

College Nightmare

By Kenna Trent

and a random sampling of ECU students

INT. DORM STAIRWELL - EARLY EVENING

KELLY, 20, a college student, rushes up the stairs of her dorm building, her coat and rain boots soaked. Her long brown hair is tied up in a ponytail bouncing along behind her as she quickly makes her way up to her floor.

She is practically running by the time she gets to the top and makes her way down the hall. She throws open the door of her dorm room, exasperated.

INT. DORM ROOM - CONTINUOUS

KELLY throws her backpack haphazardly across the room and carefully opens her closet door as she takes off her coat and boots. She eagerly pulls a hanger out of the closet and eyes it excitedly. On it is a long black jumpsuit.

She pulls her hair down from her ponytail and reaches for her hair dryer. Just before she turns in on there is a noise from the bed.

She turns to look at the opposite side of the room-- her roommate's bed. KELLY walks over and throws the covers off her roommate, SARAH. SARAH, also 20 and a student, has short blonde hair and is naturally pretty, even in her pajamas.

KELLY

What are you doing in bed?!

SARAH

(drowsily)

What do most people do in bed?

SARAH rolls over and grabs her glasses to look at her roommate. KELLY looks at her roommate with a raised eyebrow.

SARAH

Okay, don't answer that. I'm trying to sleep.

(beat)

Why are you throwing things and what is *that*?!

SARAH points to the jumpsuit hanging from KELLY's closet.

KELLY

That is my Halloween costume! I know it looks like a little much, but it's Halloween so, whatever.

(CONTINUED)

SARAH

Oh, that's going on tonight?

SARAH rolls over in bed and pulls the covers over herself.

KELLY

Are you kidding? You are not sleeping through Halloween. Not when you could have plans.

(beat)

I actually did all my homework so I could go out tonight. Please don't make me go alone!

SARAH

(over her shoulder)

You did all your homework?

KELLY

Don't act so surprised.

SARAH rolls back over and looks at KELLY suspiciously.

KELLY

Well, the important stuff-- stop judging me! You need to come out and have fun tonight.

KELLY walks over to her mirror to look at herself. She brushes through her hair and tests out several different "looks" while she talks to Sarah.

SARAH

It's Sunday. You know, the day of rest? Now let me rest. You can go have fun.

KELLY

But it's also Halloween and that is the exception to the rule. I really don't want to roll up to this party solo, Sarah.

KELLY stops playing with her hair to look at SARAH dramatically. Sarah sits up in bed, still sleepy.

SARAH

But I have class in the morning. And so do you!

KELLY

Yeah?

SARAH

Well, that's a good enough reason
for me to stay in.

KELLY

Well, just this once you should
break the rules because we *need* to
be at this party.

KELLY goes back to playing with her hair. SARAH sits silent
for a moment contemplating her options.

SARAH

Okay.

KELLY rushes over to SARAH to hug her.

KELLY

For real?! Yes! I promise this is
going to be awesome.

SARAH

On one condition.

KELLY's smile drops. She takes a step back and looks
suspiciously at her roommate.

KELLY

Here we go.

SARAH

Promise me that we aren't going to
this party so you can chase after
some guy.

KELLY storms across the room and starts nervously playing
with her costume.

KELLY

Oh my gosh. Not everything is
about guys!

SARAH

Good! That's what I've been trying
to tell you! So, at least now I
know you won't ditch me to hang out
with some guy.

SARAH rolls out of bed, walks over to her closet and starts
rummaging through her things. KELLY stops playing with her
costume and turns to look at SARAH.

(CONTINUED)

KELLY

Well, I can't really promise that we won't get separated at some point.

SARAH

And here we go.

KELLY

I mean, if it wasn't for this guy we wouldn't even have a party to go to on Halloween.

SARAH

Tell him I say thanks for saving Halloween.

KELLY

Don't be so afraid of having fun. Going out isn't going to kill you!

SARAH

That's debatable.

SARAH pulls out a red hood from her closet and holds it up for KELLY to see. She nods with approval as she turns on some music. As the upbeat song starts, KELLY dances around in over-the-top excitement.

KELLY

This is going to be so much fun!

SARAH laughs to herself and turns to focus on her own hair and makeup.

EXT. PARKING LOT - LATE EVENING

KELLY dressed as Catwoman and SARAH dressed as Little Red Riding hood hurry across the parking lot under one umbrella. KELLY pulls the umbrella away from SARAH to go unlock the car, leaving SARAH to be drenched in the downpour. They both slide into KELLY's '95 Chrysler Sebring.

INT. KELLY'S CAR - CONTINUOUS

Neither of the girls are very dry, so they crank the heat up to try to get warm. KELLY hands a piece of paper to SARAH.

(CONTINUED)

KELLY

This is where we're going. Can you put it in your phone?

SARAH takes the wet piece of paper and opens it. The lettering is faded, but still readable.

SARAH

Woah, this is a really nice neighborhood. Who's house is this?

KELLY starts the car and backs up.

KELLY

I don't really know. Some guy Mike knows, it's like his aunt's house or something. Do you know where it is?

SARAH

I think so.

SARAH puts the address into her phone, just in case, and points KELLY ahead. SARAH turns the heat down and the music up. They head out to the party jamming to Usher and dancing around the car.

KELLY's singing along gets a little carried away so SARAH turns the music down.

SARAH

(laughing)

Keep your eyes on the road!

KELLY can't control herself now and is cackling uncontrollably as she jokingly closes her eyes.

KELLY

Ooh, what are you going to do about it?!

SARAH, who is laughing more nervously now, grabs the wheel and tries to keep the car straight. The car is going straight, but KELLY still has her foot on the gas. SARAH stops laughing.

Crossing the street in front of them is a tall figure wearing a long black cloak. The hood is pulled up over his head with a thin piece of black material covering his face. He is walking with a long black walking stick very slowly in the crosswalk.

SARAH screams.

SARAH
KELLY, STOP!

KELLY opens her eyes and screams as she puts both feet on the brake pedal.

The car screeches to a halt just ahead of the crosswalk. The man in the black cloak stops mid-crosswalk and turns to look at the car. His face can't be seen through the black fabric on the hood, but it is clear he is looking at the girls. They sit silently for a moment.

KELLY
Wow, what a creep.

She honks the horn at him.
KEEP MOVIN'!

SARAH
Don't yell at him, you're the one who almost just got him killed.

