

"COMING HOME" (INT) NIGHT

(1)UFB <<Stock footage>> Very slow moving pan/ (living room with pictures on table or fireplace, achievement awards on the wall, then birds chirping in a raised bird cage)

(2)(continue) Hallway shot/ (Slowly pan then tilt downward to reveal a heating vent on the wall or by the floor)

(3)From ceiling (CGI basement) we drop down to head height.

(4)Then slowly zoom in on furnace "firing up" <<Stock footage ending>> (FTB)

(5)Wide shot/ (Garage door opening) **loud sample kicking up**

(6)Low shot/ (Car pulls in towards the camera two feet from floor) **car engine turns off**

(7)Medium shot/ (Driver's side door opening)

(8)Low shot/ (As the Father's foot hits the ground, drops of water fall from vehicle)

FATHER

Wait! I'll get the door!

(9)Wide shot/ (Father getting out of car)

(10)Pan shot/ (Father moves to open the back door)

(11)Close shot/ (Hand on door latch)

(12)Pull back/ (He starts pulling back on the door)

(13)Back shot/ (Door opens revealing Mother and a child in a carrier) (Father takes Mother's hand and helps her out of the car)

(14)(Passenger side) crop shot/ (Father reaches in to get the baby carrier)

(15)Close shot/ (Father's hand hitting wall switch to close garage door)

(16)Wide shot/ (Garage door closing)

(17)Wide shot/ (As kitchen door opens, we reveal parents entering the room and follow the Father as he puts the carrier on the kitchen table, then Mother follows behind him)

(18)Overhead down shot/ (Reveals a beautiful newborn child sleeping)

(19)Wide shot/ (With table in view)

FATHER

I'll be right back. I'm going to close one of the upstairs windows.

MOTHER

OK, Paul. (As he walks by, she grabs his shirt and stops him) Hey! You know what? I'm kinda hungry. I'm gonna make myself a ham sandwich. Do you want one?

FATHER

(Looks down at her hand on his shirt)
Yeah! That sounds great, with extra mayonnaise, OK?

MOTHER

(Releasing his shirt) OK!

(20)Back shot/ (Follow Father going upstairs)

(21)Continue shot/ (From top of the stairs, follow Father coming up)

(22)Back shot/ (Father moves left toward the master bedroom)

(23)Close shot/ (On hand as Father flips the light switch) (Make sure to catch lights on the wall after the switch is flipped)

<<Stock footage>> Panning from left to right.

(24)Back shot/ (Father shuts the light and closes the door)

(25)Back shot/ (Father walks towards the baby's room)

(26)Wheel track shot/ (Move in slowly on the opening door)

(27)Pan room from left to right (When the window is in view stop then crop zoom on window and blowing curtains)

(28)Mid shot/ (Father's hand on light switch)

(29)Back shot/ (Moving to close the window, Father then closes the window and turns 180 degrees towards the camera)

(30)Crop shot/ (Father walks forward, then after Father's third step he stops) **you hear a noise from the doll** (Father bends over to pick it up)

(31)Crop shot perfectly/ (CGI) <<LIGHTNING FLASHING>> WOMAN'S SILHOUETTE (from the window behind Father, LILITH is exposed in the left lower corner)

(32)Floor view shot/ (Cropped in on Father's face)

(33)Telephoto out in focus/ (Father gets up with the doll in hand and turns his head to the right as if he has sensed something behind him)

<<Stock footage>> Wide shot/ Window and rain falling.

(34)Close shot/ (Father turns back his head and walks forward)

(35)Back shot/ (Father puts the toy doll down on a bureau and shuts the light and leaves the room, closing the door behind him) (CGI) LIGHTNING FLASHES.

(36)Slow zoom close up/ (Illuminating the doll's face)

(FTB)

"NO MAYO" (INT) NIGHT

(1) (UFB) Up shot/ (Father coming down the stairs)

(2)Wide shot/ (Follow Father to the kitchen)

(3)Wide shot/ (Mother bending over searching for mayonnaise inside the fridge.

MOTHER

(Still digging through fridge, turns and looks as Father comes back in kitchen)
Where did you put the mayonnaise?

FATHER

It should be next to the ketchup (he pauses) Liz. On the door.

MOTHER

Got it!

(4)Wide shot/ (Mother turns to face Father with sandwich in her hand. She passes it to him)

FATHER

Thanks!

(We follow as Father sits down next to the baby)

(5) Mid shot/ (Of father and child at the table, with a sandwich in his hand, Father takes a bite, then leans in to look at his son)

FATHER

(With mouth full of sandwich) No mayo?

MOTHER

Oh, sorry!

(Father hands back the sandwich)

FATHER

(He leans over and looks in the carrier)
Cute kid. He's got his Father's looks.

MOTHER

Yeah, and his nose too.

(Mother hands back Father's sandwich)

(6)Close Shot/ (While holding his sandwich, Father stares down at his nose)

FATHER

Whats wrong with my nose?

(7)Close up/ (On wife's face)

MOTHER

(Sarcastic) Did you ever hear of Cyrano?

(8)Wide shot/ Behind table

FATHER

(Holding his heart like he just got stabbed) Oh, that's cruel.

(9)Wide shot/ (Mother from side of table approaches the Father and bends down)

MOTHER

(After kissing his nose she softly speaks) I love your nose.

(10)Back shot open wide/ (As she stands up he gives her a weird look)

<<Stock footage>> sky/ rain/ lightning flashing/ house shot with lightning. Wide Shot/ after lightning flashes all the lights in the house go out. Wide shot/ front porch light goes out.

**Answering machine makes clicking and rewinding sounds.
Lightning crashes near**

Mother: (Jumps scared!)

(11)Mid shot/ (Of Father)

FATHER

Just my luck! (He puts his sandwich down) I'll get some candles.

(12)Wide shot/ (Mother sits with her child at the table, still a little scared, and watches as her husband goes into the living room) **Bang and dragging sound**

FATHER

Shit!

(13)Close up/ (Scared Mother's face)

MOTHER

Are you OK!

(14) Wide Shot/ (Father looking down at the couch)

FATHER

Yeah! (under his breath) Damn couch! (He starts rubbing his knee)

(15)Wide shot/ (Mother at the table) **from a distance you hear**

FATHER

Found 'em!

(16)Close up/ (Mother's face looking relieved)

(17)Wide shot/ (Father enters the kitchen from living room)

(18)Mid shot/ (Father with flashlight in hand)

FATHER

Found this flashlight too! (He turns it on, illuminating the room) Well! (pause) There's not much we can do now.

MOTHER

(Aggravated) Let's just go to bed.
We'll catch up tomorrow.

(19)Wide shot/ (We follow them as she picks up the carrier and goes up the stairs behind him. As he leads the way with a flashlight, she grips the back of his shirt for comfort and looks side to side as they go up the stairs)

(20)Crop shot forward/ (We enter the baby's room where the Father hands his wife the flashlight. As he starts lighting up candles, illuminating the room, all the house lights come back on) **you hear the answering machine turn on and message playing**

(21)Wide shot/ (Mother being relieved, goes over to the light switch on the wall and turns it on)

(22)Wide shot/ (Mother shuts the flashlight off and walks to husband and hands the flashlight to him)

MOTHER

(Soft passionate kiss) Thank You!

(Father is now blowing out the candles)

(23)Wide shot/ (Father starts to walk out the door)

MOTHER

I'll be right in. (Flirtatiously she
slaps his butt as he walks out)

(Father turns, looks at her, smiles then goes out the door)

(24)Room Shot/ (Mother picks her son up from the carrier, then
kisses him on the cheek)

(25)Wide shot/ (From side of crib, Mother lays child down and
covers him up; she winds up the music mobile then moves towards
the door. Before closing the door, she turns to say goodnight)

MOTHER

Goodnight my sweet angel.

(26)Wide shot/ (Mother turns off the lights and leaves the door
open a crack)

(27)Ultra-wide shot/ (Room is illuminated with animal figures
moving on the wall by a motorized lampshade) **mobile's music
in the distance**

(28)Low shot/ (From the side of the crib we start panning
towards the window; as we pan to the window, we slowly pan down
and see the doll on the floor by a heating vent)

(29)Low shot/ (CGI) <<Stock footage>> Under crib, vent starts to
glow green. **We hear Lilith singing along with the mobile**
(Zooming back to reveal the crib) **Baby giggling in its sleep**

(FTB)

"THE WAKE" (INT) DAY

(UFB)

<<Stock footage>> Outside of a street cleaner passing by.

<<Stock footage>> Cropped shot/ Alarm Clock (Time is 6:59
am)**clicking sound** Cropped shot/ Alarm clock (Time is 7:00
am)**Buzzer Sounds**

(1) Cropped shot/ (Mother's hand reaching to shut off the alarm)

(2) Overhead shot/ (Both of them in bed as Mother starts to sit
up. She puts her hands on her forehead and uses her fingers to
rake through her hair. She shivers and rubs both her arms cross
ways, then looks around the room to find her robe)

(3)Waist shot/ Low to bed (She sees robe next to the bed on a
chair)

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(4)Half shot/ (Mother reaches for robe and puts it on)

(5)Half shot/ (She reaches over to her husband and gives him a shake)

MOTHER
(Half awake) C'mon get up!

