

1 **EXT. KOWOKIO VIDEO - DAY** 1

Computer screen with a KoWokio video titled "Big Announcement" from "The Skeptic and the Scientist" channel plays. The video features MATTHEW HEIGHTS (30's), attractive in a movie star good looks kind of way guy, dressed in warm clothes for the outdoors, but still stylish. Behind him is SARA PEREZ, in her 20's, intellectual looking, with a wedding ring on her left hand. *
*
*
*
*

2 EXT. CITY SQUARE - DAY 2

POV. PRIMARY CAMERA:

MATTHEW
Hey, everyone! Big news for The
Skeptic and the Scientist channel! I'm
talking huge! Take a look -

3 INT.PRISON ADMINISTRATOR OFFICE - DAY 3

POV. PRIMARY CAMERA:

An African-American man in his late 40's sits behind a messy bureaucrat's desk. Matthew and Sara sit across looking at him.

PRISON ADMIN
Yes, correct, this is the very last
film permit we'll be issuing beca-

MATTHEW
(turns and spikes camera)
Hear that? The last people to ever
film at the historic old prison
located in the high desert of Idaho!
They had hangings here, serial
killers, prison riots and more.

PRISON ADMIN
(shaking his head in annoyance)
I don't know why you're bothering. A
lot of people have filmed in here and
thought they had captured something,
but when they reviewed their footage
after leaving the prison grounds,
there was nothing there. *
*
*
*
*

Matthew gives the Prison Admin his most charming smile.

MATTHEW

Who knows? Perhaps we'll be the first
and make your prison famous!

PRISON ADMIN

Well, that won't happen because -

MATTHEW

(spiking the camera again)

That means you, our fans, will get to
witness history in the making!

The Prison Admin slides a piece of paper across the desk.

PRISON ADMIN

Right. Well, you'll meet your
designated chaperone Park Ranger at
the gate tomorrow night at 7pm. Please
don't be late. Here's your permit.

MATTHEW

We haven't been inside yet, but this
facility has more ghost sightings than
almost any other location on the west
coast. Now, you all know me, I still
don't believe in ghosts, but my
partner Sara has something special
planned. So, if anyone is going to
prove me, your favorite skeptic,
wrong... it's our favorite scientist
Sara. And if there's any place she can
do it, it's at...

ECU

The haunted Idaho State Prison!

CUT TO:

INSERT: KOWOKIO VIDEO GOES TO BLACK SCREEN.

*

TEXT ON KOWOKIO VIDEO READS:

*

"The following video was uploaded and removed by federal
order within 23 minutes. The filmmakers had their homes and
offices raided and their online media accounts deleted.

A copy of the video was recently uploaded to a black web
server overseas. We encourage you to share this video as soon
as possible, before it disappears once more. But..."

BLACK SCREEN WITH TEXT FILLS THE FRAME

"VIEWER DISCRETION IS ADVISED."

4 INT. GARAGE - DAY

4

POV PRIMARY CAMERA (DISMOUNTED FROM STEADICAM):

Sara sits at a workbench in the garage. She makes adjustments to a unique handheld device. *

The device has an analog screen on its face and a pair of light nodes on the top. The face has a pair of knobs and a switch. Sara flips the switch and the display lights up. One of the light nodes on top flashes green. Sara notices cameraman JACOB FOSTER, 30's, filming her. *

SARA

Got all the batteries charged up?

JACOB

Yeah, just seeing if everything is working. What about you? Is your gizmo-a-watchamacallit-a-thing-a-meter working?

SARA

It's not called the Gizmo-thing whatever you said. It's a Synchrotron Kinetic Energy Pattern Testing Computer. *

JACOB

That name is going to be hard to market when all the paranormal geeks and freaks start lining up to buy one. You'll need to shorten it somehow.

SARA

Hmmm. In the industry, the Electromagnetic Frequency meter is usually abbreviated to E.M.F. meter. If I do market it, I could use its acronym, I suppose.

JACOB

And I'm sure people will come from all over to buy it. So, why don't you explain to the viewers what it does.

SARA

(to camera)

Ok, well, for years paranormal investigators have been using EMF to detect the presence of residual spectral energy. It's been theorized that ghosts and such disturb the earth's natural electromagnetic force.

Sara picks up the device and shows it to the camera.

SARA

I'm hypothesizing that spirits don't emit electromagnetic radiation, but synchrotron radiation, which occurs when charged particles accelerate radially from...

JACOB

Yeah, let me just stop you. I'm not sure anyone is going to understand any of this.

Sara fiddles with the device.

SARA

Well, let me put it this way. If it lights up green, there are humans around. If it lights up blue, then that means there is the kind of energy that would indicate a spirit.

JACOB

Got it.

ASHLEY (O.S.)

I'm here!

The camera turns to see ASHLEY CALDWELL (25) casually dressed with her red hair pulled back in a ponytail and no make-up, but still a stunner; runs into the garage, wearing an Army green jacket with dog tags around her neck. Ashley carries a small equipment bag over her shoulder. The camera follows on Ashley as she comes into the garage. Matthews puts on his most charming smile.

JACOB

(sheepish)

hey - uh, hey, hey Ashley.

ASHLEY
Sorry I'm late. Where's Matthew?

SARA
He said he needs his beauty sleep and
for us to pick him up.

ASHLEY
Figures. (beat) Did you guys already
put your mics on?

JACOB
Yup.