KELLY
Yeah, but this is weird.

While they are talking, the man turns back to walking and leaves. When they look back out the window, he's gone.

KELLY
I mean, *that's* weird.

SARAH
Wait, where did he go? I can't even see him anymore.

KELLY
Who cares, he's a creep who is probably already wasted-- and that's where we're going!

She steps on the gas.

INT. KELLY'S CAR - 10 MINUTES LATER

SARAH directs KELLY into a subdivision filled with huge older houses. This is clearly a nicer part of the town, certainly not where college parties are held.

KELLY
Are you sure this is it?

(CONTINUED)

SARAH

Yeah, that's what the directions say. It's the next to last house on the right.

KELLY drives on, stopping at an old three-story colonial style house. It looks enormous from the outside and it doesn't seem like there is much activity from the outside. SARAH and KELLY stare in amazement.

SARAH

Whose house is this, again?

KELLY

I don't know, but I've never been to a house this nice.

SARAH

Or big.

KELLY pulls ahead to park around the corner.

EXT. STREET - CONTINUOUS

KELLY and SARAH are walking up to the house laughing and joking. As they get closer to the house they can hear music, signaling that they are in the right place.

They walk up to the front door and SARAH hesitates. KELLY reaches ahead of her and opens the door.

INT. THE HOUSE - CONTINUOUS

They walk into the average college party. The music is bumping throughout the house while pockets of people are dancing around the living room and kitchen. The house lights are low while the DJ at a table in the living room has strobe and colored lights flashing incessantly.

As they venture through the foyer and into the kitchen area, they spot a large tub of a green drink that people are dipping red cups into. SARAH turns to KELLY and tries to talk over the noise.

SARAH

(Muffled)

Let's stay together, okay?

KELLY

(Mouthing)

I can't hear you!

(CONTINUED)

KELLY makes overly dramatic gestures trying to get her point across. SARAH starts to talk again, but a man appears behind KELLY and turns her around. KELLY jumps up excitedly, hugs him, and starts to walk away from SARAH on his arm. She turns back to SARAH and waves.

SARAH starts to walk around the party, but doesn't make it very far in the crowd. She decides to walk back to the kitchen to grab a drink. SARAH walks up to the tub of alcohol in the kitchen and looks down at it. Then, she hears a voice from behind her.

ANDY

It's called "The Grim Reaper."

SARAH turns around, surprised. Behind her is ANDY, a very tall guy with buzzed hair and friendly blue eyes. He is wearing a pseydo-costume of jeans and a football jersey.

SARAH

That doesn't sound promising.

ANDY

It's disgusting.

SARAH points at his cup.

SARAH

Apparently not too disgusting.

ANDY tips his cup so she can see in it.

ANDY

It's Coke.

SARAH

Ahhh, nice.

SARAH stands uncomfortably next to ANDY for a moment as their conversation appears to lull.

SARAH

Did you finish the paper for 107?

ANDY nods.

ANDY

It's not long enough, but there's not much to say.

SARAH

Good! Mine's short too and I was hoping you wouldn't show me up.

(CONTINUED)

They both laugh a little and ANDY takes a drink. He looks down at his cup and realizes SARAH doesn't have one.

ANDY
Do you want one?

SARAH looks back as if she's surprised he hasn't left yet. ANDY points at his cup.

SARAH
Uh, sure, yeah.

ANDY
I'll be back.

ANDY turns to walk away and SARAH lets out a huge sigh. She nervously fidgets for a moment before KELLY appears again. She has a cup of "The Grim Reaper" and is clearly having a better time than SARAH.

KELLY
Listen, Mike has a Ouija board in the basement and he wants a group of people to play.

SARAH
Well, I--

KELLY
No, I know it's really weird, but it's Halloween and I don't want to go downstairs by myself, but, I mean, I can't say no.

ANDY reappears with a drink for SARAH and says hello to KELLY.

KELLY
Bring Andy! I know it will be lame, but it might get funny or whatever. Come on!

SARAH turns away from ANDY and tries to give KELLY a look that says 'leave us alone.' She doesn't get it.

KELLY
(trying to whisper)
What?! I thought you liked Andy?

SARAH
Oh, God.

ANDY tries to seem nonchalant, but he can hear everything KELLY is saying. SARAH looks back at him with an apologetic smile.

SARAH
Uh, wanna go play with a Ouija board?

ANDY
Sure! Why not?

KELLY jumps up and down in excitement, spilling her drink a little. She laughs at herself as she grabs SARAH's hand and pulls her toward the basement.

On their way to the basement, SARAH catches a glimpse of a familiar costume in the crowd. She pulls away from KELLY to look back. It's the black cloaked guy from the crosswalk standing amidst the party goers.

SARAH looks at him suspiciously for a second before ANDY catches up to her. Just as ANDY appears, the man turns to walk away. ANDY looks from SARAH to the crowd, and back to her again.

ANDY
What are you looking at?

SARAH
Nothing. Let's go.

SARAH smiles at ANDY and keeps going to catch up with KELLY.

INT. BASEMENT - MOMENTS LATER

SARAH and ANDY close the door to the basement behind them. SARAH calls after KELLY.

SARAH
Kelly, did you see that guy upstairs?

KELLY
What guy?

SARAH
The creepy guy we saw on the way. He's here. Isn't that weird?

KELLY
Yeah, what a creep. At least we know it's one of Mike's dumb friends.

(CONTINUED)

KELLY rolls her eyes dramatically and smiles before walking on.

SARAH
(under her breath)
Yeah.

KELLY leads SARAH and ANDY into the darkened basement. There are a few lights hanging from the ceiling of the unfinished space, but they don't provide much light.

Under one of the lights is a card table set up with eight chairs around it. On the table is the Ouija board. MIKE, who is dressed as a Mariachi guy, is sitting with four other friends around the table.

They catch in the middle of a story.

MIKE
I don't really believe in all this stuff, but I've heard some crazy stories.

KELLY, ANDY, and SARAH sit down in the last few chairs around the table.

KELLY
Like what?

MIKE
My brother's friend said he put the board in his car to take it to a party and on the way there his car stalled.

ANDREA, a short girl with blonde hair dressed as wonder woman, chimes in.

ANDREA
Probably because he had a shitty car. There's no way just the board can do anything.

MIKE
I don't know how it works, but it's messed up.

KELLY
And we're going to "play" with it?

She uses air quotes to emphasize her sarcasm.

