

THE SUPPER ENSEMBLE

Alexandre Allard

1. INT. GYMNASIUM

The school gym is dim with coloured lights flashing. A handful of students occupy the school dance, huddled around the punch bowl with PROFESSOR operating the ladle. None of them are impressed by the turn out.

STUDENT 1

Just goes to show we have no school spirit.

STUDENT 2

My fish tank is more crowded than this dance.

STUDENT 3

Your house is crowded.

STUDENT 2

That's not funny, dude. Housing is expensive.

STUDENT 1

My special sock is more crowded than this dance.

STUDENT 3

That kinda goes without saying though, right?

STUDENT 1

Dude...

STUDENT 3

You're the creep that brought it up!

PROFESSOR

My bookshelf is more crowded than this dance.

2. INT. BATHROOM

ALICE dries her hands and fixes her hair in the mirror

ALICE

Nice song huh? Do you wanna... It's a good song. Do you want to... I like this song- Why am I talking about the music?! Just go right for it, remove the padding.

3. INT. GYMNASIUM

JADE looks at the door to the hallway, then at BRAD. The students huddle around their juice looking at the DJ

STUDENT 2

I'd rather mow the football field
with hand scissors than DJ this
dance.

STUDENT 1

I'd rather scrape the dried bird
turds off the roof with my
fingernails than DJ this dance.

STUDENT 3

I'd rather be dead than DJ.

STUDENT 2

That's a little dark, dude.

PROFESSOR

I'd rather be reading than serving
punch.

The students boo the professor

Jade leaves the group and heads to the bathroom

4. INT. BATHROOM

Alice is hunched over the sink, still talking into the
mirror.

ALICE

Hey, do you want some punch? Yeah,
I would like some punch. Do want to
dance? With the... With the
punch...

Jade enters

JADE

Are you okay?

ALICE

No, I'm not okay, I'm freaking out
here! Do I say a lot of words *and*
then reach out my hand? Or do I
reach out my hand and say a lot of
words *at the same time*?

JADE

You don't need a lot of words. Just
take a breath.

ALICE

What if they say no? I'm not sure I
can handle rejection.

JADE

They came here with you, didn't they?

ALICE

Sure, but that's not a guarantee. Like, a cab driver wouldn't expect their passenger to be interested.

JADE

That's totally not the same. You just have to relax. Go up to them, don't exaggerate yourself and deliver it.

ALICE

"Deliver it?" When you say it like that, it sounds so cold.

JADE

You know what I mean! Be yourself.

ALICE

What the hell does that even mean? Who else could I be?

JADE

Oh, for god sakes-

5. INT. GYMNASIUM

BRAD is standing away from the group. He looks around the gym expectantly

6. INT. BATHROOM

JADE

So, you're going to...?

ALICE

I'm going to hold out my hand and ask them to dance when the song starts.

JADE

Perfect, now let's go you pansy.

Jade slaps Alice on the arm and return to the dance

7. INT. GYMNASIUM

Jade enters and walks passed the group to the DJ. Alice slowly peaks out the door to Brad and then to Jade at the DJ table. Alice walks over to Brad.

BRAD

Are you okay?

ALICE

Am I- I'm- yeah, I'm okay. I'm fine. Are- uh, how are you?

BRAD

I'm good. You were in there a while.

ALICE

Oh I, uh, I just had to go die for a minute.

BRAD

Oh, did you now?

ALICE

Yeah, but I came back. So, I'm here now.

BRAD

That's wonderful.

The song plays. Alice doesn't notice but Brad perks up to it and grabs Alice's hand.

BRAD

Let's dance!

They dance together with the small crowd of students.

ALICE

So... Ummm, hey.

BRAD

Hey.

ALICE

I wanted to be... Open with you.

BRAD

Oh?

ALICE

I just didn't want to mix messages or put out the wrong vibe. I wanted to say I really like you.

BRAD

Oh, that's so thoughtful. I hate when people aren't upfront about their feelings and just avoid them in circles-

ALICE

Like you're doing right now?

Brad looks down, sad

ALICE

I'm sorry, I shouldn't have...
Upset the balance.

BRAD

No. It's... I have to tell you
something.

ALICE

What? You're seeing someone?!

Cut to the other students dancing. One looks over to Alice and Brad, points and screams. Brad has his jaw clamped on Alice's neck and drains her blood before dropping her body to the floor. Brad lets out a howl and takes a step forward before the professor grabs him from behind and drives a steak in his heart. Brad drops to the floor.

Script for Film 2999

by

Tobiloba Samuel Ayewa

INT.SITTING ROOM-DAY.

James sitting on a brown couch with his wife, Juliana standing up looking so stressed and unhappy while holding a brown opened envelope.

JAMES

We've been married for years and still no kids?what do you think we can do about it?

JULIANA

The doctor's report shows we're both okay that there is nothing wrong with us.

Juliana is thinking,her face shows she's worried and she walked away.

101. INT.BEDROOM-DAY

It's a very big room with lot of clothes inside the wardrobe,close to the entrance of the room is rack filled with different shoes,the floor is tiled with a silver coloured tiles and with ray of light coming through the room.

Juliana is sitting on a big bed with her face down to the floor,she brought out a phone on the screen is MITCHELLE.

JULIANA

Hey girl,what's up?

MITCHELLE

I'm good,have been calling your phone but you were not answering,i hope you're doing okay?

JULIANA

I'm just worried about the situation i am,the doctor said we're both okay but i don't know why i am still unable to get pregnant.

MITCHELLE

Don't stress yourself much about this so it won't affect your health,everything will be fine.

JULIANA

Okay MITCHELLE,thanks and sorry for not picking up your calls.

MITCHELLE

It's okay my lovely friend.

James walk into the room picked a cap and left the room.

102. EXT.BAR-NIGHT

James, wearing a white shirt and a black cap with his friends, SAMUEL and JORDAN are sitting on a wooden chair with a table at their front, wines and beers can be seen on the table with smiles on their faces.

There are few people around them also sitting down and a disc jockey can be seen at the stand.

JORDAN

How was work today?

SAMUEL

Well not bad, i just have to go through some paperwork and submit it to the president.

JORDAN

Mine was not bad too, you know i am working from home now because of the covid-19. James why have you been moody? What is the problem?

JAMES

The doctor's test report shows me and my wife are okay but i don't know why we are unable to have kids it been 5 years of our marriage and she never conceived.

James took the glass of wine, pour more wine into the glass cup while his friends made attempt to stop him but he drank it all.

SAMUEL

Oh no! Don't get drunk JAMES this is not a big problem, you know there's always solution to a problem.

JORDAN

I think you have to calm down JAMES you don't have to drink to stupor because of this matter. where is your wife?

JAMES

She's at home, if there's a solution i would like to hear it.

James is staring at Samuel and he sip his drink.

103. INT.SITTING ROOM-DAY.

Both James and his wife,Juliana sat on a brown chair with their eyes focused on a television hung on the wall.

JULIANA

This movie is interesting darling
though i never like scary movie but
whenever am with you i feel relaxed
to watch it.

JAMES

Yes i'ts so interesting dear you
don't have be scared when watching
horror and scary movies.

They both put in a smile on their faces and are staring at the televsion.

JULIANA

I need to go to the store and get
some few things and groceries.
If i don't go today i won't be able
to go until next satuarday.

JAMES

Then you have to go and i will be
going out also to meet my friends
but i need to freshen up first,call
me when you get back from the
store.

JULIANA

Okay! Don't stay long outside
darling,i would have prepared your
food before you get back from
meeting your friends.
Stay safe out there.
(fade off)

104. EXT.BAR-NIGHT.

The moon is out,James is sitting with his friends Samuel putting on a blue shirt,Jordan with a red shirt and a pretty fair lady enjoying the bright moon and with bottles of red wine on the glass table.

SAMUEL

James,this is Kate the lady i told
you about on the phone and kate
this is James my friend....

Both James and the girl,Kate stood up to shake eachothers hand with a smile while Jordan face looks unhappy.

SAMUEL

It getting late we have to go now
guys!

The two guys stood up and head to their cars leaving James and the girl ,Kate on the chair still interacting with eachother.

105. INT.SITTING ROOM-DAY.

James is sleeping on the couch with his hair looking very rough and snoring aloud.Beside james is his wife looking at him shocked.

JULIANA

James! Where have you been since
last night? I called your phone
several times and you didn't answer
me.....

James open his eyes,stretching his both arms and then try to get up.

JAMES

Hey darling,i was out with my
friends last night.I did not know
when my phone was ringing
yesterday.
Where are you going?

His wife didn't respond,she is wearing a red gown,carrying a black bag and putting on a black heel.she is getting ready to go out.

106. INT.BEDROOM-NIGHT

Juliana sit on the chair looking at the mirror when a phone ring,it is james phone so juliana pick it up,on the phone screen was a text message saying "Sweetheart are you still coming tonight".Tears is on her face while James come out to pick his phone he is confused about what is happening

JAMES

Hey babe ,what is happening and why
are you crying?

Juliana gave him the phone with tears rolling from her cheeks and he felt bad after he read what was there.

JULIANA

Do you know am pregnant?

James was so suprised to hear that,felt ashamed of what he did and he kneeled down to beg his wife.

SHORT FILM 2999

Short Film

Asha Bear

Original Script

1. FADE IN:

2. BEDROOM - DAY

We open with a view of a bedroom with suitcases and clothes spread all around the room. JIMMY is distressed packing bags ensuring that he has everything he needs for his move. In walks MOM.

MOM

Hey Jimmy, should I start loading these bags in your car?

JIMMY

Thank you mom. That would be great.

Jimmy grabs the last of his bags and follows Mom out of the room and to his car.

CUT TO:

3. OUTSIDE - DAY

Jimmy opens his trunk with his Mom by his side and they both put the suitcases in the trunk

MOM

I'm going to miss you so much, son.
Do you have everything you need?

JIMMY

I think I have everything I need.

MOM

Ok. Give me a hug and please let me know when you get there.

They hug and Jimmy gets into the driver seat of his car. He puts his seatbelt on and backs out of the driveway. He waves to his mom before he drives off.

DISSOLVE TO:

4. JIMMY DRIVING INTO THE CITY - DAY

Jimmy arrives into the city and is amazed by what he sees. The large buildings, the crowds of people and all the traffic. He puts his new address into his phone and keeps driving.

CUT TO:

5. JIMMY DRIVES UP TO THIS NEW APARTMET - DAY

Jimmy arrives to his new apartment and parks his car. He opens his trunk and grabs some of his luggage. He closes the trunk and goes to the apartment building door and grabs the keychain of keys of out of his pocket.

He enters the building and finds his apartment number. He uses the other key on his keychain and opens the door. There is funiture from the past tenants and he puts his suitcase on the floor and sits on the couch.

JIMMY

Ah. This is my new life.

Knock on the door. Jimmy is confused since he does not know anyone in the city but proceeds to get up and open the door. He opens the door and there is a GUY outside his apartment.

GUY

Hey man. I'm TRAVIS. I seen you bringing your luggage in and I figured you just moved in. The other tenants were whack.

JIMMY

Hey Travis. I'm Jimmy. Yeah I just moved here.

TRAVIS

Cool. Cool. Would you wanna get some drinks later.

JIMMY

Sure. I'm going to unpack a bit, come get me when you head out.

TRAVIS

Sounds good brah.

Jimmy closes the door and starts unpacking his suitcase full of clothes. Grabs his favorite shirt and puts it aside and begins putting his clothes away in his closet.

CUT TO:

6. APARTMENT - NIGHT

Time has went by. Jimmy is sitting on his couch with his favorite shirt on watching TV. When he hears a knock on his door.

TRAVIS
Yo man. It's Travis. Open up.

Jimmy gets up and opens the door.

TRAVIS
You ready to go?

JIMMY
Yeah, I'll just grab my wallet.

7. APARTMENT - NIGHT

Jimmy unlocks his apartment door after getting home from a night out with new friends. He throws his keys on the counter and takes off his favorite shirt and throws it on the floor then goes to bed.

SMASH TO:

8. BEGIN MONTAGE

9. APARTMENT - DAY

Jimmy adjusting into his city life. Making a coffee when he wakes up

10. APARTMENT - DAY

Jimmy looking out the window

11. APARTMENT - NIGHT

Jimmy cleaning his apartment

12. APARTMENT - NIGHT

Jimmy talking to his mother on facetime

13. APARTMENT - NIGHT

14. JIMMY HANGS UP THE PHONE AND CRIES

15. APARTMENT - NIGHT

Jimmy tucks himself into bed and shuts off the lamp

16. APARTMENT - MORNING

Jimmy wakes up and gets out of bed

17. APARTMENT - DAY

Jimmy looking out the window

18. APARTMENT - DAY.

Jimmy cries.