SARA
So we ready?

Jacob scans the truck and trailer with his camera.

JACOB
Yup, let me pack this camera up and
we'll get this thing on the road!

5 INT. TRUCK - DAY

5

POV SARA'S HEAD-CAM:

Ashley drives the truck and pulls up to meet Matthew, dressed
a little more dapper.

MATTHEW
Ah, the prettiest honorably discharged
defender of freedom has arrived! And
the rest of you.

Matthew approaches the driver side door.

MATTHEW (CONT'D)
Here, let me drive.

CUT TO:

Sara sits in the passenger seat as Matthew drives the van.
Sara turns to see Jacob and Ashley seated in the back. Ashley
checks her equipment, not noticing that Jacob is staring at
her with love-struck eyes.

SARA
Jacob, which cameras did we get for
the stationary setups?

JACOB

(snapping back to reality)

Uh, we've got several Yellow Apple mobile cameras ready to go. They're pretty good in low light and not too expensive.

*
*

MATTHEW

And you brought the handheld zoomer camera too right?

*
*

JACOB

Right here.

*
*

POV EXTRA CAM

*

MATTHEW

Sweet! It's do or die time, guys!

*
*

Matthew honks the van horn in excitement.

*

ASHLEY

I hope we don't have to cancel the show. I really enjoy doing this and I enjoy working with most of you.

SARA

Don't worry, Ashley. Once we pull off this episode and our viewership rises, Matthew will think they're tuning in to just see him and he'll keep the show going.

MATTHEW

My trust fund has to be good for something!

JACOB

Make sure you lower the angle on your head camer -

*
*
*

MATTHEW

I'm sorry, does your chair have the word 'Director' printed on the back?

*
*
*

JACOB

Well, no, but...

*
*

MATTHEW

And if there were a chair that said
"director", would you be the one
sitting in it?

JACOB

Hard to hold the camera when you're
sitting down.

MATTHEW

Exactly. Your job is to hold the
camera, not direct. That's what I am
for. Well, that and be eye candy to
all our viewers.

Matthew preens for the camera as Sara rolls her eyes.

JACOB

All hundreds of our viewers?

MATTHEW

Hey! We still have a faithful
following.

JACOB

(to himself)
Soon we're going to be paying people
to watch our show.

MATTHEW

No way, my friend! With Sara's new
doohickey, and being the last crew
ever to film at this prison, people
will be tuning in!

JACOB

Do you think we might actually see or
find something this time?

SARA

I do, I really do.

6 EXT. PRISON - DAY

6

POV. SARA'S HEAD-CAM:

Sara looks out as the van approaches the prison.

The van pulls up to the sally port gate. Matthew waits
expectantly for the gate to open. After a few moments, the
group looks questioningly at each other.

SARA
Are you sure they know we're coming?

Matthew pulls out a piece of paper from his pocket and looks at it.

MATTHEW
7:00pm. Right on time.

Matthew gives the van horn a couple of quick honks. They wait a few moments more.

ASHLEY (O.S.)
Maybe we're supposed to get someone?

Matthew looks at Sara expectantly, waiting for her to get out and check. Sara sighs and gets out of the van. She walks up to the gate, looking around. *

SARA
Hello? Hello!

PARK RANGER (O.S.)
(with irritation in his voice)
I'm coming, I'm coming.

The PARK RANGER, a lanky red-headed man in his 40's, walks around the corner toward the sally port. Sara looks back to the van.

Sara turns back to see the Park Ranger disappear behind the prison wall and an audible CLANG is heard.

PARK RANGER (YELLING O.S.)
It's open. *

Sara looks back to the van. Matthew, still behind the driver's seat, waves at her, implying his desire for her to open the gate. Sara turns back, grabs the side of the heavy metal and slides the gate open. *

7 EXT. PRISON GROUNDS - DAY

7

POV SARA'S HEAD-CAM:

Jacob, Ashley and Matthew get out of the van. Jacob opens the back door and starts pulling out gear. Jacob gets out his Easyrig and begins to assemble it as Ashley sets up her audio gear. *

Matthew puts on his head cam.

Sara opens her large duffel bag and extracts a metal briefcase from it.

Sara sets the briefcase flat and opens it, revealing her device neatly protected by padding. She takes it out with the care one would associate with the handling of a Faberge egg.

PARK RANGER (O.S.)
What you got there?

Startled, Sara turns to see the Park Ranger next to her, looking disinterested in the answer.

CUT TO:

POV MATTHEW'S HEAD-CAM

Matthew approaches the back of the van.

SARA
Well -

MATTHEW
It's called the Spectrum Radiation
Energy Meter.

SARA
Synchrotron Kinetic Energy Pattern
Testing Computer.

Matthew grabs the device out of Sara's hands and holds it up for the Park Ranger to see.

MATTHEW
That's right, it's the Synchotron
Kinetic Energy Pattern Testing
Computer, or (Matthew just
realizes)just SKEPTC for short! It's
named after me! Good choice, Sara!

SARA
It's not named after you, and please
be careful with that.

MATTHEW
This, my friend, will revolutionize
the paranormal investigation industry
by finally being able to prove, or
more realistically disprove, the
existence of ghosts or spirits! You
see, it measures, uh...the space/time

continuum for...syncopation something.

SARA
Will you give that back to me?

Sara carefully takes the device back from Matthew as the Park Ranger turns around, walking away.

