

ALONE

By

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FADE IN

DAY DREAM/FLASHBACK SEQUENCE

INT. PUB - EVENING

Rob is returning to a table with drinks for his (off camera) friends. He puts the drinks down on the table.

FRIEND #1

I think someone likes you, Rob--

Rob looks at his friend, slightly confused, before realising his friend is indicating behind him (Rob). Rob turns around, revealing Hannah stood behind him at the bar, with her friend (female). Hannah smiles at him, making it clear she is attracted to him. She turns back around, as does her friend and they talk quietly before peeking back over quickly at Rob.

CUT TO:

DAY DREAM/FLASHBACK SEQUENCE

INT. ROB'S HOUSE (BEDROOM) - NIGHT

Rob and Hannah land on the bed together, whilst kissing, which they continue to do.

CUT TO:

EXT. PARK - DAY

Medium-long view of Rob and Hannah are walking hand in hand, talking (silently). It is a nice sunny day.

ROB (VO)

Everything was great--

CUT TO:

EXT. PARK - DAY

Big close up of Hannah smiling broadly. It is a nice sunny day.

ROB (VO, CONT.)

--Like a dream.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

Hannah is crying, as Rob consoles her. The Doctor is sat the other side of the desk.

ROB (VO, CONT.)

Then we got her diagnosis--

CUT TO:

INT. ROB'S HOUSE - DAY

Bird's-eye view of Hannah laying on the bed, staring up toward the ceiling.

ROB (VO, CONT.)

The life seemed to drain from her--

CUT TO:

INT. ROB'S HOUSE - DAY

Hannah is sat at the dining table, looking vacant as Rob brings her a plate of food.

HANNAH

Thank you.

Rob smiles sadly.

ROB (VO)

Her spark was gone.

CUT TO:

EXT. BEACH(? SOMEWHERE IDYLIC) - SUNSET

Rob and Hannah are walking hand-in-hand. Hannah looks sad.

Rob (secretly) reaches for his pocket and pulls out a ring box.

He takes a slightly larger (or quicker) step, so he is now in front of Hannah, before turning toward her.

Hannah looks concerned.

HANNAH

What's wrong?

Rob goes down on one knee, holding the box out in front of him.

Hannah is surprised.

Rob opens the box, to reveal an engagement ring.

ROB

Hannah--Will you marry me?

HANNAH

Are you sure--?

Rob laughs a little.

ROB

Yes, I'm sure.

HANNAH

Then, yes!

Rob takes the ring out of the box and slides it onto Hannah's ring finger.

Rob and Hannah hug and kiss.

CUT TO:

Series of selfies from POV of camera of Rob and Hannah and the ring.

They both look very happy.

CUT TO:

INT. RECEPTION (OR CHURCH) - DAY

Big close up of Rob and Hannah happy, as they get married.

ROB (VO)

We loved each other--

CUT TO:

INT. ROB'S HOUSE - DAY

Hannah trying to walk, but struggling. Rob leaps up from the sofa to help.

ROB (VO, CONT.)

--and we couldn't let it win--

Hannah initially waves him away, but struggles again. Rob helps her.

ROB (VO, CONT.)

Hannah was desperate for--independence.

END OF DAY DREAM/FLASHBACK SEQUENCE

CUT TO:

INT. ROB'S HOUSE - DAY

Rob (Mid-to-late 30's) is sat at his dining table, opposite DR. PATERSON (Late 30's/Early 40's). Dr. Paterson is recording the conversation on his phone (or a Dictaphone).

ROB

That's all she ever wanted--

DR. PATERSON

Independence?

ROB

Yeah--She didn't like the thought of
Where the illness might lead.

DR. PATERSON

And you told the Police all this--?

ROB

Yeah, but I'm not holding my breath--

DR. PATERSON

What do you mean--?

ROB

They basically said that if she
wants to come back, she will.
Otherwise I should assume she's
just--gone.

DR. PATERSON

Wow - -

ROB

Yeah. Don't know what I pay my taxes for--

DR. PATERSON

Okay Rob, thank you for that.
It sounds like a case I may be able
to help you with.

Rob nods, understanding.

DR. PATERSON (CONT.)

In your opinion, you think she had no
reason to just up and leave?

ROB

No, not at all.

DR. PATERSON

You didn't argue on the day she left,
or upset her in any way?

Rob is defensive.

ROB

Are you saying this is my fault?

DR. PATERSON

No, no, nothing like that. I am
only trying to gauge what situation
we are dealing with.

ROB

Oh, okay--No. No arguments.

DR. PATERSON

Alright, that's good. With every possibility we can rule out, we get closer to the truth.

Dr. Paterson gathers his things and stands.

DR. PATERSON (CONT.)

I'll be back tomorrow with some more recording equipment, to start as soon as possible.

Rob nods and stands to let Dr. Paterson out.

ROB

Thank you, Dr. Paterson.

Rob opens the door and Dr. Paterson leaves.

DR. PATERSON

Goodbye, Rob.

ROB

Bye.

Over-the-shoulder view of Dr. Paterson leaving, from behind Rob.

CUT TO:

CAPTION

2 years earlier

FADE TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

Rob is stood in his living room with Hannah's brother Nick and her Mum, Jeanette, sat, upset on the sofa (Jeanette in middle, Nick on her right).

JEANETTE

Why would she leave without
telling anyone?

ROB

I don't know, Jeanette. I
wish I did.

JEANETTE

Have you called the Police?

ROB

Not yet, but I will.

JEANETTE

Well, do it! Do it now!
I want to find my little girl!

Rob looks a bit annoyed.

ROB

Okay, I will--Calm down.

Rob walks into the kitchen and closes the door, leaving Nick to console Jeanette.

CUT TO:

INT. ROB'S HOUSE (KITCHEN) - DAY

Rob takes out his mobile phone.

CUT TO:

Close up of the mobile. Rob types in two 9's, before stopping.

CUT TO:

Big close up of Rob's face. He looks shifty, glancing toward the kitchen/living room door.

CUT TO:

Close up of the mobile in Rob's hand. He cancels the call/deletes the numbers.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

Nick and Jeanette are still sat on the sofa, looking upset. Nick has his arm around Jeanette.

They can hear the muffled/quiet sound of Rob talking to, what they believe to be, the Police.

ROB (MUFFLED, OS)

Uh-huh--Yeah--Hannah--My wife--
Missing--right--Okay--thank you--

There is a moment of silence.

Rob enters from the kitchen.

ROB

They're opening an investigation--

JEANETTE

Thank you, Robert.

Rob rubs his face with both hands, looking concerned.

Jeanette looks at Rob and pats the empty space next to her on the sofa, beckoning Rob.

JEANETTE (SOFTLY)

Come on.

Rob sits next to Jeanette and she puts her arm around him.

JEANETTE (CONT.)

They will find her.

Rob takes a deep breathe.

ROB

I hope so.

FADE TO:

INT. ROB'S HOUSE - DAY

Rob is sat on his sofa, in thought. He looks sad, almost unsure what to do with himself. It is bright and sunny outside.

SFX:

Children laughing and playing outside

Rob sighs.

CUT TO:

Rob is making some dinner. He gets two knives and two forks out of the drawer and walks over to put them on the dining table.

Over-the-shoulder shot of a knife and fork in each of Rob's hands as he is about to set them down in his and Hannah's places at the table.

View from other side of the table as Rob puts one set down, where he will sit and goes to put the other set back in the drawer.

CUT TO:

CAPTION

3 years earlier

FADE TO:

INT. ROB'S HOUSE - NIGHT

Rob and Hannah are in the living room, mid-argument.