19. APARTMENT - NIGHT

Jimmy tucks himself into bed and shuts off the lamp

20. APARTMENT - MORNING

Jimmy wakes up and gets out of bed

21. APARTMENT - DAY

Jimmy gets ready for the day and leaves his apartment

22. END MONTAGE.

CUT TO:

23. OUTSIDE - DAY.

Jimmy exits his apartment and begins to walk. He does not know where he is walking to, but he wants to leave his apartment to get some air. He walks when he notices a kitten in a box by the dumpster. He looks around and walks up to the kitten.

He looks down at the kitten. He picks up the kitten and puts the kitten in his jacket to warm it up and continues to walk back to his apartment.

CUT TO:

24. APARTMENT - DAY.

Jimmy closes the door and takes the kitten out of his jacket and puts it down. It looks up at Jimmy. Jimmy puts his jacket back on and closes the door.

The kitten sits there.

CUT TO:

25. APARTMENT - DAY

The door unlocks and Jimmy walks in with cat food, cat litter, a litter box, a bag of cat treats and a toy. He walks around the house and sets up the cat food and cat litter. The kitten follows.

SMASH TO:

26. BEGIN MONTAGE

27. APARTMENT - DAY

Jimmy is making a coffee and the kitten is going crazy and he laughs

28. APARTMENT - DAY

Jimmy looking out the window and the kitten is near him

29. APARTMENT - NIGHT

Jimmy talking to his mother on facetime and shows his mom the kitten

30. APARTMENT - NIGHT

Jimmy hangs up the phones and plays with the kitten

31. APARTMENT - NIGHT

Jimmy tucks himself into bed and shuts off the lamp and the kitten bothers him

32. APARTMENT - MORNING

Jimmy wakes up and gets out of bed

33. APARTMENT - DAY

Jimmy gets ready for the day and leaves his apartment.

34. APARTMENT - DAY

Jimmy comes back home and his kitten is waiting for him and
he smiles

35. END.

FRENEMIES

Ceilidh Bernon

2022

1. SAM IS SITTING ON A COUCH WITH COFFEE, "FRIENDS" START TO ENTER

ENTER ALEX and MORGAN

SAM
It's about time you showed up! It's
been so long, I've missed you
(Typical slow pokes,
wasting my time)

MORGAN
We're so sorry, traffic was insane!
(Actually, I didn't want
to come)

ALEX
I owe you a coffee!
(Thankfully you already
have one)

ENTER JAMIE

JAMIE
I hope you weren't waiting long,
some asshole almost killed me while
I was driving here

MORGAN
(Sorry, not sorry)

ALEX
(Learn to drive, dumbass)

SAM
That's horrible! I'm glad you're
okay.

JAMIE
I'm just glad I made it here safely
(I know it was you,
Morgan)

SAM looks around

SAM
Does anyone know where Taylor is?

MORGAN
I didn't see their car in the
parking lot
(It's not hard to miss)

ALEX
I'll call them right now

ALEX calls TAYLOR, no answer.
Hmm, they didn't pick up
(Maybe because they're
asleep)

SAM
Hopefully we see them soon
(This is such a waste of
my time)

ALEX
(I'd rather die than call
Taylor again, they
probably ignored my call)

MORGAN
So, while we wait does anyone have
anything new going on in their life

JAMIE
Well, besides the fact that I could
have died.. I met someone new. I
think they're the one

SAM
(Of course you did)

ALEX
(What else is new)

MORGAN
Oh that's great Jamie, we're so
happy for you!
(This won't last long)

JAMIE
Thank you! I've never been happier!

SAM
(You always say that)

ALEX
We can't wait to meet your new beau
(If you even last that
long)

JAMIE
I just know you're all going to
love them

MORGAN
I'm sure we will
(Not)

ALEX
Hey, I think I saw Jamie's car
(More like heard Jamie's
car)

EVERYONE looks out to see Taylor running in

TAYLOR
Wow, I'm so sorry I kept you all
waiting
(Not like I wanted to come
in the first place)

ALEX
I tried calling you, we thought you
forgot about us!
(We forgot about you)

TAYLOR
I didn't see your call, I was stuck
in traffic
(I watched the phone ring
while I was in bed)

MORGAN
We're glad you're okay! I heard
there's some crazy drivers out
there today

JAMIE
(Just you, Morgan)

TAYLOR
Thankfully I'm here now. Did I miss
anything?

SAM
Jamie starting seeing someone new

TAYLOR
Oh wow, that's great!
(I see you've moved on
from my ex... bet you
thought I didn't know)

JAMIE
Thanks Taylor!

TAYLOR
You're welcome
(Whore)

SAM
I'm all out of coffee, would anyone
like a refill?

ALEX
Oh, yes please!

SAM
Coming right up!
(Looks like you owe me two
coffees)
Anyone else?

Morgan, Jamie, Taylor look at each other

MORGAN
We're good

SAM goes to grab coffee

TAYLOR
I know I just got here but I'll
have to leave soon, I started a new
position at work

ALEX
Wow, congrats Taylor

JAMIE
We're so happy for you
(I wonder who you had to
sleep with for that)

TAYLOR
Thanks! Well, I should get going. I
don't want to make a bad impression

MORGAN
(You are the bad
impression)

TAYLOR
See you all later
(Or not)

Taylor leaves

JAMIE
Well, I should get going as well, I
have a hot date tonight

ALEX
Have fun

MORGAN
Drive safe

Jamie rolls eyes while leaving

Sam comes back with coffee, hands a small to Alex, holds a large

ALEX
Thanks for the coffee, Sam
(Even though you cheaped
out on me)

SAM
Where did everyone go?

MORGAN
Oh, they all had to leave, and
unfortunately so do we

ALEX
(It's about time)
Yeah, we will talk to you later

SAM
This was fun, we should do it again
soon

MORGAN
Yeah for sure

ALEX
We'll shoot you a message
(Maybe)

SAM
Alright, talk soon

ALEX
Talk soon

Morgan and Alex leave

Sam sits on the couch, alone

SAM
I really need to get some better
friends

END

TREATMENT

LOG LINE: a man enters an abnormal dimension to save someone close to him, who was left behind when a previous expedition went wrong.

synopsis:

a man named Lasky talks a researcher named Carter into letting him enter an industrial, library-like alternate dimension through an anomalous photograph in order to save a man named Davids, who was left behind and presumed dead after a previous expedition into the alternate dimension ended in the team being attacked by an unknown creature. despite this Lasky believes Davids is still alive on account of a GPS tracker he gifted to Davids moving in circles for a time after his disappearance. entering the other dimension Lasky is guided by carter as he tracks down the GPS signal and avoids a violent entity that attacks anything that moves or makes noise. Lasky does eventually track down a weak Davids, but when trying to bring him back to the entry point, the creature comes very close to attacking them however, advised by Carter to "play dead", Lasky and Davids avoid the creature, which runs off after a distant noise. on their way out, however, a door slams, attracting the creature. the film ends ambiguously as Lasky attempts to leave the alternate dimension, while the creature closes in.

characters:

Lasky: protagonist, serious, tense, dressed in a makeshift mix of tactical gear.

Davids: few lines, dressed in tactical gear, bloodied and weak when on camera.

Carter: dressed in laboratory clothing with an ID lanyard and glasses, nervous, reluctant.

Name: Pierce Day

Contact information:

Email: pday1@unb.ca

Three voices, screaming, something loud and inhuman, but not animalistic and gunfire, quickly devolves into shaky breathing.

DAVIDS
(breathless, progressively more desperate)

Chambers?

Gray?

Carter?

Anyone?

FADE TO BLACK.

2 INT. OFFICE - LATER

2

Lasky stands across a desk from Carter, who is resting his forehead on his palm.

Lasky leans onto the desk, tense, but not nervous.

CARTER
(exasperated)
Lasky, *Mike*, I told you, we can't send you in there. it's over, he's dead, Davids- *Eddie* is dead.

LASKY
(seething)
I saw the recordings, Carter. he's not dead.

CARTER
It's been a day since the armed expedition. I saw those recordings too, you saw what-

LASKY
(Anger barely contained)
They left him behind.

CARTER
There's no proof he's in there. As far as the site director is concerned, on paper, he's dead.

Lasky pulls a device out of pocket, showing Carter the screen.

LASKY
(still tense, but
desperate)
The GPS tag I gave him for our
anniversary is still on. Carter, he
was still moving, he'd been pacing
in circles all night. there's still
a chance.

CARTER
Mike...

LASKY
Carter, please. If there's even a
chance, I need to take it.

CARTER
(pensive for a moment, before
caving, nervous.)
Okay, okay, fine. I can get you 10
minutes, maximum, any longer would
be too hard to explain to my higher-
ups. I'll prep the anomaly.

CUT TO:

3 INT. CONTAINMENT CELL - CONTINUOUS

3

The room is sterile and empty, save for a framed photo of a
dimly lit library on a pedestal. Lasky stands opposite to the
photo.

Carter now speaks over a radio-like device.

CARTER
Okay, you saw the recording, keep
the mask on, keep noise to a
minimum, Don't lose the photograph,
keep your cam and your sensor rig on
and if the entity gets close, stop
moving-

LASKY
Yeah, yeah, I know, just tell me how
to get in and out, I can handle the
rest.

CARTER
(nervous)
You have no idea what I'm doing for
you here. Don't fuck it up.

LASKY

Carter?

CARTER

Right, right. Look at the picture and focus on the center, then close your eyes. Be careful, everything looks normal in there, but there's gas pockets all over the place and the records are not safe to read.

Lasky dons the mask, breathes deep and follows Carter's instructions.

MATCH CUT TO:

4 INT. LIBRARY - CONTINUOUS

4

HALLWAY/ENTRY POINT

The space is poorly lit and claustrophobic, but clean and empty.

LASKY

(hushed)

I'm here, talk to me Carter.

CARTER

Okay, drop a chemlight and navigate based off of that compass rose on the floor. You'll have to come back here to get out. 20 meters to relative 12 o'clock, there should be a door. Go through it and keep walking, Davids' signature isn't far.

Lasky cracks a chemlight and drops it where he stands, seeing a compass rose made of tape on the floor, before he draws a pistol and starts walking as slowly and as quietly as possible.

LASKY

(while walking)

Alright, moving now.

CARTER

They got attacked while extracting, right? Gray and Chambers made it out-

LASKY

And Davids got dragged off spraying rounds at whatever grabbed him.

CARTER

I still think he's-

LASKY

Drop it, Carter. He was standing up in the last frame of the footage, I saw it.

DOORWAY

Lasky carefully opens and peeks the door and moves through, without letting it slam.

LASKY

I'm through the door, what now?

CARTER

Hang a right and go down the hallway, hang a left at the four-way.

FOUR-WAY

Lasky continues as directed, but stops at the four-way as the noise echoes from down the hall.

CARTER

Sound sensors say it's far, you're safe, just stay quiet.

Lasky takes a breath, steels his nerves and continues left.

HALLWAY

LASKY

Keep talking, Carter.

CARTER

Keep going, the GPS tag is close, somewhere on your right.

LASKY

Can you be any more precise? I don't really feel like dying opening up the wrong door.

CARTER

No, but the only hazards are the gas, the contents of the records and the entity, so you're free to search.

Lasky sighs and keeps moving down the hall.

CARTER

Are you sure you're not a mole rat?

LASKY

(annoyed)

Field agent, not MTF, now cut the
gossip and tell me when I'm close.

Lasky passes a few doors.

CARTER

He's on your left, one of the next
two doors.

Lasky checks the first door, opening it to an empty room,
moving on to the next and opening the door to find a
bloodied, but alive Davids slumped against the wall.

ROOM

LASKY

Davids! shit, that thing got you
good.

CARTER

(surprised)

He's alive? Get him back to the
crossing point. He's lucky this is a
reality overlapping space, 'else the
GPS wouldn't've worked.

HALLWAY

Lasky supports a weak Davids and starts Leading him out.

FOUR-Way

They slowly make their way back to the four-way, hearing the
noise again, far closer this time.

LASKY

(urgent)

Shit. Carter?

CARTER

(trying to sound calm, but
obviously nervous)

Play dead, let it pass.

Lasky sets Davids down and slumps against the wall. the noise
gets closer and closer, until the entity passes right in
front to the camera, too close to make out. Tension builds as
the creature stands just past Lasky and Davids, until a

lightbulb bursts down the hall. The creature roars and moves quickly in that direction.