MIKE

Well, I mean, they're just stories. I don't know if any of it's real.

ANDY

Then let's do it. See if anything happens.

ALEX, another friend who came with Andrea and is dressed as Spiderman, grabs the box from under the table and reads from the back aloud.

ALEX

It says we need to start with the planchette off the board.

He looks up from the box.

I guess that's this thing.

He moves the planchette from the board to the table and keeps reading.

Then, we all put one hand on the planchette and slowly move it onto the board.

Everyone does.

But don't put too much pressure on it. If it moves we want it to move on it's own.

Everyone takes a deep breath and sits with the planchette on the board for a moment.

SARAH

Does it say what we should ask it?

ALEX, who is still examining the box, shakes his head and puts the box back under the table before adding his hand to the pile.

ALEX

Remember to never leave just one person's hand on here. That's how *The Exorcist* happened.

ANDREA nudges ALEX in the shoulder.

ANDREA

Shut up, that is so creepy.

They sit silently for a moment before MIKE speaks up.

(CONTINUED)

MIKE

Okay, well, I'll say something.

(beat)

Is there anyone here with us?

The question sits in silence for a few awkward seconds before the planchette starts to move. It slowly reaches the YES and then stops. The group moves their hands back down to the center.

KELLY giggles like a little kid.

KELLY

Oh my gosh, this is so weird!

MIKE looks over at her and they both smile, then he asks the next question.

MIKE

What is your name?

The planchette starts moving more quickly now as the group repeat the letters each time it stops. It spells A-N-D-R-E-W.

ANDY

Andrew. Ooo, the spirit and I have the same name.

ANDY's sarcasm is thick. Everyone laughs and shrugs it off, then MIKE starts again.

MIKE

What are you doing here, Andrew?

No movement. It takes a second, but the planchette spells out S-A-R-A-H. KELLY bursts out laughing. MIKE follows suit and everyone joins in-- except for SARAH.

KELLY

I am so sorry, but it was just too good to pass up!

SARAH tries to smile and shrug it off. Everyone continues to laugh.

SARAH

Maybe I'll just go back up to the party.

KELLY

Oh my gosh stop, it was just a joke!

(CONTINUED)

SARAH gets up to walk back upstairs.

SARAH
No, it's fine I just want to get
something else to drink and, yeah.

She rushes back up the stairs. ANDY gives the group a look and turns to follow her. The rest of the group is left in the basement still howling about the joke.

INT. THE HOUSE - CONTINUOUS

ANDY catches up to Sarah in the Kitchen. She is getting a drink out of a cooler.

ANDY
Sorry about that.

SARAH stands up to look at him.

SARAH
Ehh, it's not your fault. They're
drunk, so...

ANDY
Yeah.

They anxiously stand there for another moment. SARAH opens her mouth to say something else, but ANDY talks over her.

ANDY
Where did everyone go?

SARAH looks around the kitchen and realizes that there isn't anyone crowded into it anymore. They both look around. The music is still as loud as before.

SARAH
I don't know. I didn't even
notice.

ANDY and SARAH walk through the house stepping over piles of empty cups and leftover costumes to make it to the living room. The music is still going and the lights are still flashing, but no one is left in the house.

ANDY
The party's still going on.

SARAH laughs a little and walks over to the front door.

(CONTINUED)

SARAH

Looks like the neighbors called the
cops.

ANDY joins her in the window by the front door. They can see two sets of obviously angry neighbors pointing at the house and talking to two police officers.

ANDY

They look pissed.

SARAH

I would be.

ANDY

Do we just walk out?

SARAH

I don't know, I've never been to a party that's been busted. Or, I guess, evaded the cops in this case.

ANDY

(laughing)

We should tell them.

He starts walking away from the window, but SARAH doesn't follow. He turns back to call to her and extends his hand.

ANDY

You comin'?

SARAH turns around, a little startled.

SARAH

Oh, uh, yeah. Sorry.

She grabs his hand and they walk back to the basement.

Just before they leave the foyer, the black cloaked figure appears from the living room. With their backs turned, he watches them go into the kitchen before walking back into the living room.

INT. BASEMENT - MOMENTS LATER

SARAH and ANDY walk back downstairs to catcalls and 'oohs and ahhs' from the group, who are laughing hysterically at themselves.

(CONTINUED)

ANDY

Very funny guys. Hey Mike, there are cops outside so it looks like the party is over. We should probably find a way out of here.

MIKE

Oh, shit.

ALEX

That sucks. Don't worry about it man, they'll probably give you a warning or something. It's not a big deal.

MIKE stands up and walks around nervously.

MIKE

We should just wait for them to leave.

SARAH

We can just sneak out, right? Let's not wait here all night.

MIKE

No, really, I think we should just wait.

ANDY

Hey man, if you're worried about us getting caught--

MIKE

No, that's not-- I mean, it's just better if we stay here for a little while, alright?

ALEX whispers something to ANDREA and they both get up to leave.

ALEX

You can stay if you want, but I'm gettin' out of here.

ANDREA

Yeah, we'll see you all later.

MIKE runs over to stand at the bottom of the staircase in front of ALEX and ANDREA.

(CONTINUED)

ALEX
Dude, it's not that big of a deal.

MIKE
No, really, it is.

ANDY
Why?

MIKE
This isn't my house.

Everyone stands in silence. ALEX and ANDREA move back to sit at the table and MIKE walks away from his defensive stance at the bottom of the stairs.

SARAH
Whose house is it? Are they out of town or what?

MIKE
No, this isn't anyone's house.

KELLY
I don't follow...

MIKE
My roommate's mom is a real estate agent here and he said they used to do this all the time in high school and it would be fine just for one night.

SARAH
So we're breaking and entering!?

ANDY
What the hell, man.

MIKE
He said he's done this before. I thought we would just walk out and no one would know.

ALEX
None of the people upstairs knew. I'm sure the cops are just waiting out there for someone to own up to it.
(beat)
You have to just turn yourself in.

(CONTINUED)

MIKE

Are you kidding? I don't want to go to jail.

SARAH

Well, you should have thought about that before inviting people to commit a felony with you!

MIKE

Listen, I'm sorry. Please just stay here. We can wait it out.

Silence.

In a few minutes they will think no one is left inside and we can slip out the back.

No one seems to know what to say. Then ANDY speaks up.

ANDY

As much as I hate it, I don't want to take the fall for this. We might as well wait it out.