FATHER
(Mumbles and replies) Yeah (pause) I'm getting up. (Then rolls over and starts to snore)

(She looks down at him, shakes her head then stands up. She staggers a little off balance and moves towards the bedroom door)

(6)Back shot/ (Mother leaving the bedroom)

(7)Back shot/ (Mother tries to open the door that is stuck. She gives the door a hard push and it opens)

(8)Long shot/ (Facing the doorway, she checks the doorknob then proceeds towards the crib)

MOTHER
How's my little angel this morning?
(smiling)

(9) Shoot up from the crib/ into her face (She is smiling then leans in to unwrap her child. Her face changes to being horrified)

(10)Overhead shot/ Down on bed at the Father.

A loud scream is heard "NO!" (Father's eyes open and he gets out of the bed)

(11)Dolly shot/ (Follow Father as he goes to the baby's room)

(12)Doorway crop shot/ (Frozen in doorway)

(13) (Vertigo Effect) Dolly in to Mother's face. (Mother staring down at a lifeless baby still wrapped in its blanket) (Mother's tears running down her face)

MOTHER
(With her head down she slowly lifts her head and looks at her husband. We pause as she softly speaks) He's dead.

(14) Dolly shot/ outside the door. (Father drops to his knees clutching his wife's bathrobe and drops his head)

(FTB)

"THE CHASE" (EXT) DAY

(UFB) **Police radio sounds**

<<Stock footage>> Establishing shot of North Dam Mill's backside alley; pan upper level to street, include tower.

(black SUV with lights flashing skids to a stop)

(1)Crop shot/ (From behind a car door slams and Detective Senoy wearing a long trench coat moves down an alley)

(2)Wide shot/ (We show the Detective's face as he scans the area)

(3)Wide shot/ (Detective looks to his right and sees robber jumping over a railing)

(4)Wide shot/ (Robber sees the Detective coming toward him down the alley and flees. The Detective stops)

DETECTIVE SENOY

Stop!

(5) Wide shot/ (Robber lifts his gun and fires two shots)

(6)Wide shot/ (CGI) Bullets. (Bullets just miss the Detective's head. He cringes as the bullets hit the wall behind him)

(7)Wide shot/ (Robber with a sack in his hand, runs down a road behind the old buildings)

(8)Wide shot/ (Following the Detective as he pursues him)

(9)Two shot/ (After turning a corner, the robber turns and fires on the Detective as he makes the same corner)

(10)Two shot/ (The Detective is hit at close range and thrown backwards to the ground)

(11) Two shot/ (The Robber moves towards the Detective with a smug look on his face, aiming his gun to finish him off when a car interrupts him)

ROBBER

(lifts his gun and laughs) Catch you later! (running towards the Falls)

(12)Two shot/ (Driver frantically gets out of vehicle and helps the Detective up)

MAN IN CAR

Are you OK?

DETECTIVE SENOY

Yeah I'm all right! (dazed and holding
his stomach, he walks away as the
stranger looks on confused)

(13)Wide shot/ (We show the Detective as he goes around the
corner of the building)

(14)Crop shot/ (The Detective looks back to see if anyone is
watching)

(CGI) Bullet wound

(15)Crop shot/ (The Detective opens his jacket and reveals a
stomach wound under his coat. He removes one of his gloves and
places his hand over the wound and the wound starts to close up
and heal)

(16)Wide shot/ (He closes his jacket and heads to his car)

(17)Crop shot/ Passenger side (Door opens as the Detective picks
up the car radio and talks)

DETECTIVE SENOY

Unit 11 Suspect last seen running behind
building 18 at the North Dam Mills
towards the Falls

(18)Crop shot/ (Pan downward to the car seat as he is talking)

<<Stock footage>> We see a Bible and local newspaper and
headline reads/"Devastation Continues as the Number of SIDS
Deaths Increases in Waterboro"

(FTB)

"THE MOVE" (INT) DAY

(UFB)

(Establishing shot) High jib shot/ (Pan down from sky to house
with moving van and people coming in and out)

(1)Back shot/ (Living room looking at front door, we see people
coming in through front door with boxes in hand. Sissy with
back towards camera and to the right side of door. Matt comes
in, Beth is behind him; she walks past Matt and kisses him on
cheek)

BETH DRISCAL

Congratulations Matt!

MATT CAMBEL

Thank you Beth.

(2)Full shot/ (Matt walks past Sissy and out of frame as she

smiles at him)

(3) Two shot/ (Beth hugs Sissy)

BETH DRISCAL:
The house is great, huh? (Whispers to
Sissy) I can't believe how big you're
getting.

SISSY CAMBEL
Don't remind me.

(Looks around the living room)

<<Stock footage>> (Camera pans living room)

(4) Two Shot/

SISSY CAMBEL
The house is beautiful, and the
furniture. (pause) Can you believe they
actually left it?

BETH DRISCAL
Yeah, what a deal.

(Matt walks back into frame from kitchen)

(5) Two shot/

BETH DRISCAL
When you get a minute, I need your
signature on some papers.

MATT CAMBEL
(exasperated) More papers!?

BETH DRISCAL
Just a few more signatures on the realty
contract to finalize the sale.

(6) Full shot/ (Kyle walks in with box in hand)

KYLE DRISCAL (FATHER DRISCAL)
Hi Beth.

(Beth with tension on her face)

BETH DRISCAL
Hi Kyle.

(Beth leaves living room, walks out of frame and meets Matt in
kitchen)

(7) Two shot/ (Sissy looks at Kyle)

SISSY CAMBEL

Could you take charge for a few minutes?

KYLE DRISCAL (FATHER DRISCAL)

Sure Sis! (pause) Where do you want this?

(8) Crop shot/ (Camera zoomed on label on box)

(9) Two shot/ (Sissy looks at label on box)

SISSY CAMBEL

Put it in the kitchen (pauses, looks around and points) over there by the sink.

KYLE DRISCAL (FATHER DRISCAL)

You got it.

(10) Back shot/ (Follow Kyle and Sissy into kitchen)

(11) Back shot/ (Sissy walks behind Kyle and joins Matt and Beth at the kitchen table)

(12) Wide shot/ (Kyle puts his box down by the stove and walks out of frame to living room)

(13) Wide shot/

BETH DRISCAL

Sign here (pause) and here (pause) and initial here (pause) and right here.

MATT CAMBEL

Where?

(Beth points on paper)

BETH DRISCAL

Right here. (pause) (Beth hands keys to Matt) Congratulations Matt and Sissy. Welcome to Waterboro.

(14) Full shot/

MATT CAMBEL

Thanks Beth. (pause) Are you coming back tonight to celebrate with us?

BETH DRISCAL

Yeah, I just have a few stops to make before I come over.

<<Stock footage>> (Window shot as car lights pass by)

(15) Back shot/ (We see light flashing behind Beth. She then

looks out the window)

(16)Wide Shot/

BETH DRISCAL

Oh, that's your neighbor? I hear he's handsome, successful and still single.
(Beth looks at Sissy) I'm going to invite him to the party tonight so you all can meet him.

SISSY CAMEL

Don't you mean (pause) so YOU can meet him?

(Beth gives Sissy a smile as Sonia walks in with a box in her hand)

BETH DRISCAL

Well, it's the least I can do.

SONIA DRISCAL

(embarrassed) Mom....

BETH DRISCAL

Sometimes you have to grab an opportunity when it arises.

(17)Full shot/ (Sonia shakes her head as Kyle walks into the kitchen)

KYLE DRISCAL (FATHER DRISCAL)

I believe this is the last box.

(He puts it down)

SISSY CAMEL

(relieved) Thank God!

KYLE DRISCAL (FATHER DRISCAL)

I think He heard you. (He unwraps his scarf from his neck, revealing a priest's collar)

SISSY CAMEL

(Sternly) Don't start Kyle!

KYLE DRISCAL (FATHER DRISCAL)

What!

SISSY CAMEL

(Angry) Forget It!

(Matt walks in from kitchen)

KYLE DRISCAL (FATHER DRISCAL)

Matt, does that band you're working with still have their song in the top ten?

MATT CAMBEL
Yeah, actually they have reached number nine on the charts.

KYLE DRISCAL (FATHER DRISCAL)
Wow, you've had some good luck this year.

MATT CAMBEL
Luck!? Not really...just hard work. The band really put their heart and soul into that song.

KYLE DRISCAL (FATHER DRISCAL)
So Matt, how IS your soul these days?

SISSY CAMBEL
(pissed) What did I tell you? (pause) No Preaching in my house!

KYLE DRISCAL (FATHER DRISCAL)
It's just conversation Sis!

SISSY CAMBEL
(Angry with him) Is it Kyle? Really? Is it?

MATT CAMBEL
Come on you two! This is a happy occasion. We should be celebrating not fighting.

KYLE DRISCAL (FATHER DRISCAL)
You're right! (looks at Sissy) Sorry Sis.