CARTER
It's moving away from you. go, go,
go!

Lasky picks up Davids and starts moving faster.

LASKY
(struggling)
I wish you hadn't quit your diet,
Eddie.

DOORWAY

Arriving at the door, Lasky tries his best to move through it quietly, but within a few seconds of making it to the other side, the door slams and the creature is heard again in the distance.

LASKY
No, no, no!

Lasky starts moving as fast as he can without too much noise.

CARTER
Shit, hurry! It's moving fast.

The creature roars again, uncomfortably close.

HALLWAY/ENTRY POINT

Arriving at the chemlight, Lasky sets Davids down.

LASKY
Damn it, Carter!

CARTER
The photo! cover Eddie's eyes and do
the same thing you did to get in!

Lasky puts his hand over Davids' eyes and holds the photo of the containment room, focusing on it.

The noise of the creature draws closer.

Lasky closes his eyes.

CUT TO:

Michael? DAVIDS

PROTO-MAX!

Gavin Giles

2022

1. FILM OPENS WITH SHOT OF 1950S DINNING ROOM. A CLASSIC TV IS PLAYING IN THE CORNER SHOWING AN AD FOR "PROTO-MAX!" INGESTABLES.

Mary and Robert are sitting at the breakfast table, motionless and lacking emotion. Both in stereotypical clothing for the 1950s.

James enters. Mary and Robert's cadence immediately shifts. Mary holds herself up straight, smile on her face. Robert puts hit feet on the table, with a "tough guy" attitude.

MARY

Good morning James dear! Breakfast is already on the table!

JAMES

Robby get your feet off the table.

Robert removes his feet as James sits down, opens up a newspaper and pops a cigarette in his mouth.

ROBERT

Sorry pops. Listen, I was thinking, could I take the car and go to the drive in with some pals tonight?

James, who had been absorbed in his paper, looks over his glasses at Robert

JAMES

And which friends are these? You aren't thinking of taking that schiltz girl are you?

ROBERT

Barbera, and yeah, she'd be there.

James rolls his eyes, looking back at his newspaper

JAMES

We've talked about this Robert.

Robert sits foreward looking desperate

ROBERT

I know, but pops I still don-

Mary, who had been sitting completely still, smiling, interrupts

MARY

James dear, aren't you going to have your breakfast?

Mary opens her hand, revealing 3 pills

JAMES

Not now dear. Im feeling a little bloated. Must have been the Proto, whatever its called, from last night.

MARY

You mean Proto-max? The number one before breakfast, breakfast, mid day snack, lunch, tea, dinner, and after dinner meal replacement? It provides all essential and non essential vitamins, minerals, and proteins! Oh do take your Proto-max dear! They're very good for you!

Mary smiles, stares at James, and extends her still open hand.

ROBERT

Yeah pops! All the kids at school take them! I heard Barbara's dad, Mr.Christopher Schiltz swears by them! It saves them so much time compared to a normal chewable meal!

James looks up from his newspaper, Mary is still holding them out arms length in his direction, smiling, unblinking. Robert is also unmoving, sharing the same expression as his mother.

JAMES

Im not. Hungry. Dear.

Mary, unphased, continues staring and smiling at James. Unblinking. Robert is unmoving. Also smiling at James.

James stares back. Before standing up, which in turn causes Robert and Mary to stand, still staring at him wide eyed and smiling.

JAMES

Jesus what is wrong with you two?
Im going to the bathroom.

Mary and Robert remain stationary, still standing, Mary's arm still extended outwards. Both watch James, newspaper in hand, leave the room.

2.

3. CUT TO JAMES ENTERING THE BATHROOM, LOCKING THE DOOR, AND SPLASHING HIS FACE WITH WATER.

James opens the medicine cupboard to reveal rows upon rows of Proto-max bottles. He frowns at them before closing the cabinet.

James sits down on the edge of the bathtub, opens the newspaper and continues reading.

Exterior shot of bathroom shows Mary and Robert, both standing side by side, smiling, staring at the door, arms outstretched, with Proto-max pills in each hand.

A timelapse shows they are unmoving, as early morning turns to midday, which turns to night.

James had fallen asleep inside the bathroom, exhausted from lack of nutrice from the past evening and this morning.

James awakens. Holding his stomach. Its obviously upset. Gurgling. He quickly turns and retches into the toilet. Looking into the bowl it is revealed to have been filled not with vomit, but with pills after pills of Proto-max.

James struggles to stand, but forces himself infront of the mirror above the sink.

As he stares into his eyes, his pupils expand, as the room around him shifts from the color filled 1950s bathroom, to a bleak, run down bathroom. The moonlight filled window has been replaced with pipes and wires behind the glass.

James, who had been sporting a short haircut and clean shave, now has long hair and a wild beard. His classic clothes replaced with an orange jumpsuit with the characters #TS-004 on the breast.

JAMES

What's happening?

James trys to use the sink to sturdy himself, but falls onto the floor. The door knob rattles loudly. The door creaks as if holding back immense weight.

MARY

James dear? Is everything alright?
You need to take your Proto-max!
You must be starving!

Marys voice comes through the door distorted, almost robotic, a red light shines through the gap between the door and the floor, moving as she speaks. Seemingly coming FROM her.

ROBERT

Come on pops! You need you Proto-max! Itll make you feel better. I promise!

The handle shakes violently. James is on the floor. Head in his hands. The door finally buckles and swings open. Two humanoid figures in hazmat-like suits walk forward. Proto-max bottles in hand. There were NOT his family.

James exclaims in fear and backs away, still on the floor.

Mary, or what used to be Mary, grabs for his legs. James kicks, hard at Mary's plastic covered head. He stands, as Robert lunges at him, pills in hand. They struggle, and James is able to escape Roberts grasp, but Robert slips and hits his head hard on the sink. His body remains unmoving on the floor.

4. JAMES STARES AT THE BODY, SHOCK ON HIS FACE AS HE STARES AT HIS HANDS

JAMES

I- I didn't mean to do it. I swear!
(Pleading, unable to
believe what has just
happened)

Before James can't turn towards the door to leave, Mary grabs him from behind and forces pills into his mouth. They struggle, as Mary cradles his head in her hands, forcing his mouth closed, James struggles, but eventually has to swallow the pills, whether he wants to or not.

5. JAMES IS NOW UNCONCIOUS ON THE FLOOR, AS MARY SPEAKS INTO HER WRIST

MARY

It happened again. SB004 is down.
Bring in a cleanup crew.

The camera goes black.

6. WE TRANSITION TO JAMES WHO IS NOW FRESH CUT, SLEEPING IN HIS BED. COLOR IS BACK, NO LONGER THE DREARY ATMOSPHERE FROM THE BATHROOM. THE BIRDS ARE SINGING, SUN SHINES THROUGH THE WINDOWS.

James gets ready as he would every morning. He heads to the dining room where his wife, Mary, and Robert who looks completely different (although James does not notice) are sitting at the table, waiting for him.

James kisses Mary on the forehead, and gives Robert a loving shoulder squeeze, before sitting down.

Mary offers James a handful of pills, and without a second thought, James takes them. Downing them with a large glass of water.

The family talks indistinctively, as the camera pans to the window. As it leaves, the scene shifts to an observation room.

Figures in plastic hazmat suits monitor screens and type away on keyboards.

LEADER

All back to normal. Remind the staff to schedule an earlier purge. Too many pills in his system causes him to expel much earlier than expected.

The camera settles on a monitor showing James and his family talking and laughing, before fading to black.

7. THE END

LIGHT SWITCH

EXT. PLAYGROUND - EVENING

(Swing set creaks)

Trees shuffle in the wind.

INT. SCHOOL ENTRY - EVENING

Mr. Barnes, 27, a scruffy maintenance man, unlocks school doors, bringing in his equipment.

SCHOOL HALLWAY - EVENING

Mr. Barnes walks down the dimly lit hall, noticing a light from one of the classrooms.

SCHOOL CLASSROOM - EVENING

Mr. Barnes pokes his head in the doorway.

Ms. Shelby, 29, a strict middle school teacher, is grading papers.

MR. BARNES

H-Hello... Good evening. W-Working late again, Ms. Shelby?
He speaks while adjusting his uniform.

MS. SHELBY

Ms. Shelby smirks, lowering her glasses.

Ah... Mr. Barnes, I'm glad you're here. There seems to be something wrong with my light switch. Every time I turn off the light, it turns back on by itself. Funny... isn't it?

With the last few words, Ms. Shelby's attention goes back to her work.

MR. BARNES

Oh, yes... r-right away, Ms. Shelby.

Mr. Barnes begins by flipping the light switch off.

The light stays off for a second, then turns back on.

MS. SHELBY

You see! It's driving me crazy.

MR. BARNES

I-Indeed... I will do my best.

Mr. Barnes flips the switch off again.

Mr. Barnes looks at the ceiling.

(click)

The lights turn off again.

Mr. Barnes turns to face the light switch again.

D-D-Did you hear that? M-Ms. Shelby?

MS. SHELBY

What? No. If you could just work quietly...

MR. BARNES

Mr. Barnes shakes his head, flipping the switch off again, not looking away this time.

(click)

The light switch flips.

Mr. Barnes' eyes grow wider.

M-Ms. Shelby...

MS. SHELBY

Annoyed, Ms. Shelby takes a deep breath.

Mr. Barnes...?

The light switch continues to flick on and off, slowly.

(click... click... click)

Mr. Barnes is speechless.

Mr. Barnes, what are you doing? Is it not fixable?

Mr. Barnes has a terrified facial expression as he concentrates on the light switch.

Mr. Barnes! Are you just going to stand there-?

Ms. Shelby's last word is cut off by the classroom door slamming.

(scream)

Ms. Shelby and Mr. Barnes both flinch.

MR. BARNES

(scream)

Mr. Barnes looks back at the light switch that is no longer moving.

MS. SHELBY

Okay. What is going on? Is this some sort of sick prank Mr.

Barnes?

Mr. Barnes looks back at her, shaking his head.

The light turns off by itself.

There is a moment of silence and heavy breathing.

A flashlight shines into the window of the classroom door.

Ms. Shelby flinches with her hand on her chest.

Mr. Barnes flinches with both arms out in front.

MR. BARNES

Mr. Barnes looks relieved.

C-Come on Wally! Was that you this whole time?

Mr. Barnes crosses his arms.

SCHOOL HALLWAY - EVENING

Wally, 37, a large security guard with a goatee and a southern accent.

WALLY

Wally is eating a chocolate bar, standing on the other side of the door.

What you talkin' about...

Wally jiggles the doorknob.

Hey, why don't ya open the dang door? What are you two doin' there in the dark anyhow?

SCHOOL CLASSROOM - EVENING

MR. BARNES

W-Well... the light switch won't work. I-It's got a mind of its own.

MS. SHELBY

Ms. Shelby heads toward the door.

Yes, and the door shut. We thought it had to be you.

SCHOOL HALLWAY - EVENING

WALLY

Welp, let's see about gettin' you folks out of there.

Wally holds his chocolate bar under his chin while he tries
picking the lock.

Don't you worry now...

Wally clears his throat.

I've picked many a locks in my day.

SCHOOL CLASSROOM - EVENING

Mr. Barnes and Ms. Shelby look at each other, nervously.

SCHOOL HALLWAY - EVENING

A ghostly sound comes from the hallway.

MS. SHELBY

Did you hear that?

WALLY

Now what in the hell was that-?

Wally is cut off by the door opening quickly.

Wally is slammed into the wall next to the door.

Ms. Shelby and Mr. Barnes run into the hallway.

MS. SHELBY

What happened?

MR. BARNES

Y-You okay Wally?

GRIM REAPER

Grim Reaper, unknown age, is dressed in a black cloak.

Grim Reaper puts his hand up, pushing Mr. Barnes and Ms. Shelby, to the floor.

Mr. Barnes and Ms. Shelby are knocked out.

WALLY

(whimper)

Wally is clenching his chocolate bar.

Please, mister dementor, sir! What in the heck do ya want from me?

GRIM REAPER

Wally of earth! You have offended the afterlife time and time again! 29 chocolate bars in one day? Come one man!

WALLY

(whimper)

I promise I'll stop! Please... you don't gotta kill me! I

won't touch one of them chocolate bars ever again!

Wally makes praying hands, still clenching the chocolate bar.

GRIM REAPER

Wally the chocoholic, your time has come!

Grim Reaper points at him.

WALLY

(high pitched screaming)

THE END.

UNKNOWN CALLER

Comedy

Ethan Hatchard

1. INT. LONG BENCH - DAY

A MAN sits alone on bench with a backpack sitting next to him.