PARK RANGER (O.S.)
(sarcastically)
Wow... impressive.

POV PRIMARY CAMERA:

Jacob starts to move around with the primary camera on the Easyrig. Jacob turns to face various buildings within the yard. FOOTSTEPS approach.

PARK RANGER (O.S.)
So... the last group to get a permit
to film here huh?

JACOB
Yup. We're pretty stoked -

*

PARK RANGER (O.S.)
Well, make sure to capture as much as
you can before sunset.

Jacob turns to face the Park Ranger who is pointing to the tall Cell Block building. Jacob turns to face the building the Park Ranger pointed out.

JACOB
Why?

PARK RANGER (O.S.)
Because you can't see in the dark,
obviously. And we don't have many
points of light.

Jacob turns and the camera sees the back of the van, open to expose gear and front-and-center, a packed pop-up tent.

JACOB
Then we better get our tent set up
with our receiver gear.

CUT TO:

8 EXT. PRISON GROUNDS - DAY

8

POV. PRIMARY CAMERA:

The team, led by the Park Ranger walks the grounds. The Park Ranger tells quick random stories as they pass...

*

- Cell Block 3

- Burned out mess hall

- Auxiliary buildings

9 EXT. CELL BLOCK 2 - DAY

9

POV SARA'S HEAD-CAM:

The group approaches Cell Block 2, Sara is in the back of the pack.

ASHLEY

It's awful quiet.

MATTHEW

Not much around here.

The Park Ranger waves them in to Cell Block 2 as he opens the door for them.

As Sara walks by one of the rose bushes. She stops dead in her tracks and looks closer at three roses that are in full bloom, among otherwise barren bushes.

*

*

10 INT. CELL BLOCK 2 - DAY

10

POV PRIMARY CAMERA:

Sara is the first one in the Cell Block, followed by Matthew, Ashley, Jacob and finally the Park Ranger. Sara looks around, taking in the facility. Jacob looks around the main large multi-tiered Cell Block. As we pan the cells, there is the image of a rose above one of the cells.

*

*

PARK RANGER

This is where the women were housed.

MATTHEW

This seems like a lot of cells for women.

PARK RANGER

Well, remember, things like adultery were punishable by imprisonment back then, and it was always the women's fault for seducing the man.

MATTHEW

I get that.

Matthew winks at Ashley who rolls her eyes at him. Matthew notices that Jacob caught this on-camera and his eyes go big. Matthew mouths to Jacob "edit that out."

SARA

Anyone of significance or any deaths in here?

*
*

PARK RANGER

Only one of each, ironically, the same woman.

Park Ranger points to a cell up high.

PARK RANGER

MaryBeth Flake. The only female serial killer in Idaho's history.

The team looks up at her cell, as if expecting her to be there There is a faint drawing of a rose above her cell..

*

PARK RANGER

Well, only one convicted. Anyhow, they called her the Rose Killer, because each victim was found lying on their backs, hands clasped on their chest, holding a rose.

MATTHEW

Trippy.

*

Jacob starts to walk away from the group, taking in all the expansive Cell Block 2 has to offer.

*

PARK RANGER

You have to understand what was going on at the time. Women couldn't vote yet and MaryBeth was extremely vocal in pushing for women to get the right to vote in Idaho.

SARA
Good for her.

PARK RANGER
Yes, good for her.

ASHLEY
How'd she become a serial killer then?

PARK RANGER
MaryBeth came from an extremely
wealthy family. Her father owned,
among other things, the largest
construction company in the Northwest.
Helped build parts of this prison in
fact.

ASHLEY
The same prison she ended up in?
Freaky.

PARK RANGER
Her father used to bring her onto his
construction sites. He hoped she would
eventually take over the family
business, because she was an only
child.

SARA
And she stood to inherit a lot of
money when the father died?

The Park Ranger puts his hand on the side of his nose and
points at Sara.

PARK RANGER
Right. Even though MaryBeth was by all
accounts a homely woman, there was no
shortage of suitors lining up looking
to marry into that inheritance.

JACOB
Did she end up marrying someone?

PARK RANGER
She did. But about two months after
MaryBeth and her new beau married, her
father died under mysterious
circumstances.

JACOB
How mysterious?

PARK RANGER
Her father was only 50 years old and in perfect health. During a family gathering he was found dead without a mark on him...in the estate's rose garden.

ASHLEY
Who killed him?

PARK RANGER
No one knows for sure, but there were some whispers. *

SARA
Since she was married, her husband had complete control of the estate MaryBeth inherited.

MATTHEW
Always blaming the husband.

PARK RANGER
You're right - guess you did your homework - MaryBeth knew if she divorced her husband, who she suspected had killed her father, he would get the estate. *

ASHLEY
That's not fair!

PARK RANGER
It sent her off the deep end It was the law, and since women couldn't vote, it was unlikely that was going to change anytime soon. *

JACOB
And she became a homicidal maniac? did she kill her husband to get her money back? *

PARK RANGER
Too obvious. No, instead she became a tornado of grass roots politics, encouraging the women of Idaho to write to legislators, sign petitions,

and to speak out at every opportunity. She figured if women could vote, they could change the laws that gave the men all the control over their lives.

ASHLEY

Good for her!

PARK RANGER

But it didn't come fast enough for MaryBeth. Soon, those that were the loudest in their opposition against giving women the right to vote also began to die under mysterious circumstances.