HANNAH

Why not?!

ROB

You know why!

HANNAH

You think I can't look after myself!

Rob is clearly frustrated.

ROB

Of course you can, but sometimes--

HANNAH

So that's why you don't want a baby?
Because--"sometimes" I need help--?

ROB

You haven't been well--and you
Don't always take your medication--

HANNAH

What? Are you a Doctor now?!

ROB

No, but--

HANNAH (INTERRUPTING)

No. No, you are not.

Hannah steps toward Rob, accusingly.

HANNAH (CONT.)

You have no idea what this is like.

ROB

I know--

HANNAH

Then let me decide what I do--

Rob looks sad, as Hannah storms away.

CUT TO:

INT. BEDROOM - NIGHT

Rob is sat on his bed, being recorded by a Parapsychologist (DR. PATERSON) (behind/beside the camera). Rob is looking at the camera, slightly nervous.

DR. PATERSON

So when did it start?

ROB

Well, it's ever since my wife disappeared. I don't know where she went, I don't know why--

Rob looks off camera at DR. PATERSON

ROB (CONT.)

I don't even know if she's alive--

DR. PATERSON (interrupting)

Talk to the camera, please.

ROB

Sorry. I don't even know if she's alive. She left her passport, her suitcase and there was no sign of a break-in--Ever since I have had these nightmares, night-terrors really.

TIMELAPSE / CUT IN FILMING

DR. PATERSON

So how often does it happen?

ROB

Every night. I get this feeling, like
(plays with ring)--Like I'm being watched.

DR. PATERSON

Do you think it's your wife?

ROB

Sometimes I think it's her, that she's
come back (long pause) I don't know. I
hope it's her, I hope she's okay, but I
just want to know.

The camera moves, as DR. PATERSON adjusts it from behind.

DR. PATERSON

The camera is set up.

ROB

Okay.

DR. PATERSON

I'm going to need you to keep that lamp on
low to help the camera focus.

ROB

Yeah, I can do that.

DR. PATERSON

So, we're going to film you sleeping and see what happens--

INT. BEDROOM - NIGHT

Rob is in his bed, asleep. It is dark, except for the lamp, set on low. He is tossing and turning as the footage progresses. Several cuts to indicate a time-lapse.

INT. ROB'S HOUSE (FRONT DOOR) - DAY

Rob is talking to DR. PATERSON, who is now holding the camera.

DR. PATERSON

Thank you (indicating to camera). Did you sleep well?

ROB

It was okay, but I felt it again.

DR. PATERSON

I'll go through the footage and be back to discuss the results.

ROB

Brilliant, thank you. I've booked two weeks off work, so we should have plenty of time.

DR. PATERSON

Great, see you soon.

Rob opens the door for the DR. PATERSON.

DR. PATERSON (CONT.)

Bye.

ROB

Bye.

DR. PATERSON leaves and Rob closes the door behind him.

INT. ROB'S HOUSE - DAY

Slow montage of Rob going about his day; tidying, eating etc.

INT. ROB'S HOUSE - NIGHT

Rob is going around the house locking/checking all the doors and windows.

EXT. ROB'S HOUSE - NIGHT

Shot of the whole house at night, most lights are off, except the bedroom.

INT. ROB'S HOUSE (BEDROOM) - NIGHT

Rob is entering the bedroom, getting ready to sleep. The lamp is on as the only source of light. He climbs into bed and looks around nervously listening, but there is silence.

Rob turns the lamp off.

After a few seconds, there is a distinct creak.

SFX:

Creak

Rob's eyes open and he is breathing heavily, scared, but he continues to lie in bed.

Rob lies there still staring out into the darkness.

CUT TO:

INT. ROB'S HOUSE (BEDROOM) - DAY

Rob is awake and getting dressed.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM/KITCHEN/DINING ROOM) - DAY

Rob is eating his breakfast watching the news on TV.

Rob puts his dishes in/near the sink, puts on his coat, picks up his car keys and leaves the house.

TIME TRANSITION

INT. ROB'S HOUSE - EVENING

Rob is entering the house. He takes off his coat and hangs it up.

CUT TO:

INT. ROB'S HOUSE (KITCHEN) - EVENING

Rob is microwaving his tea (Read: Dinner).

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM/KITCHEN/DINING ROOM) - EVENING

Rob is watching TV. There is a frantic knock at the door, which startles him.

Rob goes to answer the door. It is DR. PATERSON, looking a little flustered and carrying a laptop in a bag.

DR. PATERSON

We saw something--on the tape.

Rob is shocked and steps aside to allow DR. PATERSON to enter and indicating so.

ROB

What is it?

DR. PATERSON

I'll show you.

DR. PATERSON goes over to the sofa, sits down and pulls out the laptop, placing it on the coffee table and turning it on. Rob sits next to DR. PATERSON.

DR. PATERSON finds the relevant video and begins to play it.

DR. PATERSON

There was someone there.

FOOTAGE FROM THE RECORDING

Rob is still in bed, it is dark, except for the lamp and he is tossing and turning occasionally. Suddenly, the light outside the bedroom is switched on and is visible around the edge of the door, from the inside.

END OF FOOTAGE FROM THE RECORDING

ROB

Was it my wife?

FOOTAGE FROM THE RECORDING

Rob is still in bed, it is dark, except for the lamp and he is tossing and turning occasionally. The light outside the bedroom is switched on and is visible around the edge of the door. The door opens and there is a silhouette of a hooded figure.

DR. PATERSON (OFF CAMERA)

I don't think it was your wife--

The figure enters the room, their face cannot be seen due to the shadow cast by the hood. They walk slowly over to the bed and brandish a knife. The knife glints in the slight amount of light, as the visitor turns it slowly while Rob sleeps.

END OF FOOTAGE FROM THE RECORDING

INT. ROB'S HOUSE (LIVING ROOM/KITCHEN/DINING ROOM) - SAME EVENING

Rob and DR. PATERSON are sat, looking at the footage. Rob is understandably shocked, while DR. PATERSON is concerned.

ROB

What the--? W-who is that?

DR. PATERSON

I was hoping you could tell me.

Rob is very shaken.

ROB

What can I do? Where do I go?

DR. PATERSON shuts down the film and closes the laptop lid.

DR. PATERSON

When you woke up this morning, was there any sign of forced entry? That someone had snuck in through a window? Anything missing?

ROB

No, no. I made sure everything was locked before I went to bed, I always do now.

DR. PATERSON

Then we may have a problem--

Rob looks confused.

DR. PATERSON repositions them self to better face Rob.

DR. PATERSON (CONT.)

You see, if the figure caught on camera had clearly broken in, maybe stolen from you, then we would know what we are dealing with. A normal, though scary, human being.

Rob nods in understanding.

DR. PATERSON (CONT.)

However, with you saying this could not be the case, it becomes more--paranormal.

ROB

You mean you think it is a ghost?

DR. PATERSON

Possibly. Or maybe a visitor from another dimension? A time-traveller?

Rob is utterly disbelieving.

ROB

What? That is--Crazy.

DR. PATERSON

I realise how it sounds, but there have been such reports of otherwise inexplicable events. That's why you contacted me, isn't it? You could have called a Private Investigator.

Rob looks defeated/slightly embarrassed.

ROB

I--I just--didn't know what it could be, but I never imagined something like this.

DR. PATERSON

I understand, I really do. I didn't used to believe in this, any of it. Not until I experienced it myself, first hand.

Rob seems calmer and accepting of the DR. PATERSON's explanation.