Suddenly, the sound of a cellphone ringing can be heard from the bag. The man ignores it at first, then glances down at the bag briefly before searching through it and finding the cellphone. He looks at the screen to see that the caller ID reads "Unknown Caller".

MAN

Hm.

The man answers the phone.

MAN

Hello?

ADAM

Hi! Is this Mark?

The man leans back in his seat and smiles.

MAN

Yes it is.

ADAM

Great! The is ADAM from Duplicity Renovations and I was wondering if you had a minute to go over some details for your kitchen renovation today.

The man pauses for a second to think, then grins.

MAN

Sure, now is a perfect time.

ADAM

Great! I know you've looked at some of our options for countertops already. Granite is the most common type, but there's also laminate for a cheaper option or marble for a more expensive one. Which one were you thinking of?

MAN

How much is the marble?

ADAM

\$220 per square inch.

MAN

(without hesitation)
That sounds perfect I'll go with that one.

Adam pauses for a second.

ADAM

(surprised)

Well then, that sounds great! I'll put you down for marble. Now, for the flooring. Ceramic and laminate would be our best mid-range options, would you be interested in one of those?

MAN

(disinterested)

Hmmm, you got anything better?

ADAM

Well, natural stone would be our most expensive option... Does that interest you?

MAN

Absolutely.

ADAM

(still surprised, but happy to accept)

Alright, natural stone it is then! I also just wanted to check in about the backsplash. I understand that you were interested in the ceramic tiles. Is that still—

The man leans forward with his hands on his knees.

MAN

Listen, Adam, I'm looking for some real premium stuff here. What's the best you can give me?

ADAM

(taken aback)

Well, if you're asking, we could give you the glass panels, which would be \$210 per square foot. Would you like me to put you down for those too?

MAN

I would.

ADAM

Well, that's all I needed from you today. We'll give you another call when everything is ready. Thank you for your time.

MAN

Alright, bye now.

ADAM

Take care.

The call ends and the man puts the back in the same spot that he took it from in the bag. He leans back into his seat and looks in the opposite direction of the bag as if nothing had happened. Moments later, MARK enters and approaches the man, who is still sitting at the bench nonchalantly.

MARK

Hey, thanks for keeping an eye on my stuff.

MAN

Of course, no worries.

Mark picks up the bag and walks away contently, leaving the man sitting alone.

GHOST STORY

Horror

Dawson Hatt

Draft No: 1.0

2022

INT. OPEN ON A ANALOG CLOCK READING 2AM THEN ZOOM TO A GROUP OF PEOPLE GATHERING MATERIALS IN A CRAMPED STORAGE ROOM

Stewie picks up a flashlight and a saltshaker, packing it into a bag

STEWIE

Did you remember to charge the camera batteries?

PAN TO DESIREE AT A DESK

Desiree puts camera equipment into a bag

DESIREE

That was Shane's job remember, where is he anyway? We are about to leave.

Stew picks up the supplies and heads to the door. The door opens quickly, knocking Stewie to the floor. Shane walks into the room, half asleep.

SHANE

Oh, sorry bud, didn't see you there.

Shane helps Stewie up from the floor picking up the bag of supplies.

SHANE

I fell asleep after scouting the place making sure no one would be there to catch us.

Desiree walks past the two, leaving in a hurry

DESIREE

Come on lovebirds, we don't have time for this. The witching hour starts soon.

Shane and Stewie follow behind Desiree leaving the room.

1. EXT. ABANDONED HOUSE

Desiree, Stewie, and Shane all get out of the car and stand in front of the house.

STEWIE

Do we even know what kind of ghost we are dealing with in here?

SHANE

No, but this used to be old man Lockhart's house.

(MORE)

SHANE (CONT'D)

People say he was lured into the basement by his wife and she killed him because she thought he hooked up with her sister.

WIDE SHOT OF THE CREW LOOKING AT THE HOUSE

DESIREE

So who's going in first?

They all look at each other before Shane and Stewie both gently push Desiree to the front of the group.

SHANE

Well go on then.

Desiree rolls her eyes as the crew walk up the driveway and enter the house.

2. INT. HOUSE

WIDE SHOT WITH THE FRONT DOOR CENTER FRAME

Desiree opens the door slowly and cautiously walking into the house, Shane and Stewie following close behind with the ghost hunting materials.

They all walk around inspecting the house. Stewie picks up a family photo looking at it.

STEWIE

This place just radiates bad vibes
I don't know if we should do this
one.

SHANE

You're the one that dragged us
here, we aren't leaving until we
figure out what kind of ghost this
is.

As the two argue Desiree opens a door revealing a dark staircase leading to the basement.

DESIREE

Guys?

Shane and Stewie look over at her before walking to the door. Shane and Stewie stand on either side of Desiree and nudge her forward.

Desiree scoffs at them before walking down the stairs, keeping her flashlight concentrated on the floor at the bottom.

When they reach the bottom their flashlight beams search the room before Stewie focuses on the floor revealing a blood stain.

STEWIE

Well, I found where Mr. Lockhart died.

The crew stand in front of the blood unnerved as Shane pulls out a Ouija board from the bag setting it on the floor.

Stewie grabs a candle and places it on the blood stain, lighting the wick.

Desiree pours a line of salt around the staircase and pulls out a camera from the bag.

They all sit next to the Ouija board and place a hand on the planchette looking at one another almost worried.

SHANE

Ethan Lockhart are you here with us?

A pause happens in the room as they look at one another.

STEWIE

Ethan Lockhart, can you give us a sign?

Another pause as Stewie looks frustrated.

STEWIE

Come on guys let's get out of here. He isn't giving us anything

As he finished speaking the light would flicker.

The crew look at one another with white faces.

DESIREE

Ethan Lockhart how old are you?

The planchette would move their hands to spell out O L D

DESIREE

Ethan Lockhart how did you die?

The planchette spells out S T O P. They all look at one another again.

SHANE

Ethan Lockhart what kind of ghost are you?

The light flickers again as a can falls onto the floor behind them.

STEWIE

Ethan man just tell us what we need
to know! We are here to help.

The light flickers rapidly as the room goes dark, only lit by the candle. After a tense moment the candle gets blown out as the three of them scream running frantically for the staircase.

CLOSE UP ON THE SALT LINE BEING KICKED AND BROKEN AS THEY RUN
OUT OF THE BASEMENT

Shane can be seen running to the front door before it slams closed and locking itself.

SHANE

(Yelling)

Who broke the salt line?

When Stewie gets to the top of the stairs, he closes the door behind him lining the entrance with salt.

STEWIE

I trapped it in the basement!

The family photo flies off the table, hitting Desiree and knocking her over. Stewie runs over to her helping her stand.

DESIREE

I think I twisted my ankle

Desiree walked to the kitchen with a limp, escorted by Stewie as Shane frantically tries opening the windows to escape but they would not open.

MEDIUM SHOT OF THE CREW IN THE KITCHEN AS A DARK FIGURE CAN
BE SEEN IN THE BACKGROUND

The lights flicker as everyone looks at the overhead light. Stewie falls to the floor screaming as he is dragged into another room by his feet

STEWIE

Help me!

Shane and Desiree run after him, finding Stewie's body on the floor lifeless.

CLOSE UP OF DESIREE COVERING HER MOUTH WITH A LOOK OF FEAR
AND SHOCK

DESIREE

Brandon!

Desiree runs over to Stewie trying to wake him up. Shane grabs her and leads her to the door.

As they approach the door, it opens on its own as objects are flying off the wall towards them as they run by.

3. EXT. ABANDONED HOUSE

The two fall over on the driveway facing the house. The door slams closed as they look back.

DESIREE

We, we just left him in there.

SHANE

If we didn't, we would never had left.

Shane and Desiree stand as Shane helps her to the car.

Shane gets into the driver's seat and Desiree watches the house as they drive away. The camera staying focused on the house for an extra moment.

4. INT. ABANDONED HOUSE

We see Stewie's body again as it lays there still.

After a moment the body starts to move as Stewie sits up.

CLOSE UP OF STEWIE'S FACE AS HE LOOKS EXTREMELY PALE AND STILL DEAD

Stewie's body stands, dropping a photo on the ground

Stewie walks out of the frame as the camera slowly walks up revealing a photo of Stewie, Shane and Desiree.

THE WITNESS

EXT. APARTMENT 1

Its a beautiful evening in New York with sun rising above the top of the building. People walking around casually tendering to their own business and a slow zoom in shot to our main character.

INT. APARTMENT 1

A close shot of Freya who is casually putting on her makeup and getting ready for work.

EXT. APARTMENT 2

Outside shot of Apartment 2. Camera later zooms in on Zack.

INT. APARTMENT 2

Zack is shown struggling fighting a woman over some unknown reason. The fight is very brutal, and Zacks ends up throwing a few punches towards her causing her to get knocked out.

INT. APARTMENT 1

Another Close up shot of Freya getting her things ready to go work. She reaches out to her phone and her bag is ready to go out, but she then approaches to close the curtains of her window and seems to ponder over something.

INT. APARTMENT 2

Close up shot of Zack being very tense as he is at a place where he doesn't know what to do as he now has a passed-out woman in his room.

EXT. APARTMENT 1

A dolly shot of Freya's window is applied where she sees Zack in his state and wonders what is happening.

INT. APARTMENT 2

A close shot of tense Zack is shown where he is looking right at the gun on top of the dresser.

EXT. APARTMENT 1

Another dolly shot of Freya's window is shown where she continues to look at the commotion happening in that house in confusion.

INT. APARTMENT 2

While Zack is looking back and thinking of what to do the woman tries to get back up in her remaining consciousness. Zack then turns back in shock and notices her. Without thinking twice, he rushes to he dresser picks up the gun and shoots the woman.

EXT. APARTMENT 1

A close shot of Freya from the window showing her reaction of being shocked and frightened to the killing.

INT. APARTMENT 2

Medium shot of Zacks aftereffects of committing a murder and then as he ponders outside to look for witnesses, he sees Freya witnessing at the entire thing and they both lock eyes.

EXT. APARTMENT 1

Freya looks at him as they lock eyes and then starts to rush out in a sense of being very frightened as she thinks the same might happen to her.

INT. APARTMENT 2

Zack then gets a good look at Freya and looks down at the deceased woman and is shocked to notice that it is the same woman. He then gathers all his things to and starts to run towards her to seek answers

EXT. APARTMENT 1

Freya then rushes downstairs and tries to find a cab so she can run away from the killer as soon as possible

EXT. APARTMENT 2

Zack is also seen rushing down as he wants to confront Freya of what she saw.

EXT. APARTMENT 1

At last Freya finds a cab and rushes into it. As she gets in she tells the Driver

FREYA

"DRIVE DRIVE "

And they drive away.

EXT. APARTMENT 2

Medium shot of Zack in a tense mood is applied where he sees Freya fleeing away with the cab driver.

EXT. BAR

Freya then gets off the taxi, pays him and enters the bar where she works as a waitress.

INT. BAR

Freya then quickly gets dressed into her uniform and starts to serve all the customers putting the whole thing she witnessed behind her.

INT. BAR

She is shown going from customer to customer serving all of them their drinks and she notices this one tense man who is sitting all alone in the corner of the room.

INT. BAR

She decides to approach him and speaks

FREYA

"Hello sir welcome to Shoney's, what would you like to have?"

INT. BAR

As the strange man turns back, Freya then realizes its the same man who killed the woman from the window. A close-up shot is then applied indicating her shocked and frightened reaction.

INT. BAR

Zack then looks at her and says very calmly

ZACK

"Hi I'm Zack and please before you do anything just listen to what i have to say"

INT. BAR

Freya's shocked reaction causes her to panic and leave the premise ASAP. So she begins to walk in a fast pace towards the exit.

INT. BAR

Zack starts to walk behind her in the same pace and says

ZACK

"Please, I am not what you think I am. I JUST WANT SOME ANSWERS!"

INT. BAR

Freya chooses to completely ignore what he has to say and starts bolting.

EXT. BAR

Freya then exits the bar and starts running and screaming for help as she is being chased down by Zack but there's no one on the streets to listen.

EXT. BAR

Freya then sees Zack at a distance who also looks back at her and then she starts running towards home.

EXT. BAR

Zack starts running towards her as well shouting

ZACK

"PLEASE WAIT, COME BACK..... PLEASE!"

EXT. APARTMENT 2

Freya somehow finally reaches quite close to her and is quite certain that the killer is not behind her anymore. She glances back and is shocked to see that he is right behind her.