ASHLEY

She starting killing everyone who was opposed to women suffrage?

PARK RANGER

Only twelve of the most vocal opponents, many of which also happened to be her family's construction company's biggest rivals The authorities suspected her, because the murderer was leaving messages on the victim's bodies.

*
*
*
*
*

SARA

But the police were also tracking how she made a beeline for her dead competitors' contracts. A little too soon - sometimes before all of the facts were made public.

*
*
*
*
*

PARK RANGER

I knew you did your homework. It wasn't until the 12th victim that the cops made their move.

*
*

ASHLEY

Who was the 12th victim?

PARK RANGER

The one who objected the loudest to giving the women the right to vote...her husband.

SARA

And it was pretty common knowledge

*
*

that MaryBeth and her husband were in
a less than cordial marriage.

MATTHEW
Well, she was homicidal.

ASHLEY
So was he.

JACOB
Wow. Cute couple.

PARK RANGER
As soon as they found his body, they
arrested her. She was tried and
convicted within a month.

MATTHEW
And she got the death sentence.

PARK RANGER
She did.

MATTHEW
But when I was looking it up, I
couldn't find when she died.

PARK RANGER
Because we don't know. She somehow
managed to escape and was never found.

JACOB
Dun.Dun.Dun.

All look at Jacob.

ASHLEY
Do you smell that?

JACOB
What?

Sara breathing in hard through her nose, smelling something.

SARA
I smell roses.

JACOB
Oh my God, I do too!

MATTHEW

You do!? Because there are a whole bunch of rose bushes outside and the wind started blowing.

Matthew turns to the primary camera.

MATTHEW (CONT'D)

(using air quotes)

If you're new to the show, loyal follower, remember that pretty much 100% of all 'paranormal activity' can be explained by reasonable reasons.

ASHLEY

"Reasonable reasons." Eloquent, Matthew. But roses aren't in season.

MATTHEW

Residual roses then.

ASHLEY

Ah, yes. That must be it. Residual roses.

POV. SARA'S HEAD-CAM:

The sun starts to set and darkness fills the Cell Block.

PARK RANGER

Come on, it's getting dark, and this building has no electricity.

JACOB

At least the roses smell nice.

Ashley looks at Jacob, gives him a pity smile, then walks away. Matthew walks up next to Jacob.

MATTHEW

Smooth move, ex-lax.

JACOB

Shove it, Matt.

POV MATTHEW'S HEAD CAM:

Jacob walks away from Matthew, who is now alone in the Cell Block.

A faint "SHOVE IT MATTY" is heard, in a woman's voice.

Thinking one of the girls is still in the building, Matt turns to look for the source of the voice. There is no one. *

Matthew runs out of the building.

11 EXT. PRISON GROUNDS ROSE GARDEN - NIGHT 11 *

POV MAIN CAMERA:

Jacob looks at the grounds and the rose bushes. Matthew comes running out of Cell Block 2, screaming. Matthew runs right up to Jacob, hysterical, pointing back to the Cell Block. *

MATTHEW

There's a woman in there. A woman's voice!

SARA

Ha, ha.

Matthew is bent over, panting hard.

MATTHEW

OK, I heard a woman's voice, but there was no one but me. The voice said "Shove it, Matty", which is the same thing Jacob said...

Matthew suddenly gets up, panting gone, hysteria gone.

MATTHEW

Okay, it was Jacob's voice echoing. But it sounded like a woman.

Matthew starts laughing at his own joke.

JACOB

Asshole.

Ashley rolls her eyes at Matt, sobering him up quickly. The group continues through the yard.

12 DELETE 12 *

13 INT. POP UP TENT - NIGHT 13

POV PRIMARY CAMERA:

Sara is at a table covered by a pop-up tent, both brought by the team. Ashley is connecting wires to various monitors. Sara is checking settings on the SKEPTC. *

JACOB

Why don't you explain what you're doing and how that is supposed to work?

SARA

Well, I'll keep it real basic. Every human gives off electromagnetic radiation. That's what an EMF meter measures. Paranormal investigators theorize that when a spirit, or ghost, if you like, doesn't fully leave this plane of existence, it leaves behind spectral energy, which is really just a kind of electromagnetic energy.

Sara holds up the device to the camera.

SARA

What this device does is measure synchrotron radiation.

JACOB

And what is synchrotron radiation?

SARA

Well, to try and put it simply, synchrotron radiation is the radiation emitted when charged particles are accelerated perpendicular to their velocity, as opposed to parallel acceleration, like in electromagnetic radiation.

JACOB

Uh, huh. And this will help us find ghosts how?

*

SARA

My hypothesis is that spectral energy emits electrons at inconsistent rates.

She turns on the device and one of the lights on top of the machine turns green.

SARA

Right now the meter is detecting the electromagnetic radiation that is all around us. Our hearts, brains and the earth itself. When the meter detects synchrotron radiation, this other

light will turn blue.

JACOB

How do you know it will work? How did you test it?

SARA

(a little embarrassed)

I didn't actually have a way to test it. I'm hoping that tonight will prove my theory.

JACOB

So you've never seen the blue light go on?

SARA

Well, no, the blue light has never gone off beca -

MATTHEW (O.S.)

- and it won't happen because there are no such things as ghosts.

Jacob turns to see Matthew walk up to the table.

MATTHEW

So your theory of this "science" is that if that light turns blue, there are ghosts nearby?

