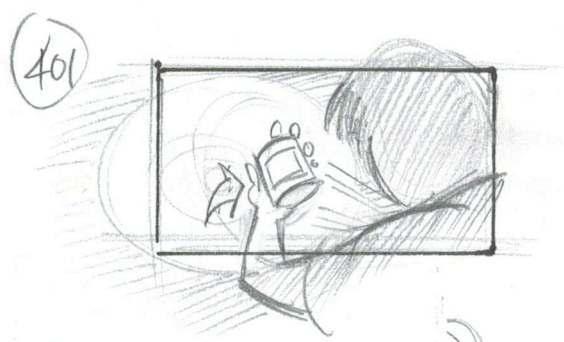
400



VIEW OF L FROM UNDER WATER - SHE WAVES BEAM OF FLASHLIGHT AROUND



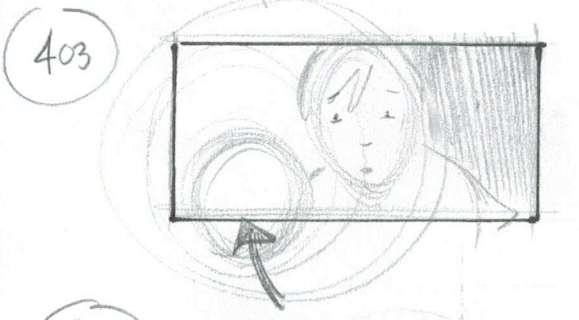
REACHES IN



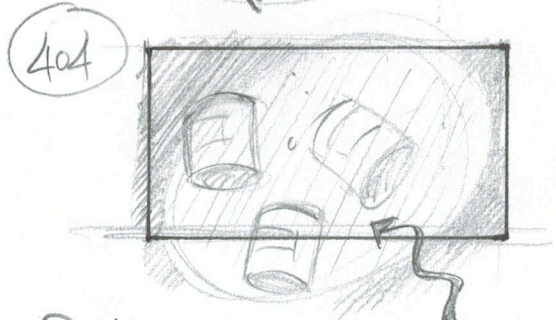
L PICK UP BOTTLE FROM WATER



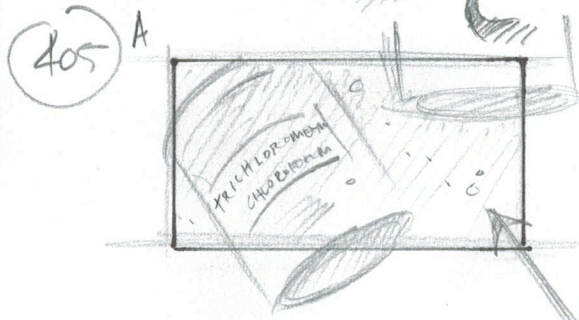
INSERT:
BOTTLE OF ETHER



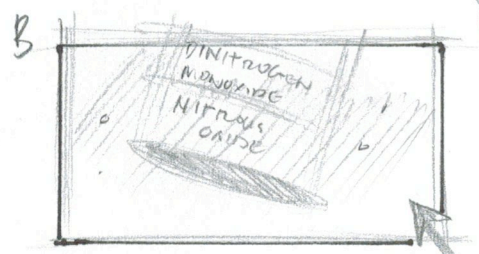
L AIMS FLASHLIGHT
(S/A 3d9)



BOTTLES IN WATER



TRACK OVER SURFACE OF WATER



TRACK

PAST BOTTLES ...

TRACK

405 CONT'D

141

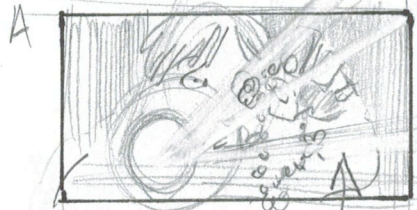


TRACE PAST
FINDS OBJECTS



PICKS UP BRACELET

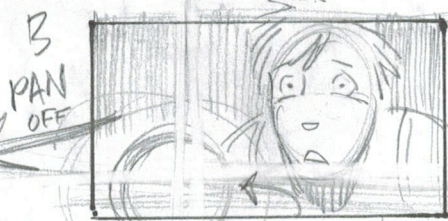
406



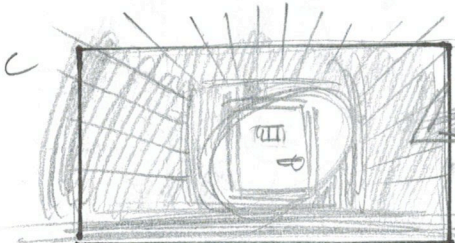
EXAMINES BRACELET

(S/A 309)

THUMP!



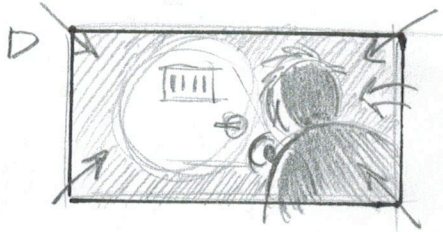
REACTS



- GROOM -

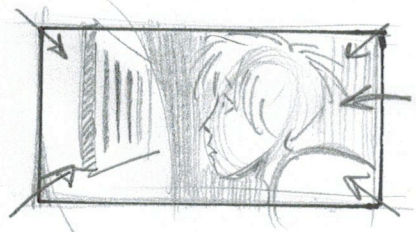
466 CONT'D

142



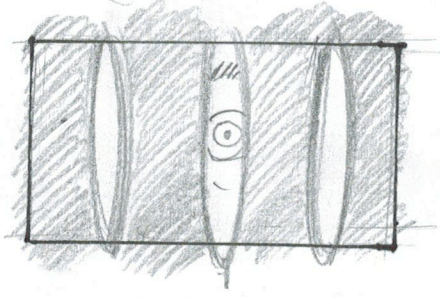
L WALKS TO DOOR

467



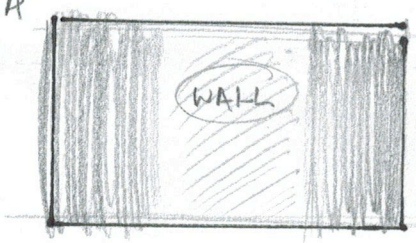
L COMES UP TO GRATE
PUSH IN

468



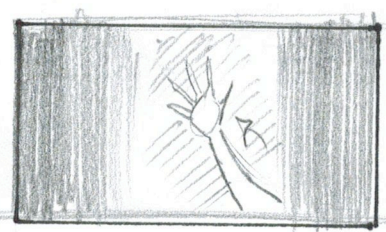
L LOOKS THRU GRATE

469 A



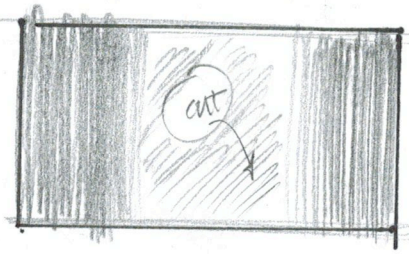
L POV THRU GRATE

B

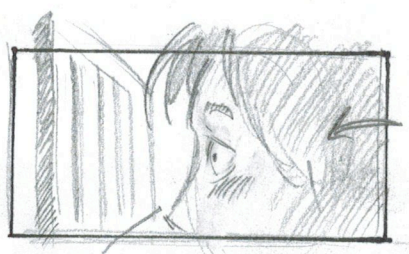


HAND HITS WALL

C



410



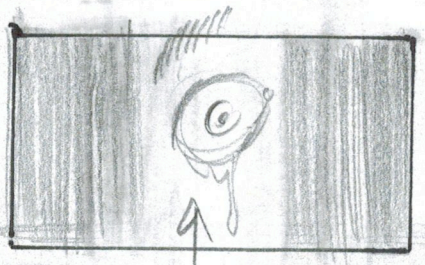
GETS A LITTLE CLOSER
(S/A 407)

411



(S/A 409)

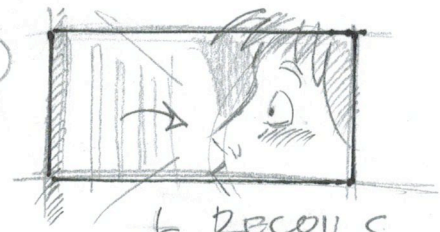
B



GIRL'S EYE POPS
INTO VIEW

↑
EYE IN

412

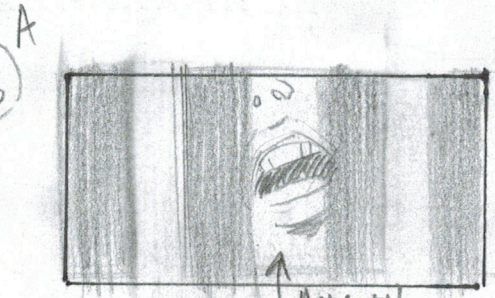


↳ RECOILS
(S/A 410)

Help me...

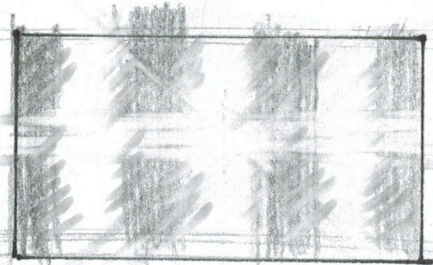
(WIDER POV OF GRATE)

413



↑
MOUTH

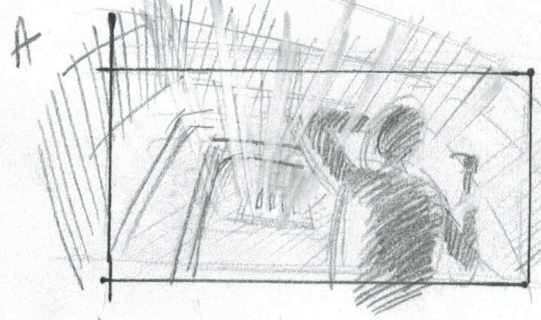
B



Whoosh!

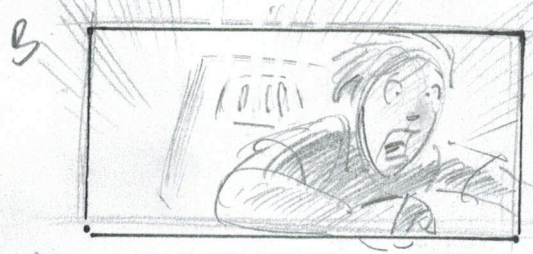
FLAMES

414



BRIGHT LIGHT FILLS CHAMBER

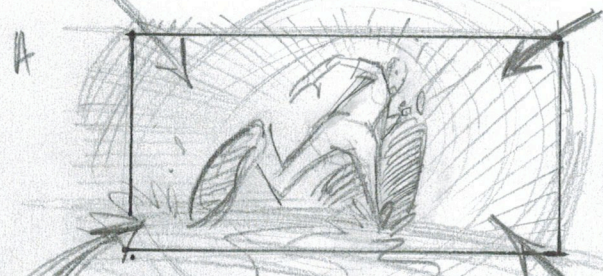
— SCREEEE —



L TURNS AND RUNS

— EEEEEE —

415



TRACK L TALKING

— EEEEEE —

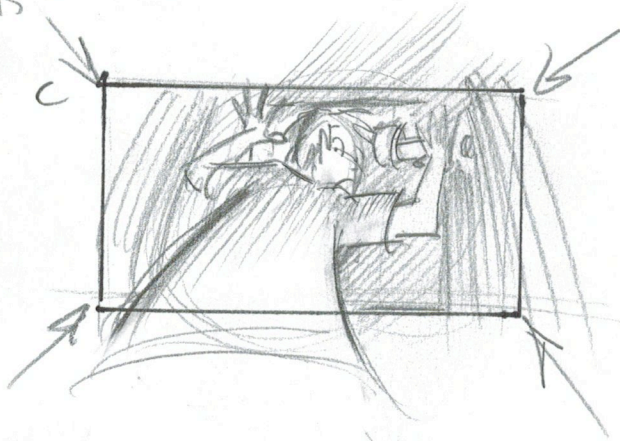
LIGHT PURSUES HER



— EEEEEE —

UP THE STAIRS

415 CONT'D

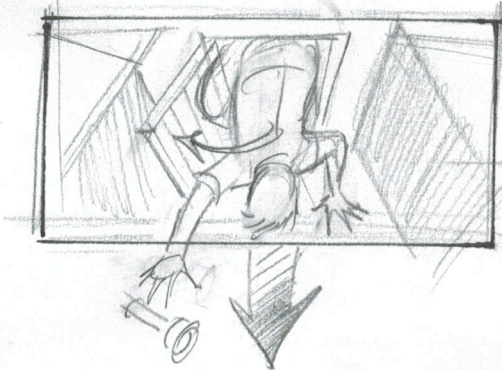


145

SCRAMBLES UP TO DOOR

— EEEEEEE —

416



BASEMENT: HIGH ANGLE
BURSTS THRU.

— EEEEEEEect! —

(S/A III)

417



SWINGS DOOR...

(S/A 108)

418



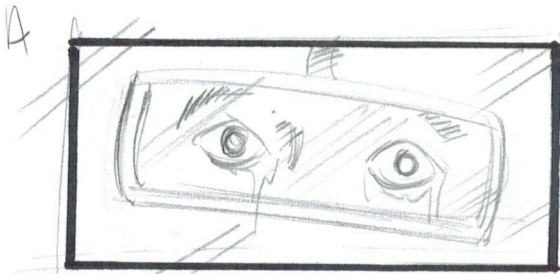
...SHUT

SLAM!

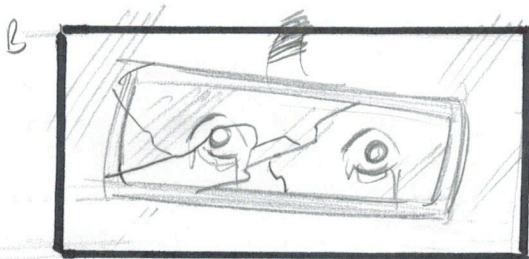
(S/A 113)



Bruce looks into
REARVIEW mirror
(TITAN WINDSTRELS)



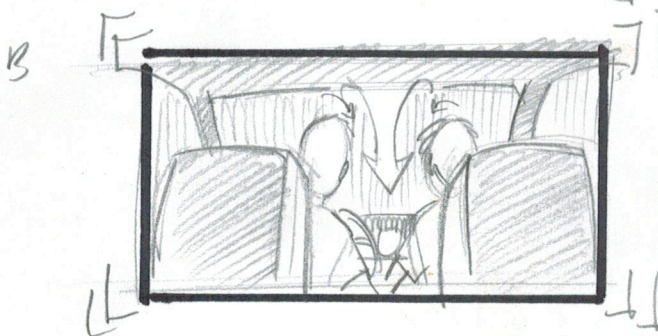
Bruce's eyes in
REARVIEW mirror
* EYELIGHT



CRACK! * VFX



BA-BAM
THE ENTIRE VIEW
SMASHES.

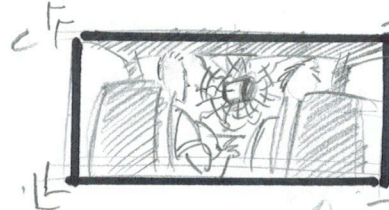


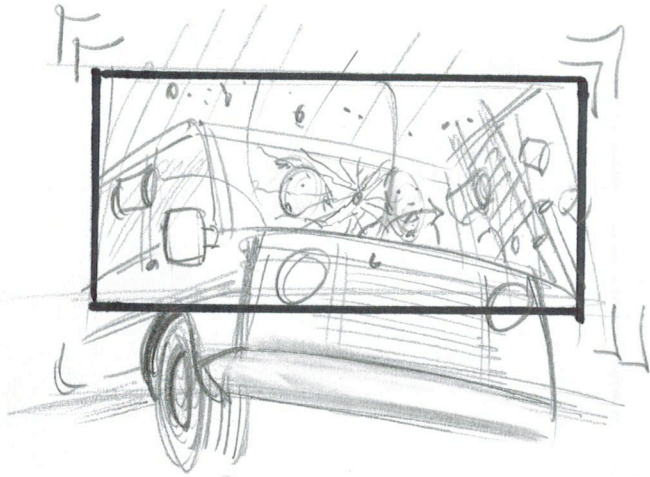
Hood drops

- SLAM! -

OBJECT
SMASHES
INTO
WIND-
SCREEN

* VFX





EXT CAR
EVERYTHING SHAKES
LIKE AN EARTHQUAKE



L'S BIKE CRUSHED
UNDER A FALLING SHELF



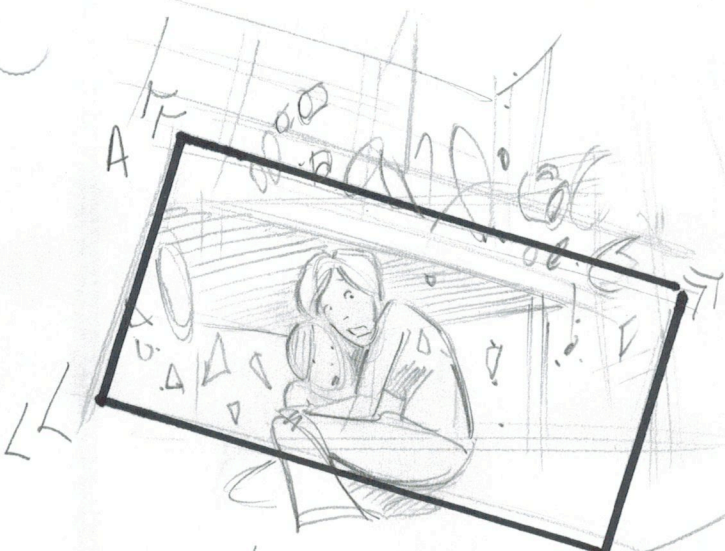
STUFF FALLS IN FG

ON LISA REACTS AS...
CAROL SCREAMS
"MOM?"

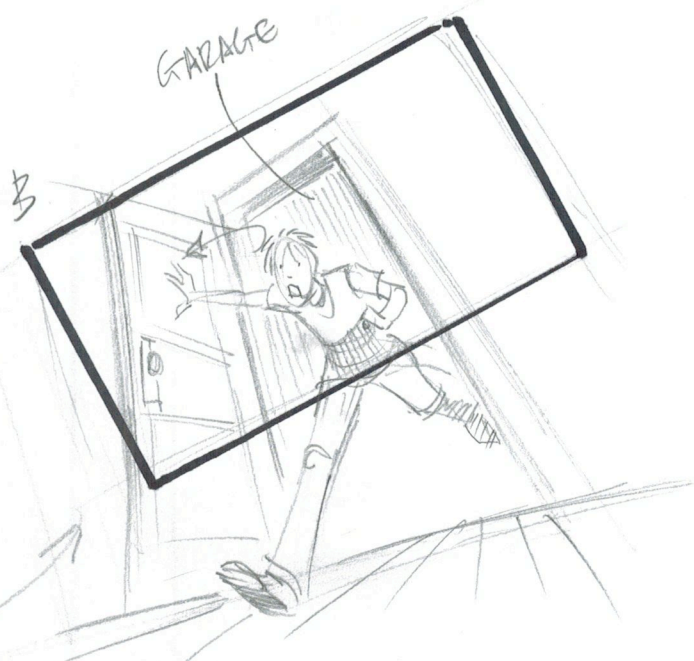


L JUMPS OUT THE
BOOK

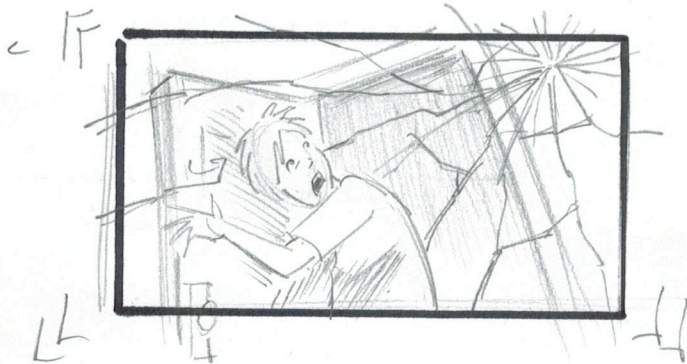
"LISA!"



CAROL & ROBBIE
UNDER TABLE-PLATES ETC
FALLING.

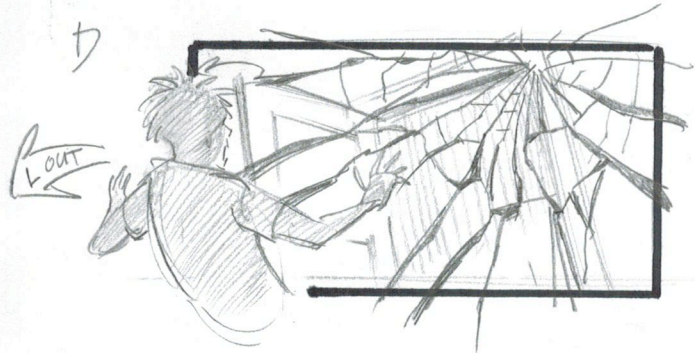
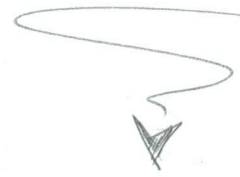


PAN/DOLLY TO L ENTERING
FROM GARAGE.



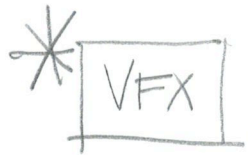
SUDDENLY 'HEAVY' CRACKS

CA-RACK



L BACKS OUT OF
SHOT

CRACK DEEPENS





L BACKS INTO SHOT



REACTS,
SWISH PAN
OFF

SWISH OFF



SWISH PAN



KITCHEN SINK FAUCET
BURSTS, WATER SHOOTING
UP. REALITY CRACKS



SWISH OFF

FRIDGE DOOR

— CA-TRACK! —

SWISH IN



FRIDGE DOOR EXPLODES
OPEN, CONTENTS EXPLODES

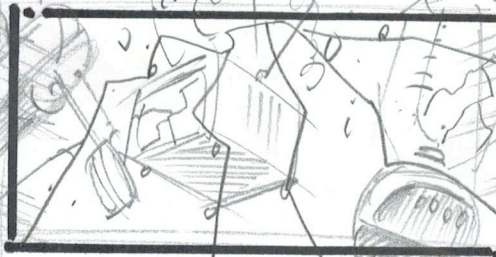
EGG BEATER

PORTABLE TV
(REACTS ON
SCREEN)

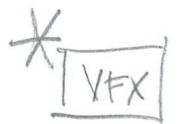
CUISINART

REALITY CRACKS

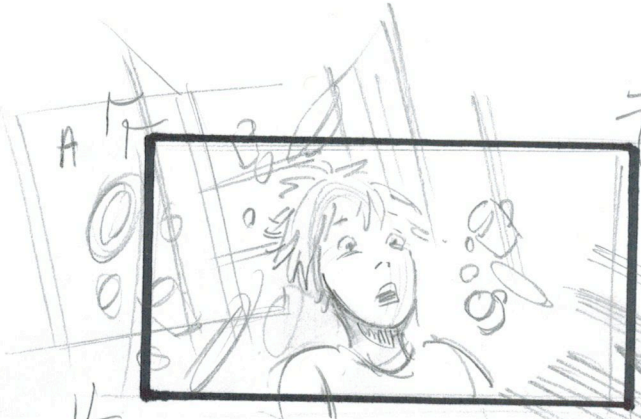
SWISH OFF



SWISH IN



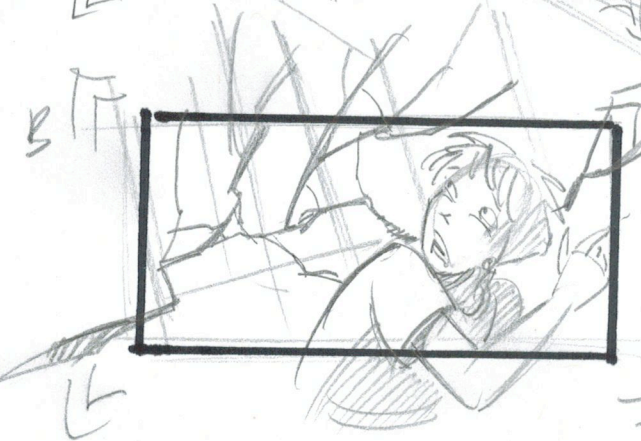
APPLIANCES EXPLODE
REALITY CRACKS



Back to L. (behind her cabinet doors slam open + close)

"WE DON'T BELONG IN THIS HOUSE ANYMORE... WE'RE AWAKE."

SWISH IN



FISSURE FORMS BEHIND L.

— CA-RACK! —

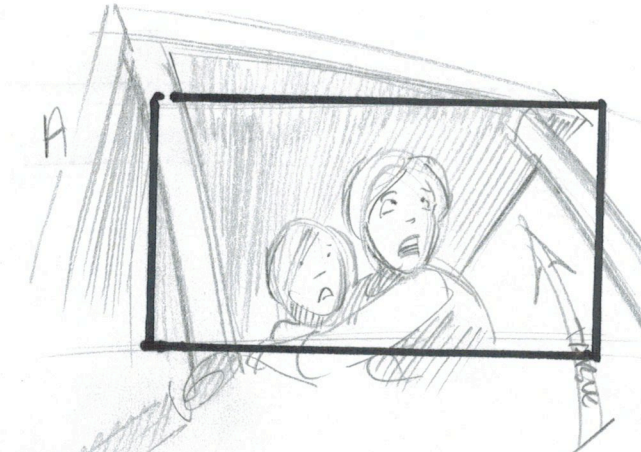
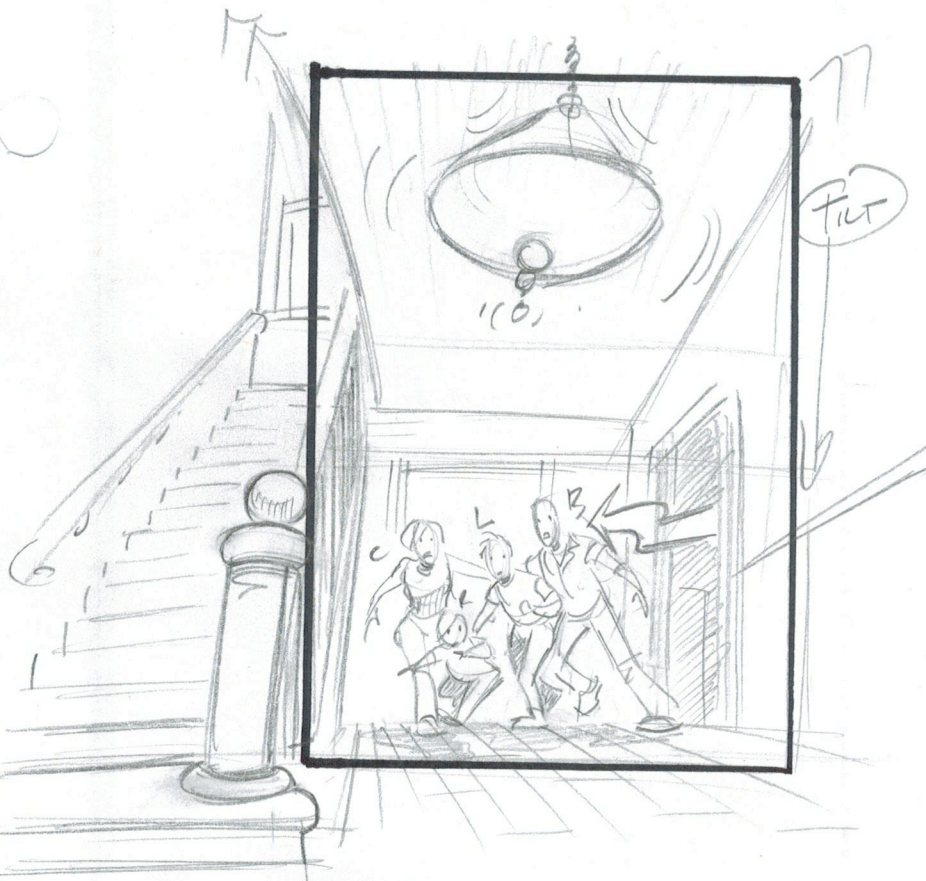


TABLE FLIES OFF CAROL + TORBIE

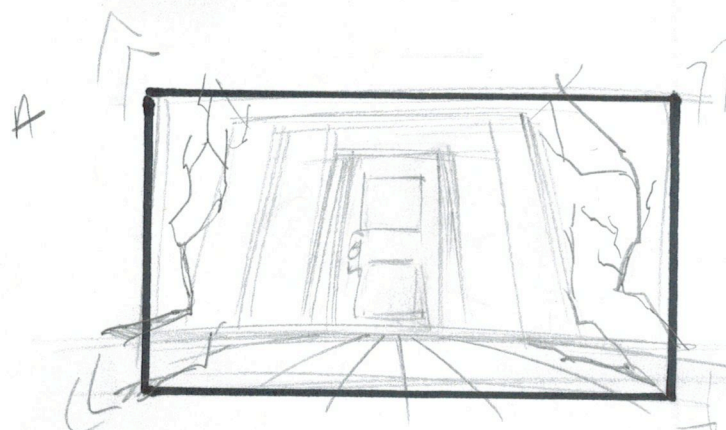


TILT UP = IT'S BRUCE.