INT. APARTMENT 2

At this point she doesn't care about being, all she cares about is her safety, so she enters apartment 2 and starts banging on all doors requesting for help. Unfortunately, no one responds.

INT. APARTMENT 2

She then runs towards the second floor repeating the same process, but this time one door opens, and she is dragged into the house.

INT. APARTMENT 2

Once she is dragged, she then gets a good look at who it is and is no one other than Zack himself panting and shouting

ZACK

" PLEASE STOP AND JUST LISTEN! "

INT. APARTMENT 2

An extreme close up shot of Freya's frightened reaction is shown and instinctively she starts beating Zack with her bag.

INT. APARTMENT 2

Freya continues to beat Zack and Zack tries his best to control himself and convince her to stop but she doesn't budge at all. Freya then notices the gun at the dresser and without hesitation begins to reach for it.

INT. APARTMENT 2

She then reaches for the gun and points it at Zack shouting

FREYA

"JUST LEAVE ME ALONE"

INT. APARTMENT 2

Zack begging for his life screams

ZACK

"PLEASE PLEASE, DONT SHOOT, JUST LISTEN TO ME!!"

INT. APARTMENT 2

Freya warns Zack

FREYA

" DONT COME ANY NEAR OR I SWEAR TO GOD I WILL PULL THIS TRIGGER "

INT. APARTMENT 2

Zack has had enough and starts to run towards Freya in attempt to stop her from shooting.

INT. APARTMENT 2

A close shot of Freya's face is applied where she closes her eyes and blindly pulls the trigger. Zack ends up vetting show and losing his life.

INT. APARTMENT 2

A medium shot of Freya is applied where her calmness is now being portrayed. She looks at the window trying to find for any witnesses and then locks eyes with the same man (ZACK) Who she just killed who also has now witnessed the murder.

INT. APARTMENT 2

An extreme close up shot of Freya's shocked and frightened face is applied where in she now realizes everything.

CUTS TO BLACK.

"The Talk"

by

Brandon McDougall

*Note: Dialogue needs refined.

Draft Jan. 26, 2022.

INT. ENTRYWAY - DAY

ERIC and JESSICA, late-teens, enter the house with school bags slung over their shoulders. Jessica moves with haste as she takes her shoes off. Eric fumbles (both physically and verbally) as he does the same.

JESSICA
Come on! Come on!

ERIC
I'm coming.

JESSICA
Not yet, you're not.

ERIC
Touché.

INT. KITCHEN - CONTINUOUS

Eric and Jessica pass through the kitchen. Standing at the counter with his back turned to them is Eric's father WALTER: a large and intimidating man who speaks tersely. He is chopping vegetables with a large knife.

ERIC
Actually Jess, I'll meet you upstairs in a minute. I think I've got to use the bathroom.

JESSICA
Ok, I'll be waiting for you when you get back.

Jessica leaves to go upstairs. Eric hesitates before leaving in the opposite direction.

This leaves Walter, still with his back turned; he has given no indication that he has even noticed them.

Eric walks back into the kitchen and stays there. He clearly isn't going to the bathroom. Sheepishly, Eric watches his father. Walter does not face him while they speak...

ERIC
Dad.

WALTER
Son.
(beat)
Nice girl?

ERIC
Yeah, that's Jessica. Nice girl.
Super nice. She's pretty, and uh, nice.

Silence. Eric moves in place. He's very antsy.

ERIC
Dad?

WALTER
Son?

ERIC
Nah. Nevermind. It's nothing.

Eric tries to leave. But he's stopped by his father's voice.

WALTER
You want to say something. Say it.

ERIC
Well it's just that I, I have a question.

Walter waits for the question.

ERIC (CONT'D)
Oh, well, you see, it's a question about Jessica. Well, sorta.

Walter lays down his knife and turns to face him. They stand separated by a table. Walter places his palms on the table: a gesture of power. Conversely, Eric makes himself smaller.

WALTER
Stand up son.

ERIC
Ok.

Eric stands. He tugs at his clothes.

ERIC
I guess it's not so much a question about Jessica, as it is a question about me -- in relation to Jessica. But I digress.

Walter gives his son a look that says: get to the point.

ERIC (CONT'D)
You know like -- how do I say this? It's just that -- you've never given me the talk before.

WALTER
The talk?

ERIC
Yeah, you know, how when a father sits a son down and they talk about the birds and the bees, and the flowers and the pollen, and all of that stuff. The talk!

WALTER
You want to talk about sex?

ERIC
And other stuff too! But yeah, sex
is definitely a part of that, yes.

They stand for a moment. Walter walks around the table.

ERIC (CONT'D)
It's okay if you don't want to. If
you're busy.

He places his hand on Eric's shoulder.

WALTER
No. Come. We'll sit.

INT. LIVING ROOM - CONTINUOUS

Walter guides Eric down to a couch and they sit together. We
get the impression that they are closer than they usually
sit together. They speak without looking at each other...

WALTER
So, the birds and the bees.

ERIC
Yep.

WALTER
You want to know where babies come
from?

ERIC
No. I-I know that.

WALTER
Isn't that what the talk's about?

Silence.

ERIC
(blurting out)
How do you pleasure a woman?

WALTER
You're still a virgin? You stayed
at her house last week.

ERIC
(defensively)
We've been taking our time.

WALTER
It's different for everybody.

ERIC

I mean, we've fooled around before,
but it was never like -- insertion.
But we're going to do it today! If
that's alright.

WALTER

Ok.

ERIC

So-so-so wha-wha-what was your
first time like? Like, what did you
do? How did you act?

Walter pauses, looks around, and then looks directly at his
son who's making sex gestures with his hands.

WALTER

You want the truth?

Walter puts his arm around his son. He doesn't usually do
this.

ERIC

Oh, ok.

They look into each other's eyes. They are sharing a moment.

WALTER

I -- I came instantly.

They recoil from each other, both uncomfortable.

ERIC

Oh God. Then how long am I going to
last? I'm going to blow my load
before I even get my pants off.

WALTER

It's ok if you do.

ERIC

But I'll embarrass myself.

WALTER

It's ok if you embarrass yourself.
Just have a laugh about it
together, and then try to do better
the next time.

Silence.

The two men laugh, partially to break the silence, partially
to hide their discomfort. They both stand. They separate.

ERIC

Thanks, dad. Good talk.

WALTER

Good talk.

ERIC

I will try my best.

WALTER

Remember: It's ok if it's embarrassing.

ERIC

I hope it's not, but ok.

WALTER

You know, my father never gave me the talk.

ERIC

Oh really.

WALTER

No, he was a cold man.

ERIC

I never would've guessed.

Just then, Jessica can be seeing descending the staircase behind them. She stops halfway.

JESSICA

Eric! I was just coming to check on you. You've been in the bathroom for 15 minutes.

ERIC

I was just talking to my dad here.

Eric slaps his father on the back.

JESSICA

And everything's alright?

ERIC

Everything's great, I think.

Walter nods at Eric, then leans in close to him.

WALTER

Let me know how it goes. Dinner will be ready in an hour.

This makes Eric a little uncomfortable. But he rushes up the stairs behind Jessica anyway.

ERIC

Coming!

FADE OUT.

OF BEETLES AND BUTTERCUPS

Gwyneth Moir

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2022

1. EXT. GRAVEYARD (ALONE). MORNING

RILEY, dressed in a baggy old sweater, stands in front of a grave with a bouquet of buttercups. Riley takes a deep breath and grips the flowers tighter.

RILEY

My bones crack like glow sticks.

CUT TO

2. INT. GYMNASIUM. DAY

Kids in sock-feet are dancing to cheesy pop music.

RILEY (V.O.)

Middle school sock hops in the dark. You used to lead me by my fingertips across the gym floor, where we could dance in the spotlight. You were never afraid to be seen.

As Riley talks, the lights get brighter until the whole scene fades to white.

3. EXT. PARK. EVENING

SARAH leads Riley along by the wrist. They stop to admire a bug in the dirt. They talk and laugh silently, having a lovely time.

RILEY (V.O.)

Now you hold me by the wrist, not afraid to let go. Not afraid to crack my bones and light me up. My heart is a neon buzz that I can't tune out. We still dance in our sock-feet, now under the stars. And you smile at the night folk who look on. You were never afraid to be seen.

Sarah gets up, dusts off her knees, and extends a hand to Riley. They begin to dance in the park.

RILEY (V.O.)

Do you know when I fell in love with you? It was much too early. We were walking home from a party. I couldn't see straight, but I could hear you laughing

(MORE)

RILEY (CONT'D)

(Riley whispers something
to Sarah and she laughs
while they dance.)

and so I followed your voice. And
when we reached my front door, you
kissed me under the porch lights
which made our bodies glow. I
wondered if the neighbours were
watching, but you didn't care. You
were never afraid to be seen.

4. EXT. GRAVEYARD (FUNERAL). MORNING

Riley is dressed in black, holding her eulogy. There is a
group of funeral goers gathered around.

RILEY

I am standing beside you. My bones
crack like glow sticks. As I read,
my knees shake, but I refuse to
fall.

Riley takes a breath, and closes her eyes

CUT

5. EXT. PARK. EVENING

Sarah and Riley are dancing as they were before. Sarah is
still laughing.

RILEY (V.O.)

She was a great woman, I say into a
sea of people that knew you,
perhaps better than I ever did--
better than I ever will. It feels
wrong to stand alone. It feels
wrong to bind my feelings to such
simple terms. She was never afraid,
I tell these people, your people.
And, of course, they know all of
this without my having to tell
them. I stumble over words that
I've long since forgotten the
meaning of.

Riley stumbles, and they both fall in a heap on the ground.
They lie together, looking up at the stars, still talking and
laughing. Sarah points eagerly at a constellation.

RILEY (V.O.)

My dear, do you remember that night
in your brother's dorm? Stoned
beyond belief.

6. INT. DORM. NIGHT

Sarah and Riley sit close on the floor. Sarah is wearing the sweater that Riley now wears in the graveyard. RICK (Sarah's brother) sets a plate of brownies down in front of them, and joins them on the floor. Sarah gets excited. She takes a brownie and feeds it to Riley like wedding cake. they both laugh.

RILEY (V.O.)

You wouldn't stop stop complaining about your mother's tuna casserole, and by the time the sun came up, I was convinced that 'casserole' was a made up word.

7. EXT. GRAVEYARD (FUNERAL). MORNING

Riley continues reading from her eulogy.

RILEY

Now I've spent so many hours reciting your eulogy in that dorm room that every word is as meaningless as your mother's casserole. I should tell you, she dropped one off last night. Don't worry-- I'll eat your half, like always.

(a beat.)

I brought you buttercups.

8. EXT. PARK. EVENING

Riley and Sarah are stargazing. Riley pulls a buttercup from her pocket, and gives it to Sarah. Sarah smiles, and holds it under Riley's chin to see if she likes butter.

RILEY (V.O.)

And now I'm sorry that I ever teased you for picking them. Do you remember driving with me to Maine last year? You pulled over on the highway to pick some, while I yelled at you from the car. I thought for sure you'd get hit, or someone would scold us for being so careless, but you didn't return until your pockets were filled with those buttercups. And even then, you wouldn't drive away until I let you hold one under my chin and light up my neck in yellow. I thought you were crazy then. You weren't. You were just never afraid to be seen.

9. EXT. GRAVEYARD (FUNERAL). MORNING

Riley reads off the eulogy.

RILEY

I know you'll be happy down there.
In the ground. You're part of the
earth. You never minded the bugs.
Remember? You'd arrange picnics in
the backyard, but not for us.

Riley breaks into a smile as they remember, and they are met
with dirty looks from the funeral goers.

10. EXT. PARK. EVENING

Riley and Sarah are studying a bug in the dirt. They talk and
laugh silently, having a lovely time.

RILEY (V.O.)

No, not for us, for the beetles.
You were worried they'd get hungry
because there's nobody to look out
for them. I can't say I ever really
understood why you cared so much,
but I swear that your beetles will
never go hungry.

BEGIN MONTAGE-- SARAH AND RILEY

11. INT. GYMNASIUM. DAY

A young Riley and Sarah dance together in the spotlight.

12. INT. SARAH'S BEDROOM

Riley sits beside a sickly Sarah. They're talking and Sarah
begins to laugh, but it turns into a fit of coughing.

13. INT. DORM. NIGHT

Riley and Sarah, intoxicated, look into each other's eyes.
Sarah makes a stupid face, and they both crack up.

14. INT. SARAH'S BEDROOM

Sarah is neatly tucked into bed. Her eyes are closed, and her
skin is pale and lifeless. She's dead.