SARA

Well, I'm hoping we can confirm it with other evidence we acquire tonight.

Matthew turns toward the camera and goes into "host" mode.

MATTHEW

And by other evidence, our lovely scientist means the audio and video evidence she is hoping to capture with this. The Networked Yandvid Kit.

Matthew gestures toward the table full of monitors and equipment.

MATTHEW (CONT'D)

This is all state of the art, wi-fi enabled, real time recording, blah, blah, blah. So when we don't actually

see any evidence of spirits or other
spooky stuff, we won't be able to
blame it on the equipment.

*
*
*

Matthew walks away. Jacob turns the camera back to Sara.

*

SARA
There really isn't much else that can
cause synchrotron radiation. I'm
confident that if we detect some, we
can prove the existence of spectral
beings!

PARK RANGER (O.S.)
That and eight bucks will get you a
soy-free triple latte.

Jacob looks at the Park Ranger, now standing to Jacob's side,
then at Sara, who hasn't changed her facial expression and
continues on.

SARA
(to Jacob)
Let's go find a place to set this up.
(to the Park Ranger) Can we see the
inside of the other buildings now?

PARK RANGER
Right this way. We'll go see solitary
confinement next.

Sara nods and grabs her gear.

14 EXT. PRISON GROUNDS - SIBERIA APPROACH - NIGHT

14

POV. MAIN CAMERA:

The Park Ranger leads the group through the grounds to
"Siberia" the prison's cold concrete solitary confinement
area.

15 INT. SIBERIA - NIGHT

15

POV. MAIN CAMERA:

The building is a single story and made up of a half dozen
very small windowless cells.

The Park Ranger escorts the group and waves towards a cell on
the far right, the end cell. Plaster has chipped off of the
old walls.

*
*
*

PARK RANGER
Welcome to solitary, or "Siberia" as
it's called here.

*
*

ASHLEY
(shivering)
This gives me the creeps.

Ashley steps back out.

ASHLEY (CONT'D)
And the boom won't fit in there. I'm
fine out here.

*

MATTHEW
Me too.

*

Matthew looks down at Ashley's posterior as she bends over to
check her boots. Matthew bites his fist.

*

Jacob turns back to the room.

PARK RANGER
It was in this room where the straw
broke the camel's back.

Jacob looks to the Park Ranger standing at the doorway, a
pained look on his face. Matthew looks up from his gaze of
Ashley.

MATTHEW
Come again?

Park Ranger turns his back to the room, holding back pain.

*

PARK RANGER
Three prison guards were murdered in
that cell by an inmate.

*

Jacob turns to focus on the room. All in the group look
around the cramped space.

ASHLEY
How did that happen?

PARK RANGER
No one knows. That cell door was
locked when their bodies were
discovered inside the cell. You can
only lock those doors from the
outside, and the guards still had

*

their keys in their pockets. I sure
would like to know how it happened, I
guess we'll never know.

*
*

MATTHEW
Oh, and why is that?

PARK RANGER
Besides the fact that it happened 50
years ago and still hasn't been
figured out, do you know why you're
the last to be given a film permit?

*
*
*

Matthew shrugs.

PARK RANGER (CONT'D)
Because they're tearing this place
down. Going to put condos here. The
land is worth more to the state by
selling it than keeping it open as a
museum.

*

Sara walks out from the solitary room.

SARA
So we really will be the last ones
ever to try and film the spirits that
t in tact.

*

MATTHEW
I wish. Or the last to finally prove
nothing is here at all.

*

Sara holds up her device and waves it around.

Ashley sets up a Yellow Apples mini-cam on a Joby tri-pod.

*

ASHLEY
We don't have a strong signal.

*

PARK RANGER
All the walls in this building are
pure concrete.

He knocks on the wall and we hear the heavy thud of a solid
concrete wall.

*
*

PARK RANGER
So therefore your signals may have a
challenge in here. Lots of things have
issues in here.

*
*
*
*

JACOB
Will it work?

Ashley looks at Jacob.

ASHLEY
It'll work.

16 EXT. PRISON GROUNDS - NIGHT

16

POV PRIMARY CAMERA:

The Park Ranger, Matthew, Sara and Jacob walk in a line through the grounds from Siberia to Cell Block 5.

PARK RANGER
I'll show you death row next. It's where the prison has had the most "sightings."

As the Park Ranger says "sightings" he raises his hands and does air-quotes.

SARA
Perfect.

Sara holds her device up in expectation of the blue light turning on. It is still only green.

SARA
Damn.

Matthew sees the SKEPTC is still green.

The group continues to follow Park Ranger. Ashley, the closest to Jacob, walks with her boom mic up and extended, ready to capture any noises.

Jacob's gaze, as picked up by where he points his camera, drifts down to the well fitted jeans on Ashley. Ashley raises her hands to her headphones, stops suddenly and looks at Jacob. Jacob quickly raises his camera.

JACOB
What - what's up?

Ashley put her index finger to her mouth in "shh" motion.

ASHLEY
Did you hear that?

JACOB
Hear what?

ASHLEY
That moan?

JACOB
I, uh....ummmm.

Jacob turns and looks around the prison yard, listening hard for a moan. Ashley sneaks a little closer and moans near Jacob's ear.

ASHLEY
Moooooaaaaann!

Startled, Jacob turns around quickly. Ashley playfully punches Jacob on the shoulder.

ASHLEY
Just messing with you.