ROB

So what do we do now?

MONTAGE OF ROB AND DR. PATERSON PREPARING HIDDEN CAMERAS AROUND THE HOUSE, WHILE DR. PATERSON NARRATES.

DR. PATERSON (VO)

We have to catch the moment and method by which they enter your house each night--

MONTAGE OF ROB AND DR. PATERSON PREPARING HIDDEN CAMERAS AROUND THE HOUSE, WHILE DR. PATERSON NARRATES, CONTINUED.

DR. PATERSON (VO, CONT.)

We have to set up cameras, in every room-- From different angles--some will be infrared and we'll have a couple of electromagnetic field detectors too. This will detect any shifts and sudden spike in the electromagnetic field in an area.

INT. ROB'S HOUSE (BEDROOM) - NIGHT

Rob is getting ready for bed, as DR. PATERSON continues to explain the plan.

DR. PATERSON (VO)

We will need you to go to bed, as normal. I know it is scary, but if you do not maintain your usual routine, we may not get any answers--

CUT TO:

FLASHBACK TO DR. PATERSON PLACING A BASEBALL BAT UNDER/THE
OTHER SIDE OF THE BED

DR. PATERSON (VO, CONT.)

--And if things get too much, remember
the bat--

CUT TO:

INT. ROB'S HOUSE (BEDROOM) - NIGHT

Rob is getting into bed.

DR. PATERSON (VO, CONT.)

--By morning, we will be able to shed some
light on this--

Rob reaches over and turns off the lamp.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - NEXT DAY

Rob and DR. PATERSON are sat on the sofa, with DR. PATERSON's
laptop on the coffee table in front of them.

DR. PATERSON

I thought we could go through the footage
together. The electromagnetic field
detectors did pick something up last
night--

Rob looks shocked.

ROB

Really?

DR. PATERSON

They sure did and we can skip ahead on the video to those timestamps to see what it was that caused the influx of energy.

DR. PATERSON searches through the footage, looking at their notes for when to stop.

Rob looks nervously around the room/at the doors and windows.

DR. PATERSON finds the place on the footage they were searching for.

DR. PATERSON

It should be around here somewhere. I've put it on thirty seconds before the first spike.

Rob and DR. PATERSON watch the screen intently.

They both look confused.

ROB

What the--?

Close up of the footage.

FOOTAGE

INT. ROB'S HOUSE (FRONT DOOR) - NIGHT

A hooded figure (face cannot be seen) is simply unlocking the front door and walking in, quietly.

END OF FOOTAGE

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

Rob and DR. PATERSON look at each other, shocked.

CUT TO:

FOOTAGE

INT. ROB'S HOUSE (FRONT DOOR) - NIGHT

Close up of the footage. The hooded figure (face cannot be seen) is carefully closing the door behind them, before slowly sneaking through the house.

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

FOOTAGE

A hooded figure (face cannot be seen) reaches the stairs (which has coloured ribbon (various colours) wrapped around it), they pull out the knife, which glints in what little light there is. The figure turns on the landing light.

The figure makes their way quietly up the stairs.

INT. ROB'S HOUSE (LANDING) - NIGHT

FOOTAGE

The hooded figure is nearing the top of the stairs, before reaching the landing. The figure heads straight for the bedroom in which Rob was sleeping.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

DR. PATERSON looks worriedly over to Rob, who is transfixed on the screen.

CUT TO:

INT. ROB'S HOUSE (LANDING) - NIGHT

FOOTAGE

The hooded figure is on the landing, opening the door to the bedroom in which Rob was sleeping.

INT. ROB'S HOUSE (BEDROOM) - NIGHT

FOOTAGE

The bedroom door opens and the hooded figure is in the doorway, silhouetted. Rob is in bed, sleeping.

The hooded figure is entering the bedroom in which Rob is sleeping.

The figure simply stands at the side of the bed again, looking at Rob. They turn the knife in their hand, it glints as they do.

The hooded figure then seems to look down for a moment, before quickly leaving the room, closing the door behind them.

After a few moments, the landing light goes off again.

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

The hooded figure heads quickly and quietly toward the front door.

INT. ROB'S HOUSE (FRONT DOOR) - NIGHT

The figure leaves the house, closing and locking the door behind them.

END OF FOOTAGE

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

DR. PATERSON stops the video. Rob is shaking his head in disbelief/fear.

ROB

I-I-I just--don't--

DR. PATERSON puts a hand on Rob's shoulder to comfort him.

DR. PATERSON

It's okay.

Rob looks at DR. PATERSON, scared.

DR. PATERSON (CONT.)

What we've seen, is unbelievable.
We still cannot be sure, who, or what
it is. Although it appears to be a real,
living person. Have you changed the locks
since your wife--disappeared?

Rob looks almost ashamed.

ROB

No, I was kind of hoping--she would--
come back.

DR. PATERSON nods, empathetically.

DR. PATERSON

I get that, it's understandable. Does
anyone else have a key?

Rob thinks for a moment.

ROB

Just my wife--and her brother--

CUT TO:

EXT. NICK'S HOUSE - SAME DAY

Rob and DR. PATERSON are outside Nick's house.

DR. PATERSON checks to see if Rob (who is nervous) is okay.

DR. PATERSON

Are you ready for this?

Rob composes himself.

ROB

Yeah. Yeah, I think so.

DR. PATERSON knocks on the door.

SFX:

Knock knock knock

A moment or two goes by, before the door is opened by Nick.

Nick looks tired as well as angry, looking first to Dr Paterson, then stopping and glaring at Rob.

Nick takes a deep breath in and sighs.

NICK

What do you want, Rob?

Rob seems almost caught off guard by being questioned and looks to Dr. Paterson. Dr. Paterson can see Rob is nervous.

DR. PATERSON

Hi Nick, I'm DR. PATERSON and
I have been working with Rob--

Nick waves his hand dismissively.

NICK (INTERRUPTING)

If this is his way of ganging up on
me, to admit something I haven't done,
you can leave now--

Dr. Paterson is confused and looks to Rob.

Rob is embarrassed and Nick laughs.

NICK (CONT.)

Oh! You didn't tell him about that!

Dr. Paterson looks concerned with Rob.

DR. PATERSON

Rob--?

Rob shifts awkwardly on the spot, embarrassed.

ROB

I was angry--

NICK

He attacked me, accused me of kidnapping
my sister.

ROB

What was I supposed to think? You never liked me, always telling her to leave.

NICK

I've only ever wanted what was best for her and that was not you.

DR. PATERSON

Was?

NICK

Well she isn't around now, is she?

DR. PATERSON

What do you think happened to her?

Nick looks sad, though not going to cry.

NICK

I don't know. I really have no idea.

DR. PATERSON

Do you think she's alive?

Nick looks disgusted at Dr. Paterson.

NICK

What is this? You're going to accuse me of killing her now?!

DR. PATERSON

No, no! Not at all! We, well, Rob
has a problem.

Nick laughs heartily.

NICK

When does he not!

Rob is unimpressed.

DR. PATERSON

We're here for your key to Rob's
house.

Nick is confused/feeling anti-climatic

NICK

Seriously?

Nick goes back inside briefly

SFX:

Muffled sound of a drawer sliding open and being closed from
within Nick's house.

Nick returns quickly, with the key in hand.

NICK (CONT.)

I forgot I even had this thing--

Nick hands the key to Rob.

NICK (CONT.)

--Take it.

DR. PATERSON

Thank you, Nick.

NICK

Don't come back, unless you hear
anything about her.