15. EXT. PARK. EVENING

Sarah gets up, dusts off her knees and offers Riley her hand.

END OF MONTAGE

16. EXT. GRAVEYARD (ALONE). MORNING

Riley chuckles, and sits down with their back against the grave stone. As Riley speaks, a Beetle lands on their bouquet of buttercups. Riley looks at the beetle for a moment, then gently sets the bouquet down on Sarah's grave.

RILEY

I want to tuck my flowers and
promises in the palms of your
hands, but you're all covered up.
It's not right. You were never
afraid to be seen.

A beat.

Riley stands up, takes out a shovel, and digs it into the earth above Sarah's corpse.

FADE TO BLACK.

5 Page Script - Untitled

Written by

Avery Morton

CUT FROM BLACK

INT. A CANDLE-LIT CATHEDRAL SANCTUARY - NIGHT

A PRIEST sits in a front pew with his head in his hands. The quiet STATIC from a small radio sitting on the altar can be heard. A beat.

He stands up suddenly, he walks forward and kneels down. He adjusts the dial on a small radio to no avail, it is heavily damaged.

The Priest lets out a sigh and stands up, walking away from the radio. He instinctively checks his watch, but it has long since stopped telling time. Frustration mounting, the Priest stares up at the ceiling. Eventually the stained-glass windows of the church catch his eye, dull and grim looking with no light behind them.

He looks them over in order, the images become increasingly more gruesome. The Priest is STARTLED by a VOICE coming through the radio, reading out survival information.

The Priest turns and runs to the radio, almost sliding to it while he kneels down to listen. He lifts it to his ear, a beat. The words are barely audible and regularly interrupted. They should be very difficult, but not impossible to make out by the viewer.

RADIO VOICE

Don't let- They look just like- Don't-

Suddenly, the broadcast is interrupted by very loud INTERFERENCE, then silence. The Priest drops the radio from his hand, and it breaks into pieces on the ground.

He stands up, taking a deep breath. He looks around at his situation and lets out a frustrated yell, cut off abruptly.

JUMP CUT

The Priest stands in the same place, gently sweeping the pieces off of the floor.

He carries the broom and dustpan toward the entrance of the cathedral. He dumps the broken pieces into a garbage can, sitting next to the garbage can are several full bags of garbage, tied up neatly.

The Priest walks to the left into a small room and replaces the broom. A calendar can be seen behind him, a large red

circle marks a past date, several weeks of x's mark the days following it. There are no x's before the circled date.

The Priest walks back by a curtained window and stops. He leans down to the corner of the window and pulls back the curtain just enough for a small view. A city glows outside with fire, there is clearly chaos all around, but it is obscured by nearby buildings. From outside the Priest's eyes reflect the glow of the fire, he is terrified.

INT. CATHEDRAL SANCTUARY - NIGHT

Hours have passed, the candles placed around the sanctuary have burned down to the wicks, the heat they were producing has faded.

The Priest still stares out the window. Finally, a loud nearby SOUND from outside scares him away from the window.

The Priest walks briskly up the aisle of the cathedral. His BREATH is visible in the air, he breathes heavily.

The Priest reaches the altar, kneels, and blesses himself. He slowly stands up and shoots glances over his shoulder. He walks to the right and approaches a large reliquary. He leans over and kisses it, before opening a hidden drawer on the table it sits on, revealing a pistol. He takes it and starts back to the entrance.

The Priest flattens himself against the wall beside the window, wielding the gun. A beat.

JUMP CUT

The Priest sits against the same wall. Nothing has happened. He rises and begins to walk back toward the altar.

A long SCREAM approaches from outside, getting louder.

The Priest whips around, there is pounding on the door, it moves visibly with each knock.

The Priest walks quickly to the door he raises his head, concerned. THE CAMERA FOLLOWS

PRIEST

Who's ther-

His shout is cut off.

WOMAN

Help me!

The Priest ignores his concern and wrenches the door open, a WOMAN falls through the door and hits the ground. The Priest slams the door shut behind her.

The Priest presses his body against the door, he grits his teeth and squeezes his eyes shut, preparing for the door to be broken in, but nothing happens. He lets up on the door and kneels to help the woman. The Woman's clothes are very CLEAN.

PRIEST

Are you alright!?

The Woman stares at him, still in shock.

WOMAN

I'm sorry! I can't hear you!

I'm Deaf!

The Priest sits back on his haunches and stops to think. The Woman looks at him hopefully. After a beat he raises his hands and signs sloppily:

PRIEST (SIGNING)

I... do not speak sign
language.

He looks apologetic, the woman stares and smiles unnaturally.

WOMAN (SIGNING)

No problem.

The Priest offers his hand, but the Woman doesn't take it, and stands on her own. The Woman walks towards the front of the church and plops down in a middle pew. The Priest looks at her in confusion, then shrugs it off and proceeds up down the aisle of the church.

The Woman stares sharply at The Priest as he walks by, following him with her eyes.

The Priest replaces the pistol into the small drawer, then proceeds out of sight, he can be heard WALKING down a flight of stairs.

The Woman stands up and walks quickly to the reliquary, she tries fervently to open the drawer containing the pistol, but cannot find the mechanism. The Priest climbs the flight of stairs carrying a blanket and a cushion. The Woman rushes away at the sound and sits back down in a pew, far from the one she had just been in.

The Priest turns the corner, smiling in the direction of the woman's original seat, then finding her again. She smiles stiltedly.

INT. CATHEDRAL SANCTUARY, DARK - NIGHT

The Woman lays on a pew under the blanket with a blank expression. She glances around, pretending to sleep.

In the back of the church the priest takes inventory of a small pile of food cans.

The Woman stands up, letting the blanket fall off of her. She scans the ground near her. She sneaks a glance over her shoulder toward the back of the church. She makes her way up to the altar and scans her surroundings.

The Priest pulls out a flashlight from a far back shelf and smacks it to life. He smiles widely and walks back toward the front of the church quietly. He shines the flashlight in front of him, walking by the now empty pew.

The Woman flattens herself against the wall and stares at the Priest. He turns and opens a sleeping bag resting on the floor.

The Woman continues to look around before spotting the church monstrance sitting in a recess in the wall. She grabs it.

The Priest stands up and begins to turn, suddenly the Woman appears behind him. She HITS him over the head with the monstrance! He is knocked out cold.

INT. CATHEDRAL SANCTUARY - NIGHT

The Priest slowly wakes up on the floor, a red light glows in the distance, reflecting on his face from under the pews. He slowly stands and staggers into the aisle. He makes a few paces down the aisle but falls. The red light bathes the entire cathedral.

The doors of the church are wide open, the red light is coming in from there. The Woman stands tall in front of the open door. At the vibration of the Priests fall, she whips around to see him trying to stand once again. She starts towards him, with wide, angry eyes.

The Priest slowly stands again and stumbles backwards. The Woman continues toward him.

Suddenly, the same loud SOUND from before rips through the church. The Priest doubles over and covers his ears, dropping to his knees. The Woman whips towards the door at the vibration of the sound, with a look of anticipation.

Massive, mechanical stomping steps can be heard from outside. The Woman hurries toward the door, The Priest looks up from his place on the floor. He begins to slowly crawl his way closer to the door.

The Woman reaches the doorway, standing at the edge to look out into the bright light. The Priest has made it meters behind her, he stares up and out the door.

The unseen entity outside lets out a final SOUND. The Woman looks up toward it in awe and pride. The Priest looks on in petrified disbelief.

CUT TO BLACK

Damien Theriault

Horrors of Personal Opinions.

Two people are seen walking down the street (Charlie and Sam) on the sidewalk, another person (Pat) is gleefully trying to keep balance walking on the curb.

Charlie: to Sam “who was your most listened to artist this year?”

Pat: answering for Sam “I’ve just been listening to Drake, lost my old music Cuz my brother broke my phone”

Charlie: to Pat “Ok? didn't ask”

Long silence

Sam: “drake sucks” said with a face of disgust.

Reverse dolly shot reveals a person is following the 3 friends

Charlie: to Sam "I mean Hes fine and all, but rap isn't really for me”

Sam: to Charlie “well what genre was your top this year?”

Pat: “Hehe probably mainstream radio pop”

Charlie: to Pat “I don’t listen to that shit. I listen to hyper pop and death core”

Sam: to Charlie “That is literally so much worse”

Pat slowly starts to fall behind

The 3 friends turn a corner. (Pat is still a little behind determined to stay walking on the curb

*Dark voyeur shot from the Pov of the man following them. *

Cut back the boys still walking

Pat: "CAN YOU GUYS WAIT UP??"

Charlie: to Pat "Screw you man, I'm not waiting for your slow ass jus Cuz you don't want to walk on the sidewalk man"

Pat: under his breath "dick"

Sam: to Charlie" Since when was chance better than Tyler?"

Charlie: to Sam "bro you sound like Fantino. I did not mean it like that."

Sam: to Charlie "than how did you mean it?"

Charlie: to Sam "what I mean is uh that. Is that um"

Sam: to Charlie "bro you're literally choking on your words. I do not care what your dumbass point is. I'm intitled to my own opinions, right?"

Charlie: to Sam "Not if it's wrong"

Wide shot showing that Pat is far back from them

Unknown man walks into frame

*Pov shot of the man chloroforming Pat and dragging him away.

Sam: to Charlie “you can't just say that country music is better than all of Kanye's stuff, you would get crucified if anybody heard you say that.

Charlie: to Sam “do I look like I care about what people online thinks?”

Sam and Charlie make it to a park and sit on a bench

Wide shot of them looking around

Confused expressions fall upon their faces

Charlie: “where's pat?”

Sam: to Charlie “he probably left”

Charlie: to Sam “no shit, I mean I didn't notice him leave”

Long silence

Dutch angle shot

Sam's phone starts to ring

Charlie: to Sam “who is it?”

Shoulder level shot

Sam: to Charlie “it's an unknown number”

Charlie: to Sam “why don't you answer it?”

Sam: to Charlie “it's probably just spam”

Phone stops ringing

Long pause

Phone starts ringing

Charlie: to Sam “what if it's important? It could be your mother.”

Sam: to Charlie “well if it's important they will leave a voicemail.”

Phone continues to ring

Phone stops ringing

Sam puts his phone in his pocket

Phone starts to ring again

Charlie: to Sam “Jesus Christ dude answer your damn phone, it's not the end of the world”

Sam takes phone out of pocket

Sam answers the phone

Wide shot

Sam: “hello? Who am I talking to?”

Unintelligible voice from phone

Sam: "helloooo? What do you want?"

Muffled sounds from phone

Sam: "dude stop fucking with me, do you have nothing better to do?"

Sam hangs up

Sam powers off his phone

Extreme wide shot

*Sam and Charlie get up and walk away.

INT: new shot is inside of a nondescript room

*Medium shot

Pat is sitting in a chair

Eye level shot

Pats mouth is bloody

Shot of pats bloody hand holding a broken phone with blood covered hands

*Shot of the phone texted to Sam "help me"

Shot panning out of room as pat sits there bloody on the floor

Shot pans to reveal the other person sitting in the corner

Man, is wearing an anti-drake shirt

Cuts to black

YULONG WANG FILM 2999 ASSIGNMENT 1

1. INT. LIBRARY STUDY ROOM - DAY

Maxime, Kiran, Harrison were chatting and laughing in front of their laptop while working on their group project. Kiran and Harrison were sitting on the same side of the table and Maxime sit in front of them.

MAXIME

I just noticed that Halloween is approaching in two days. You guys have any plan on that night?

KIRAN

Nope, my family doesn't have a tradition of celebrating Halloween. More importantly, I don't believe ghost exists.

Harrison turned his face to Kiran and spoke out.

HARRISON

How can you be so sure? One of my friends just told me that he had witnessed a supernatural event. He rented an apartment where an old lady died there a couple of months ago. He said he can't even sleep for a single hour there. Also, his water bottle fell down on his table while absolutely nobody is touching it.

KIRAN

Oh, come on! He got to be making up some stories to make you scared.

HARRISON

No way, He was my best friend in high school. I know him, he is not that kind of person.

Kiran kept staring at his computer screen, shrugged his shoulders, and looked impatient.

KIRAN

Then it must be an illusion.

HARRISON

I know it's hard for you to believe, but you know what? Two days ago, I went to his apartment and hang out to play video games. Right that night, I dreamed of my mom's house being on fire.

And then the next day, my mom
called said that she almost burned
the house because she tried to dry
her bath towel using a heater.

Kiran made a glance at Harrison breathed deeply and had a
sigh.

KIRAN

Bro, why are you trying so hard to
convince me. Nobody has proven
ghosts exist. I am not gonna
believe that unless I see it.