JACOB
Ha. Yeah. Good one.

Ashley turns back and catches up with the others. *

JACOB
(to himself)
Yeah. Good one. Moans. Huh.

Jacob takes a step forward and a very faint MOAN is heard. Jacob slowly turns the camera around behind him to reveal the darkness of the prison grounds.

POV SARA'S HEAD CAM:

Jacob takes in a DEEP BREATH and EXHALES then turns back to face his group.

Jacob starts as he sees Sara right next him, and then looks a little embarrassed.

JACOB
Uhh...

CUT TO: *

17 EXT. PRISON GROUNDS - NIGHT

17

POV. MAIN CAMERA:

The group walks again through the yard towards Cell Block 5.

POV. SARA'S HEAD CAM:

Sara is walking behind Matthew who is walking behind the Park Ranger.

ASHLEY (O.S.)
Did you guys hear that?

Sara turns and looks at Ashley who is directly behind her.

SARA
What did you hear?

Ashley is standing still, her hands on her headphones, working to listen.

ASHLEY
It sounds like someone saying "no."

Jacob comes up behind Ashley's shoulder, getting close to her, trying to hear through her headphones. Matthew comes up behind Ashley's other shoulder, also trying to hear through her headphones. They both take a whiff of her hair, taking her in, and then catch each other doing it.

MATTHEW
I don't hear anything.

PARK RANGER
You guys coming?

Sara turns back to see the Park Ranger standing impatiently.

SARA
What building is this?

The Park Ranger turns and points to the sign.

PARK RANGER
Death row. You asked for it. This is where the gallows room is.

SARA
The noise must be coming from in there. Let's go!

POV. MAIN CAMERA:

Jacob walks up to Sara, who talks directly to the camera.

*

SARA

Increased paranormal activity is often reported near the sites of multiple deaths. We're going into the death row Cell Block, which also housed the infamous Idaho drop room, an interior hanging gallows where dozens of executions took place. This could be where we get our first sighting of the night.

*
*

PARK RANGER (O.S.)

Did you know that it was the Idaho drop room where the phrase 'Dropped like a hot potato' was coined?

SARA

I did not know that.

PARK RANGER

I'm sure there are lots of things you don't know.

The Park Ranger walks into Cell Block 5.

*

SARA

(under her breath)

This guy is starting to get a.nnoying

*

18 INT. CELL BLOCK 5- NIGHT

18 *

POV. MAIN CAMERA:

Jacob is the last to walk into the large multi-tiered Cell Block area of Cell Block 5. Park Ranger walks past them all and into the large open area in front of the cells. He walks down the long corridor and explains what they're seeing.

*
*
*

PARK RANGER

Here it is. Death row. Home of some of Idaho's most nefarious criminals.

The group walks down the corridor, looking into the various cells, which are dressed to show what prison life was like.

PARK RANGER

As you can see, these cells are not very pleasant accommodations, especially if your roommate is another murderer. (beat) But the prison didn't care if they killed each other. It

*

saved them the work. (beat) I think I'd rather hang than be stuck in a cell and killed by an inmate.

JACOB

I couldn't fit in that when I was ten.

*

MATTHEW

I'm thinking they weren't really designed for comfort.

ASHLEY

(shivering)

Ugh. It's better than those solitary cells where they had to sleep on the floor.

*

*

PARK RANGER

The guards didn't have a lot of sympathy for the Death Row inmates. They used to really fu-

Park Ranger looks at Sara, who's looking back at him. Park Ranger turns back to the cells.

PARK RANGER (CONT'D)

... mess with these guys. They used to drag their billy clubs along the cell bars. Clink. Clink. Clink. Any time they walked down this hallway, day or night, clink, clink, clink. Drove some of the inmates nuttier than they already were. If they complained, off to Siberia they went.

The Park Ranger turns to walk down the hall.

POV. SARA'S HEAD CAM:

Sara looks down at her device.

SARA

Huh. (to Ashley) Hearing anything?

ASHLEY

Nothing abnormal. But we're all moving and talking. Maybe I should get room tone?

MATTHEW

Good idea. OK, everyone quiet for a

moment.

POV. MAIN CAMERA:

Matthew walks to Jacob and looks straight into the camera. In the background we see Sara and Ashley but not the Park Ranger.

MATTHEW

Okay, we're going to all be quiet so we can capture room tone. That gives us a baseline audio sound for this room. That way, anything outside of that will be easier to hear on playback or while we watch and listen to the stationary camera.

Jacob focuses on Ashley as she raises the boom above her head.

ASHLEY

Room tone Death Row.

*

Everyone goes silent and doesn't move. A few moments pass.

PARK RANGER (O.S.)

Whatcha doing?

Jacob spins around to see the Park Ranger walking up to them, having apparently been down the hall.

ASHLEY

Cut room tone.

MATTHEW

We're recording room tone, so we can have a baseline of what this room normally sounds like.

*

Park Ranger nods his head in understanding, gives a thumbs up, and raises his left index finger to his mouth, miming "I understand, shh."

ASHLEY

Room tone death row, take 2.

The group falls silent. A few soundless moments pass.

PARK RANGER

What if I normally talk in this room?

ASHLEY

Cut.

Ashley drops the boom and stares at the Park Ranger with a "come on man" look.

ASHLEY

It. Doesn't. Matter. We need absolute quiet.

The Park Ranger raises his hands and backs up, accepting defeat.