Rob nods, understanding.

Nick goes back inside and closes the door behind him.

Dr. Paterson and Rob turn and begin to walk away from Nick's
house.

ROB

At least now we can rule out one
possibility--

DR. PATERSON

We'll see tonight--

CUT TO:

FOOTAGE FROM THERMAL IMAGING CAMERA SET UP IN ROB'S BEDROOM

INT. BEDROOM - NIGHT

Rob is in his bed, asleep. It is dark. He is tossing and
turning as the footage progresses.

CUT TO:

Footage from the other cameras set up in Rob's house.

FOOTAGE

INT. ROB'S HOUSE (FRONT DOOR) - NIGHT

A hooded figure (face cannot be seen) is unlocking the front door and walking in, quietly.

CUT TO:

FOOTAGE

INT. ROB'S HOUSE (FRONT DOOR) - NIGHT

Close up of the footage. The hooded figure (face cannot be seen) is carefully closing the door behind them, before slowly sneaking through the house.

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

FOOTAGE FROM DOWNSTAIRS THERMAL IMAGING CAMERA

A hooded figure (face cannot be seen) reaches the stairs, they pull out the knife, which glints in what little light there is. The figure turns on the landing light.

The figure makes their way quietly up the stairs.

INT. ROB'S HOUSE (LANDING) - NIGHT

FOOTAGE

The hooded figure is nearing the top of the stairs, before reaching the landing. The figure heads straight for the bedroom in which Rob was sleeping.

CUT TO:

INT. ROB'S HOUSE (BEDROOM) - NIGHT

FOOTAGE

The bedroom door opens and the hooded figure is in the doorway, silhouetted. Rob is in bed, sleeping.

The figure simply stands at the side of the bed again, looking at Rob. They turn the knife in their hand, it glints as they do.

The hooded figure then seems to look down for a moment, before quickly leaving the room, closing the door behind them.

After a few moments, the landing light goes off again.

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

The hooded figure heads quickly and quietly toward the front door. The hooded figure stops briefly looking closely at one of the cameras. They clearly have a human-esque mask on. They slightly move the camera, over a couple of seconds, as they do something to the camera (scratch the back of it).

INT. ROB'S HOUSE (FRONT DOOR) - NIGHT

The figure leaves the house, closing and locking the door behind them.

CUT TO:

INT. ROB'S HOUSE (BEDROOM) - NIGHT

Rob is in bed, asleep. The door downstairs closes and is locked quietly.

SFX:

Click!

Rob sits upright, looking around in the dark, confused.

ROB

Hello--?

END OF FOOTAGE

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

Rob and Dr. Paterson are sat on the sofa, with Dr. Paterson's laptop on the coffee table. The footage (above) is paused on the screen, making it clear they have just watched it when the viewer did.

ROB

At least we know it isn't Nick.

DR. PATERSON

The readings from the other sensors were similar to yesterday.

ROB

So it is definitely a real person?

DR. PATERSON

It is likely. Though because we cannot yet explain how or why they keep returning, we cannot rule out--the alternatives.

Rob looks surprised and disappointed.

ROB

The time-traveller? Other dimensions? Come on. Really?

DR. PATERSON

We are whittling down the possibilities, Rob. At this stage, we are still not certain who, or what we are dealing with.

ROB

Surely there must be a more--normal explanation--?

DR. PATERSON

I hope there is, but with the evidence as it is, we have to keep an open mind.

ROB

I'm trying and kind of thought it
might be a ghost, or spirit, you know?
But this other stuff--It's way more than
I imagined.

DR. PATERSON

You've seen the same footage I have.

ROB

But why would a time-traveller want
to stand next to my bed with a knife,
every night?

DR. PATERSON

Why would anyone?

Rob looks very nervous.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - SAME DAY

MONTAGE OF ROB AND DR. PATERSON REMOVING SOME OF THE CAMERAS
IN THE HOUSE, AS DR. PATERSON NARRATES.

DR. PATERSON (NARRATING)

We'll take out some of the cameras--

MONTAGE OF ROB AND DR. PATERSON INSTALLING SOMEOTHER DEVICES
IN THE HOUSE, AS DR. PATERSON NARRATES.

DR. PATERSON (NARRATING)

--and introduce some alarms, which
set off if something breaks the
ultra-violet beam.

END OF MONTAGE/NARRATION

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - SAME DAY

ROB

Will they come back, knowing that
we are watching them?

DR. PATERSON

It depends what their motives are--If
it was purely the thrill, then possibly
not. If it was something else--then
we'll see.

ROB

I'm not gonna lie, Doctor, I'm quite
nervous.

DR. PATERSON

I don't really want to disturb the
routine of the visitor. Having said
that, your safety is absolutely
paramount. I could stay in the spare
room, perhaps?

ROB

Thank you. I'll sort it out.

CUT TO:

EXT. ROB'S HOUSE - SAME DAY

TIME TRANSITION/FADE TO:

EXT. ROB'S HOUSE - NIGHT

TIME TRANSITION/FADE TO:

EXT. ROB'S HOUSE - NEXT DAY

CUT TO:

INT. ROB'S HOUSE (Landing) - DAY

Rob emerges from his bedroom, looking tired, having just awoken. He is still wearing what he wore to bed.

Rob looks around, almost confused, looking for Dr. Paterson, who is not on the landing. Rob assumes he is still in bed and goes to the (upstairs) bathroom.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

Rob is coming down the stairs, now dressed. Dr. Paterson is sat on the sofa, with his laptop on the coffee table. One of the cameras is also on the table. Rob looks almost confused he is there.

DR. PATERSON

Good morning, Rob. Did you sleep well?

ROB

Yeah--Yeah I did actually. I didn't feel the presence last night.

Dr. Paterson shifts awkwardly on the sofa.

DR. PATERSON

Well, Rob, I have some good news and
some bad news--

Rob looks concerned.

ROB

Oh--? What's the good news?

DR. PATERSON

The good news is that you didn't
feel anything last night, because they
didn't come--

ROB

--and the bad--?

Dr. Paterson picks up the camera lying on the table and hands
it to Rob. Rob is confused.

DR. PATERSON

Look at the back--

Rob turns the camera over.

Big close up of the back of the camera.

It has the words: "I am watching you too" scratched into it.

Rob looks terrified.

DR. PATERSON

They will be super-vigilant now.

ROB

Should we call the police?

DR. PATERSON

We could, but the person isn't breaking in. They didn't come last night and we both know the police don't have the resources to sit a car outside.

ROB

I don't know how much longer I can stay here.

DR. PATERSON

Have you anyone you can stay with?

ROB

No--I think I'll book a hotel for a couple of nights.

DR. PATERSON

That's probably the best option. You'll feel safe and can relax and hopefully when they realise you're not here, they'll move on.

CUT TO:

INT. SMALL HOTEL/MOTEL - DAY

Rob is checking in, with a small suitcase by his side.

The Receptionist hands him his key/keycard.

ROB

Thank you.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM - DAY

Rob enters the hotel room, with his suitcase, looking far more relaxed.

Rob puts his suitcase down near the bed, has a look at the view outside (does not have to be especially nice). He then closes the curtains and lies on the bed, smiling.

TIME TRANSITION / CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BATHROOM) - NIGHT

Rob is dressed ready for bed (PJs, or boxer shorts) and brushing his teeth.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - NIGHT

Rob exits the bathroom, switching off the light as he re-enters the bedroom. He has a small smile on his face.

The bedroom is dimly lit, with only one lamp next to the bed providing light.