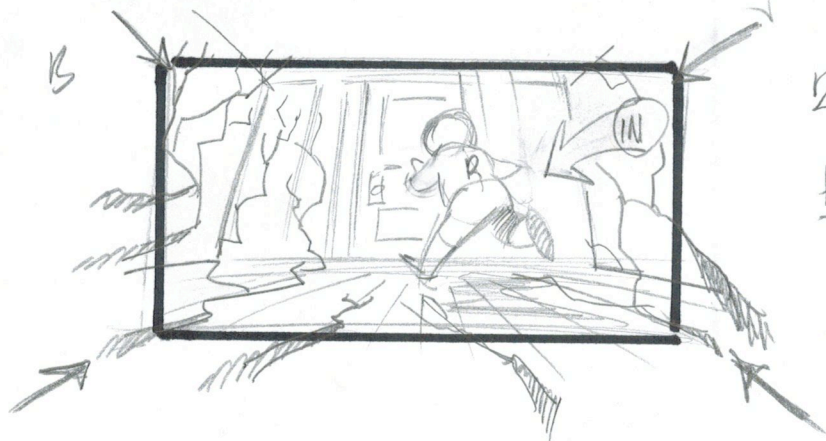
"EVERYBODY OUT"



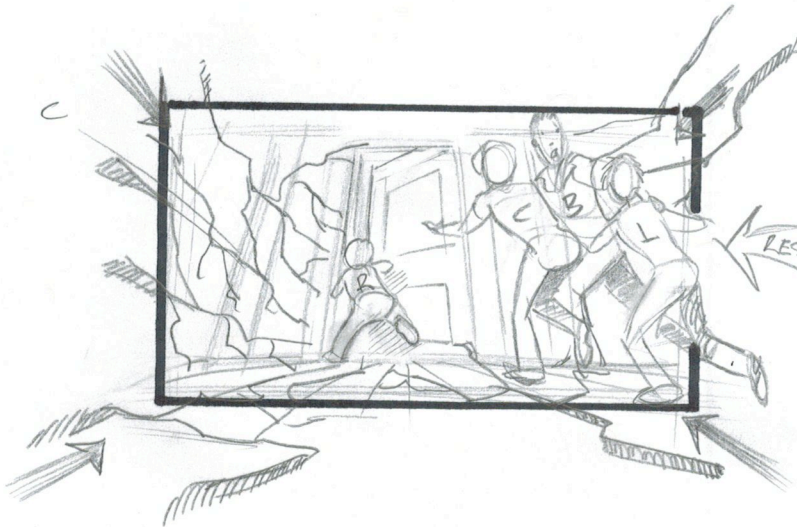
TILT DOWN FROM
 CEILING OR SHAKING
 THE WHOLE FAMILY
 RUNS OUT OF THE
 KITCHEN.



REVERSE ANGLE TO
 FRONT DOOR
 FISSURES BEGIN TO
 FORM



ROBBIE RUNS IN
 PUSH IN AS FISSURES
 GROW.



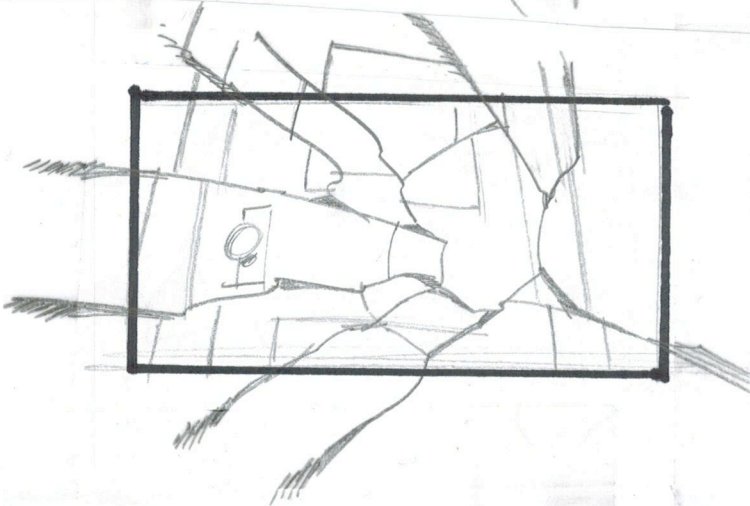
CONTINUE PACK-IN

LONGIE OPENS
DOOR.

REST OF FAMILY



RACE THRU DOOR



SLAM!

CA-RACK!

418 CONT'D

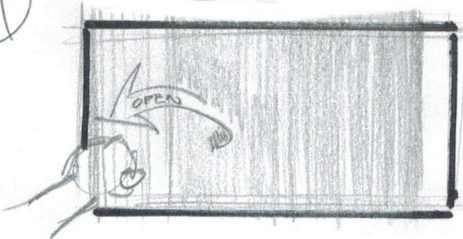


- BENT -



CLICK

419



OPEN ... DARKNESS ...
NOTHING ELSE.

420

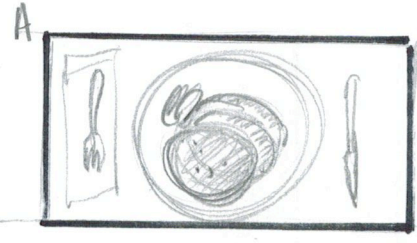


Slow Pull Back

L PEERS INTO TUNNEL.

CAROL (oc): LISA, ARE YOU
DOWN THERE? ... GO OUTSIDE AND
PICK SOME CASSETTES FOR ME
PLEASE.

421



DINING ROOM:

CU PANCAKES.

(S/A 160)

B



LISA TRAUMATIZED

"MOMMY EDGAR WANT MORE PANCAKES"

TILT UP

422

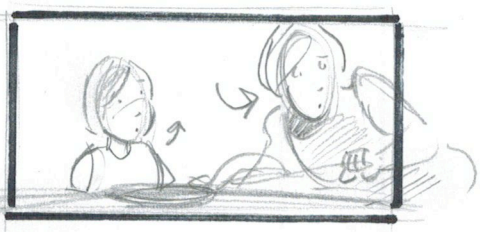


CAROL + ROBBIE

"ASK AND EDGAR SHALL RECEIVE."

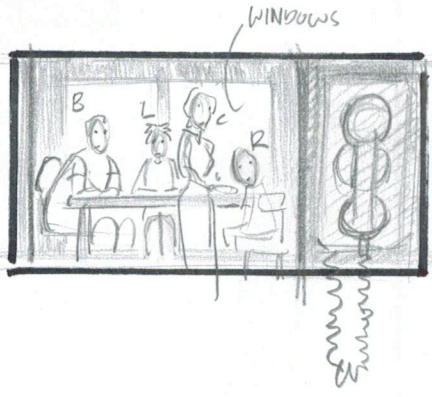
(S/A 161)

B



BZZRRRING!

423



VIEW FROM KITCHEN TO DINING ROOM. PHONE IN FG

BZZRRRING!

* SPLIT DIOPTR

424 A



ON L - REACTING

BANNING!

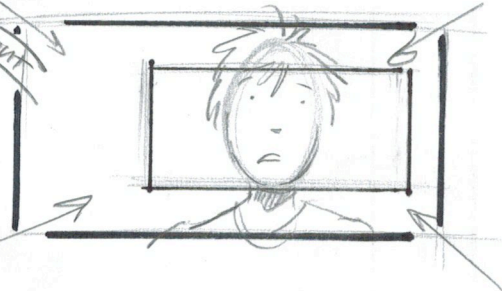
B



BACK TO BRUCE.

"I'll get it."

C
Bout



BRUCE EXITS. PUSH IN
TO L REACTING.

"Hewo..."

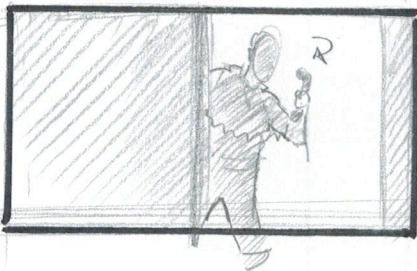
425 A



BRUCE ON PHONE IN KITCHEN
- HALF VISIBLE + SILHOUETTES

"YES... MAY I ASK WHO'S
CALLING?"

B



"LISA, IT'S MR. WOODBURY.
He says there's a change
in the case assignment
AND needs to talk to you
about it."

426



OH L
 "LISA? You DON'T WANT TO
 KEEP YOUR TEACHER WAITING.
 I'M SURE HE'S GOT LOTS OF
 OTHER STUDENTS TO CALL."

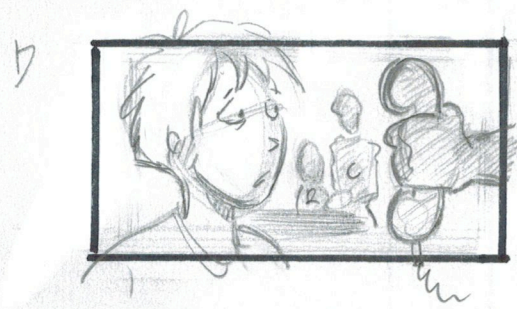


RISES...

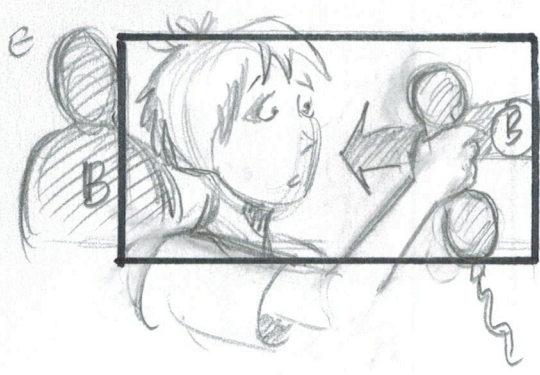
* STEADYCAM



GAIN UP TO CAM.
 TRACK BACK.



Bruce HANDS PHONE
 OUT FOR L.



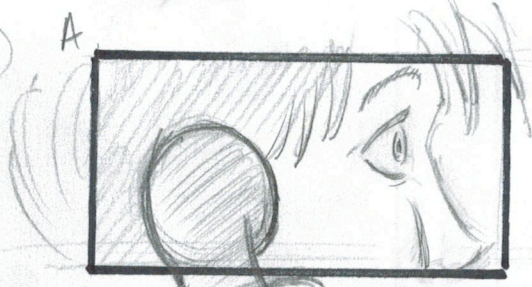
L TAKES PHONE
 Bruce crosses thru B.

426 cont B



BRINGS PHONE TO EAR.

427

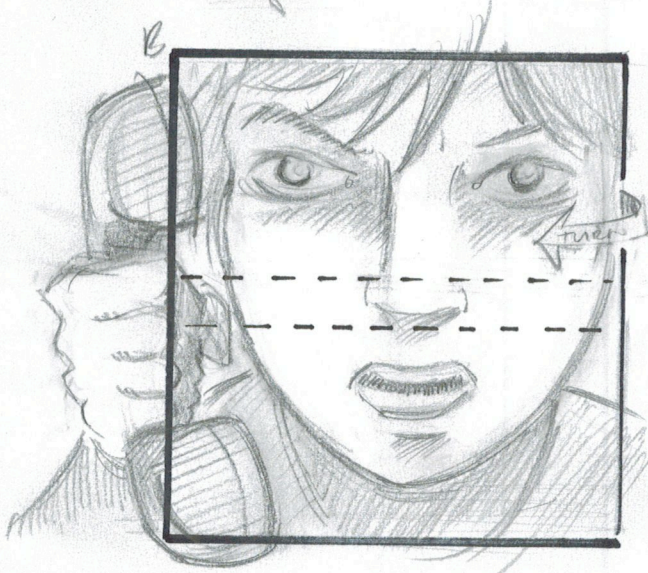


ECU PROFILE L

"I thought I told you to mind your own business, especially you are a busy body. And I don't like busy bodies."

L TURNS AWAY FROM PARENTS.

* EYELIGHT



"WHAT'S IN THAT ROOM UNDER THE BASEMENT? ... WHO'S DOWN THERE?"

TILT DOWN TO L'S MOUTH

"THAT'S YOUR SCRATCHBOOK UNDER MY BEDROOM FLOOR ISN'T IT?"

TILT BACK UP TO L'S EYES



"THIS IS MY HOUSE, USA. IT ALWAYS HAS BEEN. STOP OPENING DOORS THAT ARE MEANT TO BE CLOSED."



TILT

"why what can you do to me? I'm already —"

— CLICK —



TILT

428



Behind L in Sunfrette



HANGS UP - BEAT -
 "LISA COME BACK AND
 FINISH YOUR BREAKFAST
 BEFORE IT GETS COLD."

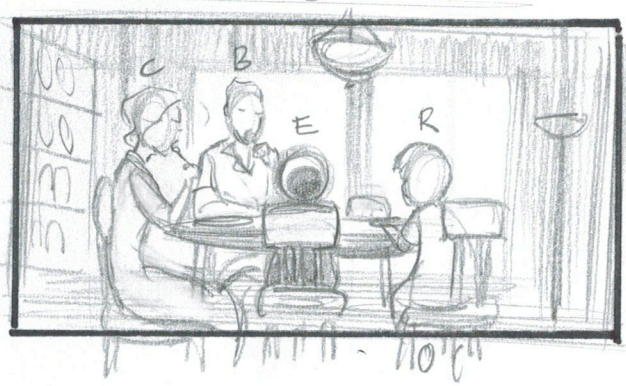


TURNS



STEPS INTO LIGHT
 - REACTS -

429



L POV = DINING ROOM
 A BOY SITTING
 NEXT TO ROBBIE

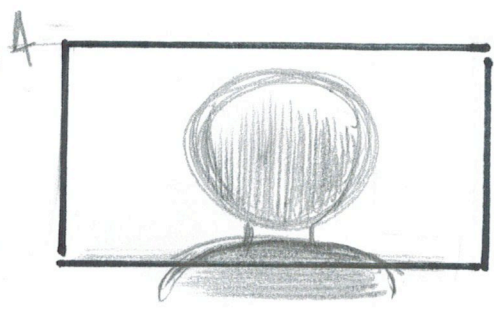
430



PUSH IN TO L

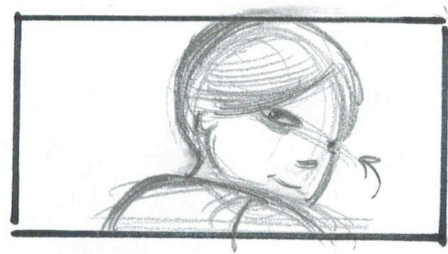
(S/A 428)

431



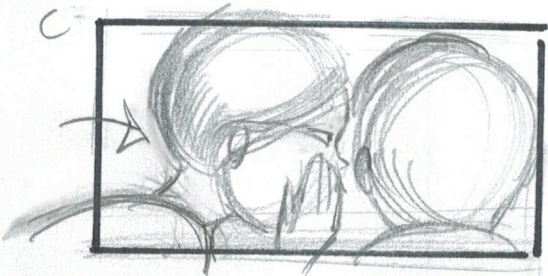
L POV EDGAR TIGHTER

B



EDGAR LOOKS TO L
SMILES

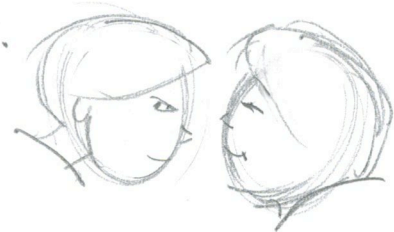
C



EDGAR LEANS OVER TO
ROSALIE + WHISPERS.

ADJUST →

D.



ROSALIE
GIGGLES.

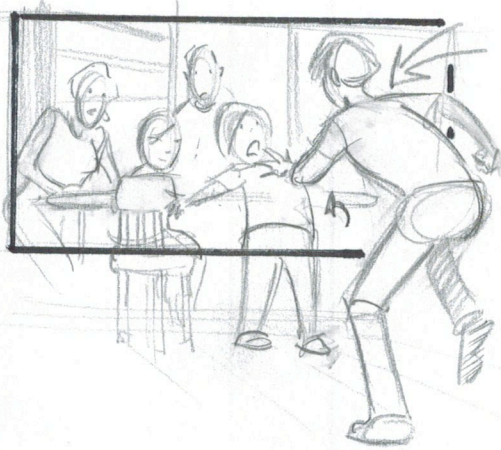
432



L LUNGES

" GET AWAY FROM HIM

433



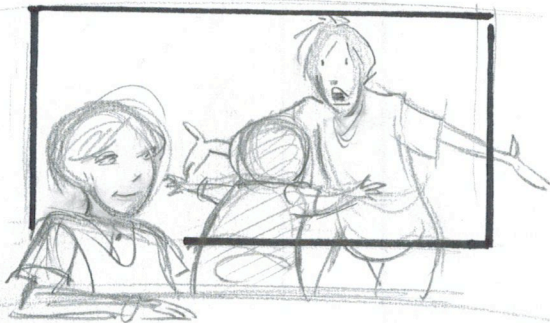
L CHARGES AT EDGAR

"NO USA! HE'S MY FRIEND!"

ROBBER GETS BETWEEN THEM

"USA! WHAT ON EARTH ARE YOU DOING?"

434



OVER EDGAR TO L

"DON'T YOU SEE HIM?"

435



CAROL + BRUCE

"SEE WHO, DENNY?"

436



"IT'S EDGAR"

* B-CAM

437



"STOP TEASING your
BROTHER!"

* B-CAM

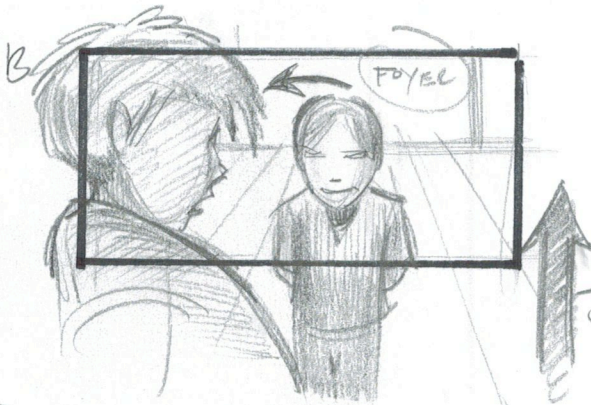
438

A



"But he's right -"

"THE ONLY way what
(S/A 436) ≠ let them see
LIST."



L JUMPS BACK,
REVEALING CAMERA
BEHIND HER.

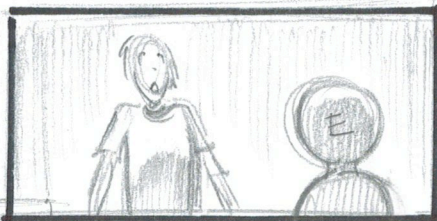
JIB UP

439



SWIFT HIGH ANGLE E'S
"AND SO DO you." Mouth.

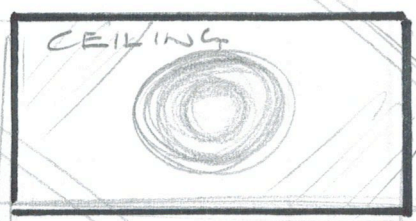
440



ROOM GROWS DIM

TRUCE IS BEHIND L (OC)

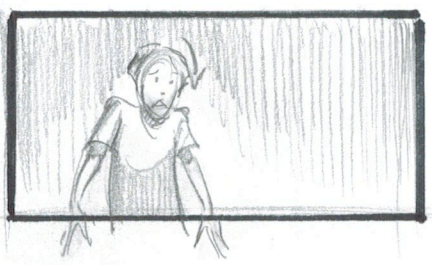
441



LIGHT GROWS VERY BRIGHT

* 2ND UNIT

442



L LOOKS DOWN...

EDGAIL IS GONE

* SHOTS

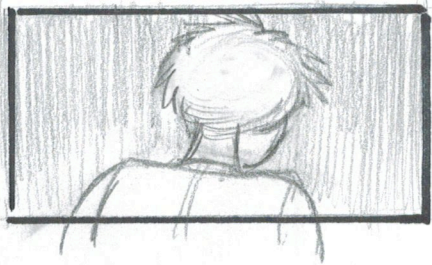
442-456

(S/A 440)

OVER-EXPOSED

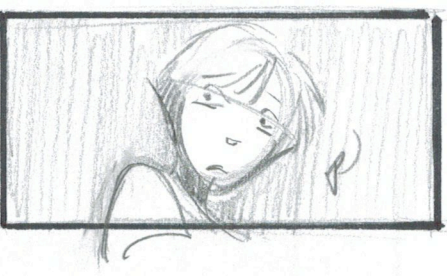
443

A



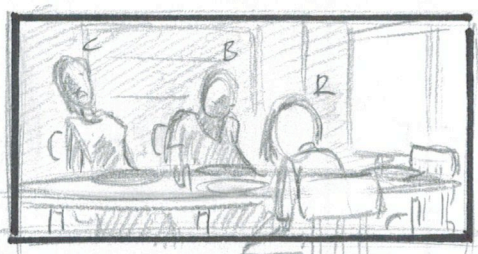
(S/A 436)

B



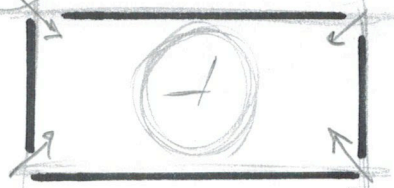
L TURNS AROUND WITH DREAD.

444



L POV OF FAMILY CORPSES.

444A



SLOW ZOOM INTO CLOCK

* ALL SOUND CUTS OUT EXCEPT (4) TICKING OF THE CLOCK.

445



PAN FROM
BRUCE CORPSE
TO CHRIS
CORPSE

tick tick
tick tick
tick tick
tick tick
tick tick
tick tick

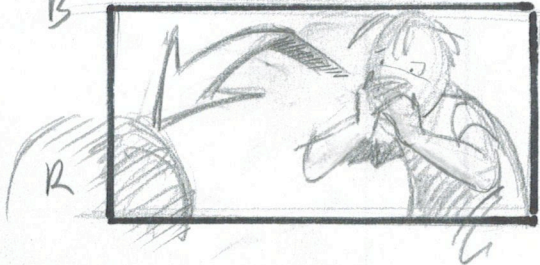
446



L REACTS

(S/A 436)

B



EYES DROP TO ...

PULL BACK + JIB DOWNS

tick tick

C



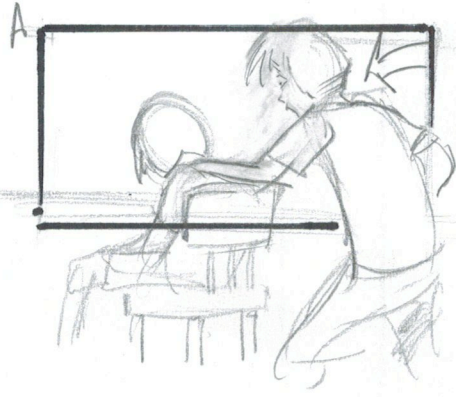
FIND ROBBIE (SOFT) IN FG

tick tick

← TRACK
LRT.

tick tick

447



L GOES TO ROBBIE

"ROBBIE WAKE UP!"

TAKES HAND OF HIM ...

"WAKE UP."

tick
tick
tick
tick
tick

B



HUGS HIM ...

C



ROBBIE BEGINS TO
CHUMBLE

tick
tick
tick
tick

448

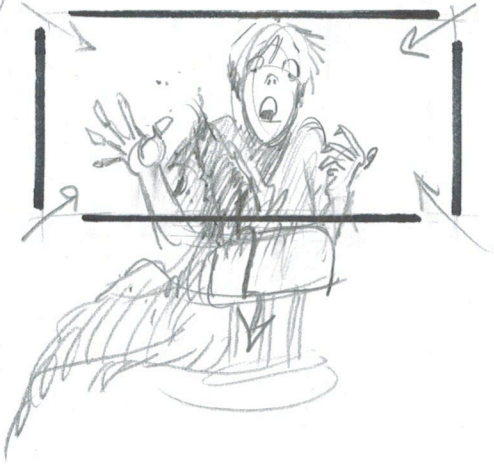


OTS L =

ROBBIE WITHENS AND
CHUMBLES

tick
tick
tick

449



"COME BACK ROBBIE... NO, NO
PLEASE COME —" (S/A 446)

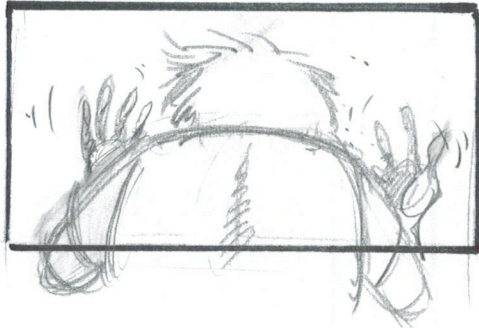
ROBBIE DROPE OUT VIEW
PUSH IN

(S/A 447)

tick
tick
tick
tick
tick
tick
tick

450

A



L'S NOISE CRYPING

tick

tick

(S/A 446)

tick

tick

— CRAWLIE —

tick



tick

tick

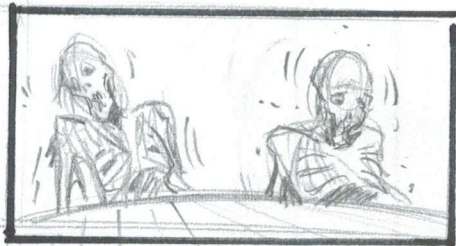
tick

B



451

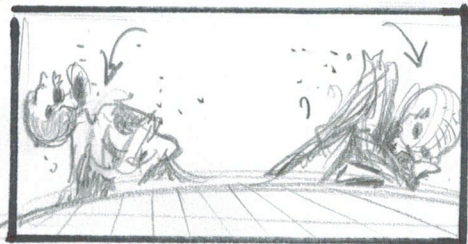
A



BRUCE + CAROL'S CORPSES
EVEN MORE DISSICATED

* 2ND UNIT

B



COLLAPSE

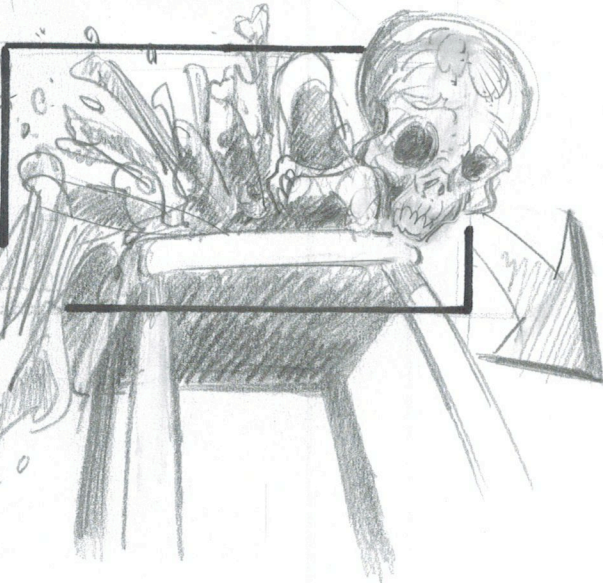
tick

tick

tick

tick

452



LOW ANGLE BRUCE'S
CORPSE CRUMBLES
OFF CHAIR.

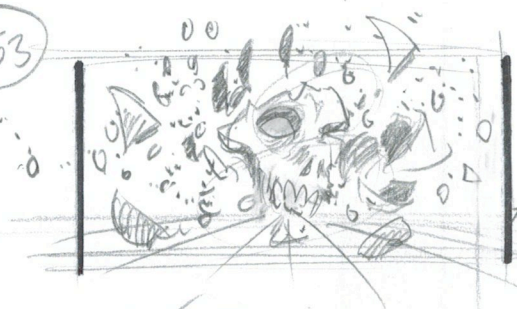
* 2ND UNIT

40 FPS

tick

tick

453



LOW ANGLE:

Bruce's skull

DISINTEGRATES

ON IMPACT

90 FPS

tick

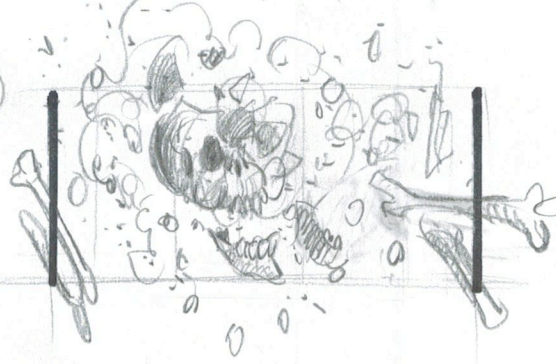
tick

tick

tick

* 2nd Unit

454



HIGH ANGLE:

CAROL'S BONES SLATTER ALSO.

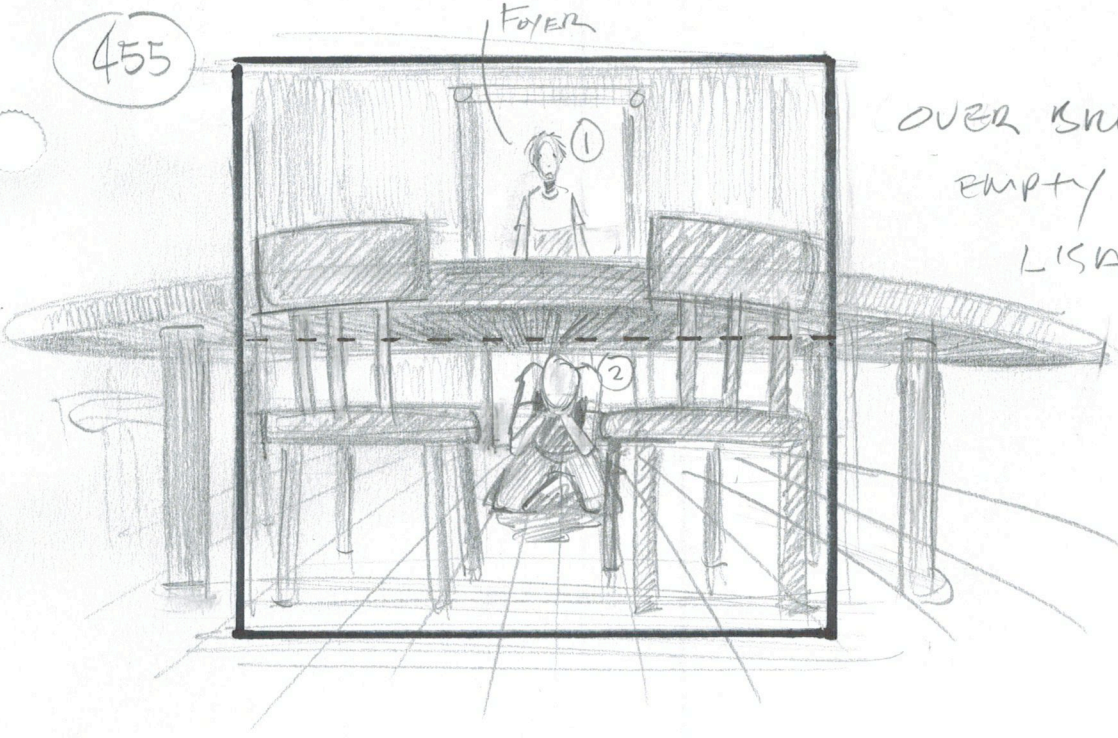
tick

tick

tick

* 2nd Unit

455



OVER BRUCE + CAROL'S
EMPTY CHAIRS TO
LISA ... "BRING THEM
BACK ..."