(17) Wide shot/ (Beth comes into kitchen, walks in and lightly slaps Kyle on the back of the head)

BETH DRISCAL
Kyle, give it a rest!

(Kyle shrugs and puts his hands up like "what did I do?")

KYLE DRISCAL
(Looking at Beth) What?

BETH DRISCAL
Sonia, I hear the neighbor's son is also going to USM.

(18) Two shot/

SONIA DRISCAL

(Agitated with mother) I wouldn't know Mom. Remember I start school tomorrow.
(pissed) Don't you have a date tonight?

BETH DRISCAL:

Yeah, but he's got to work late. Oh well, his loss! (Beth puts her coat on and looks at Sissy) Is eight OK?

SISSY CAMEL

That's fine. Just let yourself in when you get here. We'll probably still be unpacking.

BETH DRISCAL

Well, if I can, I'll help you unpack.

(19)Two shot/ (Hugs Sonia)

BETH DRISCAL

I'll see you (pointing to Sonia) tonight. Love you!

SONIA DRISCAL

Love you mom!

(20)Wide shot/ (Pan to follow Kyle)

KYLE DRISCAL (FATHER DRISCAL)

(looking at his watch) Hold on Sis. I'll walk with you. I have an early wedding rehearsal. (Looks at Sissy) I'll see you soon. (Hugs Sissy)

(Sissy walks her brother and sister to the front door)

(21) Back shot/

SISSY CAMEL

Bye! (Sissy waves then closes door)

(Matt walks into the living room)

(Sissy bends over with a cramp)

(22) Crop shot/ (Of Matt's face as he watches his wife)

(23)Two shot/

MATT CAMEL

Are you OK? (With hand on Sissy's shoulder)

SISSY CAMEL

Yeah, just a little kicking (sarcastic)

from your son!

MATT CAMBEL

Do me a favor, take it easy tonight.
You're pushing yourself too hard and you
really need to slow down.

SISSY CAMBEL

You're right. I could use a long hot
bath right now, that would really relax
me.

MATT CAMBEL

Good idea. I'll start unpacking. Go!
(Points upstairs)

SISSY CAMBEL

Love you.

MATT CAMBEL

Go!! (Pointing upstairs again)

(Sissy walks out of frame)

(FTB)

"THE BATH" (INT) NIGHT

(UFB)

(1)Track dolly shot/

(Sissy is getting the bath ready. We see her turning on the
water and lighting some candles)

(2)Low angle shot/ (Her legs from knees down. Bath towel hits
the floor. **hear her get in the bathtub**

(3)Low angle shot/

(Sissy is slowly going into a dream state. We watch her nod off)

<<Alt Stock Footage>> Montage

Birthday, Family, Mother sick in bathroom, Doctor visit, Death
bed scene, Sissy and her Dad laying flowers at grave.

(4) Close up shot/ (Get facial expressions)

<<Stock footage>> LILITH'S face (short frames) turns and her
face zooms into camera. (For fright value)

<<Stock footage>> Crop shot/ (Smoke detector, smoke alarm goes
off waking Sissy in a panic from her dreams)

(5) Close up shot/ (Her face, vertigo effect looks around the

bathroom)

(6) Back shot/ (Door, Matt knocking)

(7) Close shot/ (Sissy's face, Sissy jumps up and puts on her robe)

(8) Wide shot/ (Matt's banging, then Sissy opens the door and Matt walks in)

(9) Two shot/

SISSY CAMEL

You scared the hell out of me.

(10) Full shot/

(Sonia walks in and sees Matt shaking a towel at the smoke detector)

MATT CAMEL

What happened? Did you fall asleep again?

(11) Close up shot/

SISSY CAMEL

Yeah! God (pause) I had the strangest dream.

(12) Wide shot/ (Matt, still waving the towel)

MATT CAMEL

Really! What was it?

(13) Close up shot/

SISSY CAMEL

That's strange. I can't seem to remember!

(14) Crop shot/ (Hand touching doorbell) **doorbell rings**

(15) Two shot/

SISSY CAMEL

What time is it?

(16) Close up shot/

MATT CAMEL

7:30.

(17) Close up shot/

SISSY CAMEL

That can't be Beth. She's never on time.

MATT CAMBEL

I'll find out who it is. You better finish dressing. I'll see you downstairs.

(Matt leaves bathroom with Sonia)

(18)Steady cam/ (Follow them downstairs to the front door)

"THE VISITORS" (INT) NIGHT

(1)Steady cam/ (Back shot as door is opened)

(2)Steady cam wide shot/ (From behind)

COLLIN PRESCOTT

Hi I'm Collin, your neighbor across the street. My dad wanted me to give you this.

(3)Close up shot/

SONIA DRISCAL

What is it?

(4)Close up shot/

COLLIN PRESCOTT

A bottle of Merlot. My dad really likes his wines. He'll be over in a few minutes; we have a visitor.

(5)Two shot/

MATT CAMBEL

(As he looks at the bottle) Your dad has very good taste Collin. Do you want to come in?

(6)Close up shot/

COLLIN PRESCOTT

Sure.

(7)Two shot/ (Looking at Sonia)

COLLIN PRESCOTT

Hi I'm Collin.

SONIA DRISCAL

Hi I'm Sonia.

(8)Full shot/

MATT CAMBEL

Well Collin, I understand you've been attending USM. Are you studying to be a writer?

COLLIN PRESCOTT

Yeah, and I'm also taking a Mythology Class with Professor Connelly. Of course it's not what my dad would want me to do. He'd rather I follow him and his father's footsteps and become a successful architect.

(9)Close up shot/

SONIA DRISCAL

I'm transferring to USM. I'm already in Mr. Connelly's Mythology class, and have thought about taking his creative writing class too.

(10)Close up shot/

COLLIN PRESCOTT

You really should. He's a good teacher, legit!

(11)Close up shot/

SONIA DRISCAL

I just might. Thanks.

(12)Full room shot/ (Sissy walks into the room while everyone is now sitting at the couch)

(13)Two shot/

MATT CAMBEL

Honey, this is Collin, our new neighbor.
(Collin gets up to shake her hand)

SISSY CAMBEL

(Sissy shakes his hand) Glad to meet you Collin. Are you staying for the housewarming party tonight?

(14)Close up shot/

COLLIN PRESCOTT

Yeah and my dad should be coming over soon. He's still talking with your sister.

(15)Wide shot/ (Door opens, Beth laughing at Tom Prescott's joke

as they come in. Beth leads him in with her arm locked with his)

(16)Full shot/

BETH DRISCAL
Hey everyone, this is Tom, your
neighbor.

(17)Wide shot/ (Tom obviously checking Sissy out from head to toe. We also see Matt's face as he caught Tom's undressing stare at his wife. Tom then shakes Sissy's hand, followed by Matt's)

(18)Full shot/ (Beth also notices Tom's advance at her sister)

(19)Full shot/

MATT CAMBEL
Honey, Tom sent over a bottle of your
favorite wine (pause) Merlot!

SISSY CAMBEL
Why, thank you Tom.

(20)Two shot/ (Sissy gives Tom back a flirting stare)

SISSY CAMBEL
I'd love to have some but...

(21)Full shot/

SISSY CAMBEL
As you can see, (Sissy looks down at her
stomach) I think I'll just have some
grape juice.

(22)Ultra-wide shot/ (We see Matt coming back into the living room with the bottle of Merlot) **we hear a pop! noise as the cork is pulled from the bottle**

(23)Close up shot/

MATT CAMBEL
OK. Who's having some?

(24)Two shot/

BETH DRISCAL:
Would you do the honors, Sir? (As Beth
lifts her glass to be filled)

MATT CAMBEL
Yes, my lady!

(25)Wide telephoto shot/ (Overlooking the living room action with both Sonia and Collin looking in)

(26)Two shot/ (Collin and Sonia in doorway watching the adults, then Sonia asks Collin)

SONIA DRISCAL
I got to get out of here! I need a
smoke. Collin, would you walk with me to
Merrills?

COLLIN PRESCOTT
Sure. I could use a smoke too.

(27)Wide shot/

SONIA DRISCAL
Mom! (pause) I'm gonna take a walk to
Merrills with Collin. I'll try to see
you before you leave.

(28)Close up shot/

BETH DRISCAL
OK Hon! Be careful, it's not that well
lit out there.

(29)Close up shot/

TOM PRESCOTT
Collin! Don't stay out too late. You
have school in the morning.

(30)Close up shot/

COLLIN PRESCOTT
Yeah Dad, I know. (We see both of them
leave together out the front door. Door
closes)

(FTB)

"MERRILLS" (EXT) NIGHT

(1)Wide shot/ (We see both Sonia and Collin walking out the
front door and heading to the street)

(2)Steady cam/ (With active Boom Mic)

SONIA DRISCAL
Your dad's a little strict, huh?

COLLIN PRESCOTT
Yeah, he can be a little overprotective
sometimes, but I know he means well.
He's been that way ever since my mom
left us.

SONIA DRISCAL

Sorry I didn't know. What happened?