He looks at MIKE.

But you owe every one of us.

There is tension in the room, but they all sit down again to try and get comfortable. ANDREA and ALEX pull away from the table a little and others follow suit. Side conversations start in whispers around MIKE, but only KELLY wants to be near him.

SARAH and ANDY sit quietly next to each other. SARAH talks, maybe just to herself.

SARAH

I didn't even want to come out tonight.

ANDY looks at her as if he's not sure she's talking to him. Then, she looks at him.

She drug me out so she could see *him*.

She looks back to MIKE.

Whadda catch.

ANDY laughs under his breath.

(CONTINUED)

ANDY

If it makes you feel better, I didn't want to come tonight either.

SARAH

Yeah, I noticed you aren't really dressed up.

ANDY looks down at his football jersey and laughs.

ANDY

Hey, I may not be Little Red Riding Hood, but I would consider this a costume. I'm no football player.

SARAH

I know that's true.

ANDY

Hey! Woah there.

They smile at each other playfully.

Honestly, I came to pick up my roommate and I couldn't find him. So, I just kind of hung out.

SARAH laughs out loud. The rest of the group looks at her in shock, as if they are angry that she could be acting happy at a time like this.

She looks at them and stops laughing, then turns back to ANDY.

SARAH

I bet you're regretting being the DD right about now.

He looks at SARAH, more serious this time.

ANDY

Not really.

Just as SARAH and ANDY are having their moment, ALEX speaks up again.

ALEX

I'm bored already. Let's play with the Ouija board again.

SARAH

Yeah, why not?

(CONTINUED)

Everyone nods and grunts in agreement while they move their chairs back into a circle around the table. ALEX moves the planchette off of the board.

ALEX
Okay, are you ready?

Everyone nods and puts a hand on the planchette.

SARAH
Can we actually do it for real this time?

The group laughs a little at the prank they played earlier in the evening, but then pulls it together so SARAH doesn't think they are laughing at her.

KELLY
Okay, I'll ask the questions. I promise nothing funny this time.

KELLY brushes her hair to the side and clears her throat before speaking:

Is there a spirit here with us in the basement?

A pause.

Then, the planchette starts to jerk along the board slowly. Everyone lets out a nervous breath in shock as they realize no one is moving it on their own. It lands on 'yes' for a second before returning to the middle of the board.

KELLY
Woah.

KELLY looks around at everyone, just to make sure no one's moving it on their own. Then, she continues.
Um, what is your name?

No movement.

The group waits for a minute in silence, but nothing happens.

ALEX
Ask it again.

KELLY
Okay, uh, what is yo--

There is a flash of light and all of the light bulbs in the basement burst leaving everyone in the dark. The girls scream in surprise.

ANDREA

Holy shit! What was that?

MIKE

The lights went out.

ANDREA

Yes, thank you for that. All of them?!

MIKE

It's an older house I'm sure it's nothing.

No one is calmed by MIKE. They all nervously fidget in their seats and whisper, trying to find each other. Everyone is uneasy in the dark, then MIKE's phone lights up in his hands.

MIKE

Just get your phones out.

Everyone reaches for their phones to turn on their flashlight apps. They use their phones to check to make sure everyone is still sitting in the same place.

Once everyone has been accounted for, they start to feel better.

MIKE

You know, this might be more fun in the dark.

SARAH

Oh no. No. If we can't leave this basement we're not going to play in the dark.

KELLY nods in agreement and points her phone down at the board.

KELLY

Let's just put it away.

ALEX

Wait.

KELLY stops in the middle of reaching for the planchette to put it away.

We shouldn't have taken our hands off the board. When you're in the middle of playing you can't just leave the planchette on the board.

(CONTINUED)

Even in the dark, ALEX can tell everyone is looking at his suspiciously.

That's one of the things they warn
you about in the rules!

Everyone is uneasy again.

KELLY

Are you sure we can't even just go
upstairs and sit? I don't wanna be
down here anymore.

Everyone sounds out their agreement. MIKE isn't happy about it, but he agrees to go up and see if the coast is clear. He gets up from the table and runs upstairs.

The group sits in silence for a moment.

ANDY

They've got be gone by now.

SARAH

I hope so.

(beat)

Gah, my back is, like, stinging.

ANDY

What?

SARAH

Like an itch I can't reach or
something. That's what it feels
like.

SARAH starts to pull the back of her shirt up. She hands KELLY her phone to see and KELLY helps her get her shirt up to where she feels the pain and gasps when she sees where it's coming from.

There is a five inch long scratch running along SARAH's back. KELLY pulls her shirt down quick and laughs nervously.

KELLY

Oh my god, you know what that
is? A piece of a light bulb fell
down your shirt.

SARAH

Wait, is there a cut on my
back? Is it bleeding?!

KELLY

No, no it's just a scratch, but it has to be the glass from the broken light.

SARAH tries to reach the point on her back again but can't.

SARAH

Was anyone else hurt?

Everyone checks themselves, feeling around to see if anything isn't the way it should be. They all shake their heads.

ANDREA finds a piece of glass laying in her lap.

ANDREA

There's glass everywhere, but I'm not scratched.

ALEX

Yeah, me neither.

Something falls over somewhere in the darkness of the basement and everyone stops moving.

ANDY

What was that?

They all look toward the staircase to see if MIKE is coming back down the stairs, but there is no one there.

As they are looking toward the stairs, MIKE sneaks up behind ANDY and grabs his shoulders, scaring him. ANDY pulls away from Mike and hits him in the arm. Everyone screams, but MIKE is laughing hysterically.

ANDY

God, man. That's not funny.

SARAH

Was that you that knocked something over?

MIKE

No, but it was perfect. I thought you were going to see me, but you were looking away and it was just--

ANDY

--Okay. It was funny.

MIKE

Right. Whatever, the cops are gone now so we can get out of here.

Everyone gets up to walk out, quickly. MIKE stands back while everyone rushes up the stairs and tries to call after them.

Hey, but we should still go out the back. Just in case.

The continue to walk up the stairs and into the main house. MIKE talks to no one in particular.

There's a guy still here. Probably hammered out of his mind. He's just standing in the front yard.

ANDY

(laughing)

His bad luck if the cops come back around.

They all reach the top of the stairs from the basement and stop.

KELLY

Is it someone we know? Maybe we should just take them home.