JIB DOWN

AS SHE DROPS
TO HER KNEES.

"PLEASE."

tick

tick

tick

tick

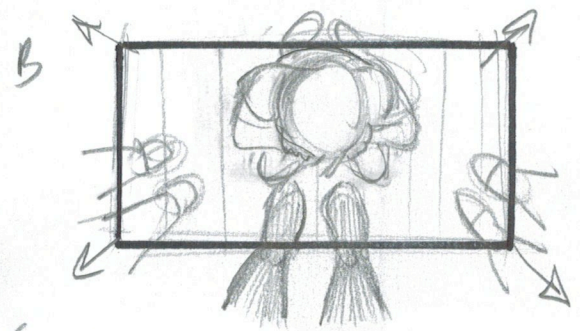
tick

456



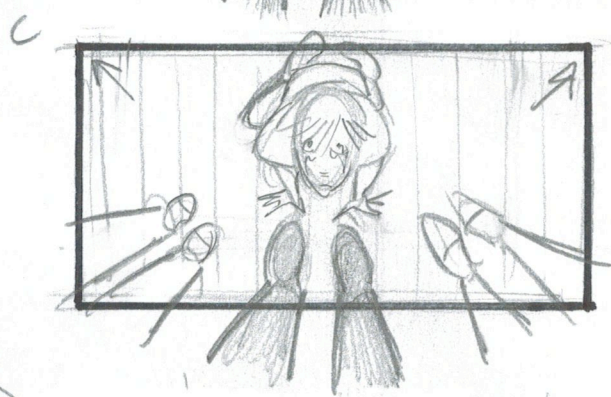
tick
tick
tick
ABOVE L.

"I DON'T WANT TO
BE ALONE... I DON'T
WANT TO BE ALONE"



JIB (CRANE?) UP
tick —

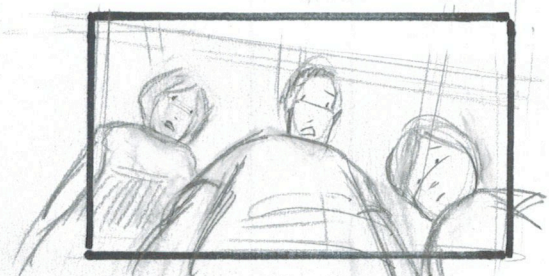
REVEAL FEET



A RACK TO
"LISA?" NORMAL
EXPOSURE

L LOOKS UP

457



L POV LOOKING UP
AT CAROL, BRUCE
AND ROBBIE.

"SWEET HEART, WHAT'S
WRONG?"

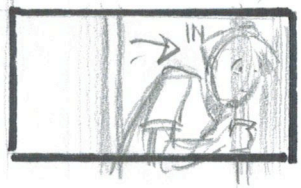
458



END ON L.

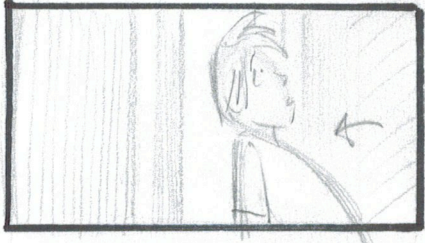
(459)

A



(160)

B



SHUTS +
LEANS
AGAINST DOOR

L ENTERS
BEDROOM

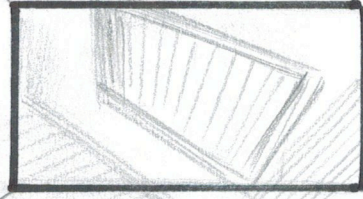
C



DOLLY AROUND AS SHE HEARS ...

MOANING

(460)

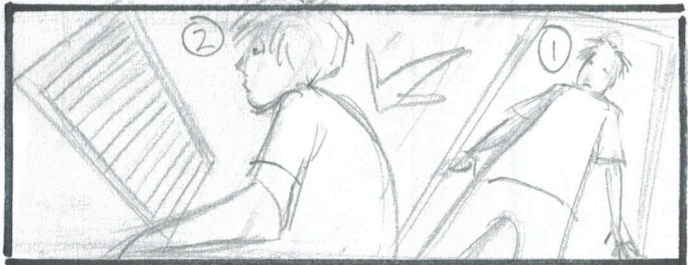


PULL BACK
FROM
GRATE

(S/A 62)

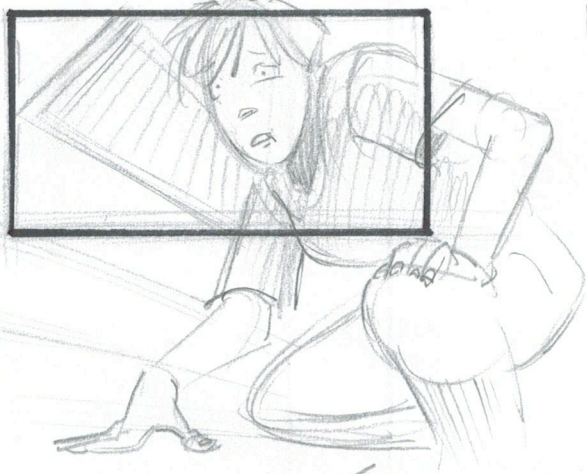
(461)

A



LOW ANGLE = TRACK (w)
L AS SHE MOVES TO
GRATE.

B

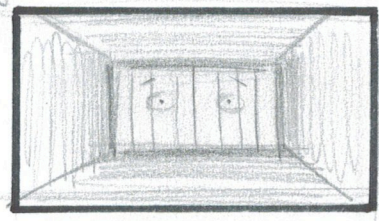


MORNING BECOMES
MUSIC.

L REALIZES ... IT'S
"PETER + THE WOLF"

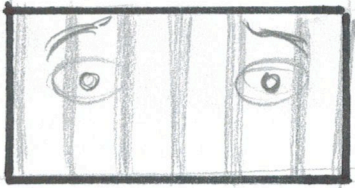
(462)

A



INSIDE
VENT
PUSH IN

B



(S/A 57)

"GO AWAY, OLIVIA. I SHOULD'VE
NEVER CONTACTED YOU. THINGS
NEED TO GO BACK TO THE WAY
THAT I WENT."

463

A



B



C



MUSIC CONTINUES



GO AWAY!

161

MUSIC STOPS

- SSSSSSSSSS -

- REACTS

464

A

BATHROOM DOOR



- SSSSSSSSSSSS -

OVER L TO BATHROOM

B

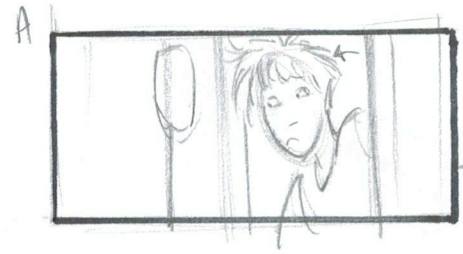


- SSSSSSSSSSSS -

L GETS UP

LAT TRACK CONT'D

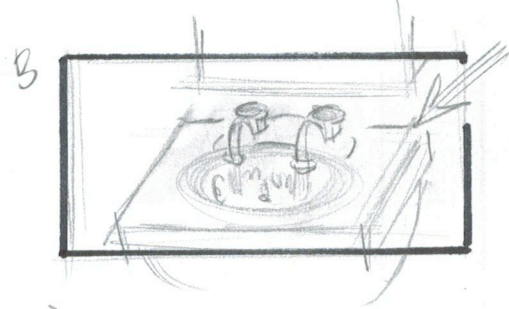
465



L ENTERS BATHROOM

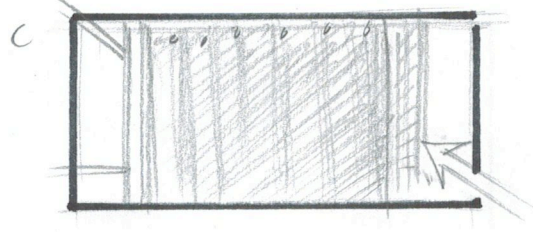
←←←←←

* STEREO CAM



TILT DOWN TO THE SINK
FINGERS RUNNING

- SSSSSSSSS -



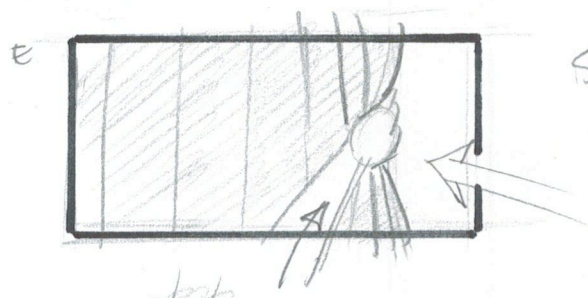
PAN/TILT UP TO SHOWER
CURTAIN.

- SSSSSSSSS -



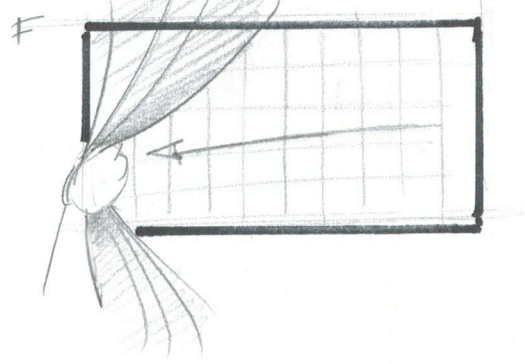
SWING BACK TO L
SHE MOVES FORWARD

- SSSSSSSSS -



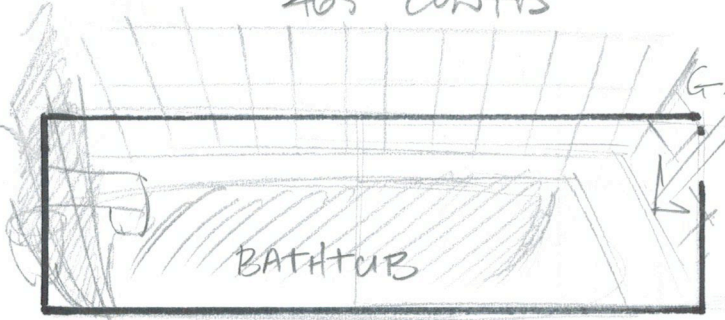
SWING BACK TO SHOWER
CURTAIN. L REACHES IN
TOUCHES HAND.

- SSSSSSSSS -



HANKS IT OPENS

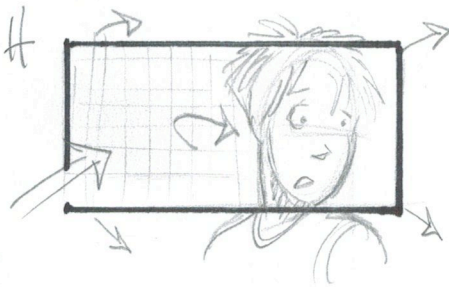
- SSSSSSSSS -



TILT DOWN TO
EMPTY TUB

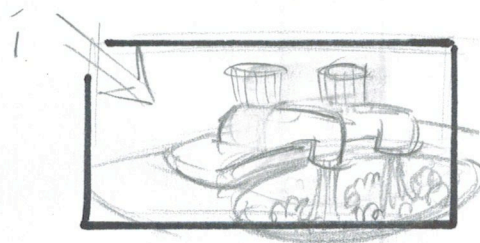
— S S S S S S S —

← PAN →



TILT UP + PULL BACK
AS L TURNS

— S S S S S S S —



TILT DOWN TO FAUCETS

— S S S S S S S —



L shifts them off

— SQUEEK - SQUEEK -
SQUEEK —



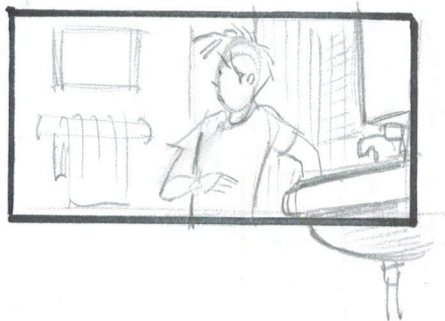
TILT UP — OLIVIA IS
IN BATHROOM MIRROR.



L TURNS

← ADJUST →

466 A



REVERSE =
REVEAL L IS ALONE

B



DOLLY AROUND AS L
TURNS BACK TO SEE
OLIVIA IN THE
MIRROR.

*VFX

C



TURNS, LOOKS TO
WHERE OLIVIA 'SHOULD'
BE.

D

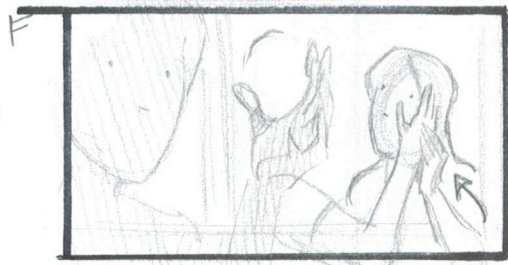


RAISES HER HANDS
IN MIRROR WE SEE
L TOUCH OLIVIA'S CHEEK

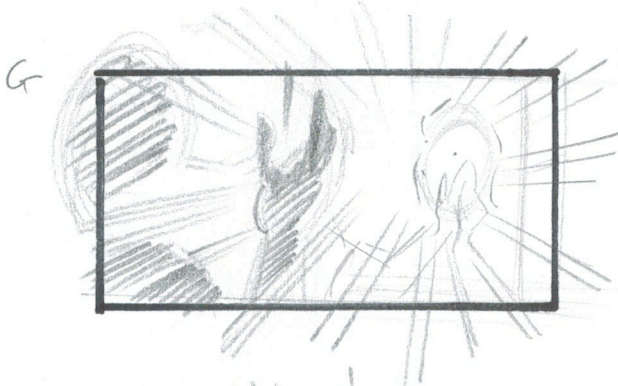


PUSH IN

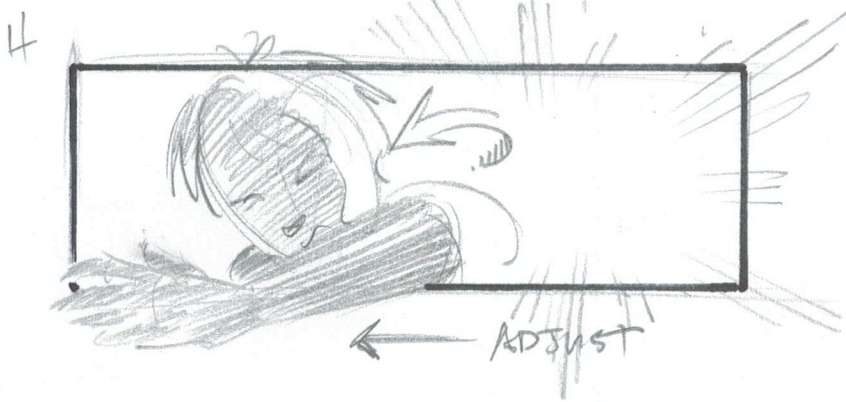
- BACK TO
MIRROR



OLIVIA TOUCHES
L'S HAND IN
REFLECTION



BLAST OF LIGHT!

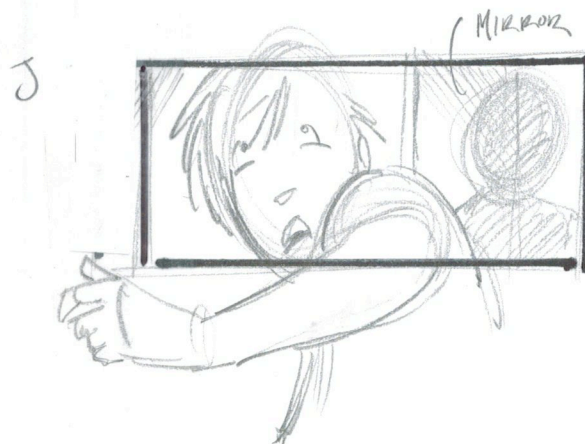


L RECOILS



LIGHTS GO OUT

- BEAT -



LIGHTS BACK
ON

466 CONT'D

K



L TURNS BACK TO SEE ONLY OLIVIA IN THE MIRROR

447



L STARING INTO MIRROR - TOUCHES HER CHEEK

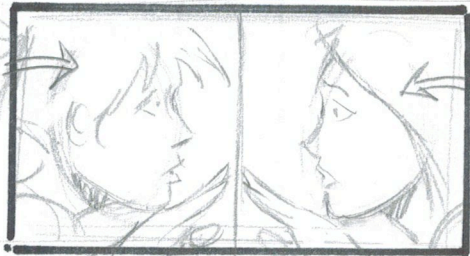
448



L. POV OF MIRROR = OLIVIA TOUCHES HER CHEEK

449

A



PROFILE:

L + OLIVIA COME CLOSE. L IS OLIVIA.

*VFX

B



THEY WORK O.S.

* ALL SHOTS HAND HELD
FROM 450 -

(167)

(450)



WIDE: L IS IN OLIVIA'S
CLOTHES + IN OLIVIA'S
BATHROOM

SNAP ZOOM OUT

* [VFX]

B



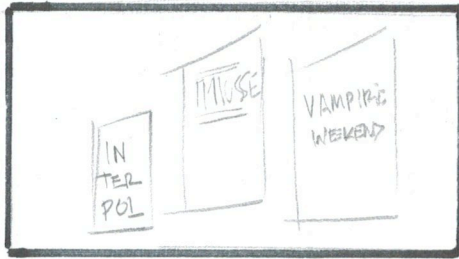
L STEPS OUT OF
BATHROOM (IN OLIVIA'S
VANITY MIRROR)

C



PAN OFF MIRROR TO SEE
THE REAL L STEPPING
INTO OLIVIA'S ROOM.

D



CONTINUE TO BAND POSTERS

CONT PAN →

E



L STEPS INTO FC

450 CONT'D

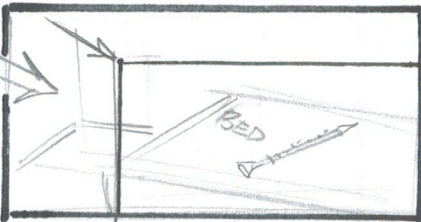
F



L TURNS
LOOKS TO...

PAN

G



SNAP ROOM TO
CLARINET

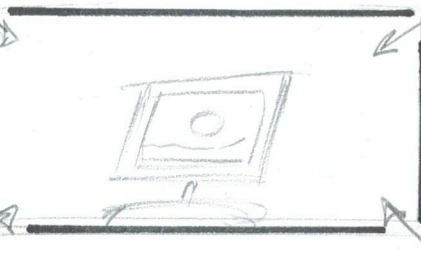
H



PAN TO DESK

PAN

I



MOVE UP TO IPAD

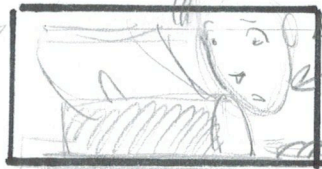
451

A



L COMES UP TO IPAD

K



PAN TO
PRINTER
L READS IT

HE TAKES
PAPER

452

NEWS ARCHIVE.COM
LAKEHURST NEWS 1986

WIDE ON PAPER.

THEN A SERIES OF TIGHT SHOTS
OF TEXT ...

453

Family of four
Found dead

FIND FOCUS IN ALL
THESE SHOTS

454

Bruce and Carol Johnson

455

Two children

458

carbon

456

Lisa and Robert

459

monoxide

457

Bodies found in garage

460

poisoning

461 A



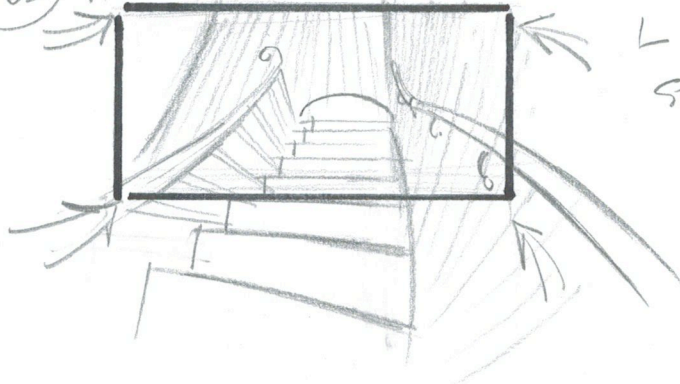
Play L's reaction
on her back ... DROPS PAPER
- BEAT -

B



SHRIEK

462 A



L POV MOVING DOWN
STEPS

MORE SHRIEKS

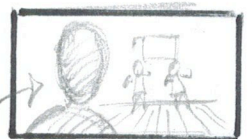
B



COME UP TO
LIVING ROOM

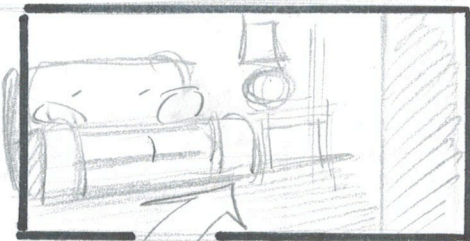
LIVING ROOM

E



L STEPS
INTO FG

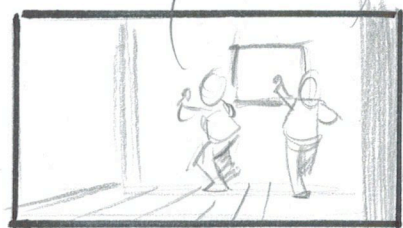
C



ENTER

FAMILY
ROOM

D



"GOTTA SUCKA! TAKE
SOME OF THIS!"

"THINK YOU'RE BAD, KID?
HERE COMES THE PAIN!"

REVERSE TWIN BOYS PROWLING
WII

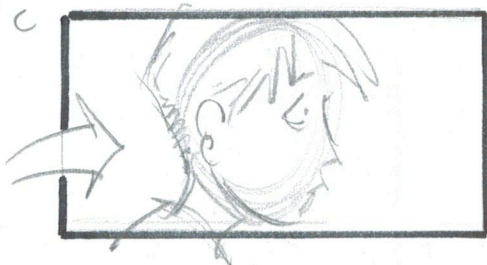
463



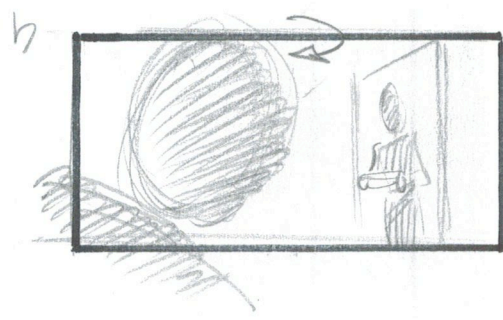
L WATCHING BOYS PLAY FROM THE LIVING ROOM



SHE SLIPS AWAY INTO FOYER

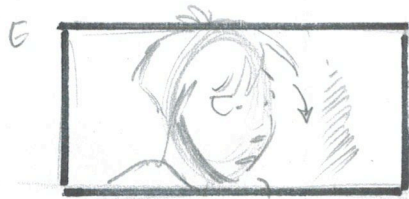


"OLIVIA?"



TRANSITION BACK TO OLIVIA'S MOTHER (SITTING AT TABLE)

"WE'RE HAVING EGGS AND BACON SO HELP YOUR SISTER SET THE TABLE, PLEASE."



"SMILE"

BACK BACK TO L



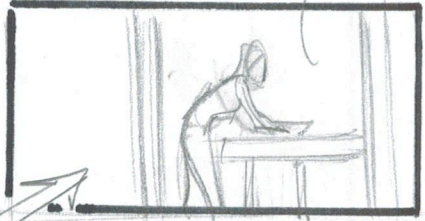
"I GOT A NEW APP."

TILT DOWN TO LITTLE SISTER

463 CONT'D

DINING ROOM

G



"How'd you sleep LAST NIGHT? NO MORE SLEEPWALKING, RIGHT?"

H



BANG BANG BANG

EXITS DINING ROOM

I



I REALLY WISH HE'D KEEP IT QUIET IN THE MORNINGS."

PAN

BANG BANG BANG

J



Hand on L THINKING

BANG BANG BANG

464

A



INT GIRARD'S

DOOR OPENS. "I KNOW..."

"I KNOW DAMN IT. I KNOW."

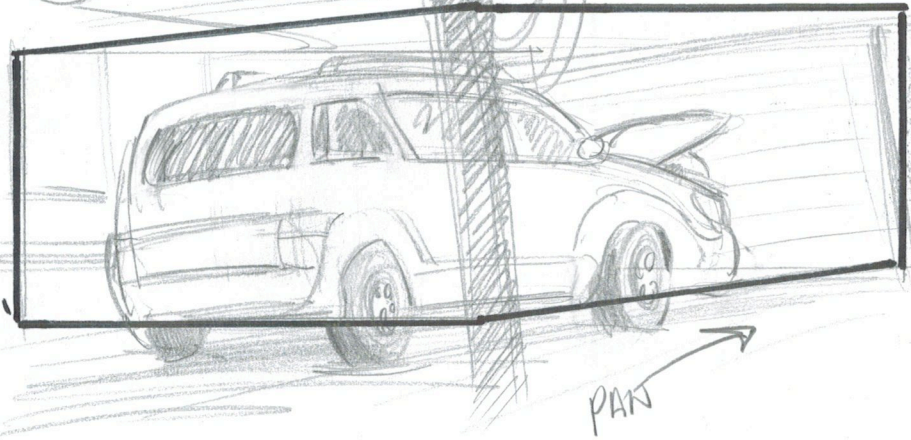
B



BANG BANG BANG

465

173



PAN ACROSS
FORD EXPLORER

BANG BANG
BANG

466

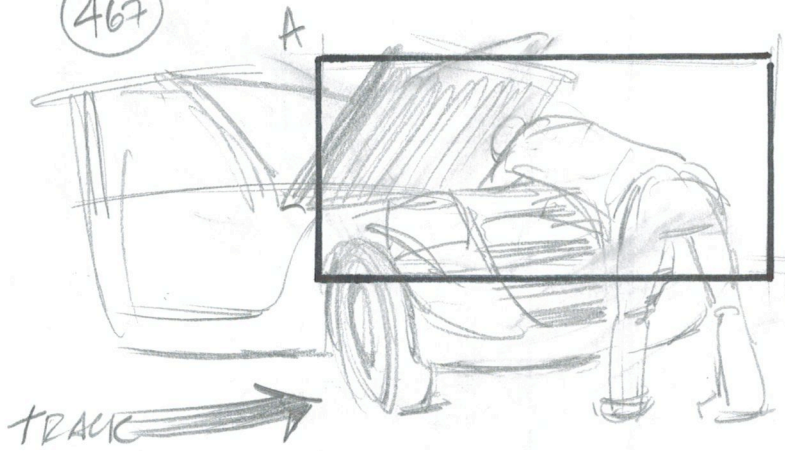


L STEPS IN BEHIND

"JUST GOTTA GET THIS
SITTINGER GONE"

BANG BANG BANG

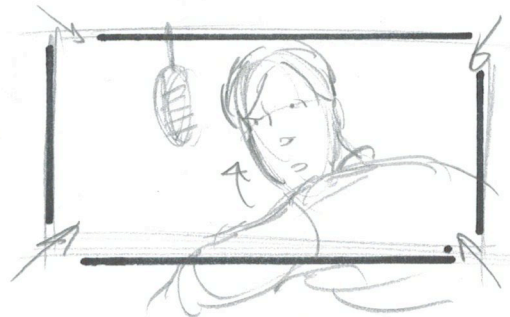
467



L POV = COMING AROUND
EXPLORER

"CAN IT FIGURE OUT
WHY IT WOULDN'T..."

B



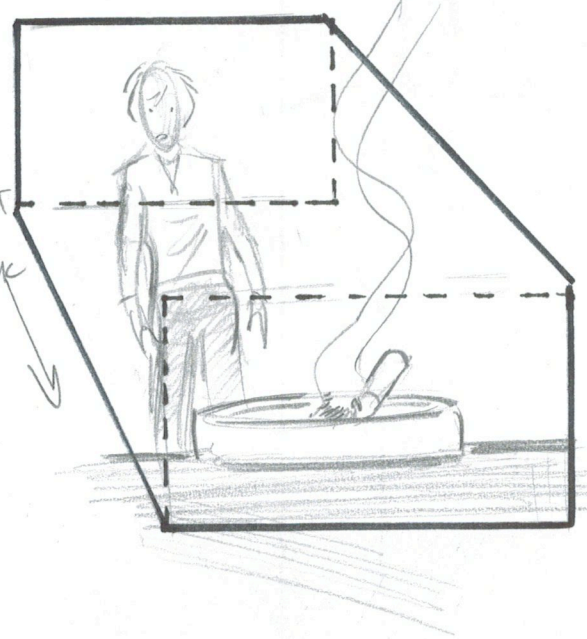
CH PAN:

SNAP ZOOM
NO SUSPENSE?

"NEED SOMETHING
OLIVIA?"