COLLIN PRESCOTT

She met another man and my dad hasn't really been the same since. He fought hard to get full custody of me and then finally won. It's sad that my mom hasn't been around and it's been at least 4 years since I've seen her.

SONIA DRISCAL

Do you miss her?

COLLIN PRESCOTT

Yeah, I still do.

SONIA DRISCAL

Sometimes I miss my mom...I mean (pause) the way we used to be. That's before my dad left.

She's there for me now, but (pause) it's as if I don't know her anymore.

COLLIN PRESCOTT

Maybe you should talk with her.

SONIA DRISCAL

(Sarcastic) She probably wouldn't give me the time of day.

COLLIN PRESCOTT

Well you should at least try. (pause) I felt that same way about my dad. When I told him why I didn't want to be an architect, he nearly had a coronary. I mean, how could I not want to be just like my dad? But after we talked for quite a few hours, he finally realized that I needed to find out for myself if I had what it takes to be a writer, and you know what happened next?

SONIA DRISCAL

What?

COLLIN PRESCOTT

He signed me up for college, mind you a state college. He is close-minded sometimes, but my dad has always been there for me.

SONIA DRISCAL

You know you're right, I should give it a shot. (Looks over at a car that is

shining its headlights on them)

Who's that guy? (upset) Christ, what's his problem? (gestures da finger)

(3)Wide shot/ (As they come around front)

(4)Back shot/ (They enter store. Detective Senoy sits up in his car and watches them go in. We see Detective Senoy looking in his rear view mirror. We zoom in on mirror and blur out)

"CATCHING UP WITH THE PAST" (EXT) DAWN

<<Alt stock footage>>

We hear angry village sounds. A woman screams "my baby, she's killed my baby!"

We see Senoy turn and start running through the forest. We see Lilith running through the woods with Senoy following a good distance behind her. Lilith turns and senses Senoy. She catches his eyes as he stands very still. She then spreads her arms wide open and the forest starts to **snap, break** and collapse around her. (CGI) We see Senoy put up his arms and cover himself as trees fall at him. We focus back up to Detective Senoy looking at himself in the rear view mirror. Detective Senoy turns his head and sees Sonia and Collin walking back towards their home.

(FTB)

"MORE WINE" (INT) NIGHT

(1)Medium shot/ (We see Matt in the kitchen putting the wine in an ice bucket)

(2)Wide shot/ (Matt walking into the living room with wine glass in his hand)

(3)Two shot/

MATT CAMBEL

So Tom, how do you like it here in Limerick?

(4)Wide shot/

TOM PRESCOTT

I've been here for over a year now. I was afraid Collin wouldn't adjust, but so far, things have been just great. (Bottle of wine smashes to kitchen floor. Everyone looks towards the kitchen)

BETH DRISCAL
Holy shit! (As she's holding her heart)
What the hell was that?

(5)Wide shot/ (We see Matt walking into the kitchen)

(6)Floor shot/ (Matt bends down at the broken glass)

MATT CAMBEL
It was...(confused) the wine bottle.

MATT CAMBEL
(Whispers to himself, scratching his head)

I could have sworn I put it in the ice
bucket.

MATT CAMBEL
(Speaks up) Sorry Tom.

(7)Wide room shot/

TOM PRESCOTT
Don't worry Matt! I've got more in my
wine cellar. I'll have Collin bring
another bottle over.

SISSY CAMBEL
Tom, you don't have to do that. Thank
you anyway. You're so sweet.

(8)Close shot cropped/ (Sissy touching Tom's hand)

(9)Medium shot/ (As Matt walks into living room, he notices
Sissy touching Tom's hand)

(10)Two shot/

TOM PRESCOTT
Well, I have an early meeting with the
project supervisor in the morning. Thank
you both for inviting me. I had a good
time, and I hope we can do this again.

(11)Two shot/ (Beth puts her wine down and worriedly glances at
Sissy and races to Tom's side)

(12)Two shot/

BETH DRISCAL
Let me walk you out Tom.

(13)Wide shot/

MATT CAMBEL

Thanks for the wine, Tom. (Matt shakes Tom's hand) It was good meeting you.

SISSY CAMBEL
Now don't be a stranger Tom. Come back and visit us again!

(14)Close up shot/

TOM PRESCOTT
Thank you, I will. Goodnight.

(15)Two shot/

(Matt and Sissy answer together)
Goodnight!

(16)Wide shot/ (We see Tom and Beth moving towards the front door)

(17)Two shot/

BETH DRISCAL
Goodnight Tom.

TOM PRESCOTT
Goodnight Beth.

(Tom leaves while Beth closes the door. She turns to Sissy and whispers)

(18)Two shot/

BETH DRISCAL
What a hunk! (Sissy smiles back at Beth)

(19)Wide shot/

MATT CAMBEL
Well, that was nice! Thanks Beth. He seems...(nodding head) all right.

BETH DRISCAL
And cute too!

(20)Close up shot/

SISSY CAMBEL
Beth!

(21)Two shot/

SISSY CAMBEL
You all right to drive? (Beth a little buzzed)

BETH DRISCAL
 Yes, I've only had (Making a peace sign)
 two glasses. (Paws hand and turns her
 head) I'll be fine.

(22)Two shot/

BETH DRISCAL
 Goodnight Matt. (Kisses him on cheek)

MATT CAMBEL
 Goodnight Beth. Drive safe.

SISSY CAMBEL
 Bye Sis. Thanks again. (Hugs her)

(23)Two shot/ (Jokingly)

BETH DRISCAL
 Goodnight tubby!

SISSY CAMBEL
 (Jokingly) Bitch!

(24)Wide shot/ (Sissy walks her sister to the door)

(25)Wide shot/

BETH DRISCAL
 Oh, tell that daughter of mine thanks
 for seeing me off.

SISSY CAMBEL
 Beth! (Sissy pushes Beth towards the
 door) Go home!

BETH DRISCAL
 Love ya Sis.

SISSY CAMBEL
 (Pointing) Get! (Sissy closes the door
 and looks at Matt)

SISSY CAMBEL
 (Exhausted) Let's go to bed.

MATT CAMBEL
 OK! (Matt and Sissy walk towards
 staircase, then door opens and Sonia
 walks in)

(26)Wide shot/

SONIA DRISCAL
 I see they all left.

SISSY CAMBEL
You missed your mom.

SONIA DRISCAL
She'll get over it.

MATT CAMBEL
So, how do you like Collin? (Smiles at Matt)

27)Wide shot/

SONIA DRISCAL
He's cool. (Sonia walks past Sissy and Matt and heads to her room. Matt and Sissy smile at each other. Matt then looks at Sissy and whispers in her ear walking behind Sonia)

MATT CAMBEL
He's cool! (Dissolve into Montage sequence)

<<Stock footage>> Nighttime traffic lights with no traffic on roads.

(FTB)

"I HAD A DREAM" (INT) DAY

(1)Medium shot/ (We see the heating vent glowing. Matt is tossing and turning in his bed)

(2)(CGI) LILITH moves close to Matt. LILITH whispers in Matt's ear.

LILITH
Remember.

(3)<<Alt stock footage>> Tom shaking Sissy's hand and looking her up and down. Sissy touching Tom's hand in the living room on the couch. A shot of Tom and Sissy walking to the kitchen and as Matt watches them enter Tom looks back at Matt and slides his hand down Sissy's back and gropes her ass.

(4)Crane shot/ (Looking down on bed as Matt and Sissy sleep)

(5)Wide shot/ (Matt awakes from his dream, sits up and holds his head with both hands, then slowly turns his head and looks over at Sissy sleeping)

MATT CAMBEL
Jesus! (Shakes his head, lays back down and stares at the ceiling)

(FTB)

"GET UP YOU'RE GOING TO BE LATE" (INT) DAY

(1) Steady cam/ (Morning shot of Matt getting ready to go to work while Sissy sits at the table) **We hear a knock at the front door**

MATT CAMBEL

I'll get it. (We zoom in as the door opens and reveals Beth with coffee and donuts)

BETH DRISCAL

Good morning Matt.

MATT CAMBEL

Morning Beth.

BETH DRISCAL

Where's Sissy at?

MATT CAMBEL

In the kitchen. Honey, it's Beth!

(Sissy enters the living room and greets Beth)

SISSY CAMBEL

Hi Beth.

BETH DRISCAL

Have time for some coffee?

(Lifts up coffee and a bag of donuts)

SISSY CAMBEL

Of course, come in.

BETH DRISCAL

Where's that daughter of mine?

SISSY CAMBEL

Still asleep!

BETH DRISCAL

Not for long.

(Beth goes to the hallway door and yells up)

BETH DRISCAL

Sonia..Sonia...get up! You're gonna be late for school.

(A slight pause of silence)

SONIA DRISCAL

Mom! (Aggravated) I'll be right down.

(Beth looks and smiles at Sissy)

BETH DRISCAL
Works every time!

(Sonia slowly comes down stairs rubbing her eyes)

SONIA DRISCAL
Hi Mom. Good morning!