Rob climbs into the bed, shuffles to get comfortable and leans to switch off the light.

SFX:

Click

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - NIGHT

The room is in darkness, except for the light coming in from under the door.

Rob shuffles under the covers, still sleeping.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - NIGHT

The room is still very dark, except for the light coming in from under the door. Rob is still in bed.

A shadow (from someone/thing outside) can be seen blocking some of the light coming under the door.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - NIGHT

Close view of the door (including light/shadow).

The key/keycard can be heard (quietly) being used.

The door handle slowly turns.

The door begins to open.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - NIGHT

Medium view of the door/bedroom (from near the bed/window)

The door continues to open.

There is a silhouette of a person, the hooded figure, holding a knife at their side.

They turn the knife slightly and it glints in the light.

The figure enters the room silently, closing the door quietly.

The hooded figure stands in the darkness, face obscured.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - NEXT DAY

Rob is awake and dressed. The curtains are open, allowing a lot of natural light into the room.

Rob is sat on the edge of the bed putting on and tying his shoes.

Rob takes in a deep breathe, still looking relaxed.

Rob picks up the remote for the TV and is about to switch it on, when he looks confused.

Medium-close view of Rob.

Rob holds the remote buttons up (the normal way) and rubs the bottom with the index finger of the hand it is in.

Rob looks terrified.

Slowly, he turns it over.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - DAY

Big close up of Rob's terrified face.

Rob drops the remote on the bed and stands quickly.

The remote lands buttons down.

Rob quickly gathers his wallet/phone etc. and flees the room in a panic.

PAN TO:

INT. SMALL HOTEL/MOTEL ROOM (BEDROOM) - DAY

The camera moves from seeing Rob leave the room to above/next to the downward-facing remote.

On the back of the remote the words "I see you" have been carved (with a knife).

CUT TO:

EXT. SMALL HOTEL/MOTEL - DAY

Rob is panicked, getting into his car.

CUT TO:

INT. ROB'S CAR (HOTEL CAR PARK) - DAY

Rob (if possible) locks the car doors from the inside.

Rob sits, scared, looking almost lost for a moment.

Rob takes his phone out of his pocket and calls someone (Dr. Paterson).

ROB (QUIETLY, TO SELF
(IMPATIENTLY))

Come on, come on—

Dr. Paterson answers the call.

TELEPHONE CONVERSATION

DR. PATERSON (THROUGH PHONE)

Hello, Rob. Everything okay?

ROB

No, no it's not okay! They--

DR. PATERSON (INTERRUPTING)

They followed you.

Rob is slightly confused.

ROB

How? How did you know that?

DR. PATERSON

It makes sense, given what we may be dealing with. I just hoped it might have thrown them off kilter, or even completely disrupted their interest.

Rob seems satisfied with this response and nods, understanding.

ROB

Yeah, I get that. It didn't work--

DR. PATERSON

Where are you now?

ROB

I'm still at the hotel [or "motel"], outside, in my c--

Rob's phone cuts the phone call.

END OF TELEPHONE CONVERSATION

ROB

Hello? Hello? Dr. Paterson?

Rob looks at his phone.

IF BUDGET/LICENCES/SPONSORS ETC. ALLOWS

CUT TO:

Big close up of Rob's phone, clearly without signal and data.

IF BUDGET/LICENCES/SPONSORS ETC. DOES NOT ALLOW / AFTER IF
BUDGET/LICENCES/SPONSORS ETC. ALLOWS

CUT TO:

Close up of Rob's confused face.

ROB (QUIETLY, TO SELF)

What the--?

CUT TO:

INT. ROB'S CAR (HOTEL CAR PARK) - DAY

The atmosphere suddenly feels "heavy" with the area darker and more secluded than Rob remembers.

Rob looks around nervously.

There is no one around, but this almost worries Rob more.

CUT TO:

EXT. ROB'S CAR (HOTEL CAR PARK) - DAY

Medium-close view of Rob's car, with Rob sat looking scared.

CUT TO:

EXT. ROB'S CAR (HOTEL CAR PARK) - DAY

Long, bird's-eye view of Rob's car/the hotel car park. There are very few cars (2 or 3) around and (ideally) no people.

CUT TO:

INT. ROB'S CAR (HOTEL CAR PARK) - DAY

Rob looks at his phone once more, before putting it back in his pocket.

ROB (TO SELF)

What do I do?

Rob puts his hands behind his head and tilts it back, thinking.

Rob seems to have a sudden realisation.

Rob brings his hands back down and looks around once more.

Rob exits his car.

CUT TO:

EXT. ROB'S CAR (HOTEL CAR PARK) - DAY

Rob closes his car door quietly. He is bending down, almost to hide and looking around, inadvertently making himself look shifty.

CUT TO:

INT. SMALL HOTEL/MOTEL (RECEPTION) - DAY

The receptionist is looking out at Rob, pulling a concerned expression as they see him acting oddly.

Rob is heading toward the main door of the hotel/motel from outside.

CUT TO:

INT. SMALL HOTEL/MOTEL (RECEPTION, BEHIND DESK) - DAY

The receptionist clamps one hand firmly on a nearby telephone out of Rob's sight (behind the desk) as he enters.

RECEPTIONIST

Good morning, Sir.

INT. SMALL HOTEL/MOTEL ROOM (RECEPTION) - DAY

Rob is still nervous and ducking to avoid detection. The Receptionist is eying him with caution (as though he is a danger).

ROB

Morning--What time does your bar open?

RECEPTIONIST

Eleven o'clock.

Rob looks at the clock behind the Receptionist, which indicates ten past eleven.

ROB

So it's open now?

RECEPTIONIST

Yes.

Rob looks delighted.

ROB

Great! Thank you.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (RECEPTION) - DAY

View from the main door, near reception.

Rob rushes off toward the bar, still half-ducking as he goes, like a celeb avoiding being photographed by the paparazzi.

The Receptionist takes their hand off the phone, still watching Rob.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (BAR) - DAY

Rob approaches the bar with caution, looking around as he does.

The bar tender watches him, as Rob sits on one of the bar stools.

Rob looks at the bartender nervously.

ROB

Just a lemonade, please.

The bartender nods and picks up a glass for the drink.

ROB (CONT.)

Scrap that, I'll have a pint--

Rob points to one of the draught beers.

ROB (CONT.)

--God knows I need it.

CUT TO:

EXT. ROB'S CAR (HOTEL CAR PARK) - DAY

Dr. Paterson arrives in his car, pulling up next to Rob's.

He gets out and looks cautiously at Rob's, trying to see inside.

He walks right up to it, peering inside.

CUT TO:

INT. SMALL HOTEL/MOTEL ROOM (RECEPTION) - DAY

Dr. Paterson enters the reception area and approaches the reception desk with the receptionist behind it.

DR. PATERSON

Excuse me. Could you tell me the
room for Mr. Robert--

Rob is leaving the nearby gents and sees Dr. Paterson.

ROB (Interrupting)

Doctor Paterson!

Dr. Paterson and the Receptionist look across to Rob.

Dr. Paterson turns back to the Receptionist.

DR. PATERSON

Thank you.

Dr. Paterson leaves the Receptionist and goes toward Rob, who is still looking shaken.

DR. PATERSON (CONT.)

Are you okay, Rob? I got here as
quickly as I could.

Rob approaches Dr. Paterson, wide-eyed with fear.

ROB (hushed)

They were here! They followed me!

Dr. Paterson puts his hand on his shoulder to reassure/calm Rob.

DR. PATERSON

It's okay, you're okay now. You made the right choice coming back inside.