ASHLEY

Room tone.

PARK RANGER

Yeah, room tone. Quiet everyone.

ASHLEY

(Clears throat in annoyance)

Room tone take three. EVERYONE QUIET.

Action room tone.

Everyone is still. More moments pass than in previous attempts.

A faint CLINKING sound is heard. Ashley puffs out her cheeks pissed. Then she looks around, none of her team appear to be making the noise. Ashley looks at Jacob, spiking the camera. She mouths "do you hear that?"

The scraping stops. Dead silence for a few long moments.

CLINK. The production team is startled. CLINK. Everyone looks around, then Matthew looks past Jacob. Jacob turns to follow Matthew's glance. The Park Ranger is standing next to a cell with a club in his hand. Park Ranger smiles then runs the club along a cell bar. CLINK.

Jacob looks to Ashley who is scared and upset.

PARK RANGER

You should have seen the looks on your faces.

Jacob turns back to Park Ranger.

JACOB

Where did you get that?

PARK RANGER

This?

He holds up the billy club.

JACOB

Yes, that.

Park ranger shrugs his shoulders and smiles. He points to a locked display of things used in the prison.

JACOB

I didn't see you open that.

PARK RANGER

You didn't see the ghost that was in Siberia either.

JACOB

Whatever man...

ASHLEY

Please, everyone be quiet, I need to get this. (mumbles) Or there may be another murder in here. (normal tone) Quiet. Room tone take... four.

Everyone is quiet for 15 seconds.

ASHLEY

Got it. Cut room tone.

PARK RANGER

You guys ready to see the hanging and drop rooms?

MATTHEW

Absolutely.

SARA

Okay, before we go there, let's put a stationary camera here, and have it capture the hall.

Sara points to the end of Cell Block 5, near where they just entered, and down the long hall.

POV. MATTHEW'S HEAD CAM:

Ashley starts setting up the stationary camera on a tripod. Jacob walks up to her, they're far enough away where Matthew

can hear but it's muffled.

JACOB
Sorry I can't help more, hard with
this. (references his Steadicam setup)

ASHLEY
No problem.

Ashley continues about her work.

Jacob pauses, then finally finds his words.

JACOB
So, creepy shoot huh?

*

Ashley nods.

JACOB
We still have to download all the
files when we wrap.

*

*

ASHLEY
Uh huh.

JACOB
Maybe we should go get some coffee
before we start the download. (beat)
You know, together.

*

*

Ashley continues setting up the camera.

ASHLEY
Sorry, I don't go out with co-workers.

*

JACOB
Oh, I just meant, you know, since
we'll both be tired and... not like a
date (embarrassed chuckle) Just, well,
no worries.

Jacob backs away sheepishly.

ASHLEY
Wait. Hold on, Jacob.

Ashley stops setting up the camera and walks to Jacob. She
takes a second to collect her thoughts.

ASHLEY
Do you know why I joined this group?

JACOB
Not really. You aren't the most open
person I know.

ASHLEY
Yeah, well. I don't talk about myself
much because I'm not a good person. *

JACOB
(laughing nervously)
What did you do, kill someone?

ASHLEY
Yes.

Jacob stops laughing and stares intently at Ashley.

JACOB
You did? Like you accidentally ran
over an old lady who was crossing a
dark street in the middle of a dark,
foggy night? *

ASHLEY
No, I killed my best friend. *

The silence stretches between the two for a couple of beats.

JACOB
Is this where you say "kidding" and
punch me on the shoulder? *

ASHLEY
I'm sorry, I shouldn't have said
anything.

Ashley walks back to the camera and continues working on it.
Jacob approaches her and puts his hand on her shoulder.

JACOB
Hey, it's OK. You're obviously hurting
about something. I'd like to hear the
story about your friend.

ASHLEY
"Friend" isn't the right word. We
were closer than that. *

Ashley tinkers with the camera, not making eye contact with
Jacob.

ASHLEY

I've always been a tech geek. I was ecstatic when I got assigned to a mobile radar unit. We would setup near hotspots to track enemy drones, small surface to surface missiles and the like. That's where I met Chris.

JACOB

(using air quotes)

Your "friend"?

*
*

Ashley nods, still working on the camera.

ASHLEY

Mobile radar was a two person crew. Once the unit was set up, one person would watch the display, while the other would have downtime to sleep in the truck, eat, or maybe read. Of course, we spent a lot of time together, even when one of us was on downtime. We had a lot in common and it wasn't too long before we realized we had deeper feelings for each other.

*

Silence for a couple beats and then Jacob prompts Ashley.

JACOB

(softly)

And then what happened?

Ashley turns and faces Jacob again, but keeps her eyes on the floor in front of her.

ASHLEY

We had troops that kept the area around our radar unit free of hostile forces. I don't know how he got through, but in the middle of the night, a hostile with a shoulder missile launcher appeared on the hills above us and fired on our unit.

*

*

*

JACOB

And Chris was manning the radar when it happened?

Ashley slowly nods her head and looks up at Jacob.

ASHLEY

It was my shift, Jacob!

JACOB

I don't understand.

ASHLEY

I swapped with him that night! I didn't sleep well the day before and I wanted to get a few more hours of rack time. It should have been me out there! Chris died because I was freakin' tired!

Ashley tries her best to look strong, but her lip is trembling.

*
*

JACOB

It's OK.