(Beth kisses Sonia on the forehead, brushes her hair away from her face)

BETH DRISCAL
I couldn't miss your first day at school. Are you excited?

SONIA DRISCAL
A little scared, but I'll be fine.
Where's your friend John?

BETH DRISCAL
Oh, we kinda had a falling out honey. It just wasn't gonna work anyway. (smiles at Sissy) I guess this means I'm free again.

SONIA DRISCAL
Yeah, I guess so. (sarcastic)

BETH DRISCAL
Oh Hon, I brought coffee.

(They all walk to the kitchen table)

MATT CAMBEL
I got to go. Beth, nice seeing you.
Sonia, good luck today.

SONIA DRISCAL
Thanks Matt!

MATT CAMBEL
Hun, (Kisses her) I'll call you tonight.
Bye guys.

(Sissy walks Matt to the front door)

(2) Steady cam/ (Beth smiles at Sonia and pushes her chair closer)

BETH DRISCAL
So, what's this Collin guy like?

SONIA DRISCAL
Mom!

BETH DRISCAL
C'mon, give me the details.

SONIA DRISCAL
He's nice Mom.

BETH DRISCAL
Just nice? You're not telling me everything.

SONIA DRISCAL
I just met him. I don't know, why all the questions?

(3) Steady cam/ (Sissy walks back into the kitchen)

SISSY CAMEL
What did I miss?

BETH DRISCAL
My Sonia's got herself a new man.

SONIA DRISCAL
Mom...don't you have a house or something to sell?

BETH DRISCAL
Wow, did someone wake up on the wrong side of the bed this morning?

SONIA DRISCAL
I got to get ready.

(4) Steady cam/ (Sonia gets up, frustrated, and closes the bathroom door.

(5) Steady cam/ (Beth shouts through the door to Sonia)

BETH DRISCAL
Honey, I'll drop you off.

SONIA DRISCAL
OK Mom!

SISSY CAMEL
Beth, I've been so tired lately.

BETH DRISCAL
It's just the move and you are pregnant. You should be exhausted.

SISSY CAMEL
This is gonna sound weird Beth, but since I've moved in I've been feeling so drained.

BETH DRISCAL

It's just that hungry kid of yours. You should take it easy today; sit back and relax.

SISSY CAMBEL

Relax? I wish I could. I still have so much to do around here.

BETH DRISCAL

I'll talk to Sonia and make sure she starts helping around here.

(6)Steady cam/ (Sonia walks out of the bathroom and walks up to her mom)

SONIA DRISCAL

You ready?

BETH DRISCAL

Yeah, Sissy I'll see you soon. Take it easy. Be back after 1 p.m. See you then.

SISSY CAMBEL

Sonia, good luck at school.

BETH DRISCAL

Thanks Aunt Sissy.

(FTB)

"FIRST DAY BLUES" EXT/ DAY/ INT/DAY

UFB

(1)Establishing shot (Campus grounds, we see school outside as kids go into building)

(2)Extreme wide shot/ (We see Collin looking for Sonia. He sees her get out of her mom's car and meets her; then they walk into the school together)

(3)Wide shot/ (People scattering down halls to get to their classes)

(4)Two shot/

COLLIN PRESCOTT

OK, are you all right?

SONIA DRISCAL

(Looking a little scared) Yeah!

COLLIN PRESCOTT

(Smiling at her as he fixes her coat and pushes her hair to the side) You'll do fine. (Collin walks away) Oh...remember Mr. Connelly's class is at 1. I'll see you then. Bye!

(5)Crop shot/

SONIA DRISCAL

Bye! (Looks around then changes her direction and walks out of frame)

(6)<<Alt stock footage>> Montage sequence of school, class bell ringing and kids emerging from rooms.

(7)Wide shot/ (We see Sonia enter Mr. Connelly's class. She looks around for Collin. She then finds a seat)

(8)Wide shot/ (Collin comes in, just making the bell)

COLLIN PRESCOTT

(Looking at teacher) Sorry!

(9)Wide shot/ (Back of Collin's desk)

PROF CONNELLY (STATE COLLEGE TEACHER)

Mr. Prescott, glad you could join us.
All right, quiet down and be seated.
(Looking at a transfer form on his desk)
It seems we have a new student among us.
Miss Sonia Driscal...could you please stand up?

(10)Wide shot/

PROF CONNELLY (STATE COLLEGE TEACHER)

Miss Driscal, why do want to take my class?

(11)Crop shot/

SONIA DRISCAL

Well, Mr. Connelly, do I call you that Sir?

PROF CONNELLY (STATE COLLEGE TEACHER)

Please dispose of the formalities. Mr. Connelly will do.

SONIA DRISCAL

Well Mr. Connelly, I've just recently begun to research my family's ancestry, and was curious to find that my great-grandfather was part of a local urban myth here in Maine that included some local Wiccans. (Classroom reacts with

candor)

PROF CONNELLY (STATE COLLEGE TEACHER)
 QUIET! Miss Driscall, I'm glad to see
 you've found a common interest in this
 class. I hope I'M able to measure up to
 such high expectations.

SONIA DRISCAL
 Yes Sir. (She bows her head down and
 sits)

PROF CONNELLY (STATE COLLEGE TEACHER)
 OK. Let's talk about the Bible!

(Class whines)

PROF CONNELLY (STATE COLLEGE TEACHER)
 Now c'mon, a little religion never hurt
 anyone, or has it? (pause) Remember Adam
 and Eve?

(Detective Senoy looking through the classroom glass in the
 hallway. Catches Professor Connelly's eyes and gestures to call
 him out of class)

PROF CONNELLY
 Excuse me class. (Mr. Connelly meets in
 hall with detective)

(12)Wide shot/ (Sonia looks over as they both turn and stare at
 her)

(13)Wide shot/ (Close zoom of the window. Senoy leaves and
 Professor Connelly comes back into class)

(14)Close up shot/

(15)Slowly zoom back/

PROF CONNELLY
 Where was I, oh yes...Adam and Eve. Did
 you know, in some old medieval
 documents, there's a story that talks
 about a woman who was created the same
 as Adam from the ground. God saw Adam
 alone and decided to create for Adam a
 woman. Her name was LILITH; she was
 Adam's equal and was to be his wife. But
 Adam didn't quite see her as his equal
 and over time insisted that LILITH be
 subservient to him. He'd say "lie
 beneath me woman"; she would refuse.
 LILITH, angered by Adam's persistence,
 would speak God's name which was
 forbidden to ever be spoken. When she

spoke his name she received tremendous powers and then flew out of Eden. It was also told that Adam, angered by her leaving, told God, "this uppity woman you created left me" and with such ego said to God "what are you gonna do about it?" God, not liking Adam's tone but understanding his plea, sent three angels to retrieve her. LILITH was found by the Red Sea consorting with some fallen angels. God's three angels then told her she must go back to Adam. LILITH said "how can I after this; how could I possibly go back to Adam as his wife?" She was then told by the angel Senoy that if she does not go back to Adam, then 100 of her offspring would die every day until she returned. LILITH, angered by God's proposition would henceforth afflict the children of Adam in the same way. LILITH was blamed for many childrens' deaths and was said to also be blamed for Sudden Infant Death Syndrome. Now if she still existed today, she would easily be able to hide away in society and be unnoticed.

(16)Close up shot/

PROF CONNELLY

So class, if LILITH existed today where could we find her, and what would she be doing?

DISSOLVE.

"IT JUST GOT COLD" (INT) DAY

(1)Wide shot/ (We slowly move down the basement stairs and see Sissy getting some clothes out of the dryer. We move around a corner and see LILITH'S hand stroking a baby doll's head)

(2)Back shot/ (We fast zoom upstairs as Sissy brings the basket to the kitchen table and starts to fold the clothes. We hear a knock at the side door then Beth comes in)

(3) Steady cam/

BETH DRISCAL

I'm back!

SISSY CAMEL

I'm in the kitchen.

BETH DRISCAL

(Beth walks over to coffee machine) Do

you mind if I make us some coffee?

SISSY CAMBEL

No, go right ahead. I'd love some.

BETH DRISCAL

God, my clients are such pains in the ass. (Changing her voice imitating them) "I don't know...it seems smaller than the photographs show." Give me a break! You know ..they're never happy. (Looks at Sissy folding clothes) How are you doing? Still feeling drained?

SISSY CAMBEL

A little, but not as much today. (Cellar door opens and a cold breeze comes in)

BETH DRISCAL

That was freaky. God, it's cold. Does that happen often?

SISSY CAMBEL

No. Maybe the downstairs bulkhead doors are open again. Could you shut them for me?

BETH DRISCAL

Down there? (Points down the cellar) Looks kind of creepy.

SISSY CAMBEL

What happened to my brave older sister?

BETH DRISCAL

Nothing. Just still afraid of spiders.

SISSY CAMBEL

C'mon, you'll be OK. Just yell if you see a spider and your little sister will come and save you.

BETH DRISCAL

Funny!

(4) Steady cam/ (We see a scared Beth going down the stairs and looking to her right)

BETH DRISCAL

(Calls up to Sissy) Where's the door?