468

PAN/TILT
PULL
BACK



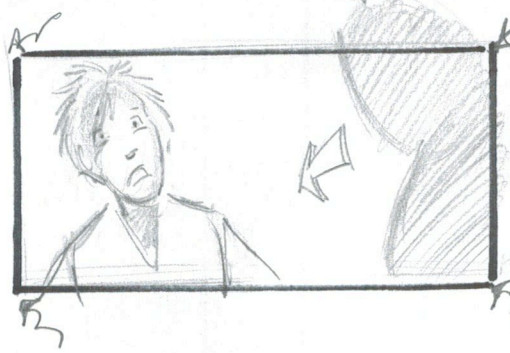
PAN OFF L TO
CIGARETTE

469



"GO BACK INSIDE, OKAY?
I'M WORKING"
O.F. STEPS FORWARD

470



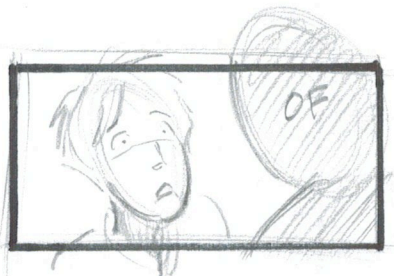
FOLLOW BRUCE:
L STUNNED, REALIZING
THE CONNECTION TO HER
OWN FATHER.
"OLIVIA, HEAR WHAT I SAID?"

471



PROFILE 2-SHOT "
"... I DON'T WANT YOU
+ THE OTHER KIDS
COMING IN HERE,
SO PLEASE GO."

472

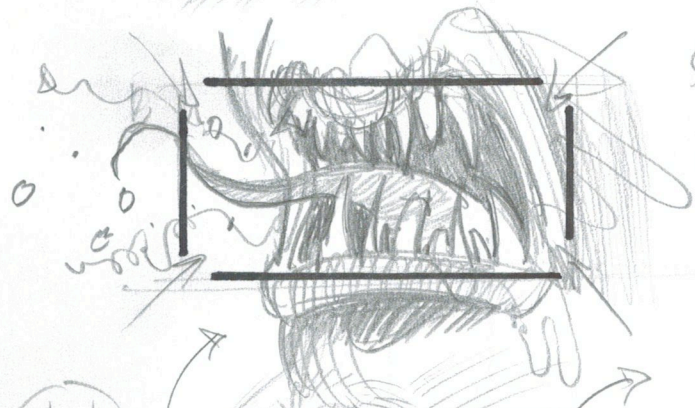


L FROZENS
(S/A 470)

473



" I SAID!!!
(S/A 460)



SNAP ZOOM INTO DEMONIC MOUTH
GET OUT!

* VFX

474



L FALLS BACK
AAAAHHH!

TRACK WITH HER



... AS SHE IMPACTS
WITH THE GROUND

475 A

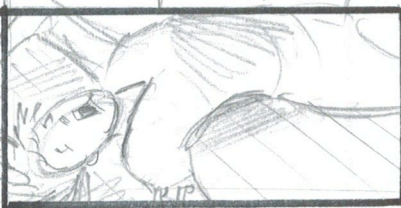


OM ENTERS

"OLIVIA?!"

... "WHAT HAPPENED?"

B



TILT DOWN TO L

CONVULSING

C



OM ENTERS

"DAVID WHAT HAPPENED?"

476



OF BACK TO NORMAL

"I DON'T KNOW... SHE JUST STARTED SCREAMING AWAY..."

(SPA 46d)

477



ROTATE AROUND L

OM SOFT IN FG

"SHE'S SLEEPWALKING AGAIN! I COULDN'T TELL WHEN I WAS IN THE KITCHEN."

477 CONT'D

B



"LISA WAKE UP!"

177

FINISH ROTATION

L IS RIGHT SIDE UP

SHE OPENS HER EYES.

C



JIBS DOWN

AS L IS LIFTED UP

BY CAROL

"LISA CAN YOU HEAR ME?"

"LISA WAKE UP!"

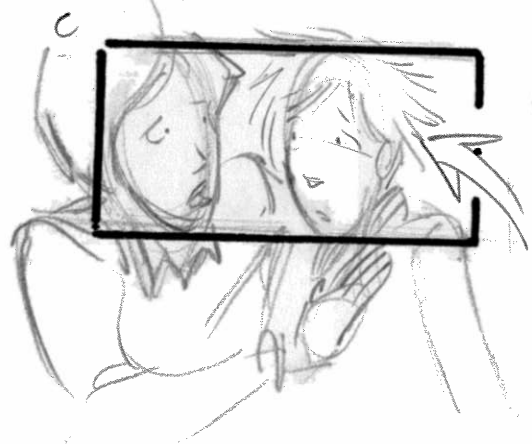
497
B CONT'D



FINISH ROTATION

L IS RIGHT SIDE UP

SHE OPENS HER EYES.



JIB DOWN

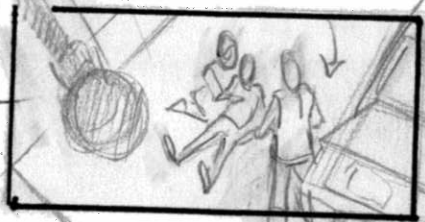
AS L IS LIFTED UP

BY CAROL

"LISA CAN YOU HEAR ME?"

498

FUCKER



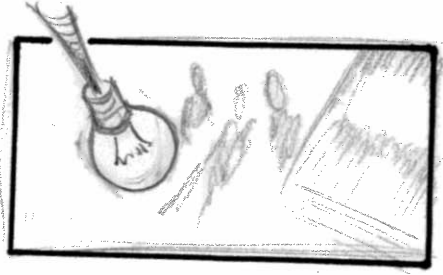
Bruce joins them.

"IS SHE OKAY?"

"I DON'T KNOW. I THINK SHE'S SLEEPWALKING. I WAS IN THE KITCHEN AND SHE WALKED RIGHT PAST ME."

"IT'S ALL NIGHT. LET'S GET YOU UPSTAIRS SO YOU CAN LIE DOWN, OKAY?"

B

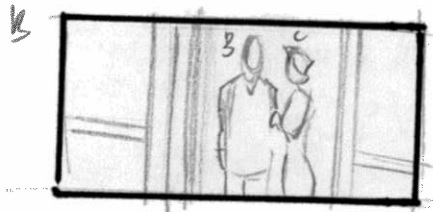


RACE FOCUS TO LIGHTBULB.
IT FUCKERS.

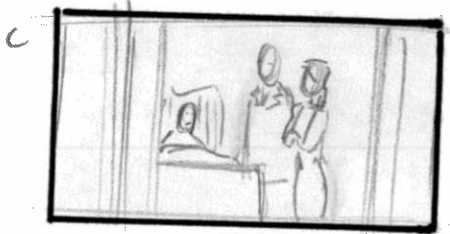
499



LISA'S BEDROOM: SEE CAROL.
"MAYBE WE SHOULD CALL A DOCTOR"



INCLUDE BRUCE
"THE FOOT KNOCKED OUT THE PHONES."
"WE SHOULD DO SOMETHING."



INCLUDE L
"I'M FINE. GO RICE SOME PASCORNY PASCORNY."
"HOW DID YOU KNOW -"
"JUST GO MOM PLEASE."



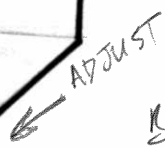
CAROL LEAVES.



500



"I'LL GO IN THE GYM IF YOU NEED ANYTHING 'kay?'"



Bruce kisses L

500 CONT'D
C



BRUCE EXITS

"DID?"

501

Hummm

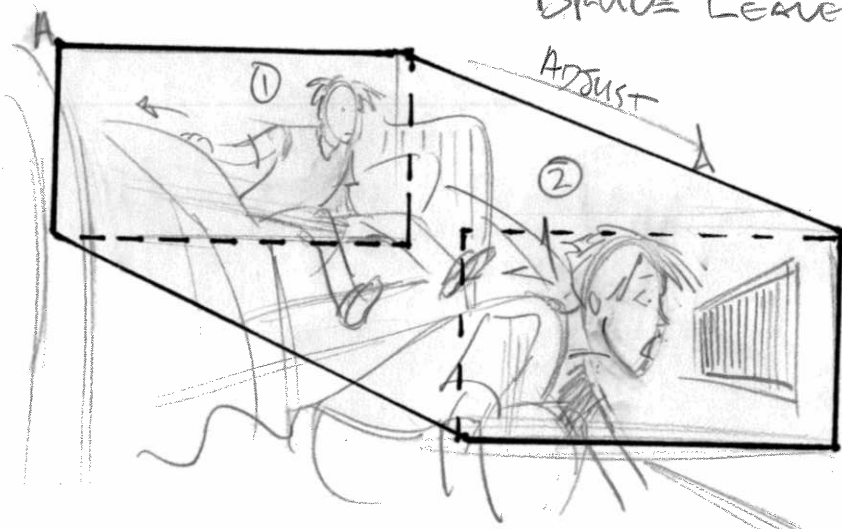


"DID YOU FIND THE
SPRINGINGS?"

* FINISH ALL DIAL IN SC. FROM
THESE 2 SINGLES.

502

BRUCE LEAVES AND THEN...



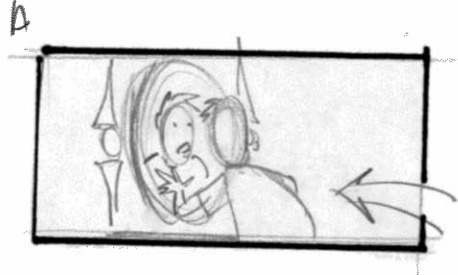
"OLIVIA,
CAN YOU HEAR
ME?"

B



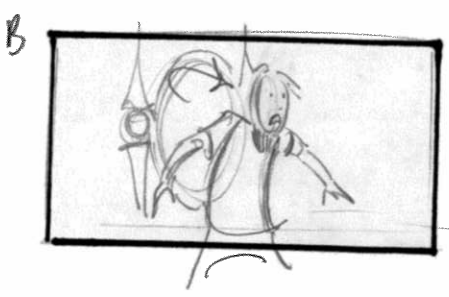
NOTHING

503

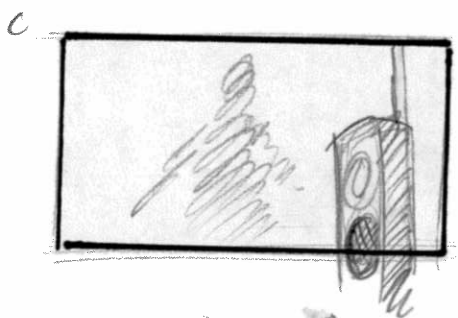


L Goes to vanity

"Where are you OLIVIA?
You need to bring me back
around! You need to show me
everything you -"

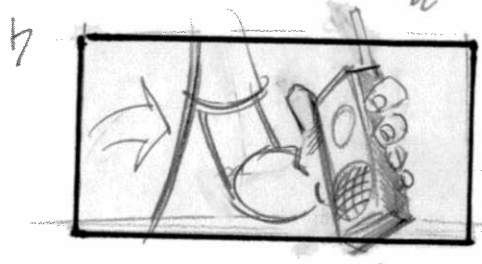


SQUELCH!

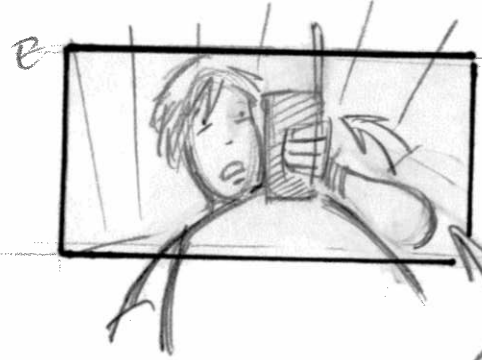


Back to WALKIE

"LISA?... COME IN LISA, PLEASE!"



L Picks up WALKIE.



"ROBBIE?"

"Hi LISA! EDGAR says you
need to be punished for
being sooo! He says
you're a busy Betty!"

FILT UP

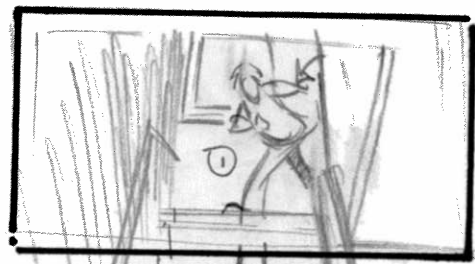
503 CONT'D

181



"ROBIE WHERE ARE YOU?"
 "DOWNSTAIRS WITH ROBIE"
 "STAY WHERE YOU ARE!
 DON'T MOVE!"

504 A

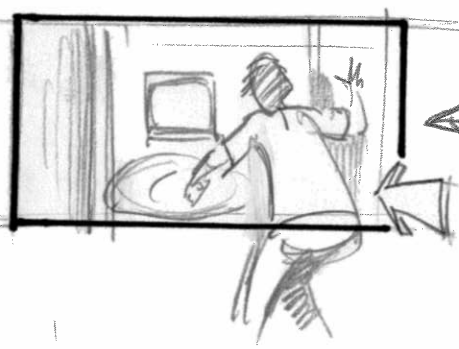


FOLLOW L FROM
 LANDING TO FOYER

B



C



PAN TO LIVING ROOM

D



SHE TURNS BACK
 "ROBIE, WHERE'D YOU
 GO?"
 "I TOLD YOU, DOWNSTAIRS!"
 (REST OF HIM)

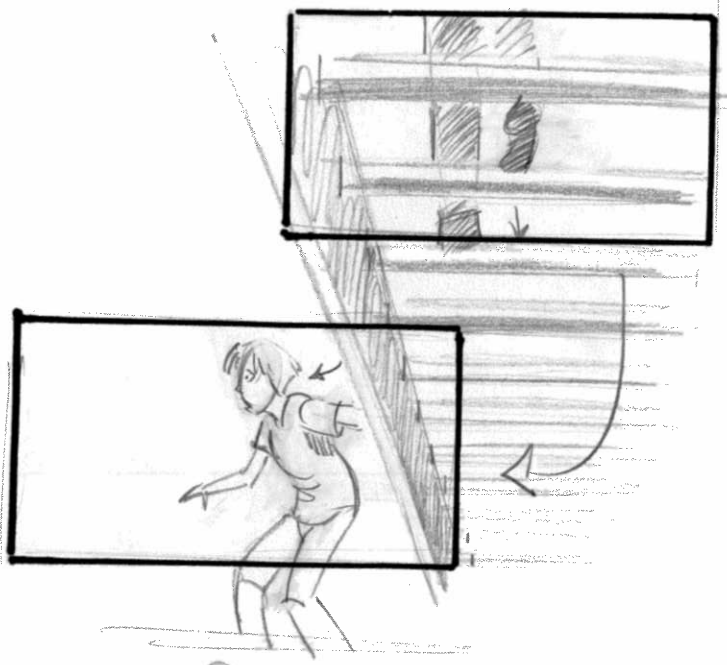
505



CAROL WATCHING
 TRENOR.
 L RUNS BEHIND HER.

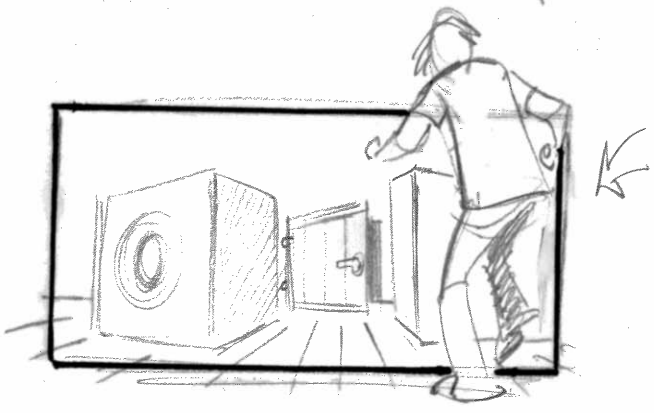
182

506



TILT DOWN
 W. LISA
 AS SHE RUNS
 DOWN STAIRS.
 REACTS TO
 WHAT SHE SEES.

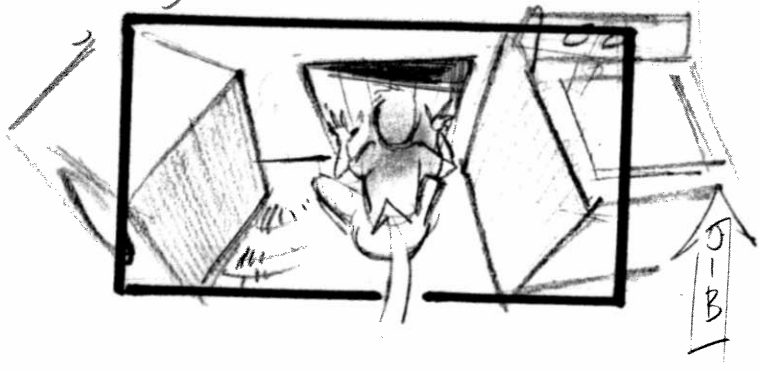
507 A



FOLLOW L AS (FROM STAIRS)
 SHE APPROACHES THE
 RED DOOR (PARTLY OPEN)

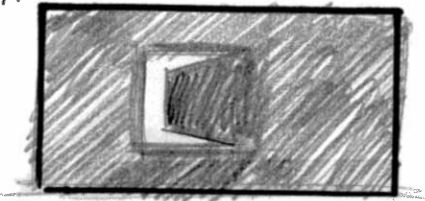
(S/A III)

B



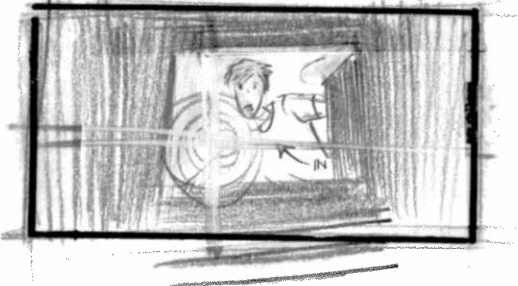
JIB UP
 L APPROACHES
 DOOR.

508



REVERSE: OTHER SIDE OF BED DOOR.

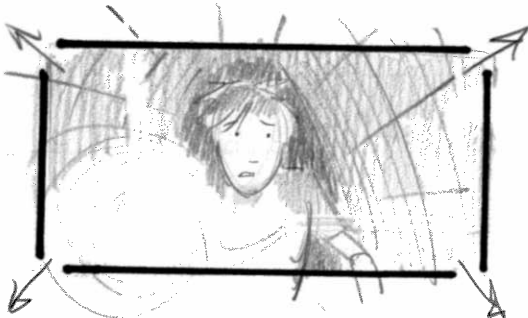
B



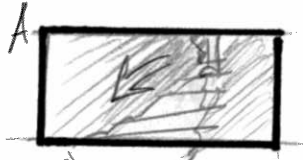
DOOR OPENS - L HAS FLASHLIGHT

509

B

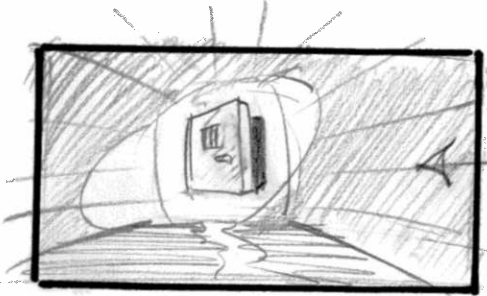


L GOES DOWN STAIRS
... REACHES BOTTOM
"ROBBIE?"



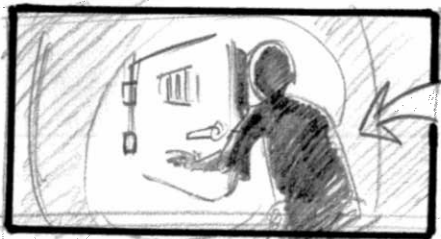
L STEPS INTO VIEW

C



PAW TO FURNACE DOOR, OPEN.

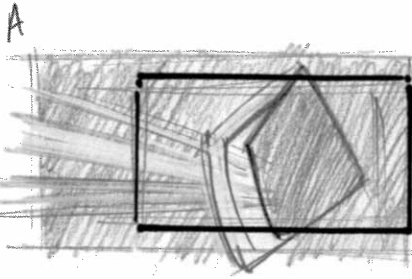
D



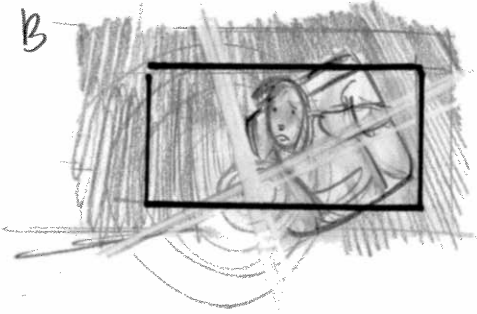
L ENTERS SHOT.
GOES UP TO OPEN DOOR

510

184



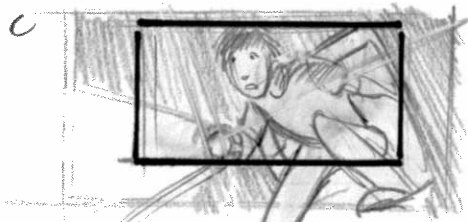
INSIDE FURNACE



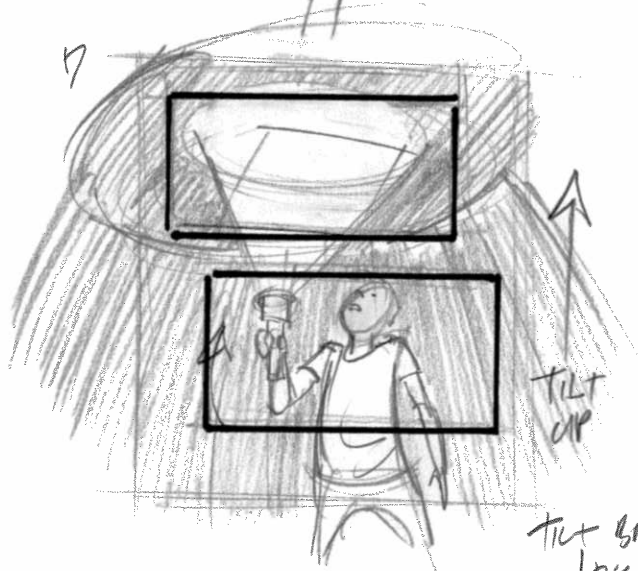
DOOR OPENS...
L POKES HER HEAD IN.

"NONSENSE?"

— GIGGLES —



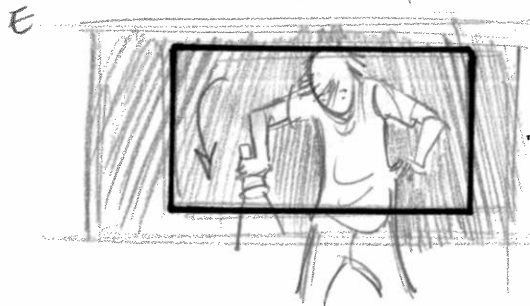
L STEPS INSIDE



L FLASHES LIGHT ON CEILING
IT IS SEALED.

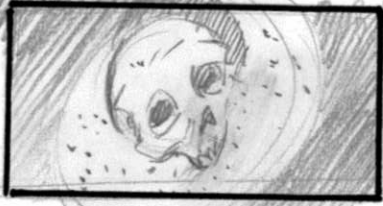
TAKES A STEP...

— CRAWLS —



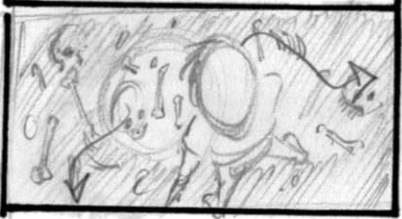
L SHINES LIGHT ON
FLOOR.

511



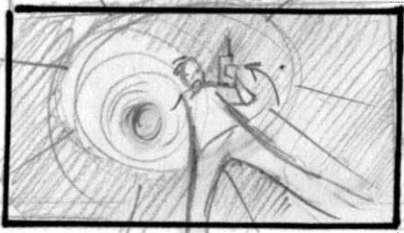
L POV = Hair comes skull

512



High wide: L surrounds
BY REMAINS - SWINGS LIGHT

513



EXTREME WIDE LENS:
L RESPONDS TO WALKIE

"LISA?" "ROBBIE!"

"Hi LISA," "ROBBIE, where are you?
You said you were down
in the -"

"We tricked you!"

514

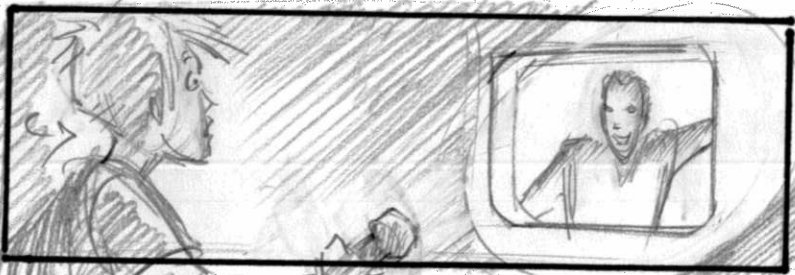


"WHAT?"

(S/A 510)

"I'm in the attic, LISA!
I was hiding from you
the whole time!"
EDGAR SAYS WE WON THE
GAME!"

B



- STATIC -

"ROBBIE, ROBBIE!
DAMNIT!"

L SWINGS AROUND
PM IS IN DOORWAY.

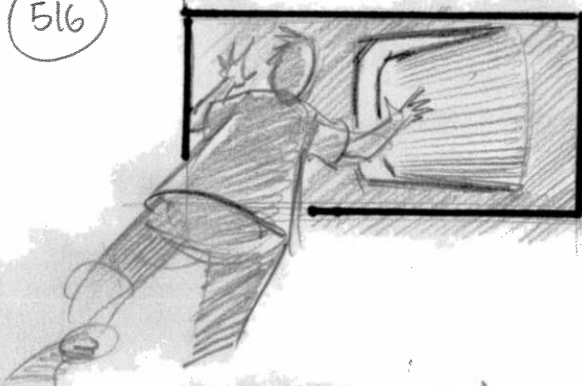
515



ECU PM MOUTH

- DIAL -

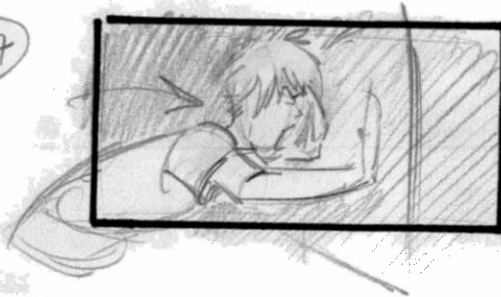
516



L RUSHES FOR DOOR
AS IT IS SLAMMED SHUT

"NOOO!"

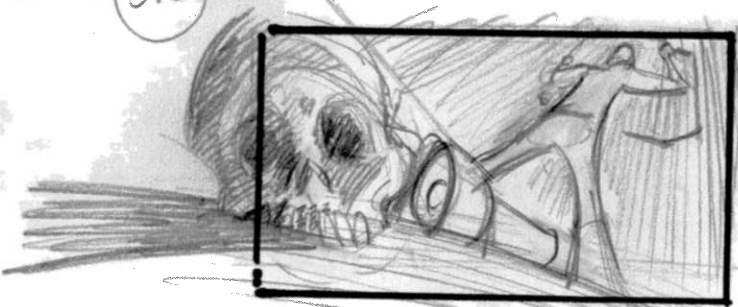
517



- SLAM! -

"LET ME OUT OF HERE!
LET ME OUT YOU SON OF A
BITCH!"

518



WIDE LENS:

C POUNDS DOOR SHUT
IN BGT -

"MOM, DAD, HELP ME! ...

SOMEONE HELP ME!