Maxime closed and taked up his laptop and put into bag.

MAXIME

I would rather hope that never
comes to me. Whatever, I gotta go
for my Java course. See you next
time!

HARRISON

See you man.

Maxime walked to the room door and opened it.

HARRISON

Wait, I just remembered that we
have another group project due on
next Monday. Do you guys wanna meet
on Sunday to finish it up?

MAXIME

Sure. Just text me whenever you
wanna meet. Bye!

KIRAN

I am also free.

MAXIME

Sounds good, I got go. See you
guys.

KIRAN

See you.

HARRISON

See you.

2. INT. HALLWAY - DAY

Maxime is walking with Harrison.

MAXIME

God, man, I feel like this course takes forever.

HARRISON

You are right, and the professor doesn't even understand the material he is teaching.

MAXIME

I just checked the assignment due on next Monday. It looks so complicated. Looks like we gotta spend the whole Sunday night to finish it up.

HARRISON

You are right, I have a Halloween party that day, I guess can't make it.

MAXIME

Any other idea you could think about on that night?

HARRISON

Ummmm, wait, I got an idea. May be we can play a trick on Kiran.

Harrison and maxime start talking about their plan and laughing.

3. INT. LIBRARY STUDY ROOM - NIGHT

Maxime, Harrison and Kiran are writing report on their computer. Kiran sits with Maxime and Kiran sit in front of them.

MAXIME

Okay, I just upload the file. Just double check if you can see the file in the system.

HARRISON

I can see it. Looks good. I need to go to washroom, be right back.

MAXIME

Okay, I just quickly double check if it is the final version.

Harrison walked out.

A while later, Harrison walked in.

Maxime looked at the time on his screen which shows 11:50 p.m.

MAXIME
Oh, it's almost midnight. Do you
guys wanna me to drive you home?

MAXIME
I will go with you.

KIRAN
I better just gonna walk back. You
know I live on campus.

HARRISON
Ok, sounds good.

They packed up thair stuff and left the room.

4. INT. HALLWAY - NIGHT

Maxime, Harrison, and Kiran walk to the exit of this level. There is one elevator going to the basement parking lot and stairs to the out. They are standing in front of the elevator.

HARRISON
Ok, we gotta go this way. See you
tomorrow man.

KIRAN
See you, drive safe.

Kiran opened the door of the stairs and walked in. Harrison and Maxime walked into the elevator.

5. INT. ELEVATOR - NIGHT

Maxime and Harrison talking fast.

MAXIME
Did you got everything ready?

BEGIN FLASHBACK:

6. INT. HALLWAY - NIGHT

Harrison locked the door from the inner side in a hurry.

7. INT. PARKLOT - NIGHT

Harrison grab teddy bear costume from its car.

END FLASHBACK

8. INT. STAIRWELL - NIGHT

Kiran walking down the stairs and see a teddy bear lay on the corner and feel stranged.

KIRAN

Who god damn leave a teddy bear
here?

He walk away from the side and going down.

9. INT. STAIRWELL - NIGHT

After Kiran left, teddy bear stand up and go to the door.
Door is open by Harrison. And they went into the elevator.

10. INT. STAIRWELL - NIGHT

Kiran walk down and see the same teddy bear lay on the corner
and he is freaked out scared.

KIRAN

Wtf!

Kiran come back to the previous floor and try to open the
door to take the elevator but he found the door is locked.

He shaking hard on the handle and looks nervous.

KIRAN

What heck is going on?

Kiran takes out the phone and called Harrison and speaks to
the phone

KIRAN

Bro, can you come back to pick me
up? A teddy bear is following me in
the stairwell. And I don't know why
the door is locked.

HARRISON

Oh God, man. I heard one year ago there was a little girl get killed and her body was found in a teddy bear costume.

KIRAN

Jesus, what do I do now?

HARRISON

Try come back to where we left! I am coming up there right now!

KIRAN

Ok, just be quick man, this is so weird I am freaking out!

Kiran hangs up the phone and start walking up. After a while, he see the teddy bear again.

KIRAN

My god fuck!

Kiran's body is shaking and he is amazed. The teddy bear stands up and start walking to him.

Kiran is frightened and tries to avoid the bear but he falls on the ground. He start screaming.

Suddenly, Maxime's head comes out of the bear costume.

KIRAN

What the fuck you doing?

MAXIME

Don't blame me, it's Harrison's idea.

Harrison comes out from the dark and walk down.

HARRISON

Happy Halloween! I remember that someone said he does not believe in ghosts?

Kiran stand up from the ground.

KIRAN

You are freaking out!

HARRISON

Sorry about that, we got a party for you at my house, wanna come?

KIRAN

Why not? You owe me.

They grabbed all the stuff and walking down and see a teddy bear sitting at the corner. Kiran then speak to Harrison.

KIRAN

Man, you even bought two teddy bears for this trick?

Kiran looks back and he see Harrsion and Maxime frightened.

HARRISON

No... This is not ours.

The teddy bear starts bleeding from the bottom. Harrison lifts his arm and the watch shows 11:59 p.m.

The Air After the Rain

Howard

This is a story about a group of children who grow up and live together

Their names are 1, 2, 3, 4, 5. They are all living in a community together.

1 and 2 are a pair of siblings with opposite personalities. 1 is the older brother who is weak and introverted, while the younger sister is a girl with a lively and cheerful personality. 3 is a boy who likes sports. 4 is an ordinary girl and 5 is a boy who likes nature. They all live in families with beautiful lives, and they have known each other since childhood and spent their childhood together until after they went to college.

In this season the showers always come and go

In the basement, the carpet and table top were filled with delicious snacks and some drinks. The table with the TV was empty, and this was 1 and 2 carrying a box in

to the room

1

A little to the right

Right

Right

A little more to the right

Be careful not to touch the door frame

2

Be careful brother

This is the new TV I bought

1

Put it next to the table

The box with the TV was placed next to the TV table

2

I don't know when 3, 4 and 5 will arrive home

This is the first time we've met since we went to college.

1

Yes

2

You're still the same as always, brother

You're still so quiet.

You're a second-year college student and you're still like this

You won't be able to find a girlfriend this way.

1 looked at his sister and smiled gently, when there was a knock on the door outsi

de the house.

2

I went upstairs to open the door.

3

How are you doing lately?

You've become beautiful again

The clothes you're wearing today fit you well.

Oh

I brought our favorite pizza today.

2

hahahahahahaha

Thank you.

Come on in.

My brother is downstairs

3

Okay

3 followed 2 downstairs with the pizza, and when he saw 1 downstairs, 3 went up to
him and gave him a warm hug

1

It's been a long time, 3

3

hahahahahahaha

Long time no see

1

You've grown taller again

3

This is the result of regular exercise

haha

Before I asked you to exercise with me you did not go now you are no longer the ta

llest one among the five of us

1 smiled and took the pizza from 3

At that moment, the door upstairs rattled

1

I went to open the door

1 turned around and walked out of the house like upstairs

2 looked at 3 with affection

3 also looked at 2 with a smile

3 went forward to take 2's hand

1's voice came from upstairs

1

Come in, come in

4

4

4 She was wearing a beautiful long dress and her hair was long

When she walks, she smells good.

4

How are you?

3

Hello

2

.....

2 does not look very well

1

Come and have pizza with me

4 took 1's arm and walked to the pizza together

2 followed behind

3's face is not very natural, his eyes keep staring at 1's arm until 1 and 4 sit in front of the pizza

2

I'll go get a drink

3

I'll join you

1 didn't notice anything and stroked 4's hair

4 looked at 1 with tender eyes

She was now deeply in love with the older boy in front of her

2

Why did this woman come here?

Did you ask her to come here?

2 said to 3 with discontent

3

I don't know.

I haven't contacted her for a long time

2

So you still can't let her go?

3

How is that possible?

I've been living my life well since I went to college

I haven't looked for her since that incident

Your brother doesn't know about that incident

We lived together since we were kids

Your brother was shy as a child

But all of us friends could see that he had a crush on 4

Why can't you just accept it?

2

Then why did you go and have that kind of thing with her?

Are you ashamed of my brother?

2's voice was hysterical

1 and 4 heard the commotion

They walked towards the kitchen.

2's emotions gradually went out of control

2 and 3 made some movements - a large tug

2

Why?

Why?

3

Calm down!

Calm down!

In their fierce tug of war, 2 accidentally fell to the ground

1 and 4 arrived just in time to see this scene

3 rushed to help 2

1

What are you doing?

1 went up and squatted down and asked 2

1

Are you okay, sister?

2 looked at 4 with tears in her eyes

Her eyes were full of hostility

4

.....

2

Do you need me to tell my brother or do you have to say it yourself!

1

....

Stop it.

I already know what happened once

And this time to gather you here is to tell you

I have decided to be with 4

2 and 3 look a little surprised

3

I... I...

1

Don't say it again

4 have already told me

I have also put down

Let bygones be bygones

There was a knock on the door and a person's voice

5

I'm here.

Are you home?

The air outside is great

But it's raining a little too hard

1

5 Come on, you guys clean up.

4

I'm also down there to help them clean up, you go now

1

Okay

1 went out

2 looked at 4 and said to her

2

When did you tell him?

4

A long time ago.

3.

.....

2

Now that my brother knows about it, we are not separated now

I'm sorry.

I was too impulsive

4

It's okay.

4 looked at 3 and said

4

You should forget that incident too

3

3

The voice of 1 came from above

1

You guys come up and look.

They cleaned up the things scattered on the ground and 3 followed the two girls wi

th the pizza

The evening after the rain was a fresh and new feeling.

Just like the relationship between the five of them.

1 is hugging 4, 2 is leaning on 3 and munching on the pizza like a kitten

But 5 is leaning against the door frame alone, breathing in the fresh air

and muttered

5

The air is so nice

Script

1. INT. A HOUSE'S BEDROOM-NIGHT

Two guys in black enter the room through the window.

Man 1

Yo, this house is huge. Are you sure the owners aren't home tonight?

Man 2

Yeah, their two daughters are here instead but Principal told me they would never leave their room.

Man 1

Dope! But why are we carrying these wigs?

Man 2

Cus there are two security guys who come here every night to check on the house but they never met the daughters so we need to wear them and act like we are them in case they see us.

Man 1

Yo, bro, you're a genius! Now I know why they trained us to act like girls.

Man 2

Thanks, now let's go find the Silver Eraser and the Golden Pencil Sharpener. Remember that the Silver Eraser is way more valuable so at least we need to have it by the morning.

2. INT. THE HOUSE'S HALLWAY-NIGHT

Man 1 and man 2 walk through the hallway and look for the treasures.

Man 1

Yo, but how does Principal know those things?

Man 2

Cus he's Principal. Open that door and let's go check the room.

Man 1 opens the door and the two guys walk in.

3. EXT. AT THE FRONT DOOR-NIGHT

Two other guys standing at the front door trying to open the door.

Man 3:

Ayy, bro, why didn't you ask the real guys which one the front door key is?

Man 4:

I don't know. Principal took care of them. I got the keys from him. Now help me open this damn door!

4. INT. BEDROOM-NIGHT

Man 1 and Man 2 enter the room. Daughter 1 is sitting on the bed looking at her phone with a headphone on and Daughter 2 is in the washroom with the water on for a bath.

Man 1

Yo, there are people in here.

Man 2

Dang, they are the daughters. I don't think they know we are here yet. Let's come out.

5. INT. HALLWAY-NIGHT

Man 1 and Man 2 come out, Man 1 close the door.

Man 2

Bro, you gotta chill out. You closed it too loud!

Man 1

Yo, it wasn't this door. The sound was from the front door.

Man 2

For real? My bad, wear your wig on, I think they are the guys Principal talked about.

6. INT. INSIDE THE FRONT DOOR-NIGHT

Man 3 and Man 4 walk from the front door to the stairs.

Man 3

Ayy, you know where the daughters are?

Man 4

No clue, but Principal said they might be going around the house. I'm not sure tho, cus they don't live here. Anyway, be prepared, we gotta act like we are the real guys.

Man 3 and Man 4 come up the stairs. They look up and see Man 1 and Man 2 with their wigs coming down.

Man 4

Hi, you guys must be the owner's daughters. Nice to meet you!

Man 3

Ayy, we come here everyday but this the first time we meet you. You guys look exactly like what we thought!

Man 2

You guys must be the security guys. We knew you would look like this.

Man 1

Yo, hmm... I don't know what to say, I just gotta say something cus yall talked. Anyway, should we just say what we really think?