MIKE

No, I didn't recognize him, but he's still wearing this black robe thing so...

SARAH

With a hood and a, like, stick-thing?

MIKE

Yeah, do you know him?

SARAH

(to Kelly)

It's that same guy!

KELLY

From the street? No way! That's too weird.

SARAH turns to the rest of the group.

SARAH

This guy has been following us around all night.

(CONTINUED)

KELLY chimes in, laughing.

KELLY
Yeah, right.

SARAH
The party's over. Why is he still here?

MIKE
I'll ask him.

MIKE shrugs his shoulder and leaves the group to start walking to the front door, but ANDY stops him.

ANDY
Wait, maybe this guy is the one who called the cops. He could be anyone, he could be the owner of the house or something.

MIKE brushes him off and keeps walking.

MIKE
I don't think it's a big deal. I'll go make peace with the guy and we'll all leave.

He stops short of the front door to look out the window next to it. There is nothing and no one in the front yard, except some trash.

MIKE
That's weird..

MIKE trails off and looks over the yard again, puzzled. He turns around only to see the black robed figure walking down the stairs. He approaches him casually.

MIKE
How'd you get into the house?

The cloaked figure reaches into his robe and pulls his hand out to reveal a large hunting knife. MIKE sees the knife and starts backing away from the man.

MIKE
Woah.

The cloaked figure rushes toward MIKE brandishing the knife wildly. MIKE pulls away just as the man swipes at his torso, but it's not enough to get away from the weapon.

The cut is shallow, but painful. MIKE clutches his stomach and makes a run for it toward the rest of the group. He runs quickly toward them, trying to herd them back into the basement while taking quick looks behind him.

MIKE
Get back in the
basement! Everyone!

ANDY
What's going on?

MIKE
Just go! Now!

INT. BASEMENT - CONTINUOUS

The group goes loudly and reluctantly into the basement. As they fumble down the stairs cursing MIKE, he attempts to lock the basement door.

He calls for ANDY and ALEX to bring something to put in front of the door. They use their phones to look around the basement for anything big. ALEX brings a chair to MIKE, who puts it under the doorknob.

MIKE runs down the stairs. The others have their phones out to provide light and they focus on him and his blood-soaked shirt.

KELLY
Oh my god! What happened?!

He looks down at the wound and the blood and falls over. ANDY runs to catch him, but he doesn't pass out.

MIKE
That guy is crazy.

SARAH
That guy did this to you?

MIKE
He was in the house. How did he
get into the house?

KELLY runs to MIKE to try to take over from ANDY and calm MIKE down. She looks up at SARAH, desperately.

KELLY
What is going on?

(CONTINUED)

ANDREA calls to the rest of the group from behind them. They turn to see her standing over the card table.

ANDREA
Where did the board go?

SARAH
What do you mean? It's not there?

ANDREA
No. The box is gone too.

The group splits up around the basement, using their phones to search the shelves and cabinets for the Ouija board.

ANDY
Found it!

ANDY takes the box from the shelf on the other side of the basement and brings it back to the card table. Everything is put nicely back into the box.

ANDREA
How did it get all the way over there?

No one answers.

ALEX
I feel better *assuming* one of us did it.

Sam, a football player with blonde hair dressed as a cop, chimes into the conversation.

SAM
I do too.

KELLY and MIKE are still sitting on the ground below the stairs.

KELLY
Guys, we need to call the cops. And an ambulance.

Everyone gathers around them while they sit on the ground. MIKE gets up with KELLY's help.

MIKE
I'm fine. Really, we don't need cops. I can wait until morning.

KELLY helps MIKE over to a chair and the rest of the group follows.

SARAH

Should we really wait? This is a little bigger than a Halloween prank now.

MIKE

No, please. We will get in so much trouble.

ANDY

I'm sorry. I have to call.

ANDY turns his phone around and tries to punch in 9-1-1. As he hits 'call' his phone loses service, leaving him listening to a busy signal.

ANDY

Does anyone have service?

The group checks their phones.

ANDREA

No.

ALEX

Nothing.

KELLY

That's unlucky. I'm out too.

SAM

My phone ran out of battery an hour ago.

MATT

Sorry, guys.

ANDY

Shouldn't our phones still be able to make emergency calls?

SARAH

Nothing. This is too perfect.

SARAH falls into a chair and puts her head in her hands. She is getting dizzy. ANDY notices her looking disoriented. He tries to make her comfortable and keep her from blacking out.

ANDY

Sarah? Are you okay?

(CONTINUED)

SARAH

We have class in the morning. What is going on?

She continues to talk nonsense for a moment and lays her head on the table.

She can see ANDY trying to keep her awake from the table. All of the sudden, there is a loud crashing sound from the top of the staircase. ANDY looks up toward the noise. SARAH's eyes slowly close to the sound of panic and screaming.

INT. UNKNOWN ROOM - 2 HOURS LATER

SARAH's eyes begin to open. Her vision is a little fuzzy. She blinks a few times and tries to look around the room. She is sitting up against a wall.

She sees that the room she is in is well-lit and has bare walls. It is about the size of her dorm room, but empty of furniture. She can see there is a door on one wall, the one she is facing. As she continues to look around she sees that on the wall behind her hangs a painting. It is a couch-sized version of something that looks like 'The Last Supper.' While sitting closely to the wall, she notices that the walls aren't actually bare, but are papered with flowered wallpaper that looks new.

She turns back around, rubbing her throbbing head. She slowly gets up from the wall and walks over to the door and pulls on the knob.

ANDY

It won't open.

SARAH stops pulling on the door and looks over at the group. She hadn't noticed them before, but everyone appears to be present. She walks over to where they are sitting and takes a seat on the ground.

SARAH

Where are we?

ANDY

We don't know. We all woke up here.

(beat)

You were out for a while.

SARAH

How long?

(CONTINUED)

ANDY

A couple of hours maybe.

SARAH surveys the group and notices that not everyone is with them. She looks around the room again, but MIKE and MATT are not there.

SARAH

Where's Mike? And Matt.

KELLY

They weren't here when we woke up.

KELLY puts her head in her hands and starts crying. ANDREA wraps her arm around her shoulder, trying to comfort her. Everyone looks defeated.

SARAH

We don't know anything about where we are?

ALEX

Well, we figured that we're not in the house anymore because there aren't windows.

ANDY

And we can't hear any noise outside.

A short pause while everyone thinks.