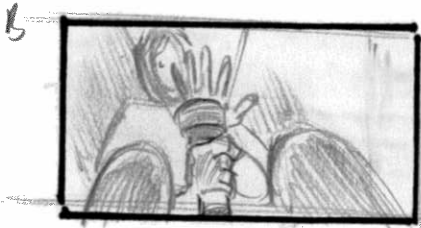
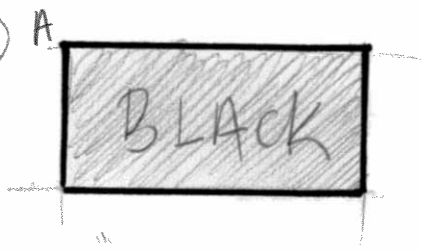
TRAIL OFF REVOLV



TRAILING REVERB

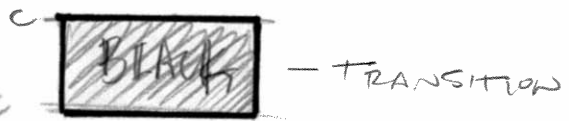
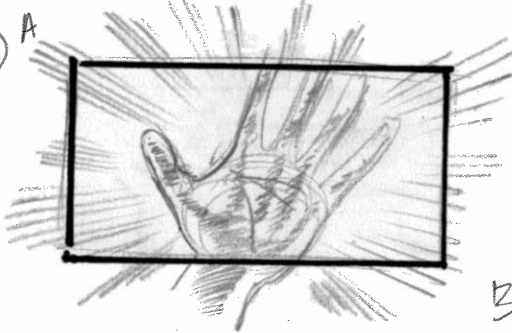


519



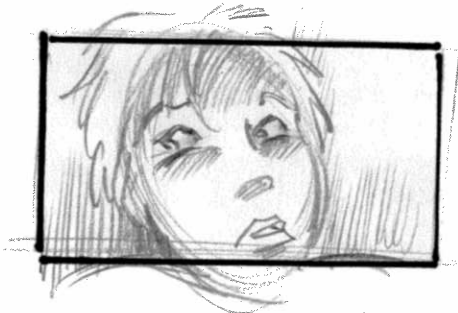
LIGHT TURNS ON & OFF

520



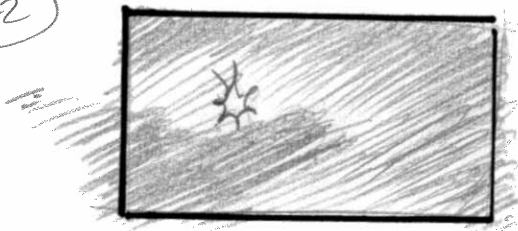
L POV:
FLASH LIGHT SHOWS
BONES IN HER HANDS

521



SOMETHING CATCHES L'S
ATTENTION

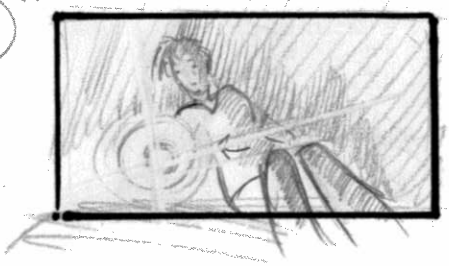
522



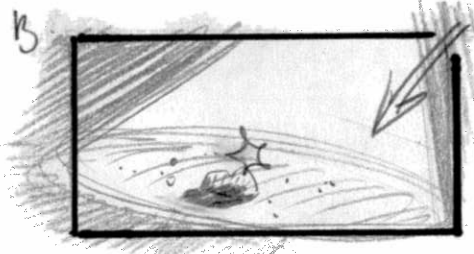
LIGHT GLINTS OFF A
RUBBED OBJECT

188

523 A

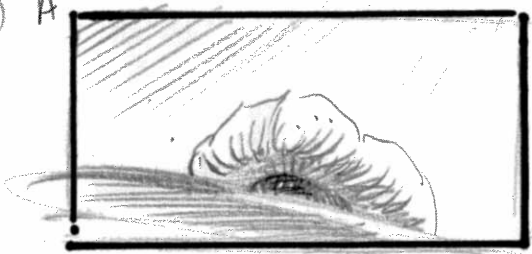


L SWINGS LIGHT



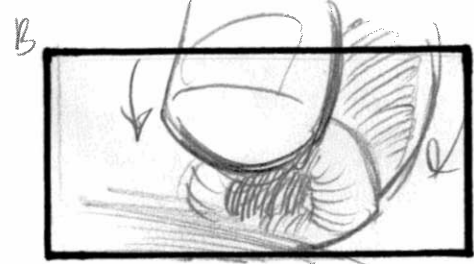
TILT DOWN TO OBJECT
LIT BY FLASHLIGHT

524 A



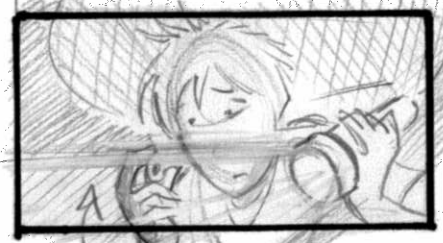
ECU OBJECT

*ZING UNIT

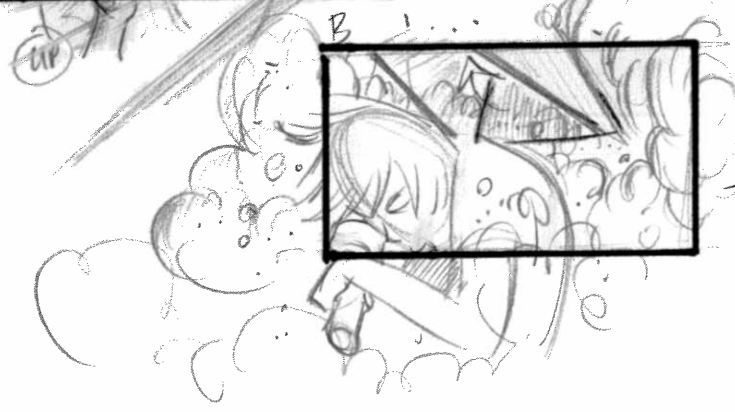


L PICKS IT UP

525 A



L EXAMINES OBJECT

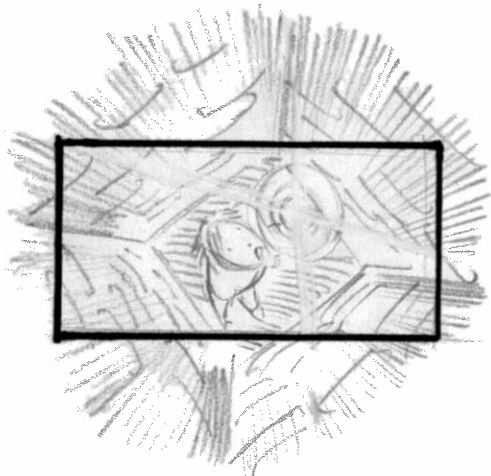


FLUE OPENS

CLANG!

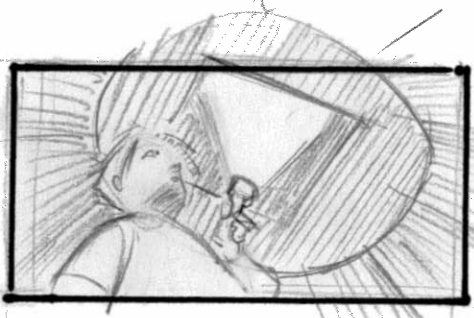
DUST DROPS DOWN

526



L SHINES LIGHT UP FLY.

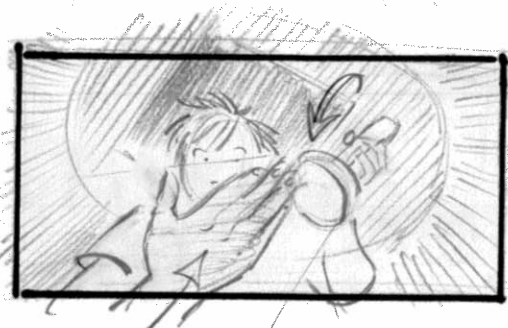
527 A



LOW ANGLE

(S/A 525)

B



L LOOKS AT RING

528



IT'S PRISTINE

529

A



ECU RING - L READS INSCRIPTION

B

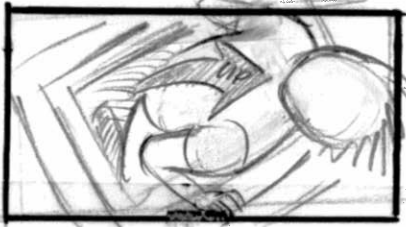


530



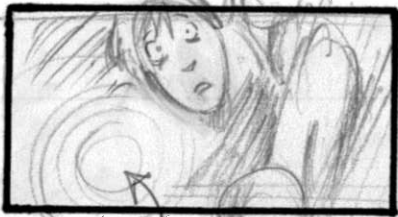
L TAKES HOLD OF
FINE
(S/A 526)

b



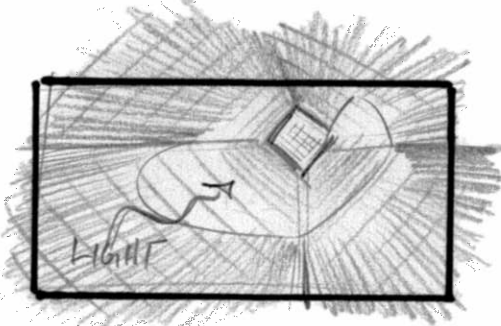
LIFTS HERSELF UP

c



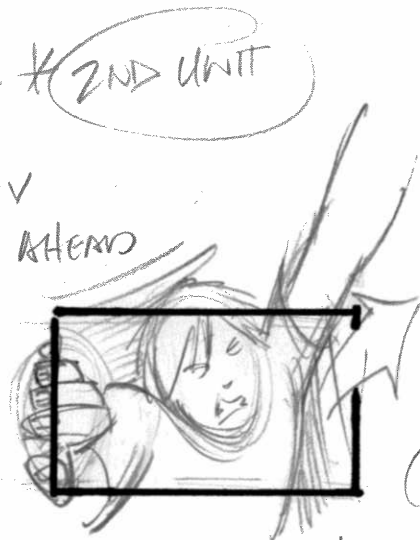
LOOKS UP

531



L POV
LIGHT AHEAD

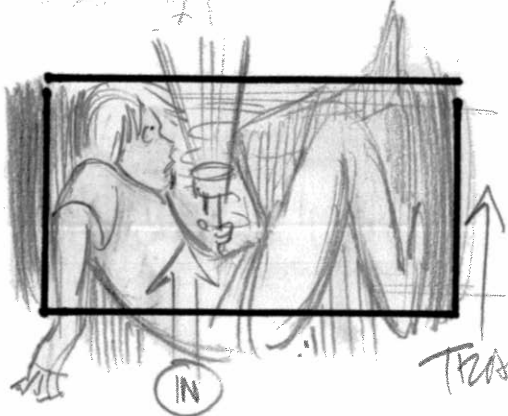
532



(S/A 516)

LIFTS HERSELF
UP FURTHER

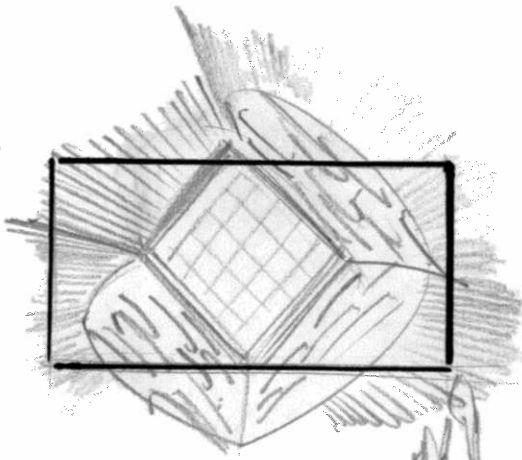
533



TRACK L ASCENDS PROFILE
SHE REACTS TO A SOUND...

IN

534



...TINK TINK TINK...

- CLOSER ON THE GRATE

* ZWO UNIT

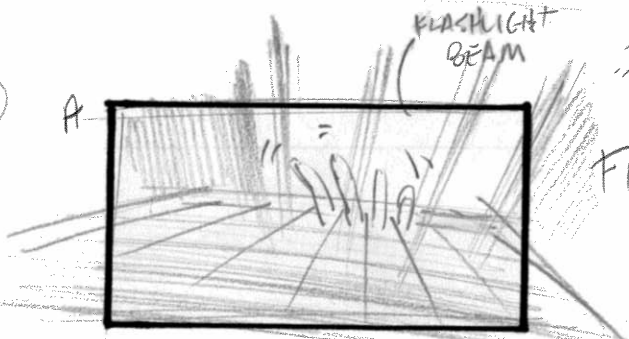
535



L KEEPS GRINING

(S/A 533)

536

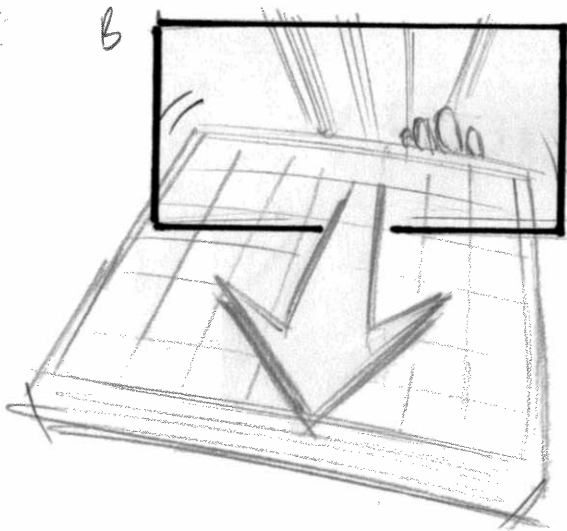


...TINK TINK TINK...

FINGERS POP THRU GRATE

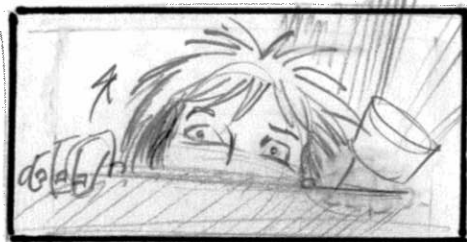
...TINK TINK TINK...

B

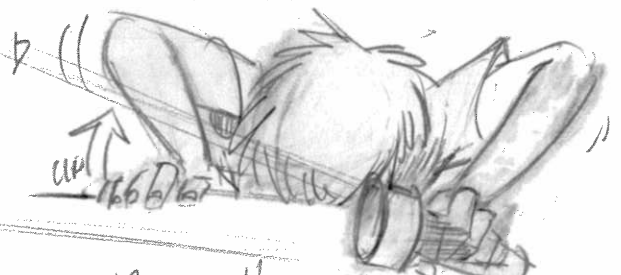


GRATE LIFTED OFF

C

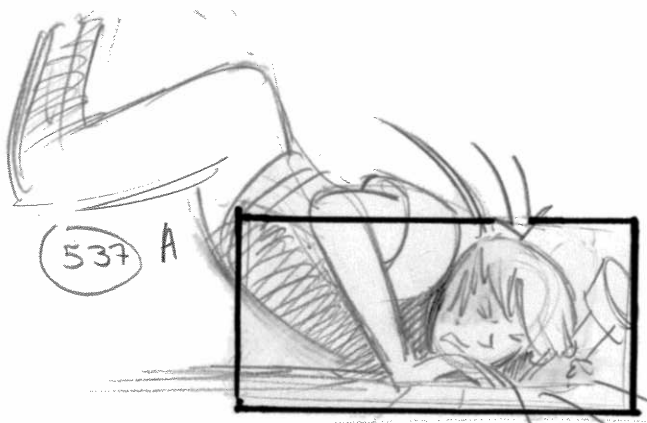


L LIFTS INTO VIEW



PULLS HERSELF OUT.

537 A



L LANDS

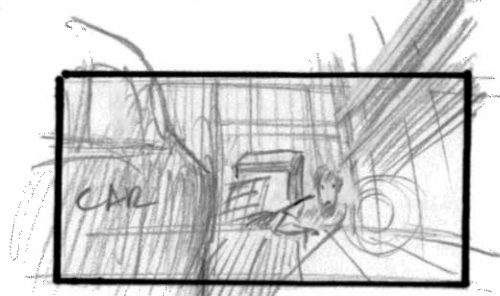
B



LOOKS UP

...TINK TINK TINK...

538



REVERSE C-ANGLE

...TINK TINK TINK...

539

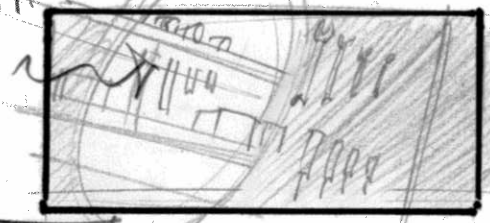


L RISES

(S/A 537)

...TINK TINK TINK...

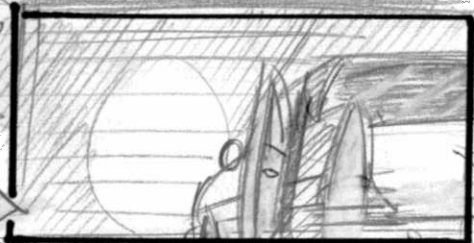
540 A



L POV MOVING PAST
NEATLY ARRANGED TOOLS

* STEREOCAM

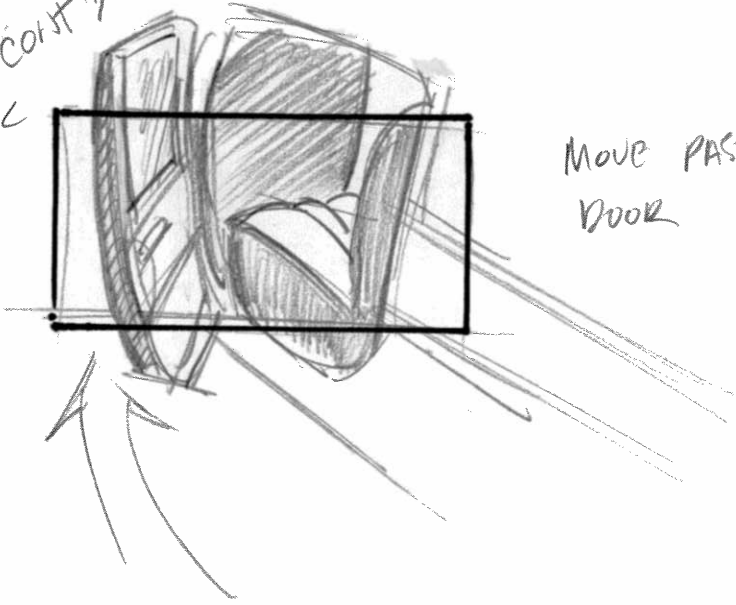
B



...TINK TINK TINK...

540 CONT'D
C

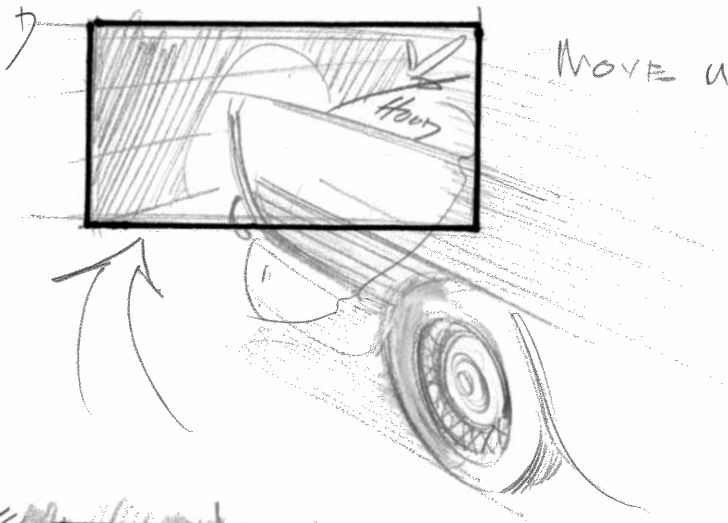
193



MOVE PAST OPEN CAR DOOR

...TINK...

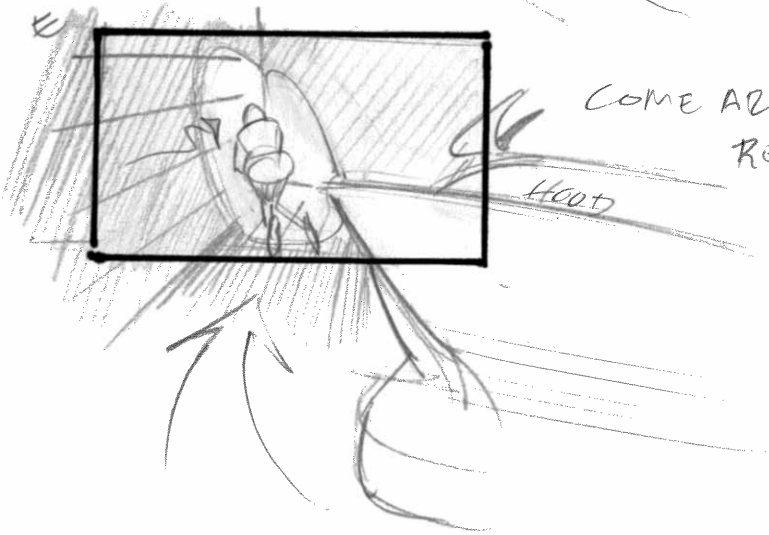
...TINK...



MOVE UP TO HOOD

...TINK...

...TINK...

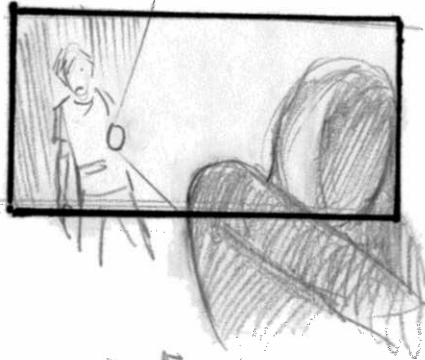


COME AROUND HOOD TO REVEAL BACK OF ENGINE

...TINK...

...TINK...

541



"How?"

542



Gina turns to
CONFRONT LISA ...
IT'S FRANCES.

"AAAH!"

543



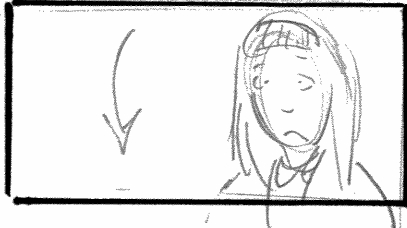
"DID HE KIDNAP you
too? ... ANSWER me!
How LONG HAVE you SEEN
HIS PRISONER?"

544

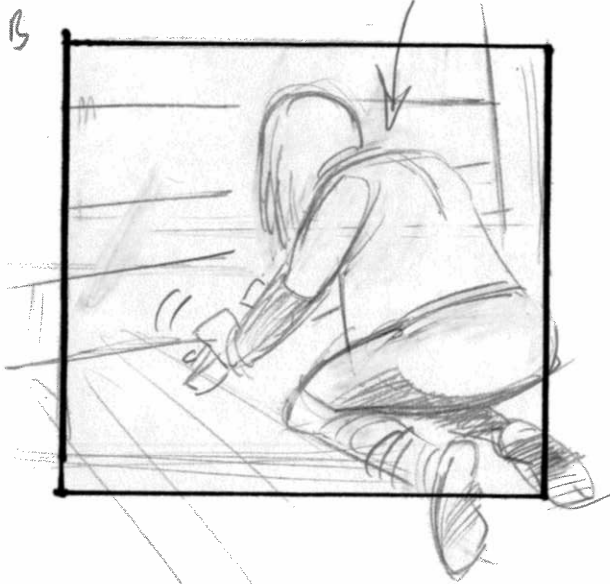


"You're FRANCES' Nephew ...
You was 2nd PLACE
in the HUNTER'S METER
BACKSTROKE."

545 A



"you were the third girl
kidnapped."
(S/A 542)



FRANCES GETS ON
HER KNEES AND TRIES
TO SHOVE JACK UNDER
GARAGE DOOR.

TINK TINK TINK...

546



GARAGE
DOOR

L KNEELS BEHIND F.

"WHO KIDNAPPED YOU?"

"SHHH! I'VE GOT TO
OPEN THIS DOOR BEFORE
HE -"

547



"PLEASE, WHO WAS HE?"

"THE PHARMACIST"

548



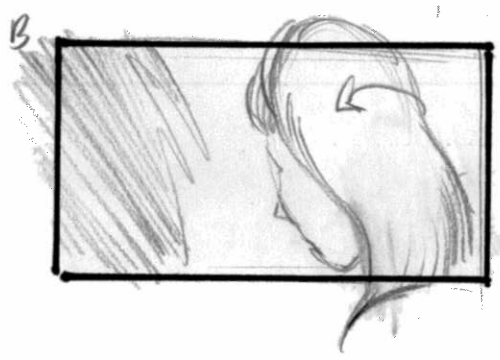
"THE PHARMACIST?"
(S/A 245)

Rest of bid. to...

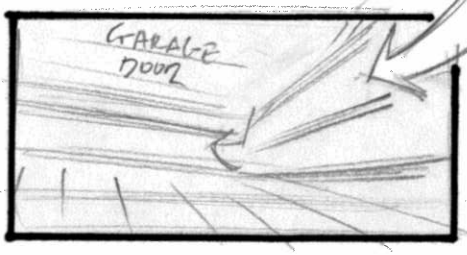
549



"What? I'M TALKING TO
YOU AREN'T I?"
(S/A 245)



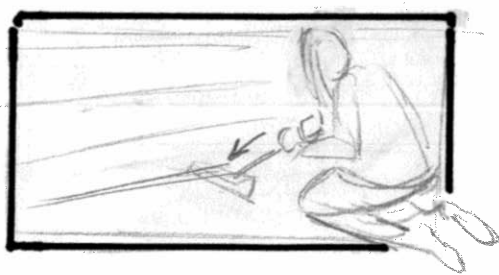
550



INSERT:
FRANCES FORCES JACK
UNDER GARAGE DOOR

WHAM! #2ND UNIT

551



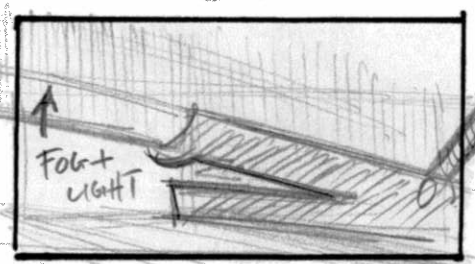
FRANCES HOOKS
HANDLE INTO JACK
(S/A 543)

552



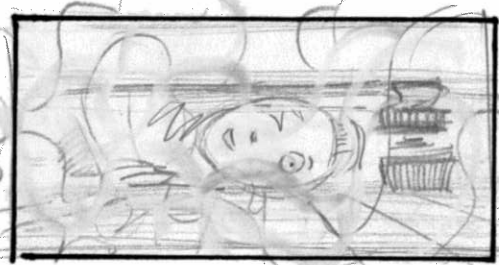
FRANCES PUMPS JACK
LIGHT SEEPS IN

553



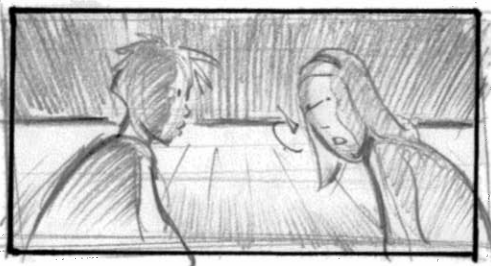
DOOR STARTS TO
OPEN
(S/A 550) *2nd UNIT

554



EXT. GARAGE DOOR
FRANCIS DROPS INTO
VIEW.

555



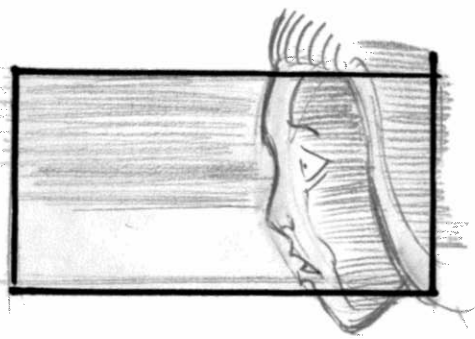
"Are you coming?"
"There's nothing out
there."
"I've gotta go home, my
family's worried, I've
been gone all night."

556



"You've been gone much
longer, Frances, your
family already grieved
over you, and then
they lived out the rest
of their lives."

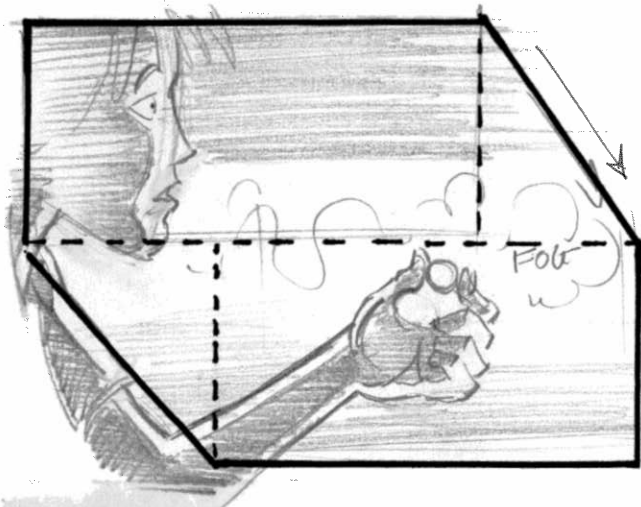
557



"Grieved over me?"

... You're wrong,
that can't be
right."

558



"When I touched this
we connected."

(S/A 556)

559



"After he murdered
you, he dumped
your body bowls
below. He buried
you up like all

(S/A 557) the other girls
...etc."

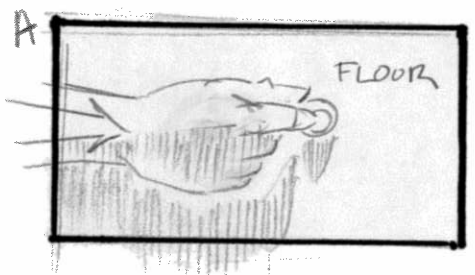
560



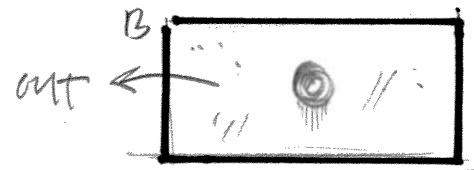
I'm so sorry Frances
but you need to accept
the truth."