Dr. Paterson indicates toward a nearby table and chairs.

DR. PATERSON (CONT.)

Come on, let's take a seat.

Rob and Dr. Paterson sit down at the table.

Rob is slightly calmer now.

ROB

How did they find me?

DR. PATERSON

I'm not sure--Tell me Rob, exactly how long ago was it your wife went missing?

Rob is caught off guard and thinks for a moment.

ROB

Oh! Errm--Maybe--Two years now--? Why?

Dr. Paterson nods acknowledgement, sits back and bridges his fingers.

DR. PATERSON

Right--I was wondering why you left it so long to contact someone like me, if the--incidents began shortly afterwards--

Rob is surprised and somewhat defensive.

ROB

W-Well, you know? I guess--I thought--no one would believe me. Why are you hassling me? You get paid either way.

Dr. Paterson brings his hands down.

DR. PATERSON

True. I was just thinking about how--doubtful you were about the possibility of the disturbances being caused by ghosts, time-travellers et cetera.

ROB

Well, it is a bit weird--

DR. PATERSON

Maybe. But you knew I was a Parapsychologist when you hired me.

Rob doesn't like this line of conversation.

ROB

What are you getting at? What's your point?

Dr. Paterson leans toward Rob.

DR. PATERSON

Before I did this, I was a Private Investigator.

ROB

Okay--

DR. PATERSON

I still have some connections--

Rob looks concerned.

DR. PATERSON (CONT.)

Why didn't you report your wife missing?

Rob is angry.

ROB

What the hell?! Are you recording me?

Dr. Paterson gives a sly smile.

DR. PATERSON

No, but your answer speaks volumes.

Rob looks nervous.

DR. PATERSON (CONT.)

Did you kill her?

ROB

No!

Rob realises how loud he was, looks around, before lowering his head and voice.

ROB (CONT.)

No.

Rob sits back, still talking quietly.

ROB (CONT.)

I thought about it--Sometimes she seemed like a different person. Horrible. But then she'd be really sweet again. Really messed with my mind to be honest.

Dr. Paterson seems to consider this information.

DR. PATERSON

Okay--I believe you. That rules out other options.

ROB

You thought it could be her ghost?

DR. PATERSON

Possibly. We have evidence that it appears to be an entity, or person with a vendetta against you.

Rob nods in acknowledgement.

DR. PATERSON (CONT.)

Can you think of anyone who would want to harm you, Rob?--Apart from Nick.

Rob sits thinking for a moment.

ROB

No, not really--

Dr. Paterson eyes Rob with suspicion.

DR. PATERSON

What do you mean "not really"?

ROB

Come on--You know it's a figure of speech.

DR. PATERSON

Okay--

There is an awkward silence.

ROB

So what's the next step?

DR. PATERSON

Well we know they can find you.
We know they can get in your house.
What we don't know is what they want.

ROB

Right--

DR. PATERSON

I think you need to go home and
we work out a way for your--visitor
to tell us.

ROB

Can't we just call the Police?

DR. PATERSON

--And tell them what, Rob? The ghost of your wife is haunting you--?

Rob feels silly.

DR. PATERSON

No, you need to go back, I'm afraid. Although it's scary, it hasn't harmed you--yet.

Rob looks slightly disturbed at Dr. Paterson's emphasis of "yet".

DR. PATERSON (CONT.)

Do you have anyone who could stay over with you? Someone familiar with your social circles?

Rob thinks this is an unusual request, but pauses for a moment.

ROB

Err--Yeah, I guess. I don't really want anyone knowing. It's a bit--weird, you know?

DR. PATERSON

That's understandable. Though I imagine you'd also rather not have a knife-wielding intruder in your home every night--

Rob feels stupid and it shows.

ROB

Alright, keep your voice down. I don't want everyone hearing this crazy stuff.

DR. PATERSON

Fair enough. Apologies.

ROB

I'll call my mate Colin.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - EVENING

Rob, Dr. Paterson and Colin (Black, 30's, "cool") are at Rob's house. Colin is carrying a full rucksack.

Dr. Paterson is finishing explaining who he is and why Colin has been invited over.

DR. PATERSON

--So I appreciate this is an unusual situation, Colin--

COLIN (INTERRUPTING)

You don't say.

DR. PATERSON

Rob felt that you were the best person to get involved.

COLIN

I've known Robbie for years, but never done anything like this.

DR. PATERSON

Hopefully, you'll never have to
again after tonight--

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

POV security camera. The room is dark and empty, except the
cameras and other equipment with a lingering shot to highlight
this.

CUT TO:

INT. ROB'S HOUSE (KITCHEN) - NIGHT

POV security camera. The room is dark and empty, except the
cameras and other equipment with a lingering shot to highlight
this.

CUT TO:

INT. ROB'S HOUSE (TOP OF STAIRS) - NIGHT

POV security camera. The room is dark and empty, except the
cameras.

CUT TO:

INT. ROB'S HOUSE (ROB'S BEDROOM) - NIGHT

POV security camera. The room is dark and Rob is in bed,
sleeping. He perhaps turns, so we know he is there. There is
equipment set up in this room.

CUT TO:

INT. ROB'S HOUSE (SPARE BEDROOM) - NIGHT

POV security camera. The room is dark and Colin is in bed,
sleeping. We see Colin's rucksack next to the bed, so we know
it is him. There is equipment set up in this room.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

POV security camera. The room is dark and empty, except the cameras and other equipment.

CUT TO:

INT. ROB'S HOUSE (KITCHEN) - NIGHT

POV security camera. The room is dark and empty, except the cameras and other equipment.

Still POV security camera. The hooded figure appears outside at the back door, leading to the kitchen. They pull out a device and press a button on it.

The camera crackles badly, showing only static.

When the camera stops crackling, the figure is inside, with the door closed behind them. They no longer appear to have the device, but are holding the knife.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

POV security camera. The room is dark and empty, except the cameras and other equipment.

The figure comes into the living room, heading toward the stairs. They have one hand in their pocket, knife in the other and the camera crackles as they travel.

CUT TO:

INT. ROB'S HOUSE (TOP OF STAIRS) - NIGHT

POV security camera.

The figure comes up the stairs. They have one hand in their pocket, knife in the other and the camera crackles as they travel.

CUT TO:

INT. ROB'S HOUSE (ROB'S BEDROOM) - NIGHT

POV security camera

The figure enters Rob's bedroom, knife glinting in what little light there is.

The figure stands over Rob, turning the knife, allowing it to glint. They are disturbed by a sound coming from the spare bedroom (Colin turning in his sleep?) and leave the room, closing the door behind them.

CUT TO:

INT. ROB'S HOUSE (SPARE BEDROOM) - NIGHT

POV security camera.

The door slowly opens with the hooded figure standing in the doorway for a moment, staring at Colin. Their face is obscured and the knife is glinting.

The figure enters the room, limping slightly and slowly closes the door behind them, without turning around.

The figure walks (limping slightly) around the side of the bed, next to Colin, standing over him for a moment.

CUT TO:

INT. ROB'S HOUSE (SPARE BEDROOM) - NIGHT

Over-the-shoulder shot from behind the figure, looking at Colin.

Big close up of Colin.

Colin's eyes open suddenly and he is shocked.

The figure slashes/stabs his throat and leaves quickly (while limping slightly). Colin grabs his throat as he bleeds profusely and tries to yell out to Rob.

The figure closes the door behind them to help muffle the sound.

CUT TO:

INT. ROB'S HOUSE (TOP OF STAIRS) - NIGHT

We can hear the relatively quiet choking/gargling of Colin as he dies in the spare bedroom.