ANDY

You know, this could just all be a prank.

ALEX

C'mon. That's just cruel.

SAM

Why would anyone do this?

ANDY

I'm just saying, Mike's not here and he was the one keeping us in the house.

Another pause. Everyone mulls over the idea that they are being tricked.

SARAH feels her costume for her phone. There is nothing on her.

(CONTINUED)

SARAH
Do you have your phones?

KELLY
No. No one has anything on them.

ANDY interrupts to continue the conversation about this being a prank.

ANDY
Did anyone see Mike get hurt?

KELLY
Stop.

ANDY
A shallow cut? It could have been fake.

KELLY
It was real.

There is yet another pause while everyone thinks about what this means.

ANDY
Then *this* has to be real.

SARAH
And where the hell is Mike?

KELLY
It's gone too far. There has to be someone outside the door.

KELLY gets up and goes to the door. She starts banging her fist against it and yelling MIKE's name. She stops for a moment, everyone looking at her.

KELLY
Do something loud!

Everyone gets up and walks to the wall with the door. They all start knocking on the wall and yelling. After a few moments of noise, they all stop and wait for a response.

Nothing.

ALEX
Dammit! What do we do?!

KELLY walks away from the door. As she clears the path of the opening door, it swings open about a foot. Everyone stops in their tracks.

(CONTINUED)

They turn to look at the door, trying to figure out if it's safe. Then a body falls through the doorway, swinging the door wide open.

KELLY screams, everyone else gasps. ANDY makes the first move, running toward the body. He runs out the door to try and catch whoever pushed the body through the door. Seeing no one, he comes back in and shakes his head at the group.

ANDY

There's no one out there.

ANDY reaches down to roll the body over. It's MIKE. He checks to see if he's still breathing, but his neck is twisted into an unnatural position. ANDY walks away from the body.

ANDY

It's Mike.

ALEX

What's outside?

ANDY

A hallway. We could be anywhere.

KELLY

Well, I'd rather be out there than in here. I don't want to look at *that* anymore.

KELLY bypasses MIKE's body at a distance and walks out into the hallway. Everyone runs after her.

INT. HALLWAY - CONTINUOUS

They stand directly outside the doorway in the hall looking up and down the hall.

The walls are concrete with bulletin boards lining the walls and doors every few feet. The hall turns on both ends into what appears to be another hall, meaning the building is a square. The lights have been turned off.

SARAH

Wait, I know where we are. It's the psychology floor.

KELLY

What?

(CONTINUED)

SARAH

We're on campus. This is the Clark building, I had a class here my freshman year.

ALEX

You're right. I've had class here too.

ANDREA

What are we doing *here*?

ANDY

If we're on campus, we should be able to just walk right out of here!

ANDY runs down the hall to the sign that says 'Stairs.' He pushes on the door leading to the stairwell, but it won't budge. Just as everyone catches up with him, he walks away from the door and paces a short way down the hall.

ANDY

I don't understand.

SARAH steps toward him. She tries to calm him down and assess the situation rationally.

SARAH

Okay, so what do we know?

(beat)

Mike's dead, so this isn't some prank of his. Matt's still missing--

ANDY

--and could be dead.

SARAH

We don't know that. Let's stick to the facts. We're on campus in a public building, but we can't get out and we don't have phones to call for help.

(beat)

But we're all still together.

ANDREA

So, there has to be a reason for this. Let's just do what we have to do to get out.

(CONTINUED)

They look at one another for approval from the group. No one offers another solution, so ANDY moves toward a classroom door.

He twists the doorknob. It's locked.

Everyone gets the idea and spreads out to try every door on the floor. None of the doors can be coaxed open, except one. ANDY tries an office door that opens. He calls the group over.

ANDY

Guys! This one's open!

Everyone runs toward ANDY's voice. He cautiously opens the door.

Inside is a basic office: a desk, bookshelf and a few chairs.

Sitting in a swivel chair behind the desk is a person. ANDY looks back and puts his index finger over his mouth to say 'shh' to the rest of the group as he inches toward the chair.

He reaches out to turn the chair around revealing Matt, tied to the armrests with his neck also broken.

Everyone steps back, astonished.

The one window in the room is boarded up. ANDY runs to it and pulls at the boards with no success. He steps back in frustration and screams.

ANDY

What are we doing here?!

Everyone is quiet. KELLY leaves the room in disgust and the rest of the group follows. ANDY closes the door to the office behind them. Sarah sighs.

SARAH

This is all Mike's fault. If he hadn't broken into the house we wouldn't be here.

ANDY

And Matt wouldn't be--

ALEX

--woah, Mike had no idea this was going to happen. Don't put Matt's death on him.

They're all silent for a moment.

SARAH
But they would both still be alive.

SAM
C'mon, that's not okay.

SARAH
It's the truth, whether Mike knows
it or not.

ALEX
Was it his fault, Sarah?

SARAH
He broke into the house. *He* took
us into the basement.

ALEX
Yeah, but you said you saw that guy
before? The one who cut him?

SARAH
Yeah?

ALEX
You and Kelly brought him to the
house.

SARAH
What?!

SARAH steps back and looks around to find KELLY. She turns
completely around trying to find her, but she's not there.
Where's Kelly?

The rest of the group looks around.

ALEX
And Andrea?

ALEX runs down the hall calling ANDREAS's name. SARAH
follows calling out to KELLY. The rest of the group
follows. They make a complete circle around the building
pulling on the doors again, but they are nowhere to be
found.

They regroup around the room where they started.

SARAH
We can't split up anymore, okay?

The group nods in agreement as they stand in a circle.

(CONTINUED)

We need to find a way out of here,
ASAP.

On the other end of the hall, they hear a computer voice say, "4th Floor." Everyone looks around suspiciously.

ANDY
Is there an elevator in this
building?

ALEX
Why didn't we think of that?

SAM
I saw it. The buttons are busted
up, it doesn't work.

SARAH runs down the hall to the elevator, everyone follows. As she rounds the corner to the other side of the building, she sees the man in the black cloak stepping into the elevator.

SARAH breaks into a sprint to try to catch the elevator, but she gets to the door just as it closes. She tries to tap the button to see if it will open, but the buttons have been smashed in and the wires are hanging out.

She hits the wall with her fist and turns around to sit on against the wall.

SARAH
It's that guy.
(beat)
You were right.

SARAH looks to ALEX, who looks away and doesn't say anything.