(S/A 556)

561

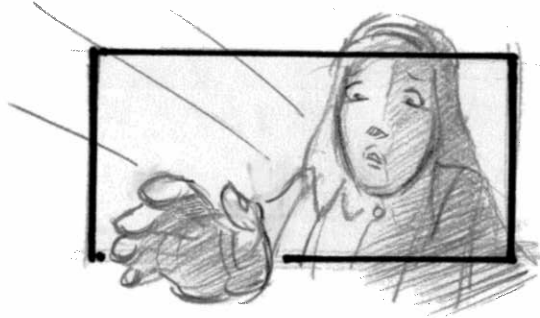


L PUTS RING ON GROUND



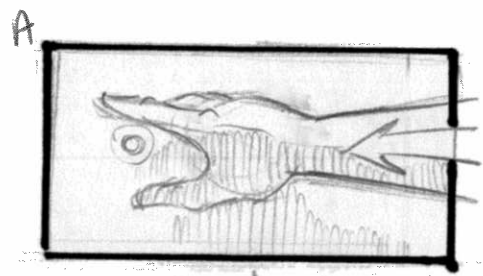
* 2ND UNIT

562

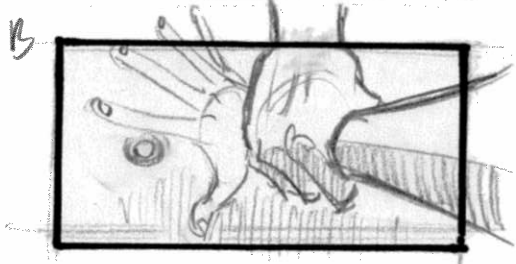


FRANCES REACHES FOR IT

563



FRANCES ABOUT TO TAKE RING



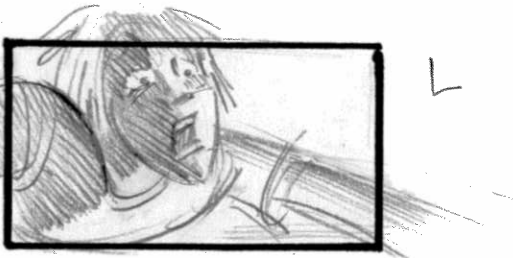
PM'S HAND GRABS HER!
(S/A 561) * 2ND UNIT

564



FRANCES YAWPED
(S/A 562)

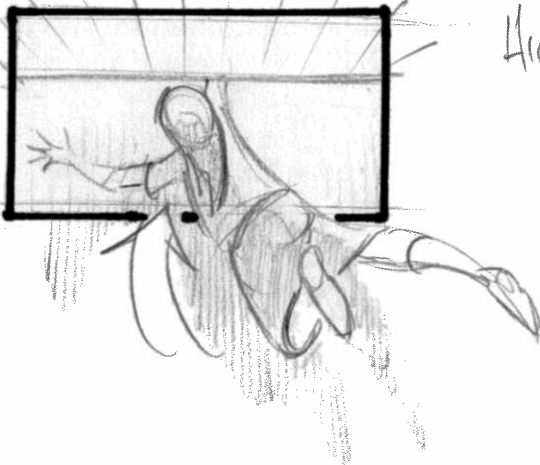
565



L Reaches out for Frances

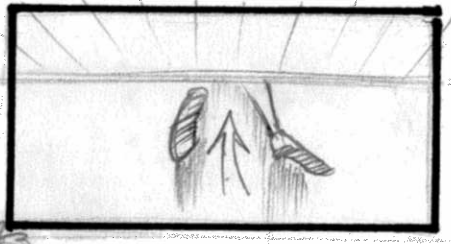
566

A



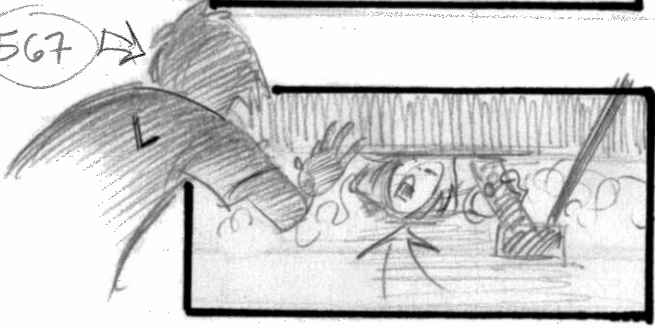
High Angle:
FRANCES CRAWLS
UNDER GARAGE
DOOR

B



567

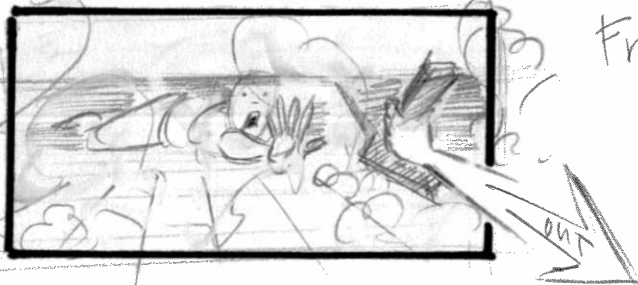
A



FRANCES GRABS ONTO
JACK

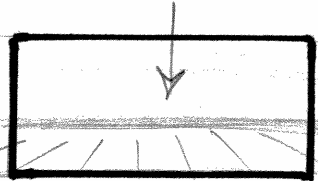
568

A



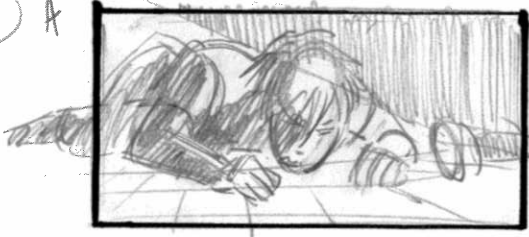
FRANCES IS PULLED INTO
THE FOG. "FRANCES!"

B



GARAGE DOOR SLAMS
DOWN

569



L ON GROUND, DEFEATED

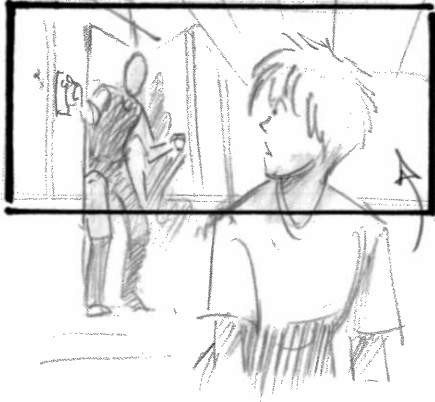
B



LIGHTS COME ON

"LISA!"

C



"I'VE BEEN LOOKING ALL OVER FOR YOU."

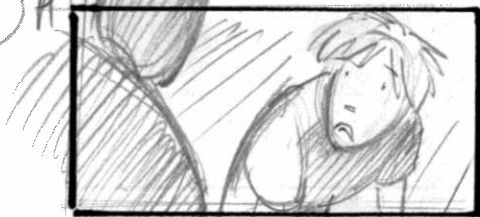
TILT UP TO BRUCE

B



"Where Have You Been? ..."

570

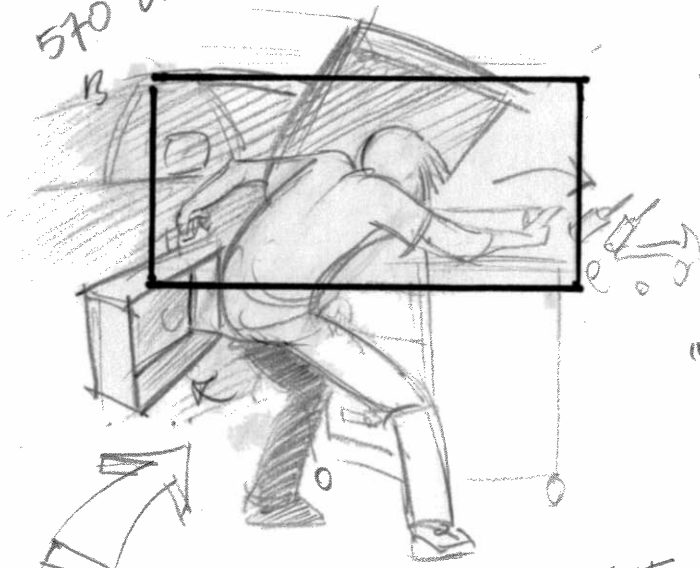


LISA COMES TO A REALIZATION

"LISA TALK TO ME! LISA?"

570 CONT'D

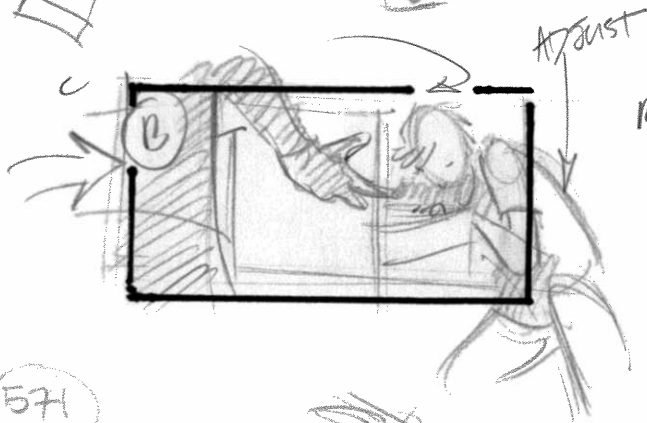
202



FOLLOW

L THROWS AWAY SEWNETES THROUGH BRUCE'S TOOL SHELVES + DRAWERS

"WHAT ARE YOU—"



BRUCE REACTS IN FUR

"LISA, STOP IT!"

571



L PULLS OUT A BOTTLE

"IT WAS YOU!"



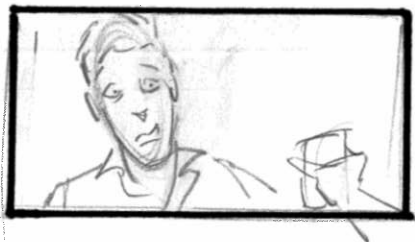
RACK FOCUS TO BOTTLE

YOU DID IT!

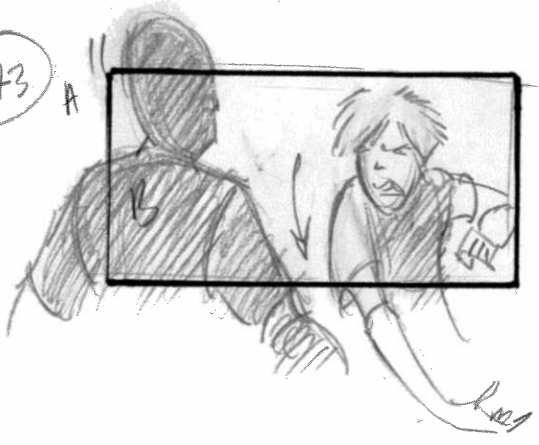
"DID WHAT?..."

HONEY I HONESTLY DON'T REMEMBER."

572



573 A



SMASH!
L THROWS DOWN BOTTLE
(S/A 570)

B



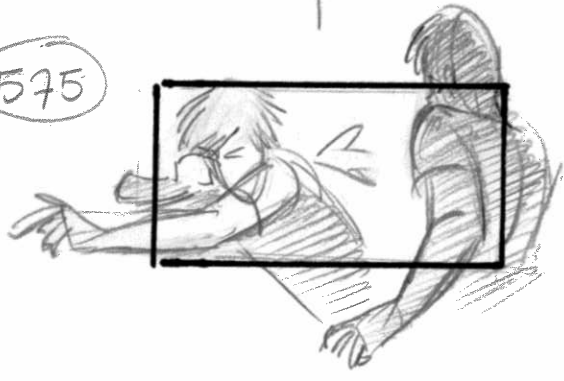
"WAKE UP!
REMEMBER!"

574

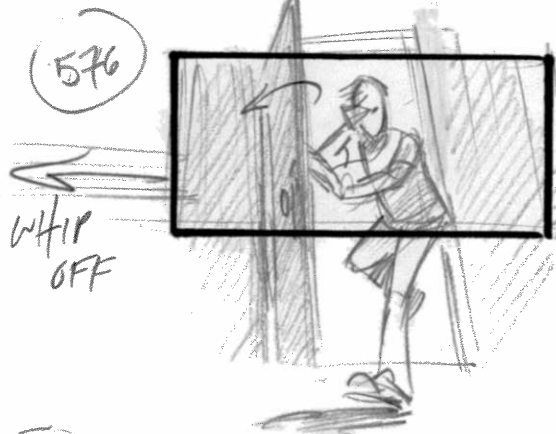


BRUCE REMEMBERED
(S/A 572)

575



L RAN PAST BRUCE
(S/A 570)

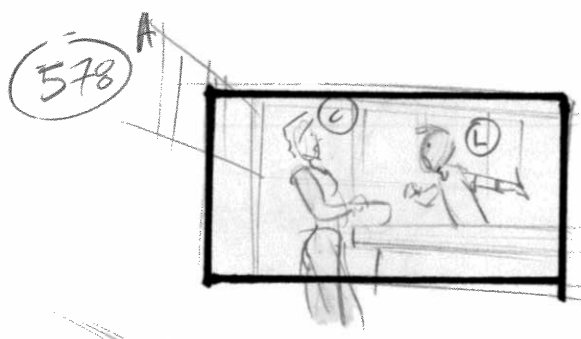


L Bursts into kitchen

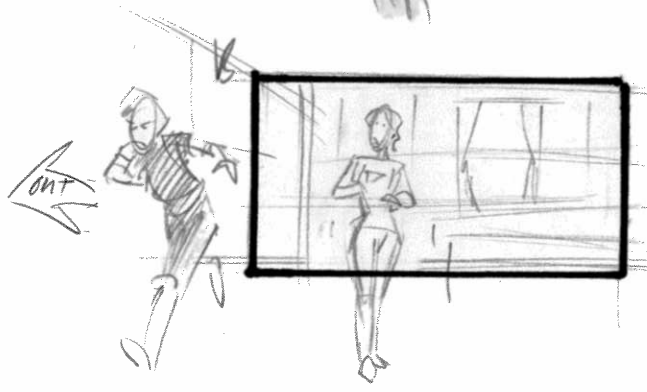


WHIP PAN TO CAROL

"LISA, SOME CLOTHES ARE MISSING, DO YOU KNOW WHERE THEY ARE?"



PLAY REST OF SC IN WIDE. "YOU LET IT HAPPEN!"



REST OF DIAL. "I WON'T LET IT HAPPEN AGAIN!"

205

579

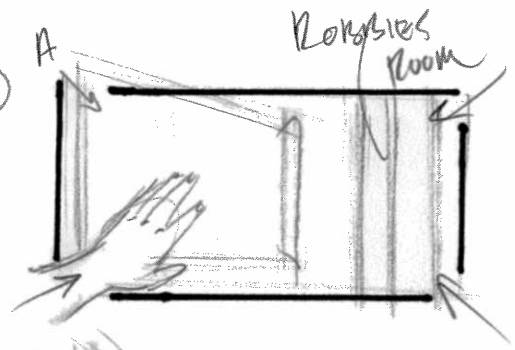


L HEARS FROM HER ROOM
— VIDEO GAME SOUNDS —

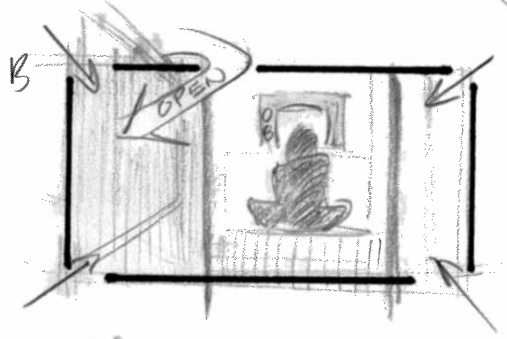


L STOPS +
TURNS

580



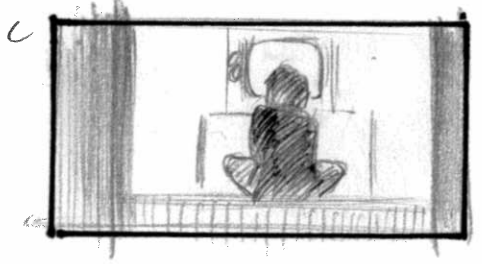
BLOOP BLOOP



PUSH IN BLOOP BLOOP

BLOOP BLOOP

ROBBIE PURS
PAC-MAN



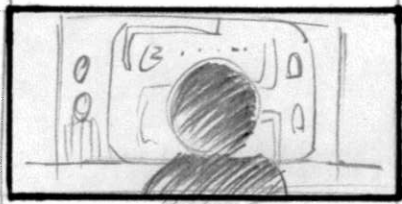
BLOOP
BLOOP
BLOOP

581



L IN HALLWAY
"WHERE'S EDGAR?"

582



"Dunno he left"

(S/A 580)

LISA
(eyes him)
Robbie... Do you understand that you, me, Mom and Dad aren't alive anymore? That this isn't the real world?

583



ROBBIE
(keeps playing)
Uh huh.

LISA
(tensing)
When did you figure that out?

ROBBIE
This morning. When I found my glasses.



LISA
Your glasses?

ROBBIE
Uh huh.

"They were under my pillow."

584



ROBBIE turns to L
"I DIDN'T WANT TO FIND 'EM BEFORE BECAUSE I WAS TOO SCARED."
(S/A 580)

585



"Why would you be AFRAID OF YOUR GLASSES?"

586



NORRISIE TURNS BACK TO GAMME.
 "CAUSE I WAS WEARING 'EM
 THAT NIGHT. THE NIGHT WE
 ALL DIED."

REST OF DIAC



B



RACK TO L AS SHE LEAVES

587



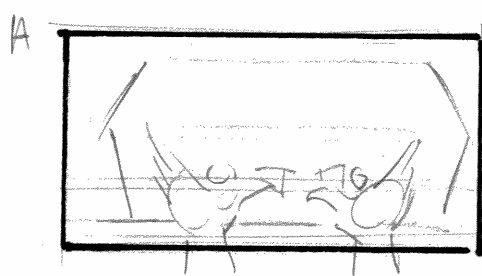
L SHUTS DOOR TO HER
 BEDROOM

(S/A 459)

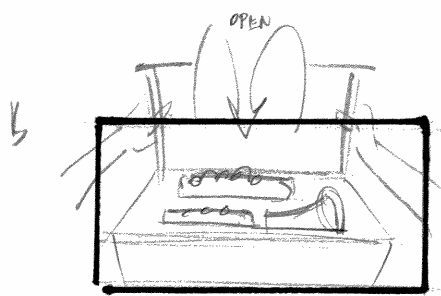


LOOKS BACK

589

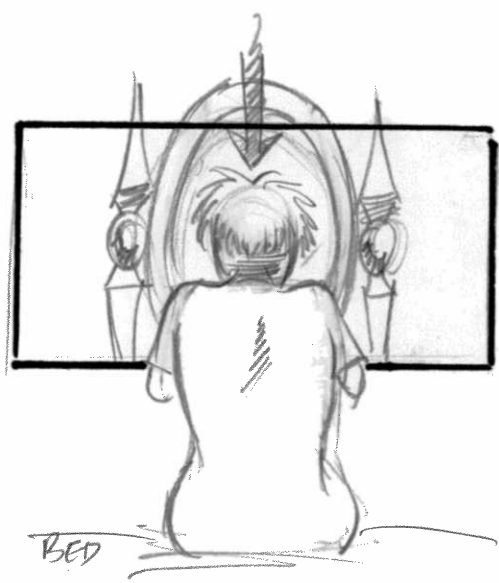


L POV OF CLARINET CASE
 - CLICK -



OPENS
 IT.

590



L SITS IN FRONT OF VANITY.

-BEAT-

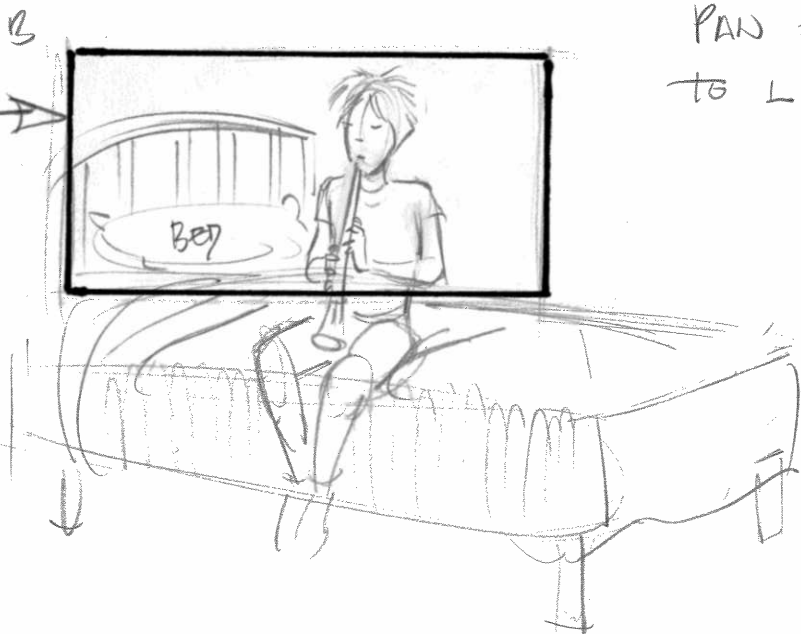
CLARINET PLAYING "BIRD" THEME FROM PETER & THE WOLF."

591



PAN FROM MIRROR TO L. (*CAM POSITION CENTERED BETWEEN THEM)

PAN CONT.



* playback @ this sc.

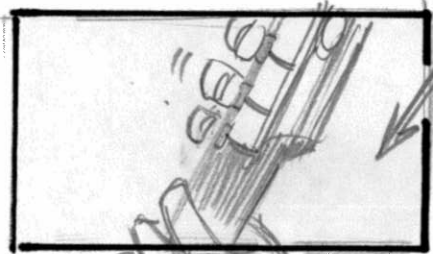
209

592 A



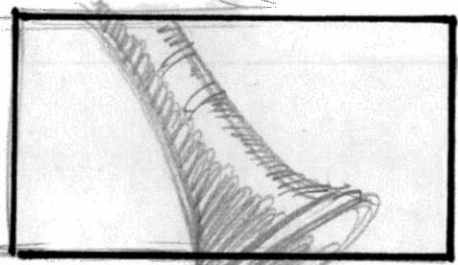
L PLAYS SOLO

B



TRACK DOWN CLARINET

593



REVERSE (MIRROR) IMAGE OF CLARINET

SOLO TURNS INTO A DUET



594 A



(S/A 592)

L HEARS IT, REACTS,

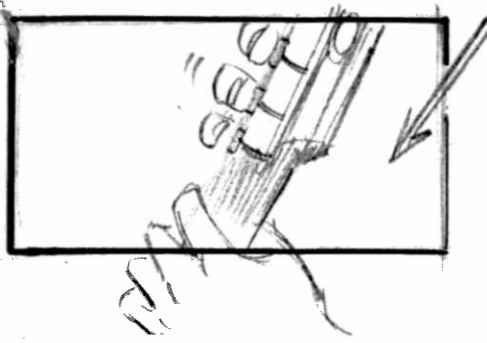
B



PLAYS EVEN MORE EMPHATICALLY.

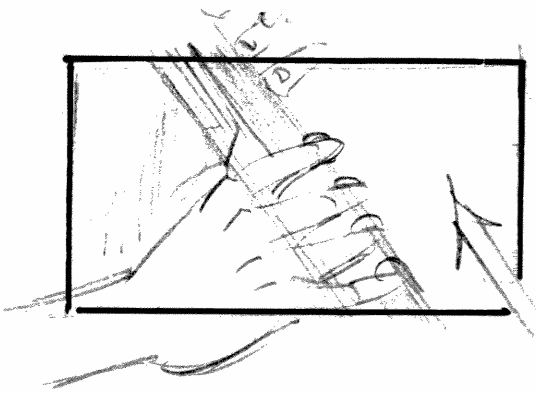
594 CONT'D

(210)



TILT DOWN TO USA'S FINGERS

(595)

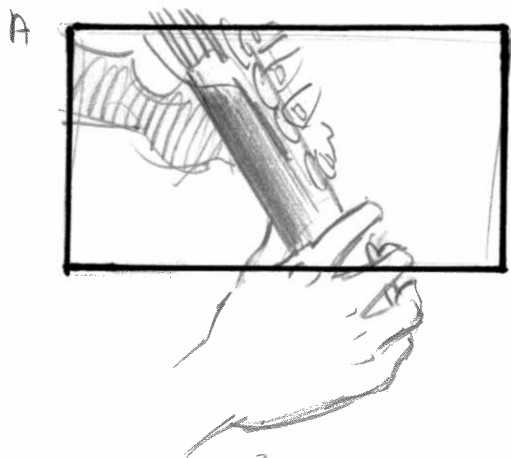


TILT UP MIRROR IMAGE.

(S/A 593)

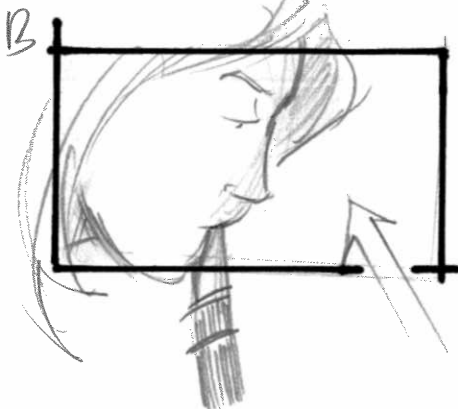
* CUT BACK OF FORTH AS REQUIRED.

(596)



- END WITH ...

MUSIC TURNS SOLO



TILT UP TO ... OLIVIA

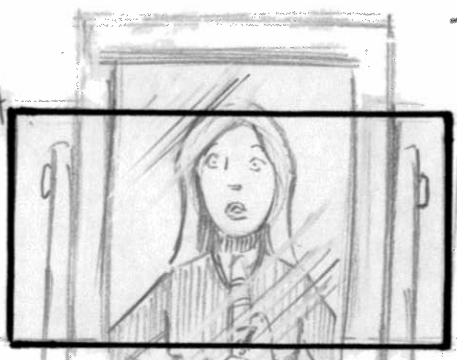


LOOKS UP + REACTS

* ALL SHOTS
HANDHELD 597 - 634

211

507



OLIVIA IN OLIVIA'S
VANITY

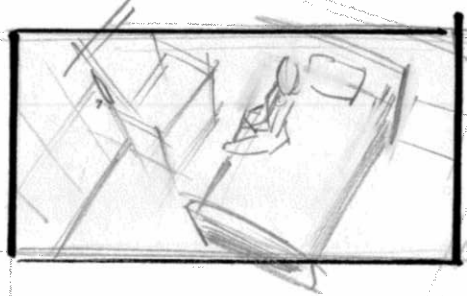
* SHE HAS OLIVIA'S
SILVER CLARINET

PAN B



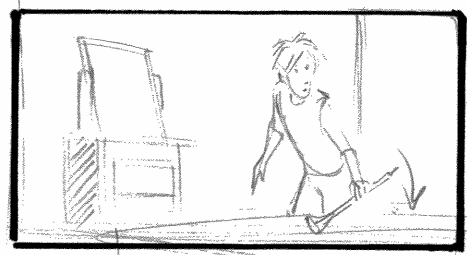
PAN TO L TURNING
REACTING TO...

508



HIGH-WIDE:
OLIVIA'S ROOM

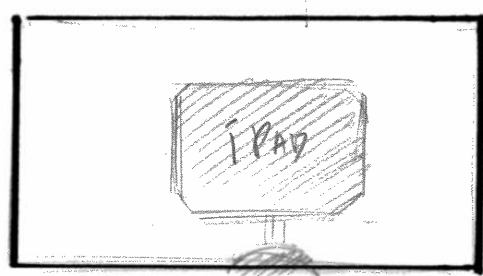
509



L PUTS DOWN
CLARINET.

SHE SEES SOMETHING

B

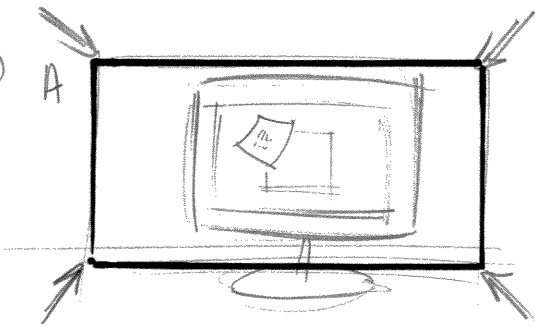


SLIDE REVEALS DESK



L STEPS
160

600



L POV:
MOVE UP TO IPAD.

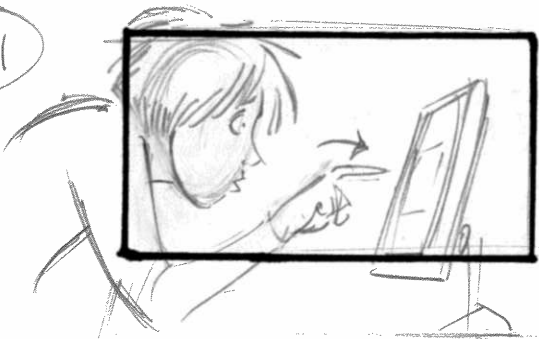


L PICKS UP NOTE



BRINGS NOTE CLOSE.

601



PROFILE = L PRESSES PLAY

602



L POV OF SCREEN

"Hi LISA... IF YOU'RE WATCHING THIS IT MEANS YOU WERE BACK."

602
CONT'D
B



OLIVIA
The one thing I do know is I'm scared. Scared of this house. First I found that scrapbook about those poor girls under the floor... And then this...

C



It was lying in a dusty corner of the garage. It had been there a long time. I was drawn to it.

603

A



"It BELONGED to you
DIDN'T IT?"

B



OLIVIA (CONT'D)
I'm so sorry about what happened to you and your family, Lisa. It breaks my heart.

C



"There's A HAUNTER in the house!"

604



TIGHTER ON OLIVIA FOR
REST OF DIAL



605



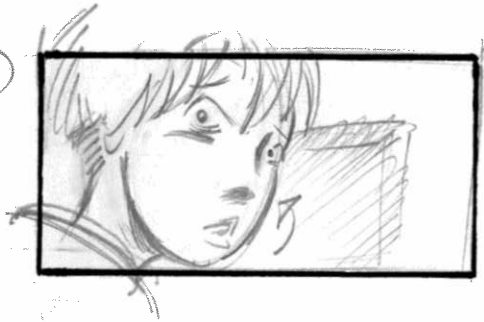
SLOW ZOOM IN TO L
AS SHE REALIZES THIS IS
HER STORY TOO. (S/A 603)

606



ECU IMAGE OF OLIVIA
FREEZES.

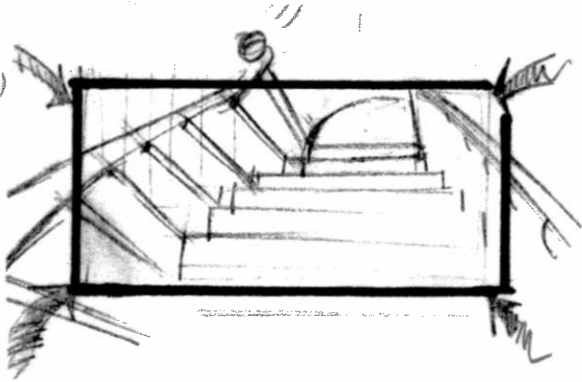
607



SMASH!

L TURNS.

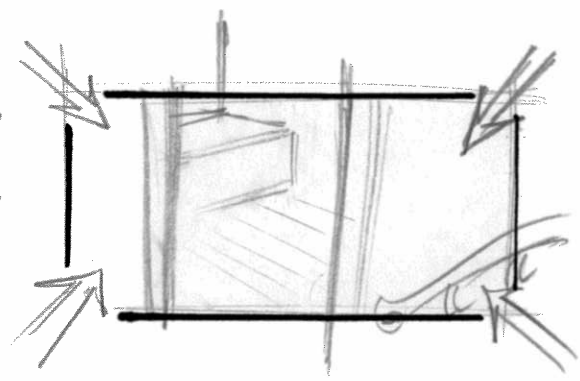
608
A



L POV COMING DOWN
STAIRS.