From downstairs, we hear the (faint) opening and closing of the backdoor in the kitchen.

There is a quiet thud (as Colin falls off the bed), which is not loud enough to disturb Rob from his sleep.

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - DAY

Rob is talking to two Police Officers as others search the house, taking down the cameras and other equipment.

POLICE OFFICER #1

--and you had all these cameras because someone was trying to kill you?

ROB

N-No--They just, sort of, stared at me.

The two Police Officers share a glance, as if they are not buying Rob's story.

A body bag (with Colin inside) is carefully carried down the stairs.

CUT TO:

EXT. ROB'S HOUSE - DAY

Dr. Paterson arrives at the house and is not allowed through by a Police Officer standing guard, as it is a crime scene.

DR. PATERSON

Is Rob, the owner, okay?

Police Officer #3 is silent.

A Crime Scene Investigator walks by carrying an evidence bag with some of Dr. Paterson's equipment in.

DR. PATERSON

Hey! That's my equipment!

POLICE OFFICER #3

It's evidence now, Sir.

The body bog containing Colin is brought out passed Dr. Paterson. Dr. Paterson looks shocked.

DR. PATERSON

Is that Rob?

Police Officer #3 shakes his head slightly, though does not say anything.

Dr. Paterson watches as the body bag is put into the back of an ambulance.

There is a fracas near the back of the house, at the back door which catches Dr. Paterson's attention.

Rob is reluctantly being lead away by the two Police Officers he was talking to.

ROB

--But it wasn't me!

Rob is escorted past Dr. Paterson, toward a police car.

ROB

Dr. Paterson! Help! Tell them
it wasn't me!

Rob is being guided into the Police car.

DR. PATERSON

I'll see what I can do--

Rob gets into the back of the Police car and the Police Officer closes the door.

CUT TO:

INT. DR. PATERSON'S OFFICE - DAY

Dr. Paterson is looking through the footage from his cameras (as well as readings from other equipment). Most of the footage is grainy/crackling, effected by the static.

TIMELAPSE

INT. DR. PATERSON'S OFFICE - NIGHT

Dr. Paterson is still searching through the footage, trying to clean it up. He looks very tired and has empty cups (bottles?) and takeaway cartons near him.

CUT TO:

Close up of Dr. Paterson, having found something interesting on the video. He looks confused/surprised.

DR. PATERSON

What the--?

CUT TO:

INT. POLICE STATION/HOLDING CELL - NEXT DAY

Rob is sat in his cell with his head in his hands.

CUT TO:

INT. POLICE STATION - DAY

Dr. Paterson walks into the Police station. There are two officers at the desk, behind glass.

Dr. Paterson walks over to the officers at the desk.

DESK OFFICER #1

Afternoon. How can I help?

DR. PATERSON

You arrested a man called Rob
today for the murder of his friend--

The Desk Officers interest is piqued. Desk Officer #2 (subtly)
puts their hand on their walkie-talkie, while Desk Officer #1
reaches one hand under the desk (for an alarm).

DESK OFFICER #1

I cannot discuss ongoing investigations,
Sir.

DR. PATERSON

Allow me to explain. I am Dr. Paterson,
Parapsychologist and Rob hired me to look
into a series of--unusual happenings.

The Desk Officers look at Dr. Paterson suspiciously.

DR. PATERSON (CONT.)

The point is, I had cameras and other
devices set up around the house when
Rob was arrested--

DESK OFFICER #1 (INTERRUPTING)

That is evidence now. We can't give
you it back during the investigation.

Dr. Paterson looks annoyed at being interrupted.

DR. PATERSON

I don't need it back yet. As I was going to say, you need to release him--now.

The Desk Officers look at each other, doubtfully.

DESK OFFICER #1

What makes you think we can do that?

Dr. Paterson takes a step closer. The Desk Officer's ensure their hands/fingers are on the walkie-talkie and alarm button. Dr. Paterson smiles.

DR. PATERSON

You will let him go because he's innocent and I have proof--

The Desk Officers smirk to each other.

DESK OFFICER #1

Okay--What would that be then--?

Dr. Paterson pulls a flash drive out of his pocket. The Desk Officers are confused.

DESK OFFICER #1

What's that?

DR. PATERSON

Footage from the night in question.

The Desk Officers look very surprised/concerned.

DESK OFFICER #1

How did you get that? We've got
all the equipment here!

DR. PATERSON

I always have more than one copy--
Just in case.

The Desk Officers exchange nervous glances.

DESK OFFICER #1

How many copies do you have?

Dr. Paterson gives a sly smile.

DR. PATERSON

Enough--

CUT TO:

INT. POLICE STATION (INTERVIEW ROOM(?)) - DAY

Dr. Paterson, a Sergeant and Desk Officer #1 are in a room
talking about the evidence Dr. Paterson brought in, as it
playing on a laptop.

The Sergeant is rubbing his face (ie. chin/mouth) looking
concerned.

CUT TO:

Big close up of the laptop screen with footage playing of the
intruder in the spare bedroom with Colin.

The Sergeant closes his eyes as Colin's neck is slashed and
his muffled/gargled cry for help go unheeded.

SERGEANT

Alright, enough.

The Desk Officer pauses the footage.

SERGEANT (CONT.)

We don't need to see that again.

The Sergeant adjusts his position in his seat to be more comfortable.

SERGEANT

So, Mr--

DR. PATERSON (INTERRUPTING)

Doctor. Doctor Paterson.

SERGEANT

So, Dr. Paterson. You have this footage which clearly shows the act and that it wasn't the person we're currently looking at for it.

DR. PATERSON

That's correct.

SERGEANT

So who is it?

DR. PATERSON

Well I've looked into the history of the house--

SERGEANT

Right--

DR. PATERSON

--And in the late seventies two people died in the house.

The Sergeant is not impressed.

SERGEANT

What?

DR. PATERSON

Yeah, and one of them died in the same way as Colin.

SERGEANT

Are you serious?

DR. PATERSON

Absolutely! Look it up.

SERGEANT

Not about the dead people, damn it!
Why are you wasting our time with
this--mumbo-jumbo?

DR. PATERSON

Have you considered that you may
be dealing with an earthbound spirit
that has unresolved business?

The Sergeant shakes his head and turns to the Desk Officer.

SERGEANT

Get this joker out of here. I'll
have a word with digital forensics
and see about letting the other guy
out.

Dr. Paterson is escorted out by the Desk Officer.

CUT TO:

EXT. POLICE STATION - EARLY EVENING

Rob leaves the Police station heading toward Dr. Paterson,
looking relieved.

ROB

Thanks for getting me out of there,
Doctor.

DR. PATERSON

It had to be done.

Dr. Paterson ushers Rob toward his car, looking around
shifty. Rob notices Dr. Paterson's odd behaviour.

ROB

What's wrong?

DR. PATERSON

I have to tell you something--but not
here.

CUT TO:

INT. HOTEL ROOM - EVENING

Rob and Dr. Paterson are sat on the bed (Dr. Paterson nearest
door), with Dr. Paterson's laptop playing the footage of
Colin's death.

Rob is understandably stunned/sickened by seeing it.

DR. PATERSON

Sorry you have to stay in a hotel again, Rob. It's only while the Police do what they need to with your house.

ROB

It's no problem, definitely an upgrade from the cell.

DR. PATERSON

Did you have a visitor last night?

Rob thinks for a moment.

ROB

No--I don't think I did--

DR. PATERSON

That would make sense.