SISSY CAMBEL

Stay to your left and follow the wall to the back. They're on the right; you'll see them.

(5)Crop shot/ (Beth walks to the back and sees a doll in the mud on the ground)

BETH DRISCAL
(Sarcastic) Nice...cute! (Sees one of the doors open and then yells up) I got it. (Closes door and heads upstairs)

(FTB)

"SO TELL ME" (EXT) DAY

(1)Wide shot/ (We see Collin waiting outside)

(2)Wide shot/ (We see Sonia coming out the front doors. Collin sees her and waves to her)

(3)Steady cam/

COLLIN PRESCOTT
So how was it?

SONIA DRISCAL
A little scary, but Mr. Connelly's class is pretty cool. Thanks for suggesting it.

COLLIN PRESCOTT
Sonia, I've been meaning to ask you, what really brought you to Waterboro, Maine?

SONIA DRISCAL
My mother (pause)..well you see, my uncle Matt has got this band he's been producing here in Waterboro and my Aunt Sissy is now six months' pregnant. So my mother volunteered me of course to help her out while Matt is working at night and since I'm going to USM it seems easier to stay here because it's so close to the college.

COLLIN PRESCOTT
Not what you were expecting huh?

SONIA DRISCAL
No! I really don't mind the helping out part, it just would have been nice if I had a say in some of those decisions. My mom has a tendency to take control. She always has to have control!

COLLIN PRESCOTT
Yeah, my dad's like that too. I think sometimes he forgets I have a brain too.

(laughs) It's kind of strange that you moved into that house, knowing its history and all.

SONIA DRISCAL
What history?

COLLIN PRESCOTT
You're kidding, right?

SONIA DRISCAL
No! Tell me!

COLLIN PRESCOTT
The last four families that lived there lost their newborn child to Sudden Infant Death Syndrome.

SONIA DRISCAL
Really! I didn't know that. That's awful, why didn't anyone tell us?

COLLIN PRESCOTT
I guess that's not the kind of thing you tell people when they're looking to buy a home.

SONIA DRISCAL
I wonder if my mom knew.

COLLIN PRESCOTT
I don't think so. Besides, don't you think your mom would tell you, especially since her sister is expecting a child?

SONIA DRISCAL
I don't know, but I'm gonna find out. Legit!

COLLIN PRESCOTT
Just do me a favor, don't say I told you. If my dad hears about this, he would definitely be pissed at me.

SONIA DRISCAL
Don't worry, your secret's safe with me. (Sonia smiles at Collin) Do you mind stopping at the library on the way home? I really want to see if there is any information in the local newspapers.

COLLIN PRESCOTT
Yeah, I guess. (They walk to Collin's car and get in)

(FTB)

"THE ARTICLE" (INT) DAY

(1) Show montage of passing cars and traveling down streets

(2) Wide shot/ (We see a car pull in; Sonia gets out and comes through the side door)

SONIA DRISCAL

Mom? Aunt Sissy? (Sissy and Beth answer
"We're in here")

BETH DRISCAL

Hi Hon! How was your first day?

SONIA DRISCAL

OK. I've got a lot of catching up to do.
(Drops all her books on the table)

(3) Wide shot/ (Sissy looks at the books on the table)

SISSY CAMEL

I guess so! I'll be right back (holding
her bladder) Duty calls!

(4) Wide shot/ (Beth goes into the bathroom)

(5) Two shot/ (Sonia sits next to her mom)

SONIA DRISCAL

Mom, I need to ask you about this house.

BETH DRISCAL

What, Hon?

SONIA DRISCAL

Did you know about the last tenants who
lived here?

BETH DRISCAL

No, just that they broke up and went
their separate ways. Well, that's what
the office told me, and it was weird
that they just left their furniture. I
guess they just needed a fresh start.

SONIA DRISCAL

Well, that's not what I heard. The
couple had lost their newborn child and
that is why they left.

BETH DRISCAL

Where did you hear that?

SONIA DRISCAL

I read it in a newspaper reel while I was researching my homework assignment at the public library. Here...it's a front page article. (Sonia shows her mother a printed copy of the paper)

BETH DRISCAL

My God! That's terrible. (Sissy walks back in)

SISSY CAMEL

What's terrible? (Sonia passes the copy to Sissy. She scans it with her eyes and we see her face change) Beth, did you know about this?

BETH DRISCAL

No. I really didn't.

SISSY CAMEL

(Sissy holding paper in hand) SIDS! My God! (Sissy gets a cramp that buckles her over) Ooh!

BETH DRISCAL

You OK?

SISSY CAMEL

Yeah, just a cramp.

BETH DRISCAL

Maybe you should sit down. (Beth helps Sissy sit while Sonia watches)

SONIA DRISCAL

I'm really sorry, Aunt Sissy. I didn't know.

SISSY CAMEL

Don't worry, Sonia. I'm actually glad; at least now I know why.

BETH DRISCAL

(Beth looks at the time) I have to go. Will you be OK? Sorry I have to leave you again. I'm still showing that same house on Lords Road.

SISSY CAMEL

I'll be fine. Thanks again for the coffee, Sis.

(6)Wide shot/ (Beth looks at Sonia with a concerned look then walks out to the door)

SONIA DRISCAL

Bye, mom.

BETH DRISCAL

Bye, baby. (Beth goes out the door)

DISSOLVE

"A ROOM WITH A VIEW" (INT) DAY

1)Wide shot/

SONIA DRISCAL

Aunt Sissy, I'm going upstairs to change. Do you need anything?

SISSY CAMBEL

No, I'm all set.

(2)Wide Shot/ Steady cam/ (Sonia grabs her books and heads up to her room)

(3)Steady cam/ (We see Sonia puts her books on the floor and sits on her bed. Light smoke filters in through the heating vent as she slowly starts to fall asleep. We hear LILITH giggling)

(4)Wide shot/ **Backwards sound of someone calling Sonia**
(Sonia jumps up as if she was startled)

SISSY CAMBEL

Sonia!

SONIA DRISCAL

(5)Crop shot/ (Sonia looks around a little confused then answers)

Yes Aunt Sissy.(pause) I'll be right down.

(6)Wide shot/ (Sonia coming down staircase)

SISSY CAMBEL

Sonia could you take your clothes up to your bedroom please?

SONIA DRISCAL

Yes, Aunt Sissy.

(7)Two shot/ (Sonia goes upstairs and puts away some of her clothes, turns and trips on something on the floor)

(8)Zoom in crop shot/ (Sonia picks up a doll and stares at it)

SONIA DRISCAL

Where did you come from? You're a little

creepy! (Sonia tosses the doll in her waste basket and goes back downstairs. As Sonia passes the front door, the doorbell rings)

(9)Two shot/

SONIA DRISCAL
I'll get the door.

(10)Two shot/ (Sonia opens the door)

COLLIN PRESCOTT
Hi, Sonia, are you doing anything right now?

SONIA DRISCAL
No, what's up?

COLLIN PRESCOTT
I was going to get a burger at Vandy's. Do you want to join me?

SONIA DRISCAL
Hold on a minute. (Sonia backs up and turns towards the kitchen and shouts) Aunt Sissy, I'm going to get a burger with Collin. I'll be back later.

SISSY CAMBEL
OK you guys, have fun. (We see Sonia close the door and start talking to Collin on the way out)

DISSOLVE

"GETTING IN TUNE" (INT) DAY

(1)Full shot/ (We see the assistant engineer setting up microphones and getting headsets ready)

(2)Two shot/

MATT CAMBEL
Cha Chie, we need to set up for a drum set with a double kick and also set him up a boom mic for backup.

CHA CHIE (ENGINEER)
Right boss!

(Matt greets band as they all come into studio)

MATT CAMBEL
Hey guys, I'm Matt and that's Cha Chie.

CHA CHIE (ENGINEER)

Hi!

MATT CAMBEL

I'll show you where you'll be setting up.

(3)Wide shot/ (band walks in)

(FTB)

"NOT FEELING WELL" (INT) DAY

(1)Establishing shot crane/ (We see Kyle coming up the driveway and parking. He walks up to the side door and greets his sister)

(2)Steady cam/

KYLE DRISCAL (FATHER DRISCAL)

Hey Sis, how are you?

SISSY CAMBEL

I'm fine. What are you doing here?

KYLE DRISCAL (FATHER DRISCAL)

I came by to see if you need anything before I head back to the church. (Hands her some chocolates) I also wanted to say I'm sorry about the other night. Can I come in?

SISSY CAMBEL

Of course, come in. Well, I was a little upset with you. You know how I feel when it comes to religion. I just don't think you need to sell me on it all the time. You need to respect my choices.

KYLE DRISCAL (FATHER DRISCAL)

I understand, Sis. It's hard to take off this collar sometimes. Wow! This place is looking good. You've been busy.

SISSY CAMBEL

Well, I'm here all by myself most of the day. I've got to do something.

KYLE DRISCAL (FATHER DRISCAL)

Just don't push yourself too hard Sis. We've got a new family member (hand on Sissy's stomach) arriving in a few months. While I'm here, what can I help you with?