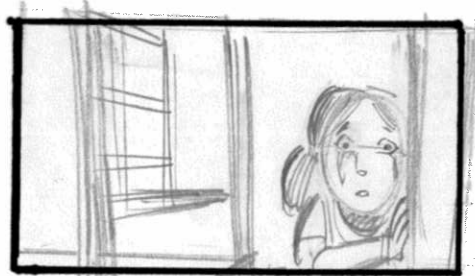
(MATCHING (188))

608
CONT'D
B



- CREEPING -

C



POV LOOKS INTO LIVING ROOM
L'S SISTER THERE.

"OLIVIA, I'M SCARED"

- CRASH! -

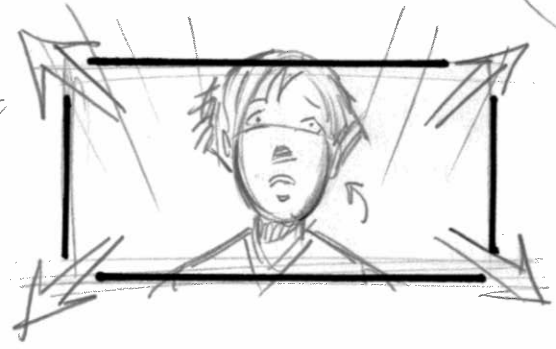
D



PULL BACK AND
TILT UP TO L

"WHERE DID YOU HIDE
THEM!"

E

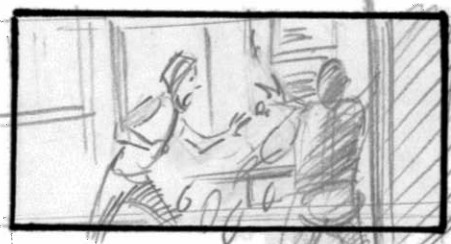


TRACK LOW ANGLE L
SHE HEARS VOICES O.C.

"I TOLD YOU, BRAD,
I DON'T KNOW WHAT YOU'RE
TALKING ABOUT!"

- SMASH! -

609 A



L POV:
COMES AROUND CORNER
TO FIND OLIVIA'S PARENTS
FIGHTING.

TURN

"WHAT'S WRONG WITH YOU?
WHY ARE YOU ACTING
THIS WAY?"

B



TILT

"OLIVIA...
GO BACK TO YOUR
ROOM, TAKE YOUR
SISTER WITH YOU."

TILT DOWN TO
MESS ON FLOOR.

610



L FEELING THE
DEJA VU
(S/A 608)

611 A



"PLEASE, SWEET HENRY...
GO UPSTAIRS."

GIL CONT'D



PAN TO PM. He's possessing OLIVIA'S FATHER.

"DO WHAT YOUR MOTHER SAYS, OLIVIA."

(612)



L REACTS (S/A-608)

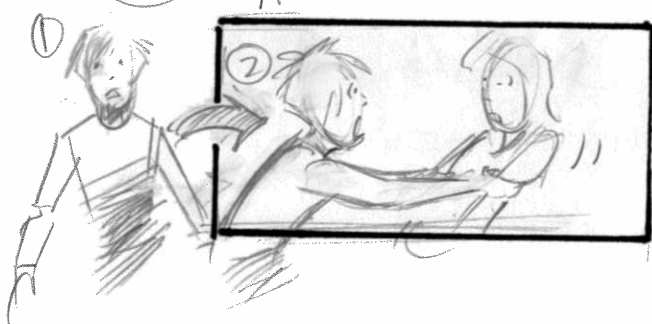
(613)



"You shouldn't be down here."

- L GRABS O.M.

(614)



"LISTEN TO ME! GET OUT OF THIS HOUSE RIGHT NOW! TAKE THE CHILDREN WITH YOU AND NEVER COME BACK HERE, UNDERSTAND?"



He is NOT your husband."

(615)



"ANNE, SHE'S CONFUSED. I THINK SHE'S SLEEPWALKING AGAIN."

(S/A G11)

616



No! He's LYING. He's taken over OLIVIA'S FATHER...
I MEAN MY FATHER.
I MEAN..." (S/A 614)

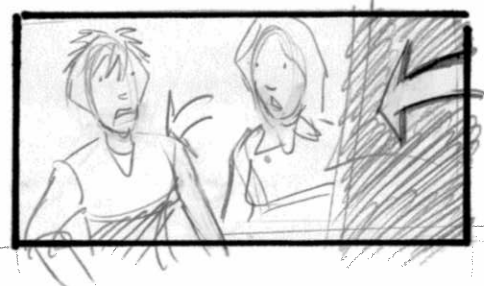
617



REVERSE:
PM MOVES TOWARDS L.

"Stay DOWN stairs, I'll take her up to her room."

618



PM L BACKS AWAY...
"IT'S ALL RIGHT, OLIVIA..."
(S/A 614)

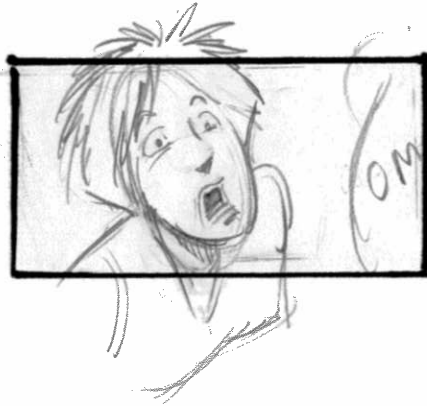
619



PM APPROACHES.
"IT'S ME. IT'S DAD."



620



Nooo!

621



L BREAKS AWAY.

(S/A 64)

622

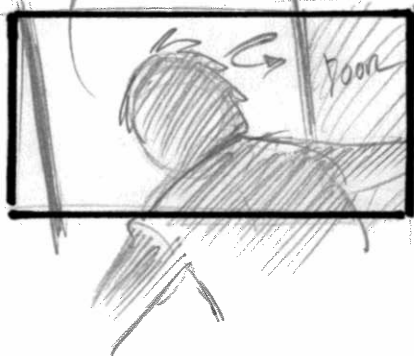
A



Follow HER thru
FOYER TO DOOR

OVER EXPOSED EXT!

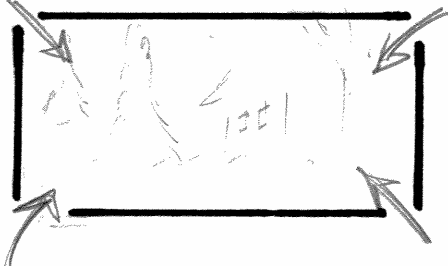
B



L OPENS DOOR
(STUDIO)

* [VFX]

C



PUSH PAST L TO SEE
OUTSIDE OVER EXPOSED
(LOCATION
PLATE)

622 cont'd
D



BACK EXPOSURE TO
REVEAL SUNNY SURFACES

E



TILT UP TO SKY

F



COME BACK DOWN
ON L, STUNNED

G



BRAAAAW !!!

623



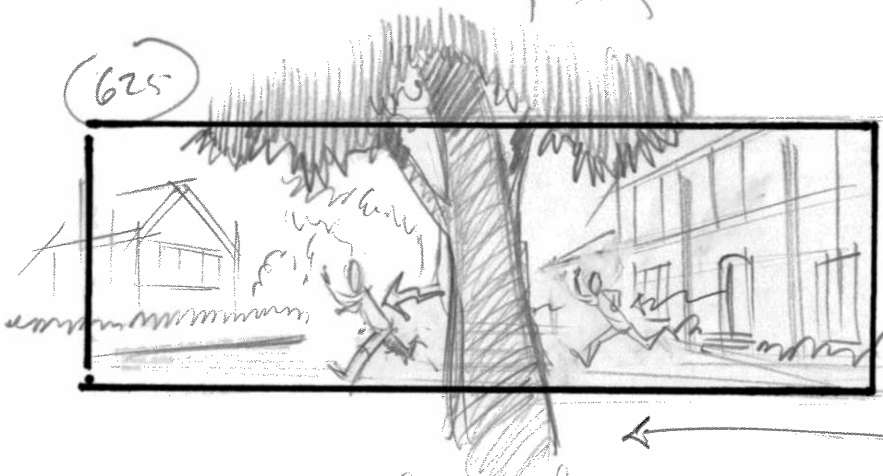
L P.O.V.: NEIGHBOUR
MOWING LAWN

624



Help!

625



"can't see
police!"

← PAN @ L RUNNING

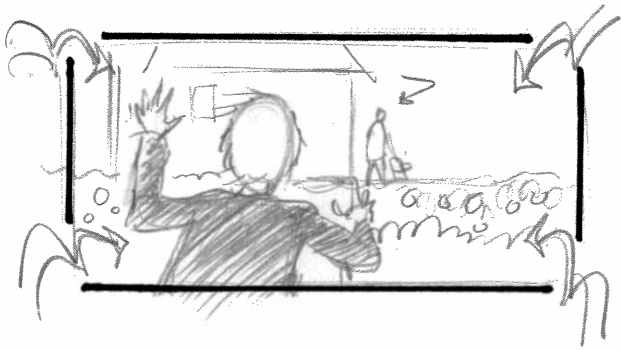
626



BRRRRRRRR!

L's voice drowned out
by motor.

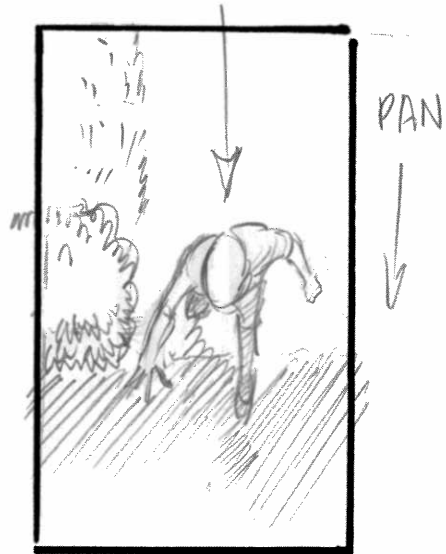
627



Follow L, MAN GOES INTO
HIS GARAGE.

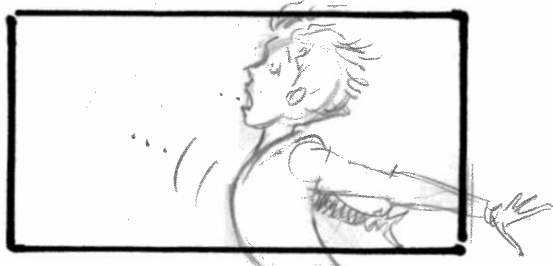
"NO, COME BACK!"

628



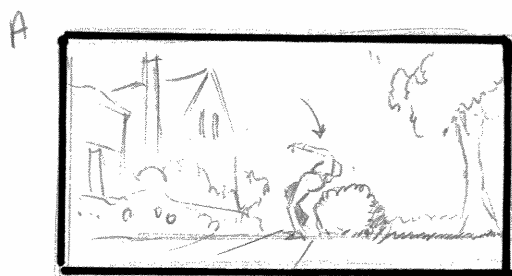
HIGH ANGLE
LISA REACHES PROPERTY
BORDER

629



SOMETHING STOPS
HER.

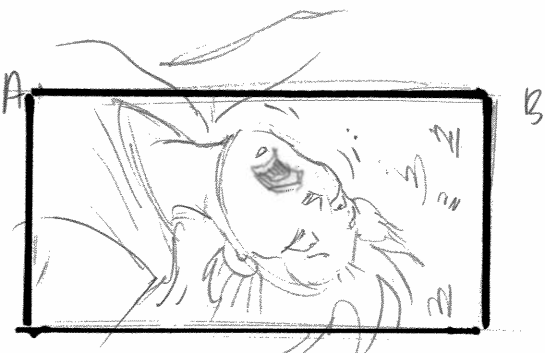
630



WIDE: SHE COLLAPSES.

B
↓
L ON GROUND

631

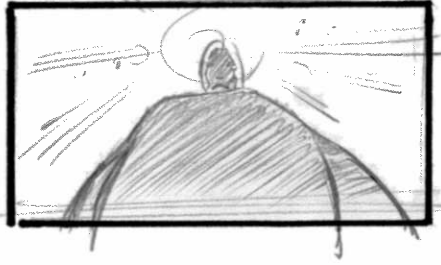


L PARALYZED



SHARON COVERS HER
"SILLY LISA..."

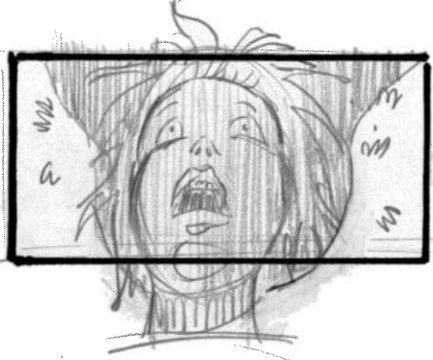
632



L POV: PM SILHOUETTED BY THE SUN.

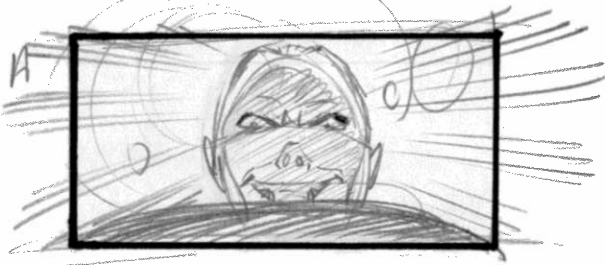
"DON'T YOU KNOW A GHOST CAN NEVER LEAVE HIS HOUSE."

633



L STRUGGLING IN PAIN

634



PM SMILES

B



BLOW OUT TO WHITE.

635



CUT TO BLACK

635 CONT 19



CAROL'S VOICE =
"LISA..."

636



FANZ UP ON L ASLEEP
"LISA..."

B



"LISA, HONEY..."
SHE OPENS HER EYES"

637



PALE MAN LOOKS DOWN
ON HER, SPEAKS WITH CAROL'S
VOICE: "...WAKE UP."

638



L SCREAMS (S/A 636)

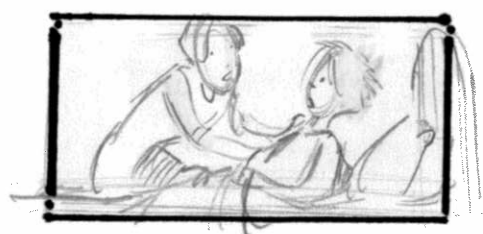
639



CAROL
LOOKS DOWN
ON L

"IT'S OKAY SWEETHEART
I'M HERE." (S/A 637)

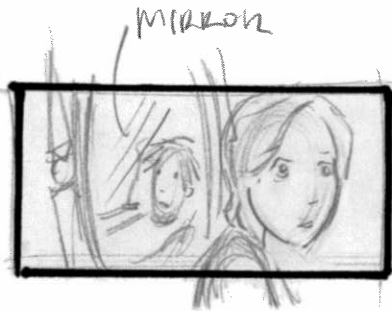
640



REVEAL L IN HER BED.
SHE CALMS.

"YOU COLLAPSED ON THE FRONT LAWN.
I THOUGHT YOU WERE SLEEPWALKING
AGAIN."

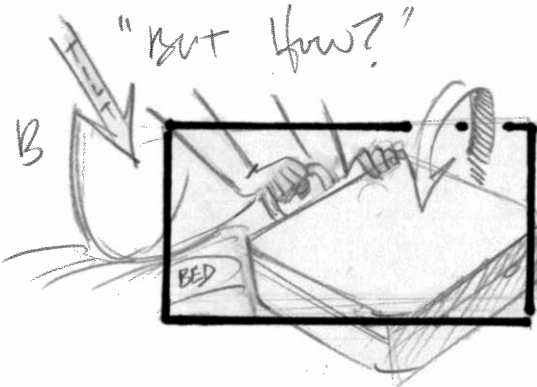
641 A



ON CAROL, L VISIBLE IN MIRROR.

* EYELIGHT

BUT YOU WEREN'T ASLEEP WERE YOU? I MEAN HOW COULD ANY OF US BE ASLEEP? SINCE WE'RE ALL HERE? " YES, BABY, I KNOW. I'VE FINALLY WOKEN UP TOO. "



CAROL PLACES SUITCASE ON BED.

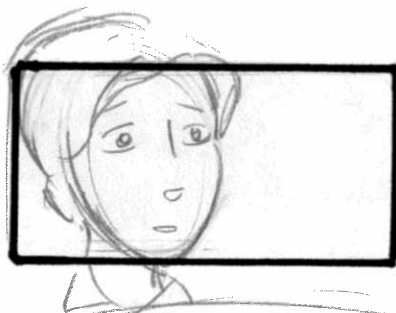
" IT WAS IN MY BEDROOM CLOSET THE WHOLE TIME. "

642



HIDDEN IN THE BACK. I JUST DIDN'T WANT TO REMEMBER.

643

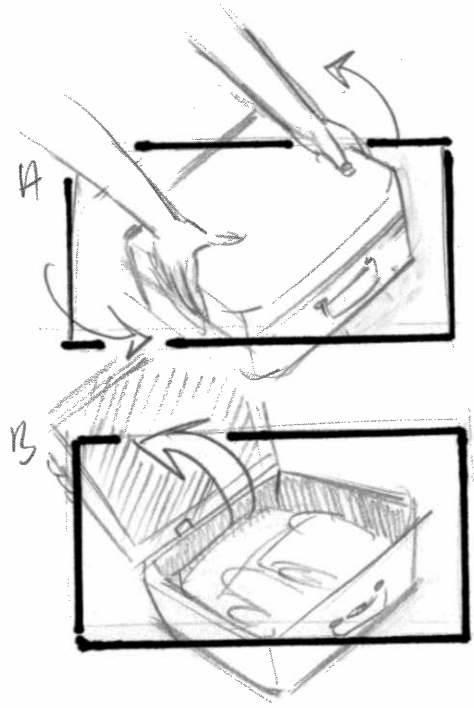


" YOU TOLD ME I DIDN'T TRY TO SAVE YOU " BUT YOU WERE WRONG. "

* EYELIGHT

- CLICK CLICK -

644



CAROL ROTATES SUITCASE

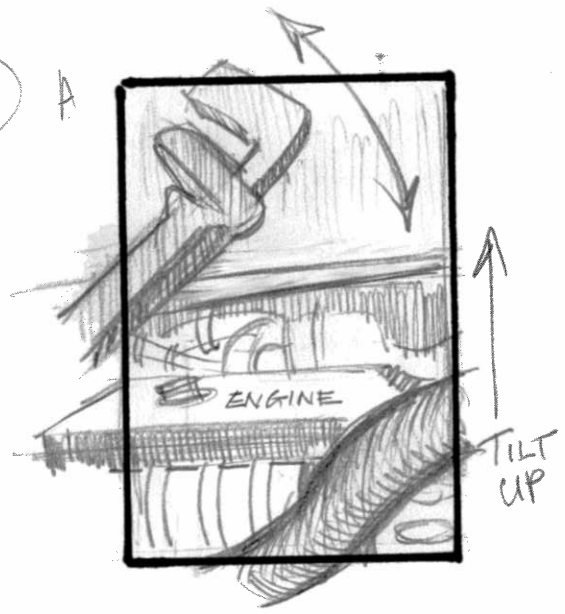
(S/A 641)

OPENS IT, TO REVEAL
LIDING UP.

"THESE ARE THE CLOTHES
THAT I'VE BEEN MISSING
FROM THE CAMPING."

* MOST OF DIME
COVERED BY THESE
SET UPS.

645



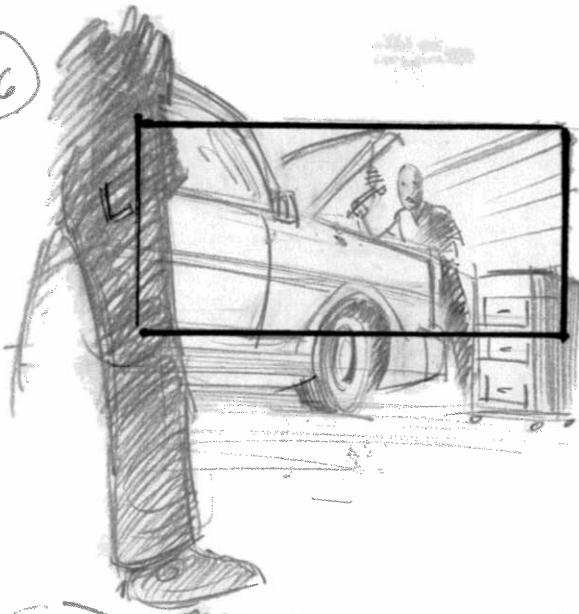
TILT UP FROM
ENGINE TO MONKEY
WRECK

BANG BANG BANG



BACK FOCUS TO L'S
SILHOUETTE.

646



227

OVER L TO BRUCE.

"HEYA, KIDDO, HOW YOU FEELING?"

647 A



CU L SILHOUETTED

B



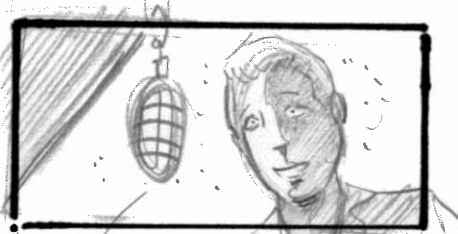
SHE STEPS INTO THE LIGHT

"WHERE ARE THE SPARK PLUGS DAD? ...

NO ONE STOLE THEM. YOU LOST THEM ON PURPOSE

X EYELIGHT

648



NOTES

BRUCE IN HALF-LIGHT.

"ON PURPOSE? I DON'T KNOW WHAT YOU'RE TALKING ABOUT, LISE."

649



X EYELIGHT

"YOU HID THEM FROM YOURSELF"

(S/A 647)

650



"Why would I do that?"

(S/A 648)

651



"BECAUSE YOU KNEW
WHAT YOU WERE
TURNING INTO... SO
WHERE DID YOU HIDE
THEM. DEEP DOWN
YOU KNOW."

(S/A 647)

652



TIGHTER ON BRUCE

653

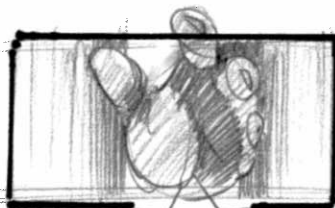


B



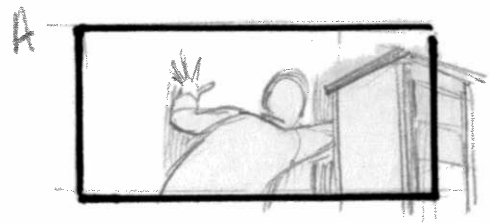
CABINET MOVES ASIDE
TO REVEAL BRUCE'S
eye.

C



BRUCE REVEALS
H.S.

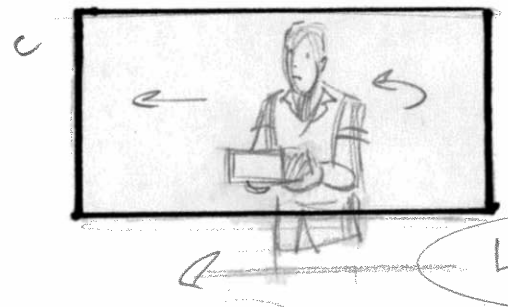
654



BRUCE REACHING BEHIND CABINET

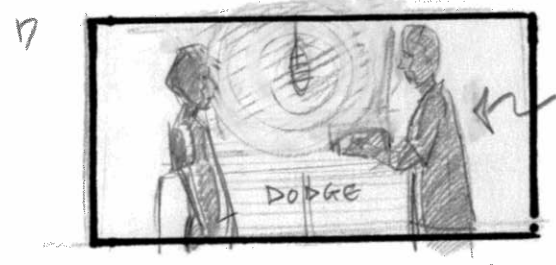


STANDS



TURNS, REVEALING BOX

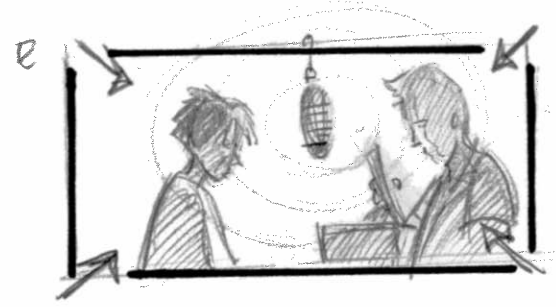
LAT. TRACK



TRACK (W) HIM AS HE STEPS OVER TO L.

LAT. TRACK

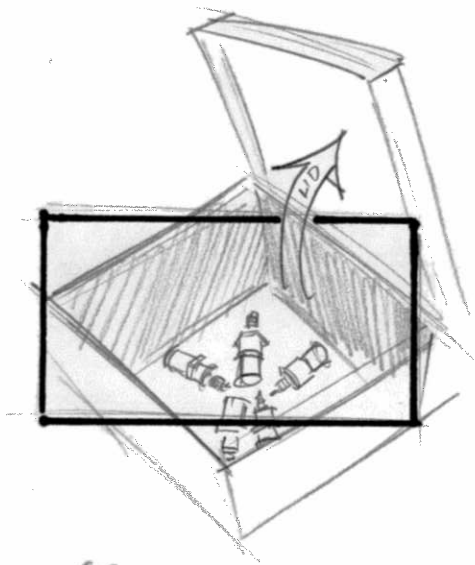
(SILHOUETTED BY WORK LIGHT)



PUSH-IN AS HE OPENS BOX.

230

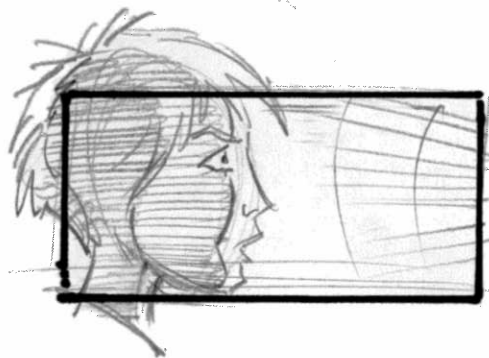
655



LID COMES OFF BOX
TO REVEAL SPARK PLUGS

2ND UNIT

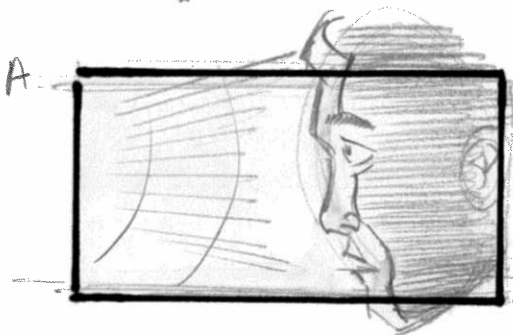
656



"Pick them up."

* FLAME FROM WORKLIGHT

657



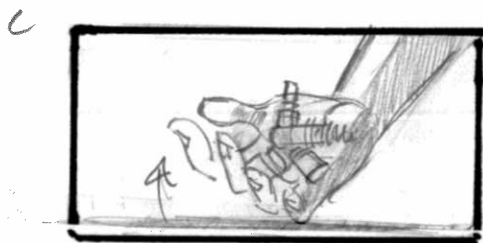
"What for?"

* FLAME FROM WORK -
LIGHT



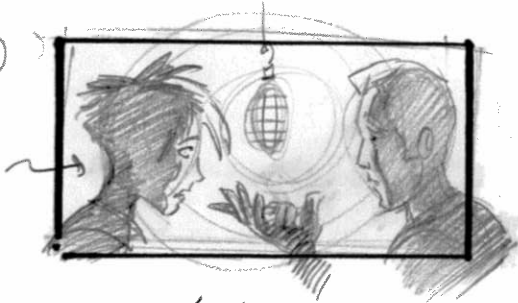
TILT DOWN

BRUCE STICKS HIS HANDS
IN THE BOX



PICKS UP SPARK
PLUGS

658



(S/A 354)

LISA
Feel anything?

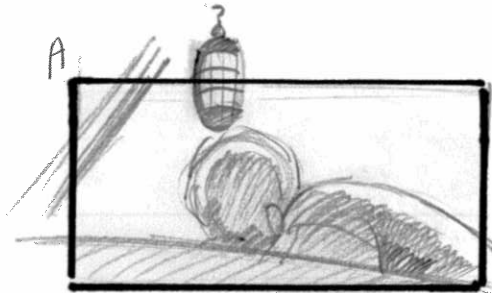
BRUCE
Not a thing. Like I said, I don't know what you're talking about.

LISA
Put them back into the engine.

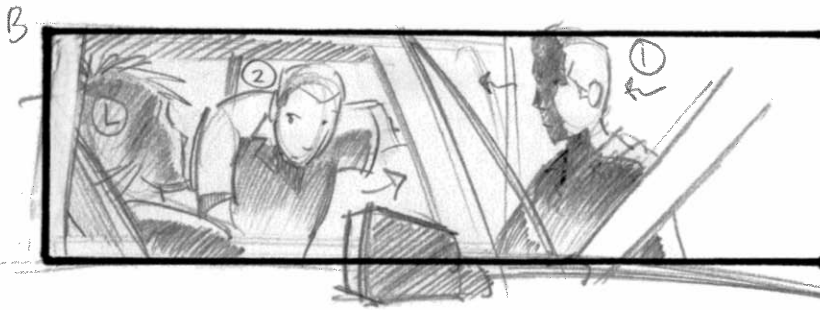
BRUCE
This nonsense has gone on long enough, Lisa.

LISA = THE ENGINE.