ANDY
Do you know him?

SARAH
We saw him crossing the street on
the way to the party.

ANDY
That's it? Does anyone know him?

ALEX
It was probably just a coincidence.

SARAH

What?

ALEX

That you saw him, coming to the party. There is no way this whole thing could have been planned for you or Kelly.

He sits against the wall opposite SARAH. SAM and ANDY remain standing. ANDY starts to pace.

ANDY

Then who is he and why is he after us?

SARAH

He has to come back up here.

ALEX

Yeah, and I don't want to be here when he does.

SARAH

No, if we want to find out who he is we need to stay here and wait for him to come get us.

SAM

Yeah, that doesn't sound like a good idea.

ALEX gets up from the wall.

ALEX

We need to move, keep going.

Just as ALEX finishes talking, the elevator lights up and the doors open. SARAH jumps up and backs away from the door. They all look into the elevator car, but there is nothing there. SAM hesitates for a moment, but then moves to stand in the door.

SAM

Okay, let's go.

ALEX moves into the elevator and ANDY follows. SARAH catches ANDY by the arm and holds him back.

SARAH

Wait a minute, we can't go down there.

(CONTINUED)

ALEX

If we want to get out we need to go down.

SARAH

But he was just on there, this could be a trap.

ANDY steps away from the elevator.

ANDY

She's right. We don't want to keep walking into his plan.

SAM continues to stand in the doorway keeping the door open. He looks to SARAH and then back to ALEX.

SAM

If we're careful and stay together--

SARAH

--we could still get caught. He took everyon else in pairs.

ALEX

Then what do we do?

SARAH takes a step toward ALEX.

SARAH

We stay together, here. If he wants to find us, he can come get us. And when he does, we will be ready.

(beat)

He can't leave us here forever.

ALEX looks at SAM. They both look back to SARAH.

ALEX

It *all* sounds like a deathtrap. I don't want to stay here.

SAM

Me neither. Just come with us.

ANDY

I don't think that's a good idea.

ALEX

Why, because *she* doesn't?

ANDY

No, because he wants us to get on that elevator.

ALEX is quiet. After a short pause, he pulls SAM into the elevator. SAM gets out of the way of the door. As the door closes, ALEX apologizes.

ALEX

I'm sorry. We will come get you.

The door closes.

SARAH

They won't be back.

She looks over to ANDY, who is looking expectantly for another part of the plan. SARAH looks back at the elevator and takes a step back.

ANDY

Now we wait?

SARAH

Yeah.

SARAH walks back down the hall. As she brushes past ANDY, he reaches out and takes her hand. Sarah hesitates, but keeps walking, clutching ANDY's arm.

INT. UNKNOWN ROOM - CONTINUOUS

They walk back to the empty room where they started. It looks the same as before. ANDY takes MIKE's body by the feet and drags him out into the hall. He walks back into the room and shuts the door behind him.

SARAH sits on the ground with her back to the painting, like she woke up. ANDY slides down the wall next to her.

SARAH

Thank you for staying.

ANDY

I wouldn't leave you alone up here.

Pause.

SARAH

Do you think they'll make it out.

Another pause.

(CONTINUED)

ANDY
I don't know.

SARAH looks up at ANDY.

SARAH
It's okay if you think they will.
(beat)
Both of these ideas could be really
bad.

ANDY looks back at SARAH.

ANDY
If they get out, they'll come get
us.
(smiling)
And I think this idea is the least
bad.

SARAH smiles. She rests her head against ANDY's shoulder and they both settle in to wait. After a few minutes, ANDY breaks the silence.

ANDY
You can sleep if you want. This
might take a while.

SARAH
I'll try to stay awake.

She slowly falls asleep while ANDY watches the door.

INT. UNKNOWN ROOM - AN HOUR LATER

SARAH is still asleep on ANDY's shoulder. He is nodding off, too.

A door slams in the hall. ANDY's eyes are wide open. He hears footsteps slowly making their way down the hall and shakes SARAH awake at his side.

ANDY
Sarah, there's someone outside.

SARAH is confused and groggy until she realizes the man is back. They both jump to their feet and stand in anticipation of the door opening. ANDY pushes SARAH behind him slightly.

The door opens a few inches, then swings open casually. Standing outside the doorway is the man in the black cloak. His face is still covered.

(CONTINUED)

He takes a step into the doorway and SARAH and ANDY take a step back.

ANDY

Who are you?

No response from the masked man, but he takes another step forward.

ANDY

What do you want from us?

Still no response. Instead, he reaches into his cloak and reveals the same knife he had in the house. This time, it's covered in blood.

SARAH gasps. The cloaked man rushes forward in SARAH's direction. ANDY leaps in front of him and knocks the masked man to the ground, knocking the knife out of his hand.

The two men struggle for a minute. ANDY's delivers a painful punch to the man in the cloak that knocks him unconscious.

SARAH runs to where the knife landed, picks it up and hands it to ANDY. ANDY stabs the man in the cloak three times.

It takes him a minute, but he gets up and stands over the body with knife in hand.

SARAH let's out a breath of relief, then the lights go out.

SARAH

No, no, no.

The lights come back on quickly, but the room looks different. SARAH looks around and sees that the painting is gone. In it's place is a window pane.

ANDY

What's going on now?!

While they're looking at the window, two dark-haired men run furiously into the room. They are both wearing khakis and button-down shirts with their hair slicked back. They stand in awe of ANDY and SARAH.

MAN 1

Oh my god.

ANDY

Who are you?!

ANDY holds the knife up in defense and stands in front of SARAH. The men look at each other and back at the body on the floor.

MAN 2

Tell them.

MAN 2 drops to the ground to see if the man in the cloak dead while MAN 1 talks to SARAH and ANDY.

MAN 1

Um, okay. I don't know where to start.

ANDY

Just go for it.

MAN 1

Okay, this needs to go.

MAN 1 reaches for the knife in ANDY's hand. ANDY pulls away from him questioning him with his eyes. MAN 2 looks up from the body.

MAN 2

Just tell them.

MAN 1

You're friends are alive.

MAN 1 stops talking. SARAH and ANDY look at him confused. MAN 2 gets up from examining the body.

SARAH

What?

MAN 1

Everyone who came here with you is still alive.

SARAH

Even Mi--

MAN 2

Even Mike. And Matt. They're all okay. However, this guy is not.

MAN 2 points at the man in the cloak and drops his head.