ROB

So you're definitely thinking it is a real person now?

DR. PATERSON

I told the Police that two people died in this house in the seventies--

Rob looks confused.

DR. PATERSON (CONT.)

It's absolutely true, but I don't think it's anything to do with your issue. I just had to get you out and distance them from the truth.

ROB

Oh? What's that--?

Dr. Paterson leans slightly closer to Rob.

DR. PATERSON

I think your wife might be trying to send you a message.

ROB

What? Like from beyond the grave--?

DR. PATERSON

No, no. I think she's alive!

ROB

Really? What makes you think that?

Dr. Paterson points to the video on the laptop.

DR. PATERSON

The person in the video is slight. Skip ahead a little, please.

Rob skips ahead slightly in the footage.

DR. PATERSON (CONT.)

There. You can see the person is limping, without having obviously injured themselves.

Rob looks suspiciously/concerned at Dr. Paterson

DR. PATERSON (CONT.)

I think it may be Hannah.

Rob shakes his head and looks up to the ceiling (like seeking strength from God). Rob takes a deep breath before reaching into his (jacket?) pocket.

ROB

I really wish you hadn't said that--

There is a noise at the door, which makes Dr. Paterson look toward it.

Rob sticks a needle into Dr. Paterson's neck, drugging him.

Dr. Paterson is stunned and confused.

Just before Dr. Paterson passes out, we see a POV shot of what he sees, which is a very blurry figure (the figure) entering the room.

DR. PATERSON (PASSING OUT)

What the--?

CUT TO:

INT. ROB'S HOUSE (LIVING ROOM) - NIGHT

Dr. Paterson is tied to a dining room style chair in the middle of the room. He is dazed and confused.

DR. PATERSON

W- -Wha- -

Dr. Paterson sees Rob.

DR. PATERSON

Rob--What's happening?

Rob looks at Dr. Paterson, emotionless. Before looking toward upstairs.

ROB

He's awake!

Rob looks back toward Dr. Paterson, almost pitying him. There is a noise from upstairs and Dr. Paterson tries to look, but cannot see.

A figure (The figure, now wearing black gloves) starts to come down the stairs, slowly and carefully. Dr. Paterson now sees (though we don't) and he is terrified.

Medium-close view of Dr. Paterson's face, stunned and frightened.

DR. PATERSON

I--I don't understand--

The figure pulls the hood back to reveal that they are Hannah. Rob is stood beside her, smirking at Dr. Paterson.

HANNAH

Yes, well you wouldn't--

ROB

Not many do.

HANNAH

No.

DR. PATERSON

W-What is going on?

Hannah steps closer to Dr. Paterson, looking outright psychotic.

HANNAH

Balance--

Hannah stumbles slightly and smiles to herself.

HANNAH (CONT.)

--Which, ironically, is something
I struggle with.

Hannah pulls out a knife and holds it toward Dr. Paterson, who is terrified.

HANNAH (CONT.)

I just wanted a normal life.
Quiet--Boring.

Hannah turns the knife slowly in Dr. Paterson's face.

HANNAH (CONT.)

Work. Go out, get drunk. You know
how it is.

Hannah tries to stifle a grimace of rage.

HANNAH (CONT.)

Then I get this--curse.

Dr. Paterson calms slightly

DR. PATERSON

But--Why?

Hannah is shocked/disgusted, looking at Rob, who shakes his head and shrugs his shoulders, not able to explain Dr. Paterson's question.

Hannah looks at Dr. Paterson as though he is an idiot.

HANNAH

The only reason--other than love.

Hannah looks lovingly at Rob. Dr. Paterson is confused.

Hannah sees his confusion and snaps, still thinking him a fool.

HANNAH (CONT.)

Money! We have none--We're not greedy, but we thought if we made a super-realistic video, people could not resist.

Dr. Paterson cannot quite believe what he is hearing.

DR. PATERSON

Wait--What? You killed a man for a video--?

HANNAH

No, no--Colin was--an unfortunate incident.

Hannah looks to Rob.

HANNAH (CONT.)

I liked Colin.

ROB

Me too, nice guy.

Hannah turns back to Dr. Paterson.

HANNAH

Shame--

Dr. Paterson shuffles in his seat to straighten up/be more comfortable.

DR. PATERSON

What makes you think you're going to get away with this? The police have evidence that you did it.

Hannah smiles an evil smile, leaning closer to Dr. Paterson.

HANNAH

You're quite right, Doctor. Well--

Hannah steps back and pulls a small remote-like object out of her pocket.

She presses a button on it.

HANNAH (CONT.)

You were.

Dr. Paterson looks confused and scared.

DR. PATERSON

What did you just do?

Hannah smiles a sweet smile.

HANNAH

Well, Doctor--As you know, I was a bit of an electronics whizz. So while you and hubby here were off elsewhere, I popped in and had a little play inside one of your devices--

DR. PATERSON

Oh my God!

Hannah smiles broadly.

HANNAH

Hey! You're quick!

DR. PATERSON

Was it a bomb, or just an electromagnetic pulse?

HANNAH

Just a pulse. I'm not a killer-- But you are, or at least they will think you are.

DR. PATERSON

What good is it now? You have no

proof. If you let me go, I wont
say anything.

Hannah laughs uproariously

HANNAH

I got my copy, silly--Now we just need
grand finalé. The terrifying killer
cannot go on and takes his own life!

DR. PATERSON

No! Please!

Hannah walks slowly around to the right side of Dr. Paterson.
She looks to Rob.

HANNAH

Leave. Start the car.

Rob nods and leaves the house.

Hannah waits a moment, before holding the knife to Dr.
Paterson's neck.

HANNAH (CONT.)

Goodnight, Doctor.

She slits his throat, in a manner mimicking the action, as if
Dr. Paterson had done it himself.

Hannah then carefully cleans the knife and presses it into the
palm of Dr. Paterson's right hand. Hannah then quickly cuts
through and removes the restraints.

Hannah laughs at Dr. Paterson as he clutches his throat,
dropping the knife. Hannah turns to leave and begins walking
(limping slightly) away.

Dr. Paterson looks frantic, he spots the knife on the floor
and grabs it. As quickly as he can he follows Hannah.

Hannah reaches the door and opens it. As she is almost through, Dr. Paterson takes a swipe at her with the knife, catching her, enough to draw blood.

HANNAH

Arrgh! You bastard!

A drop (or two) lands on the floor. Hannah slinks through the door, closing it behind her. She locks the door and posts the key through the letter box.

Dr. Paterson (really struggling now) drops the knife again and tries to pick up the key, but it slips out of his blood-soaked hands.

Dr. Paterson is dying and accepts this, slumping to the floor.

CUT TO:

EXT. ROB'S HOUSE - NIGHT

Hannah is getting in to the passenger side of Rob's car. He can see she is hurt.

ROB

What happened?

Hannah is trying to get her seat-belt on.

HANNAH

He cut me. I'll be alright though.

Rob seems satisfied with this and drives away.

CUT TO:

INT. ROB'S HOUSE - NEXT DAY

There are swarms of Police Officers, Forensic Examiners etc. around. They are taking photos of Dr. Paterson's corpse and samples from around the property. A Detective Inspector is talking to a Forensic Examiner.

DETECTIVE INSPECTOR

It looks like he was scared he'd get found out and just ended it.

FORENSIC EXAMINER

Pretty open and closed--

Medium-close view of another Forensic Examiner taking blood samples, near where Hannah's blood fell to the floor.

Big Close-up of the swab as it delves into Hannah's blood.

FADE OUT

THE END

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