659



BRUCE INSTALLS PLUGS



← TRACK

BRUCE GOING TO DRIVERS SEAT

660



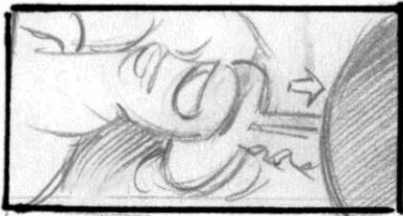
"TURN THE KEY"

661

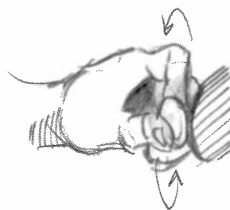


(S/A 659)

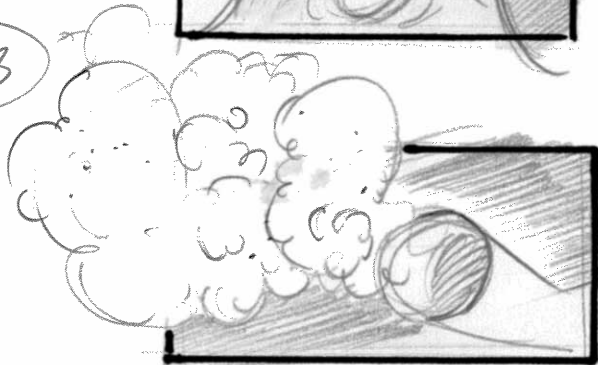
662



INSERT = BRUCE TURNS KEY.



663

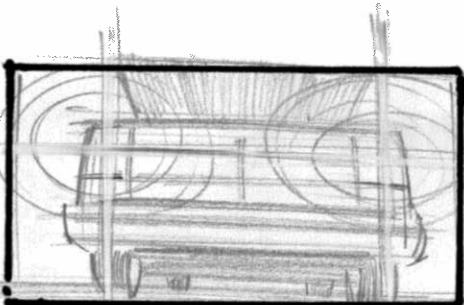


INSERT =

EXHAUST PIPE

— VROOOM! —

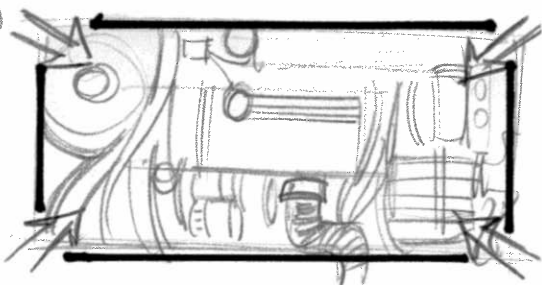
664



FRONT OF DODGE.

LIGHT COME ON

665



INSERT =

PUSH IN TO ENGINE

RUNNING

666



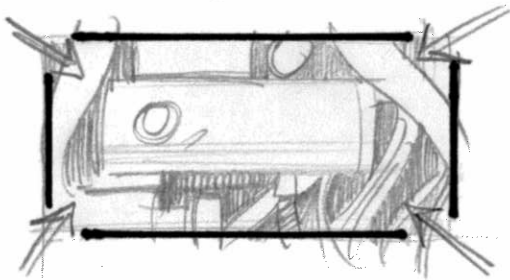
PUSH IN TO BRUCE

669



"DAD?"

670



PUSH IN TO ENGINE
(S/A 665)

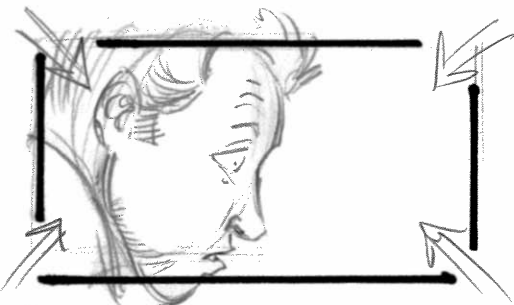
671

A



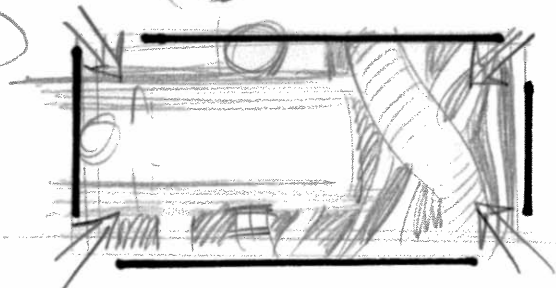
CONT. PUSH IN TO BRUCE
"DAD, DO YOU REMEMBER?
DO YOU REMEMBER WHAT
HAPPENED TO US?"
(S/A 666)

B



"I USED EITHER..."
You and your
Mom and Robbie. I carried each of
you down into here from your rooms,
and then I...

672



ENGINE.
(S/A 665)

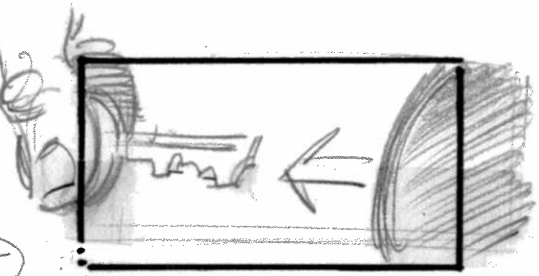
673



"DAD, WHAT DID YOU DO!?"

(S/A 669)

674



INSERT =

BRUCE PULLS OUT KEY

(S/A 662)

675



MY FAMILY ... YOU, MOM AND ROBBIE ... HOW COULD I ...?! OH GOD!..

(S/A 671) * EYELIGHT

676



"IT WASN'T YOU!"

"OF COURSE IT WAS ME!"

"NO, IT WAS SOME ONE ELSE! HE TOOK YOU OVER, POSSESSED YOU. MADE YOU LIKE HIM."

"LIKE HIM? WHO?..."

(S/A 661)

677



B T

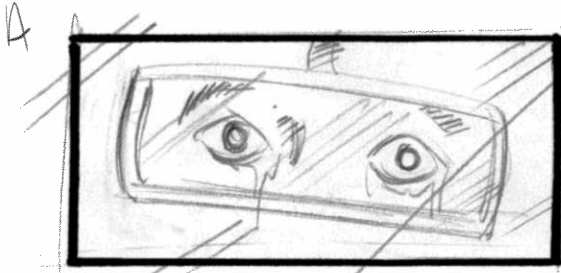


RATTLE!

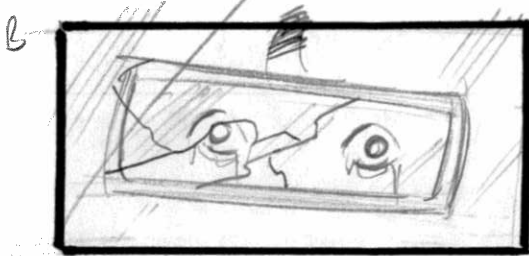
235



Bruce looks into
REARVIEW MIRROR
(TITAN WINDSTORM)

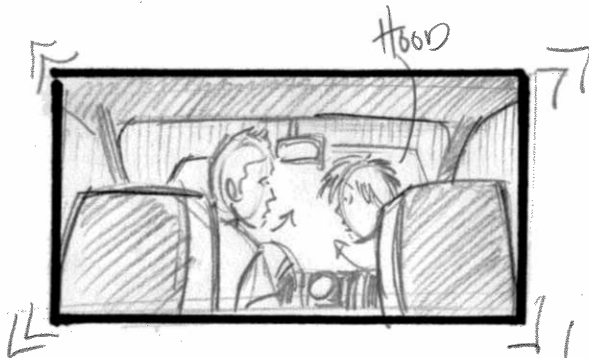


Bruce's eyes in
REARVIEW MIRROR
* EYELIGHT



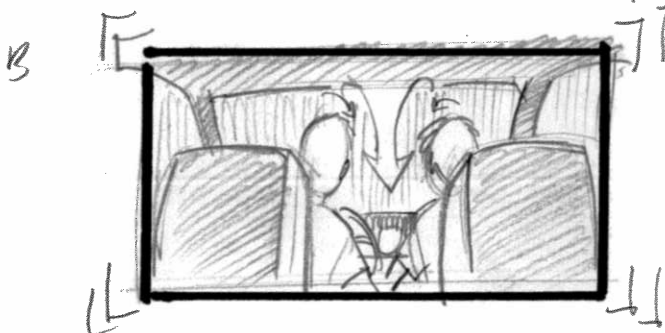
CRACK! * VFX

678 A



BA - BAM

THE ENTIRE VIEW
SMASHES.

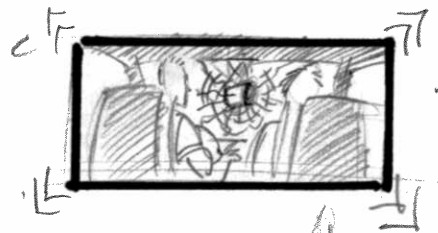


Hood drops

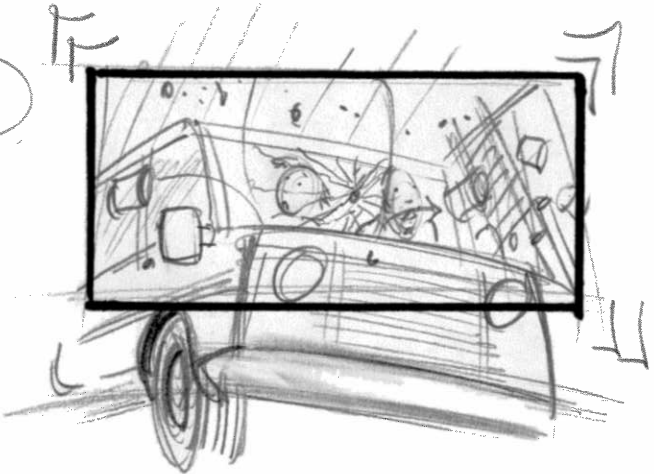
- SLAM! -

OBJECT
SMASHES
INTO
WIND-
SCREENS.

* VFX

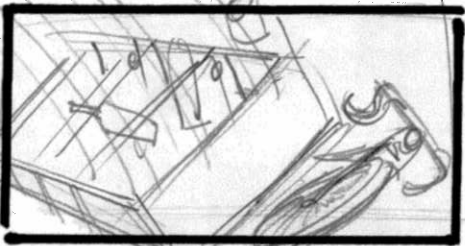


679



EXT CAR:
EVERYTHING SLICES
LIKE AN EARTHQUAKE

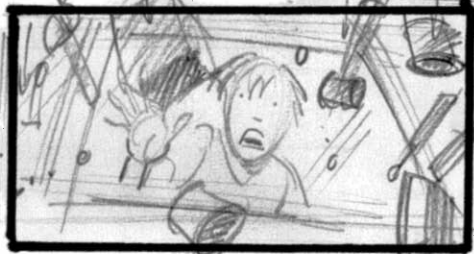
680



L'S BIKE CRUSHED
UNDER A FALLING SHELF

*2ND UNIT

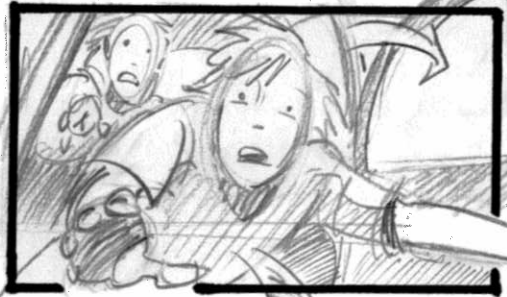
A



STUFF FALLS IN FG

ON LISA REACTS AS...
CAROL SCREAMS
"MOM?"

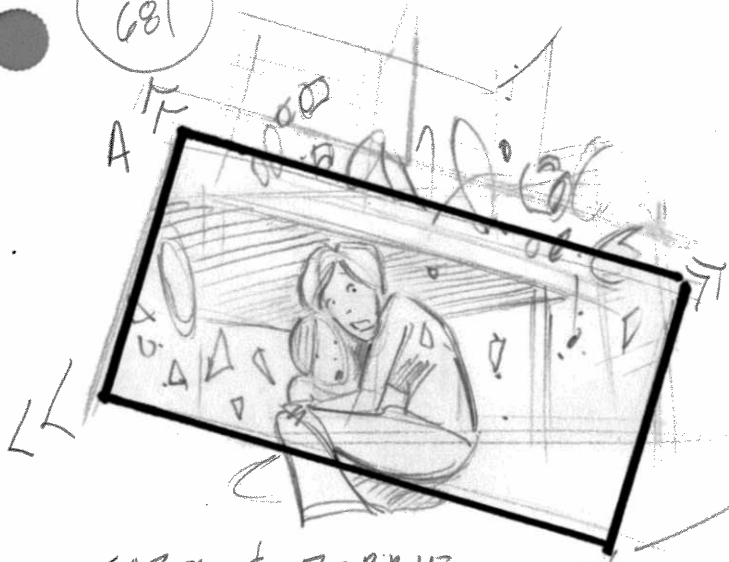
B



L JUMPS OUT THE
BOOK
"LISA!"

L out

681

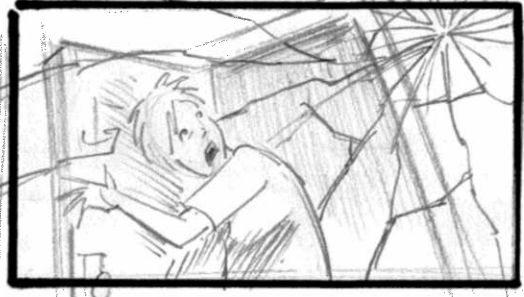


CAROL & ZORBIE
UNDER TABLE-PLATES ETC
FALLING.



PAN/DOLLY TO L ENTERING
FROM GARAGE.

C F

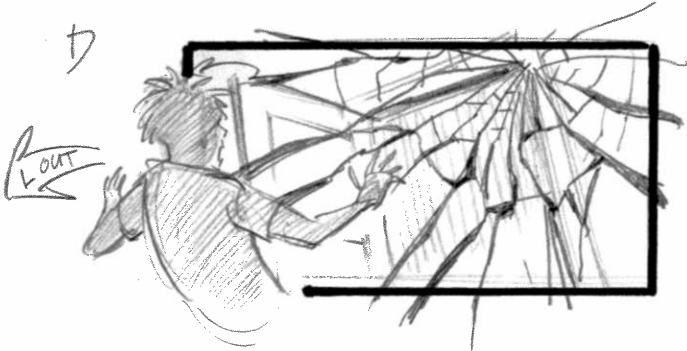


SUDDENLY 'REALITY' CRACKS

CA-RACK



D

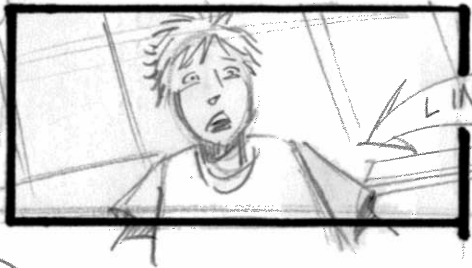


L BACKS OUT OF
SHOT

CRACK DEEPENS



682

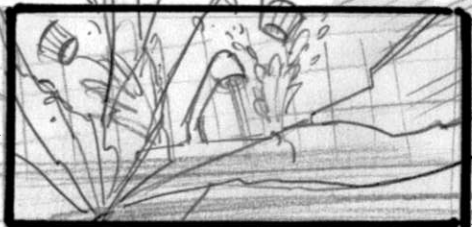


L BACKS INTO SHOT



REACTS,
SWISH PAN
OFF

683



SWISH PAN

*VFX

KITCHEN SINK FAUCET
BURSTS, WATER SHOOTING
UP. REALITY CRACKS

684



— CA-TRACK! —

SWISH IN

*VFX

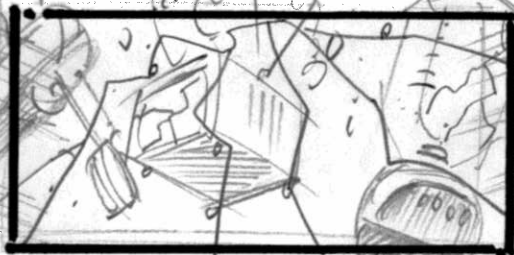
FRIDGE DOOR EXPLODES
OPEN, CONTENTS EXPLODES

EGG BEATER

PORTMUSE TV
(CRASH ON
SCREEN)

CRUISER

685



REALITY CRACKS

*VFX

APPLIANCES EXPLODE
REALITY CRACKS

686
A

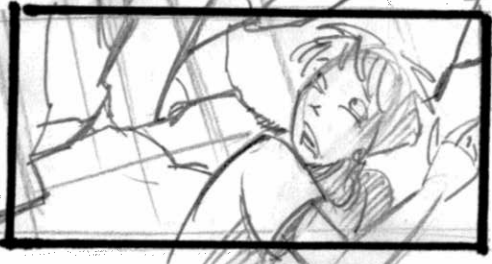


BACK to L. (BEHIND HER CABINET DOORS SWAM OPEN + CLOSED)

"WE DON'T BELONG IN THIS HOUSE ANYMORE... WE'RE AWAKE."

SWISH IN

B



FISSURE FORMS BEHIND L.

— CA-RACK! —

687

A



TABLE FLIES OFF CAROL + ROBBIE

TABLE



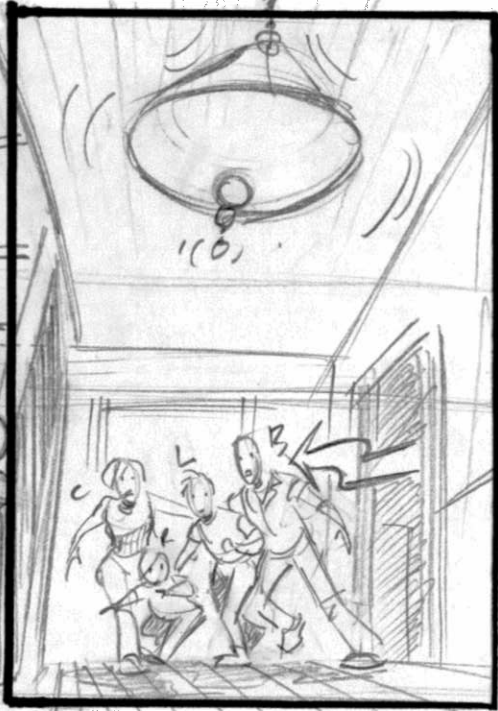
TILT UP = IT'S BRUCE.

"EVERYBODY OUT"

TILT UP

240

688

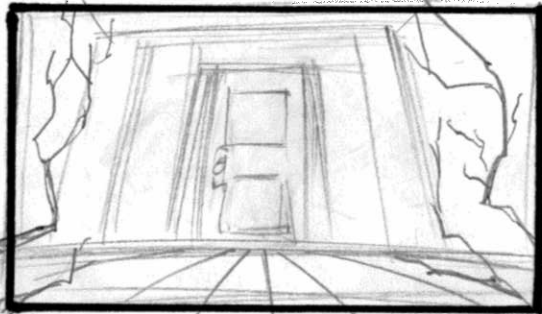


TILT

TILT DOWN FROM
CHARACTER STRIKING

THE WHOLE FAMILY
RUNS OUT OF THE
KITCHEN.

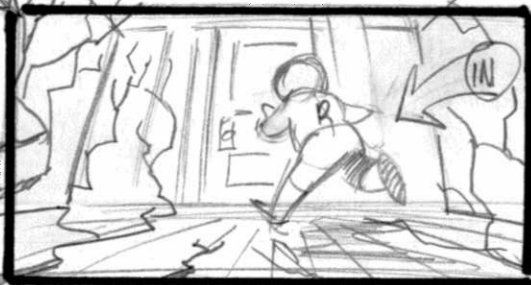
689
A



REVERSE ANGLE TO
FRONT DOOR

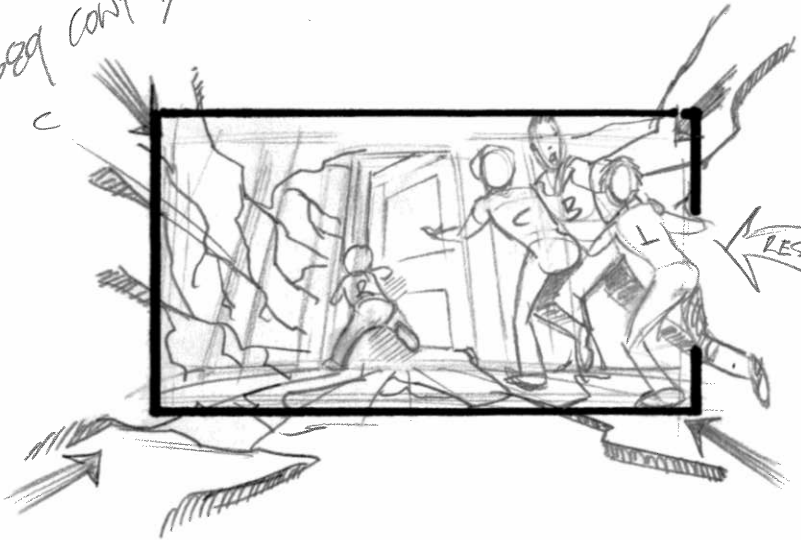
FISSURES BEGIN TO
FORM

B



ROBBIE RUNS IN
PUSH IN AS FISSURES
GROW.

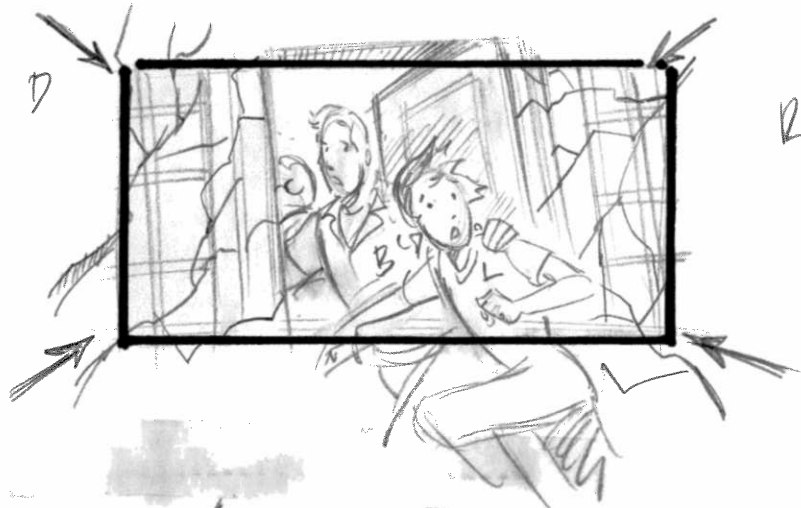
689 CONT'D



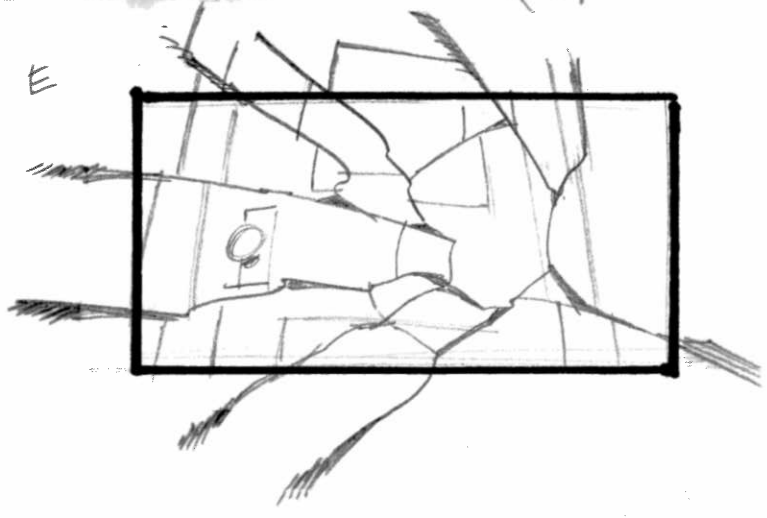
CONTINUE PACK-IN

REST OF FIGHTING

ROUSSEAU OPENS DOOR.



RACE THRU DOOR



SLAM!

CA-RACK!

690



FAMILY OUTSIDE
THEIR FRONT DOOR,
REACTING TO...

691



INTENSE SOUND

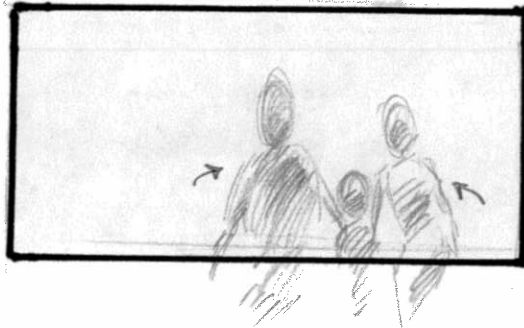


B



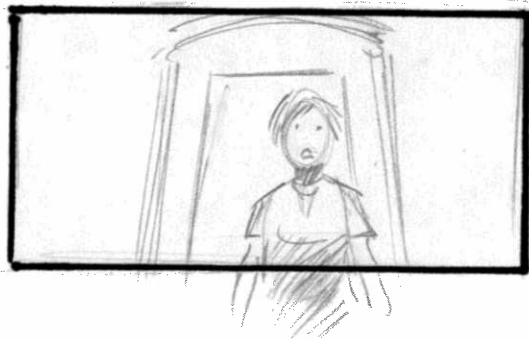
ROBIE STEPS
TOWARDS IT
FIRST... THEN
BRUCE + CAROL

C

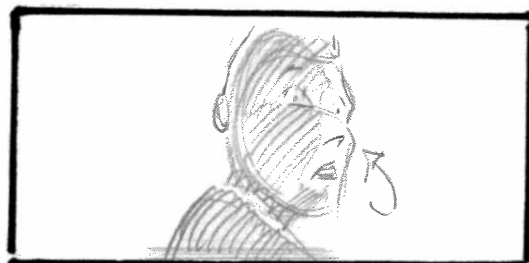


BUT L STAYS SETTING

692

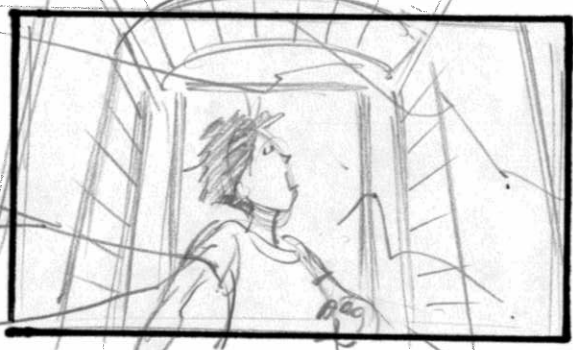


693



BRUCE NOTICES

694



CA-RACK
the house exterior
CRACKS...

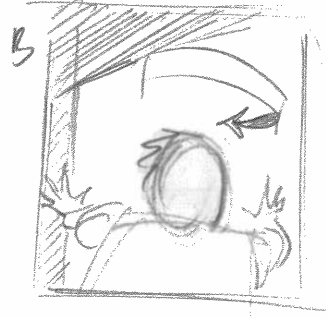
more cracks

695



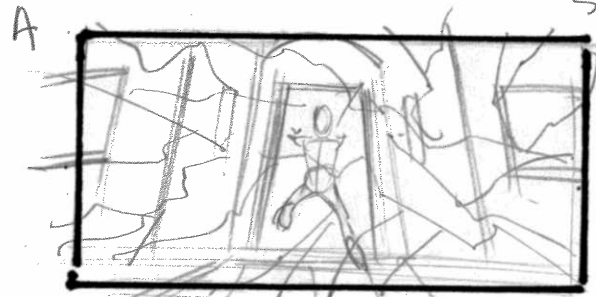
WE CAN'T HEAR IT BUT WE

L turn back to family



turns
back +
pushes thru
door ...

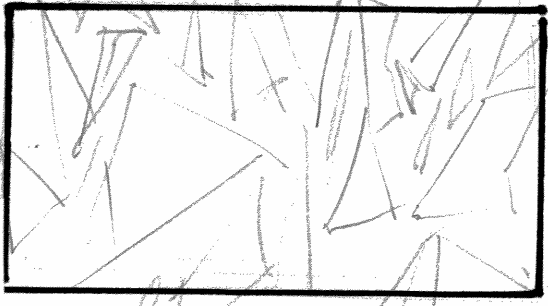
696



SEE HER SAY "I Love You
ALL!"

... JUST AS HOUSE ...

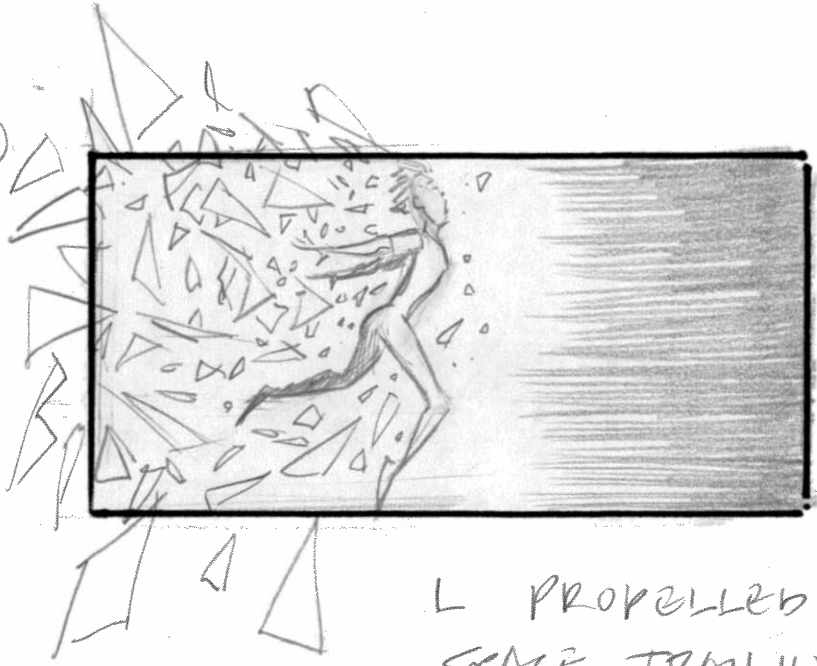
B



... SHATTERS!

607

243



L PROPELLED THRU
SPACE TRAILING SHARDS
OF GLASS.