Man 4

Ok.. yall don't look like the daughters at all, you guys look like someone told you to go steal something from this house.

Man 2

Yeah we are here for the Silver Eraser and the Golden Pencil Sharpener. We work for Principal.

Man 3

Ayy, our boss also have the same name. We are here for the same treasures.

Man 1

Yo, uhh.. yeah.

Man 2

Wait, yall know where the treasures are?

Man 4

Wait, it's right here. But how are we gonna share it now?

Man 2

Rock, paper, scissors. Who wins get the Silver Eraser and who lose gets the Golden Sharpener The daughters will be the ref. They are behind you already. Let's just kidnap them afterwards.

The daughters bring out their weapons.

Principal

You four all work for me. The owners don't have daughters. These are my real soldiers. I only use you 4 as hounds. You are not getting anything from this. Get them, girls!

Man 3

Ayy, Principal is actually Principal?

Man 1

Yo, Principal and Principal are the same person?

Man 4

Stop playing boys. We know the owners don't have daughters. They have four sons and they all work for the police. They have been for proofs to get you. Did you get that recorded?

Man 2

Uhh..

A KINDNESS CYCLE

Isabella Diotte

1. INT. AUDITORIUM - DAY

STUDENT 1 walks down auditorium steps and drops all of their papers, creating a mess around them. People around them laugh and walk out without helping

STUDENT 2 Sees this and approaches student1 and helps them pick up their papers.

STUDENT 1
I'm fine, really. You don't have to waste your time here.

STUDENT 2
I want to help, it's no problem.

They walk to the door together and begin towards the exit.

2. EXT. OUTSIDE UNIVERSITY BUILDING - MOMENTS LATER

Student 1 and Student 2 exit out of the building and walk toward the road.

STUDENT 1
I... Umm thanks again, it really wasn't necessary though

STUDENT 2
It's not a big deal, why shouldn't I have helped you, or anyone else for that matter?

STUDENT 1
But aren't you late for your class now?

STUDENT 2
Taking the time to be kind and help someone never hurt anybody, don't worry I'll survive. But yeah I am running a little late so see I'll see you latter, kay?

Student 2 walk off quickly into the snow in the direction of their next class. Student 1 watches them for a second before walking down to their dorm.

3. EXT. OUTSIDE DOORMATORY - DAY

While walking by the dorms Student 1 notices STUDENT 3 struggling to take boxes out of their car from the parking lot and to the entrance. They struggle to open the entrance door.

STUDENT 1
Here let me help you with that.

STUDENT 3

Thank you, I really appreciate it, my friends were supposed to help me move in, but they all cancelled on me at the last moment.

Student 1 helps Student 3 to bring in their things.

STUDENT 1

Which floor are you on? I'll give you a hand.

STUDENT 3

Oh no no, just leave it there I can manage.

STUDENT 1

Never hurts to be kind, and the least I can do is help you get situated. My room is on the third floor so it's really no hassle.

STUDENT 3

I- I'm also on third, room 311.

STUDENT 1

Seriously?! I'm 312! Nice to meet ya neighbour.

Student 1 and Student 3 continue to chat as they walk back into the dorm with the last of the Student 3's things until they are out of the camera's view.

4. INT. LIBRARY - EVENING

Student 3 is cleaning surrounding empty tables when they notice STUDENT 4 getting visibly upset with their laptop a few tables away, Student 3 looks around before reluctantly putting down their rag and walking to Student 4, once reaching them they extend their hand out.

STUDENT 3

Give it here, I'll take a look at it for you.

STUDENT 4

I beg your pardon?

Student 3 abruptly sits in the chair across Student 4.

STUDENT 3

Come on, hand it over, I'm a computer science major, not a thief. Now hurry up I've got a job that needs doing.

STUDENT 4

Then get back to it, I'm fine, I
don't need your help.

STUDENT 3

Sure you don't. You've been visably
frustrated at that thing since the
moment you sat down.

Releasing a huff, Student 4 says nothing as they slide the
laptop towards Student 3.

STUDENT 3

See that wasn't so hard now was it?

STUDENT 4

Why are you even helping me out,
when you obviously have no desire
to?

STUDENT 3

Sorry about the additude it's been
a long day and I'm tired and I
didn't mean to take it out on you,
I really do just want to help.

The pair sits in silence, the library is very silent, the
clock on the wall is ticking loudly, someone is tapping their
foot and Student 3 has their full concentration on the
laptop.

Student 4 stands and begins towards the stairs.

STUDENT 4

I'll be back in a sec, don't go
stealing my stuff I know where you
work.

When Student 4 returns they have a coffee in hand, they set
it down in front of student 3. Student 3 looks between the
coffee and Student 4 in confusion.

STUDENT 4

For you, so you said you were tired
and I thought you might need it to
survive the rest of your shift.

STUDENT 3

So an act of kindness for an act of
kindness, I'm getting biggest wave
of deja vu.

STUDENT 4

I'm sorry what?

STUDENT 3

Don't worry about it, it's just something that happened earlier today. I guess today is basically be nice to your neighbour day.

STUDENT 4

I'm not you neighbour though?

Student 3 ignores them and looks back to the computer and closes it. With that they grab the coffee and stand up.

STUDENT 3

Should be good to go now. Oh and thanks for the coffee.

With that Student 3 walks back to the table they were originally cleaning.

Student 3 continues their work with a smile as they take small sips of their coffee.

5. EXT. SIDEWALK - THE NEXT DAY

Student 2 walks up the side walk towards their school building for class, they are distracted by their phone. Student 4 walks opposite them on the sidewalk on the other side of the street. Student 2's foot suddenly catches on something and they fall. They stay like that and Student 4 realises that they can't get up. People simply walk by, but Student 4 decideds to go check on student 2.

STUDENT 4

Hey! Are you good? That was one nasty fall.

STUDENT 2

As good as I can be I guess, Hurts like a bitch though, and I think I spranged my ankle or something. I thought today would be a good karma kind of day, not an eat shit kind of day.

STUDENT 4

Well the day just started so who knows, right? Here let me help you up.

Student 4 help Student 2 get up when Student 1 aproaches them from behind.

STUDENT 1

What the heck happened?

STUDENT 4
Twisted ankle, fell right on the
ass

STUDENT 1
Let me guess, this idiot had their
nose glued to their phone.

STUDENT 2
Oh my God your clairvoyant. Who
would have ever guessed.

Student 1 and Student 4 laugh. Student 1 goes to the other
side of Student 2 and helps them walk forward.

STUDENT 2
Nuh huh, what do you think your
doing? Don't you have a seminar
presentation to give?

STUDENT 1
Not super comparable, since I'd say
you have it worse than I did, but
you helped me, so let me help you.
Plus my groups going last so I'll
be fine.

STUDENT 4
Yeah just let us help you get
inside and then I can check your
ankle ok?

They Walk up the rest of the sidewalk.

6. INT. BUILDING LOBBY - CONTINUOUS

Student 2 is sitting on a chair in a lobby, Student 4 is
kneeling on the ground looking over their ankle. Student 1 no
longer present

STUDENT 4
Well it doesn't look too bad, just a
slight sprain, I'd say to try and
minimize the pressure you apply to
it.

STUDENT 2
Let me guess, Nursing student? And
again, Thank you.

Student 4 laughs as they lower Student 2's ankle and stand.

STUDENT 4
That obvious? And it's no problem,
taking the time to be kind and help
someone never hurry anybody.

End

THE OVERNIGHT SHIFT

By

BRANDON MCVICAR

LOGLINE: A SOMEWHAT UNEVENTFUL BUT ALWAYS UNUSUAL NIGHT CAPTURING A PERSON WORKING AS A CASHIER AT A GAS STATION.

SYNOPSIS: GREG IS WORKING THE OVERNIGHT SHIFT AT THE GAS STATION IN THE WEIRD PART OF TOWN. IT IS OFTEN FREQUENTED BY ODD CUSTOMERS, BUT ALSO FRIENDLY REGULARS. IT STARTS WITH GREG CLOCKING IN AND FROM THERE HE HAS SOME REGULAR CUSTOMERS UNTIL A MAN COMES IN DESPERATELY LOOKING FOR FRENCH ONION SOUP MIX AT 1:30AM. THEN A MAGICIAN OF SORTS COMES IN TO DO A QUICK PERFORMANCE FOR GREG. AFTER THE MAGICIAN LEAVES, GREG GETS LOST IN THOUGHT AS THINGS GET REALLY QUIET AND ENDS UP FALLING ASLEEP, UNTIL HE IS THANKFULLY WOKEN UP IN TIME BY A NICE CUSTOMER BEFORE THE MORNING SHIFT ARRIVES AND HE GETS IN TROUBLE.

FADE IN:

INT. GAS STATION — NIGHT

[GREG walks into the gas station]

[DOUG is serving CUSTOMER 1]

[GREG INTERNAL]

Every shift feels the same but
there is always something
different.

[Customer 1 leaves]

[DOUG]

Good luck staying awake, it is
dead today.

[GREG]

It might be now, but things can
always pick up. See you later.

[DOUG]

Have a good night!

[GREG]

You too!

[Doug leaves the store and not long after
CUSTOMER 2 enters the store]

[CUSOMER 2]

Pack of smokes

[DOUG]

That will be 12.50

[Customer 2 taps card]

[DOUG]

Have a good night

[CUSTOMER 2]

You too

[CUT TO CLOCK PASSING BY 30 MINUTES]

[ONION SOUP MAN BUSTS IN THE DOOR AND BEGINS TO SEARCH THE
SHELVES FRANTICALLY]

I *need* some onion soup mix... Do you
have any?

[GREG]

If you can't see any there, then
we do not have any unfortunately.

[OSM]

What am I gonna do?

[GREG]

I am not sure. I think most places
that would be open are closed
because of COVID.

[OSM]

Great.

[OSM LEAVES THE STORE IN A HUFF]

[GREG - INTERNAL]

Why would someone desperately need
onion soup this late?

[TIME PASSES AND CUSTOMER 3 COMES IN.]

[GREG]

GOOD EVENING

[CUSTOMER 3 SAYS NOTHING AND SELECT SOME SNACKS AND COME TO THE
COUNTER]

[GREG]

Hello, how are you?

[CUSTOMER 3]

Fine.

[GREG]

Alright. Well, all together your
total is 8 dollars and 55 cents.
Would you like a bag?

[CUSTOMER 3 SLOWLY COUNTS OUT IN EXACT CHANGE IN SILENCE, PLACES
IT ON THE COUNTER, AND SNATCHES THEIR SNACKS UP]

[GREG]

Umm... Have a nice night!

[CUSTOMER 3]

Yeah.

[CUSTOMER 3 EXITS THE STORE]

[GREG INTERNAL]

Gee how polite. Hope they are
doing ok.

[Cut to the clock passing time again. Wacky
customer walks in]

[WACKY CUSTOMER]

Hey!

[GREG]

Good evening!

[Wacky customer with wide eyes]

Do you want to see a magic trick?

[GREG - INTERNALLY]

Oh boy here we go

[WACKY CUSTOMER DOES THE TRICK WHERE YOU PRETEND TO PULL YOUR
THUMB OFF]

[WACKY CUSTOMER]

Magic. [WACKY GUY LEAVES]

[GREG SITS IN A CHAIR]

What an experience that was

[GREG GETS SLEEPY AND NAPS UNTIL NICE CUSTOMER ENTERS. MAYBE HAS SOME KIND OF SHORT DREAM OF ONE NATURE SCENE FOR A FEW SECONDS]

[NICE CUSTOMER]

Hey sleepyhead

[GREG]

Oh jeez, thanks for waking me up
before the shift change

[NICE CUSTOMER]

No problem, I know the overnight
shift is hard. Just this breakfast
sandwich for me today.

[GREG]

Ok here you go. Thanks again, have
a nice day.

[NICE CUSTOMER]

You too.

[Nice customer leaves the store. Morning
shift comes in and trades places with Greg]

FADE OUT. THE END

Pros: Easy to setup, only one set. Not too many characters. No complicated action scenes.

Costumes are mostly casual wear. Everyone won't look out of place wearing a mask.

Cons: The dialogue should be edited heavily. Can be mundane without the right performances.

Continuity with time needs to be established.

Characters:

1. Greg
2. Evening shift
3. Morning shift
4. Regular customer 1
5. Regular customer 2
6. A weird and goofy customer
7. Regular guy who can act erratically (onion soup)
8. Wakeup person (grandma, can use makeup)

Props:

- Uniform
- Snacks
- Shelving
- POS system (computer monitor facing away that Greg taps on)
- Scanner (substitute for a look alike and add beeps in post)