SISSY CAMBEL

(Sissy points to some trash bags in the

kitchen by the door) If you don't mind,
could you take out the trash?

KYLE DRISCAL (FATHER DRISCAL)
Sure Sis. Where do you want it?

SISSY CAMEL
Out on the right side of the driveway.
(Kyle brings out the trash then comes
back in the kitchen)

KYLE DRISCAL (FATHER DRISCAL)
Is that it?

SISSY CAMEL
No, there's one more bag by the washer
downstairs.

(3)Steady cam/ (Kyle goes downstairs and looks for the bag by
the washer; he hears something) **a soft voice of a child
laughing** (Kyle goes to the back corner of basement and sees a
closed door. He then tries to open it) He hears a **child's
voice laughing** again.

KYLE DRISCAL (FATHER DRISCAL)
Is there someone there?

SISSY CAMEL
(Sissy calls down to Kyle) Kyle! Did you
get lost down there?

KYLE DRISCAL (FATHER DRISCAL)
No, just thought I heard something.

(4)Wide shot/ (Kyle sees the bag by the washer, grabs it and
heads up the stairs) **Whooshing wind sound** (We see fast
movement towards the back of Kyle's head; the wind blows by him)

KYLE DRISCAL (FATHER DRISCAL)
Did you feel that? Oh my God (Holding
his throat and mouth) Where's the
bathroom?

(5)Wide shot/ (Sissy points to her right. He rushes to the
bathroom and begins vomiting in the toilet)

(6)Crop shot/ (Sissy standing in doorway)

SISSY CAMEL
Are you OK?

KYLE DRISCAL (FATHER DRISCAL)
My throat and that smell...did you smell
that?

SISSY CAMEL

No. You don't look so good. You should sit down.

(7)Wide shot/ (Sissy helps Kyle to a chair in the kitchen)

SISSY CAMEL

You scared me. Are you sure you're all right?

KYLE DRISCAL (FATHER DRISCAL)

Yeah, I'm OK. What a strange feeling, it was as if I was being choked from inside my throat. I've never felt anything like that before, and that smell. It was... (pause) was like death! Have you felt or seen anything unusual since you moved in?

SISSY CAMEL

What, like ghosts? (Sissy smiles at him) You're joking, right?

KYLE DRISCAL (FATHER DRISCAL)

No, just hear me out Sis. Remember when I took that Mythology class at USM with that teacher, you know, Mr. Connelly?

SISSY CAMEL

Oh, right. You know Sonia's taking his class?

KYLE DRISCAL (FATHER DRISCAL)

That's good. She'll really enjoy it. Anyway, he talked about how some houses, some very OLD houses, may hold a spirit or spirits that for some strange reason did not cross over.

The occupants living in this house may be experiencing some mild depression or emotional anxiety and some have even seen images or heard voices and can't explain why this is happening.

When we researched these houses, the class came to a conclusion that a house that has more of a history of violence associated with it would have more of these paranormal activities.

We were also told that these spirits would hold onto the house where the tragic event happened. Some people even believe that this is an evil force that may have embedded itself within the walls and its foundation.

SISSY CAMBEL

So, you're saying this house is evil?

KYLE DRISCAL (FATHER DRISCAL)

No, just that there may be evil in this house. Do you know this house's history?

SISSY CAMBEL

No, not really!

KYLE DRISCAL (FATHER DRISCAL)

You should really try and find out. What could it hurt?

SISSY CAMBEL

OK. Kyle this is really weird!

KYLE DRISCAL (FATHER DRISCAL)

I just remember when I had Mr. Connelly's class, it WAS really strange then but still pretty damn interesting! (Looks at his watch) Sorry Sis, but I've got to get back to the church. Is Matt coming home soon? (Kyle gets up and starts heading for the side door. Sissy follows)

SISSY CAMBEL

He's probably gonna be late again. This band keeps him out straight with no breaks in between. I hope he's careful driving home tonight. I'm worried about him. He's been so tired lately and not getting enough sleep.

KYLE DRISCAL (FATHER DRISCAL)

(Kyle faces Sissy) You should call him.

SISSY CAMBEL

I will.

KYLE DRISCAL (FATHER DRISCAL)

(Kyle looks around the living room) I'm glad for you, Sis. You and Matt have done well. I really miss you guys.

SISSY CAMBEL

We miss you too, Kyle, and thanks. You just may understand me one of these days.

KYLE DRISCAL (FATHER DRISCAL)

Bye, Sis. Tell Matt hello for me.

SISSY CAMBEL

I will.

(8)Wide shot/ (Kyle releases her hand and smiles, turns and heads to the car. Sissy closes the door)

(9)Establishing shot/ (Kyle walks to his car. He stops and looks at the house, feels his neck and we see his facial expression turn to a concerned look as he enters his car)

SISSY CAMBEL
I think it's coffee time!

DISSOLVE

"COFFEE TIME" (INT) DAY

(1)Wide shot/ (Sissy brings a cup of coffee to the table and picks up the newspaper)

(2)Crop shot/ (She puts her coffee down and starts to read the paper)

(3)Medium shot/ (She reaches for her cup and it's not there)

(4)Wide shot/ <<Pan room left and right>> (She looks around for it and sees it by the coffee machine)

SISSY CAMBEL
(She looks confused and whispers) I must
be losing it.

(5)Wide shot/

(6)Steady cam/ (Sissy gets up and brings her coffee to the table)

(7)Wide shot/ (She sits down; a breeze blows on the back of her neck making her hair move as a soft voice calls out her name)

LILITH
Sissy!

SISSY CAMBEL
What the hell? (She hits her cup and it
spills on the table) **upstairs door
slams**

(8)Wide shot/ (Sissy gets up to investigate and goes through the living room to the master bedroom up the stairs)

(9)Wide shot/ (She gets to the top of the stairs. She sees a doll lying in the center on the bed. She moves to the bed and picks up the doll)

SISSY CAMBEL
(She whispers) Where did this come from?

Matt! He's so thoughtful.

(10)Wide shot/ (Sissy carries the doll downstairs to the kitchen table. Looks and sees her coffee cup full and not spilled. She puts the doll down on the table)

<<Stock footage>> (Her cell phone rings and vibrates on the counter)

(11)Crop shot/ (Sissy looks at the caller ID and goes to answers it)

SISSY CAMBEL
(Confused) Hi Honey.

MATT CAMBEL
How are you doing today?

SISSY CAMBEL
Fine, just been a little forgetful.

MATT CAMBEL
What do you mean?

SISSY CAMBEL
Been misplacing things, but I'm OK!

MATT CAMBEL
Are you sure Hon? I could come home if you need me to.

SISSY CAMBEL
No, you're busy. I'm fine. Oh Matt, thanks for the doll. Where did you find it? It looks very old.

MATT CAMBEL
Doll? What doll? Hon, are you OK?

SISSY CAMBEL
The doll you left on the bed. (Startled, Sissy looks back at the table slowly and there is no doll on the table) Huh! (she gasps) Matt..hello...hello... (Phone signal lost; Sissy slowly turns and sees the cellar door open wide and hears a sound coming up from the cellar stairs)

(12)Wide zoom/ (Sissy slowly backs up until she hits her back on the table. We hear LILITH speak)

LILITH
SLEEEEEEEEEEP!

(13)Full shot/ (We zoom in on Sissy's face as she slowly starts

to close her eyes)

(FTB)

"RECORDING THE BAND" (INT) DAY

(1)Wide shot/

MATT CAMBEL
Hello...hello...damn phone!

(Matt tries again to call Sissy, gets a busy signal)

MATT CAMBEL
I guess she'll call back later.

(2)Two shot/ (Assistant engineer comes into lobby)

CHA CHIE (ENGINEER)
We're ready!

MATT CAMBEL
OK Chach! I'll be right there.

MATT CAMBEL
OK guys, let's take it from the top
again.

(3)Wide shot/ (Band starts playing the theme song)

(FTB)

"AUNT SISSY I'M HOME"

(1)Wide shot/ (We see Sonia come through the front door with a coffee in her hand)

SONIA DRISCAL
Sissy, I'm home.(pause) Sissy are you in
the kitchen? (Sonia goes into the
kitchen, looks around then calls out
again) Sissy! I'll be upstairs.

(2)Wide shot/ (Sonia goes upstairs) **Door closing**

(FTB)

"HONEY I'M HOME" (INT) NIGHT

<<Montage sequence of band recording, Matt closing up studio,
getting into his car, driving then pulling into the driveway>>

(1)Wide shot/ Steady cam/ (Door opening and no lights on inside.
Matt clicks on the closest light)

MATT CAMBEL

Sissy? Hon, you up?

(2)Ultra-wide shot/ (Matt walks into the kitchen, walks past the stove and then turns and looks at the cellar door. We hear a **strange noise**. (Matt walks towards cellar door, then door opens wide)

MATT CAMBEL

Shit! Sorry, Hon. Are you all right?

(3)Zoom shot/ (Sissy looks as though she is somewhere else)

MATT CAMBEL

Hon?