ANDY

Who is this, wo did I just kill?!

MAN 2

Don't worry about it. It wasn't supposed to happen like that, but we can deal with it.

ANDY

Okay, you need to start from the beginning.

The men look to each other and sigh.

MAN 1

You are in a test facility made to recreate stressful situations so we can measure and record panicked response while monitoring your biological reaction.

MAN 1 stops talking. ANDY and SARAH look at him confused. He continues.

We put stress on test subjects to see how they respond in situations of panic. It's all confidential and blind. Don't worry, you won't be in trouble. It's just a test.

ANDY

But I just killed him.

MAN 2

Yeah, that's never happened before. Listen, ideally you wouldn't have even seen us. This is just a study, it's nothing to get worked up about.

SARAH

But you need us to get worked up?

MAN 2

Yeah, I guess that makes sense.

MAN 1

It's just that people usually go down the elevator. We didn't know how to recreate the situation for you.

The rest of the group walks into the room: SAM, ALEX, MATT, MIKE, ANDREA and KELLY are all smiles and laughing. They joking point at ANDY and SARAH.

(CONTINUED)

MIKE

They got us, right?!

He touches his neck, which looks 'broken' from a makeup job.
Did I really look dead?!

ANDY

You all knew about this?

ALEX

I mean, not the whole time. We
found out when we got off the
elevator.

Everyone stands in silence, ANDY and SARAH are in disbelief.

MIKE

Woah, you guys need to loosen up a
little. It was just an experiment.

KELLY

Yeah, Sarah. They made all this
stuff up. None of it is actually
that scary.

KELLY jokingly kicks the cloaked man's body to prove her
point. SARAH and ANDY are speechless.

ANDY

No, but--

MAN 1

You really don't need to say
anything.

The men look at each other again, nod and leave the
room. They look after them until they are out of the door.

KELLY

That's a heavy dummy.

KELLY crosses her arms and nods at the dead man on the
floor.

SARAH

That's because it's not a dummy.

Everyone chuckles a little. They look to SARAH and ANDY to
confirm she's joking, but they are sullenly staring at the
ground.

(CONTINUED)

ALEX

Wait, that guys really dead? He's,
like, a real person.

ANDY doesn't raise his head.

ANDY

Yeah.

MIKE

That's messed up, man.

MIKE looks upset, but then that quickly turns into disgust.
That makes me sick.

ANDY looks up at him, angry. Then, he realizes that he
feels the same nausea.

ANDY

Yeah, bro, me too. I need to,
like, sit down or something.

Everyone in the room looks green and confused. They all
rush to a wall to stabilize the spinning room and multiples
they can see.

SARAH

What's going on? I don't get sick
this easy. I need to lay down.

KELLY

Me too. I just need to close my
eyes, I think.

Everyone is in a tailspin, unable to remain standing. They
all sit, some laying down, trying to stop the dizziness.

ANDY

What's happening to us?

No one responds.

Hey, guys.

Nothing. Everyone has fallen asleep. ANDY tries to stay
awake. As he nods off, he sees MAN 1 and 2 come back into
the room wearing masks.

ANDY falls asleep watching them check each person to see if
they're sleeping.

ANDY

No...

His eyes close and the room goes black.

INT. DORM ROOM - THE NEXT MORNING

SARAH's eyes open to the sunlight streaming in through her window. She blinks a few times, trying to wake up and sees KELLY asleep in the bed across from her own in her dorm room. She looks down at her bed, almost blinded by her bright blue sheets and comforter. She looks around, confused by the usual things on her wall: posters, cards, and spirit signs.

KELLY is sleeping peacefully. SARAH sits up in her bed and swings her legs over the edge. She looks down at herself and is still wearing her red riding hood costume from the night before. She looks over to KELLY, who is still in the catsuit.

SARAH rubs her head and slowly slides out of her bed. She walks out of her room.

INT. BATHROOM - CONTINUOUS

SARAH pushes the door open and walks to a sink. She turns the cold water on and reaches down to cup a little in her hands. She splashes her face with the water and rubs her makeup off with a few more splashes.

She looks up at the mirror. She looks herself up and down. Her hair is messed and hints of her mascara are running down her face. She furrow her brow questioningly, turns off the water and walks out of the bathroom.

INT. DORM ROOM - CONTINUOUS

SARAH walks back into her room and goes to her closet to change. As she is taking her hood off, she hears a noise behind her.

KELLY is waking up. She laughs.

KELLY
...wild night.

SARAH laughs and turns to her.

SARAH
What?

KELLY
I said, that was a wild night.

(CONTINUED)

SARAH laughs to herself and turns back to her closet. She pulls off her dress and puts on yoga pants and a sweatshirt, then turns back to KELLY.

SARAH

We went to a party last night,
right?

KELLY laughs at her roommate as she lays in bed.

KELLY

Yeah.

SARAH

What happened there?

KELLY

I don't know. I think 'the grim
reaper' was stronger than I
thought.

SARAH is quiet, trying to remember the previous night. Then, KELLY continues.

But, I had some weird dream last
night.

SARAH hops on her bed and looks at KELLY.

SARAH

What happened?

KELLY sits up to face SARAH.

KELLY

I dreamed we were being chased by
that guy, the one we saw on the
street last night.

SARAH looks suspicious for a moment, then cracks a smile. She doesn't remember a thing.

SARAH

It's weird, what our minds think
up.

SARAH lets out a big sigh and turns to her clock. It says 12:23. She reaches to her nightstand for her phone and gets comfortable on her bed.

SARAH

Well, looks like I'm not going to
class.

KELLY gets out of bed and laughs as she walks out of the room in her towel.

SARAH unlocks her phone. It's still open on the camera application. She opens the photos app to see what pictures she took the night before.

There are a few of her and KELLY, one of her and ANDY, and some random candid shots. SARAH laughs to herself at not remembering each funny picture.

Then, she slides to the last photo of the night: a man in a black cloak laying on the ground with blood on his costume and his mask still on.

SARAH sits up in her bed. She looks like she's trying to remember something, then, she gasps.

She frantically opens her contacts and chooses ANDY's number out of the group. She puts the phone up to her ear and listens impatiently for a few rings.

SARAH

Oh my god, c'mon.

ANDY picks up after what seems like forever and sounds groggy.

ANDY

(from the phone)

Hello?

SARAH

What did we do last night?

FADE TO BLACK.