(4)Two shot/ (Sissy snaps out of it as if she didn't know he was there)

SISSY CAMBEL

Did you just get home?

MATT CAMBEL

I've been home for a few minutes now.
You look tired. What are you doing?

SISSY CAMBEL

Laundry!

MATT CAMBEL

It's 3 a.m. You should be sleeping!

SISSY CAMBEL

Really? I didn't know it was that late.

MATT CAMBEL

What were you talking about on the phone
this morning?

SISSY CAMBEL

I'm not sure (pause). You called?

MATT CAMBEL

Yeah. Hon, you're tired. C'mon, you need
to rest.

(5)Wide shot/ (Matt takes the basket from Sissy and puts it down. Matt leads Sissy to the upstairs bedroom)

(FTB)

"SLEEPLESS" (INT) NIGHT

(1)Crane shot/ (Overhead shot of bed looking down)

(2)Medium side shot/ (We see Sissy trying to get comfortable. She looks at Matt sleeping and then at the clock...3:33 am)

SISSY CAMBEL

(Agitated) This sucks! (Throws covers off her)

(3)Full shot/ (She slowly gets out of bed and grabs a blanket that was on the chair next to the bed)

(4)Crop shot/ Steady cam/ (We follow her down the stairs to the living room. She throws the blanket on the couch, grabs a couch pillow and puts it between her legs, lies down and tries to get comfortable)

<<Time lapse shots as she starts to sleep>>

(CGI) A light comes up from the heating vent.

(5)Low shot on wheel guided camera/ (CGI) Glowing halo moving towards Sissy from the floor.

(CGI) Light slowly moves up Sissy as she is sleeping. Glides down in front of her face and rests on her belly.

(6)Side shot/ (She then turns as a holy cross is revealed on her neck)

(CGI) Spinning orb quickly shoots up from her belly and through the ceiling! **noise screech**

(FTB)

"WHAT WAS THAT?"

(1)Overhead shot/ (Matt sleeping) <<time lapse>>

(2)Wide shot jib/ (Matt wakes up, looks at the clock and it's 5:30 am)

(3)Full shot/ (Looks around for Sissy)

(4)Full shot/ (Coming downstairs)

(5)Close up shot/ (He faces Sissy and is surprised)

(6)Full shot/ (Couch)

(CGI) Halo floating over Sissy's belly

(7)Crop shot/ (Matt runs to her)

(8)Two shot/ (We see the halo speed by him) (CGI)

(9)Full shot/ (He turns to follow)

(CGI) Halo goes up to the ceiling, then spins and shoots through the floor.

(10)Wide shot/ (Matt with arms to side, confused)

(11)Camera circles/ (Fast spinning around Matt)

an eerie silence

(12)Two shot/ (Matt bends down and wakes Sissy up, calmly)

SISSY CAMBEL

What...what's wrong? (Sitting up
clutching her blanket)

MATT CAMBEL

Are you OK?

SISSY CAMBEL

Yeah (pause) why?

MATT CAMBEL

You wouldn't believe me if I told you.

SISSY CAMBEL

What?

MATT CAMBEL

I saw something. I'm really not sure
what it was. Something was floating
above you. I know it sounds weird but
when I came in, it flew by me then shot
through the floor. (pause) I don't know
what I'm saying! I must be seeing
things.

SISSY CAMBEL

Hon, you're scaring me! (She grips
harder on her blanket, almost covering
herself completely and starts looking
around the room)

MATT CAMBEL

I'm going down to the cellar to take a
look around.

SISSY CAMBEL

I have a bad feeling about this. Don't
go down there.

MATT CAMBEL

I'll be fine, Hon. I'm not scared.

SISSY CAMBEL

I'm coming with you.

MATT CAMBEL

No! Stay here. I'll be fine.

(13)Close shot/ (Matt turns and bangs into Sonia)

(14)Two shot/

MATT CAMBEL

Christ!

SONIA DRISCAL

(Wiping the sleep out of her eyes,
groggy) What's up?

(15)Full shot/

SISSY CAMBEL

Matt thinks there's someone in the
house.

SONIA DRISCAL

Call the police!

SISSY CAMBEL

Yeah, maybe we should Matt.

MATT CAMBEL

And tell them what? They'll think I'm
nuts. No, I can do this! Sonia, stay
here with Sissy.

SONIA DRISCAL

This is stupid. What are you trying to
prove Matt?

MATT CAMBEL

That I'm not seeing things.

SONIA DRISCAL

What?

SISSY CAMBEL

Its hard to explain, Sonia, but maybe he
SHOULD check the basement.

(16)Close up shot/ (Sonia's hands as she reaches for a poker)

SONIA DRISCAL

Matt! (She removes a metal poker from
the chimney rack) Take this with you,
just to be safe.

(17)Wide shot/ (Matt takes the poker looking it up and down)

MATT CAMBEL

OK!

(FTB)

"DON'T GO DOWN THERE" (INT) NIGHT

(1)Crop shot/ (We see Matt opening the door and proceeding down the stairs)

(2)Crop shot/ (Zoom on doll and Matt's foot stepping on it. He slips on the doll and falls down onto the gravel floor with the poker still in his hand. He looks up from the floor and the poker is swiped from his hand and thrown to the wall. Matt is dragged forward and is lifted up and thrown against the wall, knocking him out)

(3)Crop shot/ (Sonia being dragged backwards from living room into the kitchen and dragged down the stairs. She screams as the door slams shut and then there is silence)

(4)Close shot/ (Sissy walks towards the kitchen and calls to Sonia)

SISSY CAMEL
Sonia...oh my God...Sonia.

Screeching sound from LILITH

(5)Wide shot/ (Cellar door smashes open and smoke enters the room as we see a black silhouette of a woman as she enters the kitchen and then moves towards Sissy)

(6)Wide shot/ Steady cam/ (Sissy turns and runs through the living room, looks back, then falls over the glass coffee table to the floor. She grabs her stomach in pain. She then runs upstairs to the master bedroom and closes door)

(7)High jib shot/ (Hallway smoke, door slams open. Sissy is knocked to the floor)

SISSY CAMEL
What do you want?

(8)Crop shot/ (Smoke races towards her) (CGI) An image of LILITH'S face appears in front of her. **LILITH sound**

LILITH
YOU!!!

(9)Wide shot/ (Sissy is then thrown onto the bed as her hands and legs become tied with clothing in the room) (CGI) (Smoke hovers above her as we see a hand reaching down through the smoke towards her stomach)

SISSY CAMEL
NO! Please, not my child!!

Screeching sound from LILITH

(10)Ultra-wide shot/ (Front door slams open, and Detective Senoy

enters. He speaks in an ancient Hebrew language. LILITH reacts violently towards Senoy) **screeching sound from LILITH**

(CGI) Paper debris and unrecognizable objects fly towards Senoy.

(11) Ultra-wide shot/ (Detective Senoy raises his hands and everything thrown at him drops to the floor) (CGI) (A bright light appears from the ceiling with a smoke tunnel/tornado effect swirling/drops down and traps LILITH inside)

(CGI) Her face changes from an ugly monster to a beautiful woman as she pleads with Senoy to let her go. Senoy then gestures for the beam of light to take her away.

LILITH screeches (Face turns ugly as she is taken upwards through the ceiling)

<<Stock footage>> (CGI) Sky sequence as she is driven up into the clouds, full Moon in background.

(12) Wide shot/ (Detective Senoy goes back in and unties Sissy)

SISSY CAMBEL
Who are you?

DETECTIVE SENOY (ANGEL 1)
Just a friend. Your baby's safe now.

SISSY CAMBEL
Thank you!

DETECTIVE SENOY
You should thank God, Sissy. God loves all of his children.

(13) Ultra-wide shot/ (Detective Senoy smiles at Sissy then looks down, then up and closes his eyes as his body vanishes before her)

(14) Ultra-wide side shot/ (We watch Sissy as her eyes follow his descent upwards. Sissy, still sitting up, holding her stomach while tears come down her face)

(15) Zoom back shot/ (We see Matt, then Sonia enter the room and run towards Sissy on the bed)

(FTB) **Children playing in park**

"THE PARK"

Title "Eight years later"

(1) Jib shot/ High shot/ (We see a park with kids playing)

(2) Panning shot/ (We pan and see Sissy talking to Beth and Matt talking to Kyle while Sissy's 8-year-old son is kicking a ball

against the fence)

(3)Crop shot/ (Ball rolls and we see it hit a little girl's legs)

(4)Crop shot/ (The girl turns and bends and picks up the ball)
We hear in the background "LILITH!"

(5)Close up shot/ (LILITH answers as we pan to her face) (CGI)

LILITH
Yes, Mother.

(6)Two shot/ (LILITH hands the ball to the boy. He smiles at her and turns to walk towards his mom)

(7)Close up shot/ (We see LILITH look at him as he walks away)

(8)Slow zoom/ (As LILITH'S face changes from a blank stare to an eerie smile) **LILITH sound** (And all goes black)

Music starts

Ending credits roll.

THE END