Ashley has tears in her eyes, but holds strong. Jacob hands her a crumbled tissue. She refuses it.

*
*

ASHLEY

I'm good. Thanks. They discharged me and sent me home. When I got back I was lost. I've never been religious, but felt I wanted to know if there was anything... more. So, I joined the first paranormal group I could find, which happened to be you guys.

*

JACOB

I think I understand.

ASHLEY

I wanted to see if spirits were real. I want them to be real so I can tell Chris how sorry I am.

*
*

Ashley turns back to the camera and makes a few more adjustments.

ASHLEY

That's why I don't date people I work with. It's nothing personal, Jacob, it's just...you know.

JACOB

Yeah... I know.

Ashley gives Jacob an appreciative smile as she picks up her gear bag and heads out.

19 INT. HANGING ROOM - NIGHT(CB5)

19 *

POV. MAIN CAMERA:

Jacob walks up the steps inside the Death Row Cellhouse to the hanging room. Sara and Matthew are already there, looking at the SKEPTC, which is still green. The Park Ranger is in the corner tapping his foot impatiently, as Ashley and Jacob arrive.

*
*
*

PARK RANGER (O.S.)
Nice of you to all join us. OK, this
is the gallows room.

Jacob focuses his attention on the hanging room, specifically on the various parts of the room as the Park Ranger talks. The room is secured behind clear viewing glass.

PARK RANGER
Where we are now is where the warden
and others would watch the executions.
As you can see, there is a steel
reinforced hook where they would
secure the noose. They would stand the
prisoner on the metal platform there
and the executioner would pull that
lever over there and - (makes a
sensationalized choking sound)

*

ASHLEY
Classy.

PARK RANGER
You want classy? Let's check out the
drop room.

20 INT. STAIRWAY TO DROP ROOM - NIGHT(CB5)

20 *

POV PRIMARY CAMERA:

Park Ranger walks in front of Jacob and starts down the steps next to the hanging room. Matthew files in behind the Park Ranger, then Ashley.

Jacob begins to follow, then turns and sees Sara looking between the room and her device.

JACOB
You coming?

Sara looks at Jacob, disappointment strewn across her face as she looks at the SKPTIC is still a solid green. Sara takes in a deep breath and lets it out as she speaks.

*
*

SARA
Yeah.

21 INT. DROP ROOM - NIGHT(CB5)

21 *

POV. MATTHEW'S HEAD CAM:

Matthew follows the Park Ranger into the drop room. It's the same size as the hanging room and located directly below it, but unlike the hanging room, is open and accessible. The floor is dark colored concrete with a drain in the middle. Matthew stares at the drain.

MATTHEW
Looks more like a cow shower. Why the drain?

SARA (O.S.)
For the defecation.

Matthew turns to look at Sara, who enters the room with Jacob.

MATTHEW
What?

PARK RANGER
She's right.

Matthew turns back to see the Park Ranger step down onto the drainage floor.

Park Ranger points up to the drop floor, his back to Matthew.

PARK RANGER
They'd drop. Neck would snap. Then they'd shit themselves. The drain is here to clean up the mess.

ASHLEY
Lovely.

POV. MAIN CAMERA:

SARA

Let's set up a stationary camera over here. (points to the corner) And have it capture this room. (motions towards the greater drop room) And I'll place the device here.

Sara walks onto the drainage floor and sets the SKEPTC down. *

Ashley sets up the stationary camera that looks at the drop room floor. *
*

MATTHEW

I think we are wasting our time in here.

The group turns to Matthew and waits for him to continue.

MATTHEW (CONT'D)

Look, if I'm a ghost, and I can choose anywhere in this prison to haunt, I'm sure as hell not going to hang around, (beat) pun intended, this shithole. Literally a shithole.

PARK RANGER

Interesting hypothesis.

MATTHEW

I mean think about it. This is where your neck snapped in a violent death and you shit yourself as you went, you really wanna chill here like it's the Ritz? No way.

Sara stops and stands upright.

SARA

That actually makes sense.

JACOB

I never thought I'd hear you say that. *

SARA

Okay, well, we have the camera in the death row Cell Block. I imagine the inmates were in a constant state of fear over their impending deaths. There should be some emotionally based residual spectral energy we can capture.

The Park Ranger looks at our investigators, wearing ridiculous looking headlights, GoPros (Yellow Apples) and an EasyRig.

*
*
*

PARK RANGER
Maybe you guys aren't as dumb as you look.

SARA
Thank you. I'll wait on this.

Sara picks up the device. The group heads out of the drop room and back into the death row cell room.

22 EXT. PRISON GROUNDS - NIGHT

22

POV. PRIMARY CAMERA:

The team walks from Cell Block 5, in front of Cell Block 4 toward the Laundry Room, with Jacob in the rear.

*
*

CUT TO:

POV. MATTHEW'S HEAD-CAM:

Matthew is directly behind the Park Ranger.

MATTHEW
So, you obviously agree with me that there are no ghosts here.

22A INT. CELL BLOCK 4 - NIGHT

22A *

POV. PRIMARY CAMERA:

*

The group, led by the Park Ranger, go in to Cell Block 4.

*

MATTHEW
What did the other teams claim to find?

*

PARK RANGER
They all said they saw something, so I heard.

Sara is behind Matthew.

SARA
You heard? You weren't with them?

PARK RANGER

Listen honey, I've been here a long time. I don't normally do these late night things. Only did this one because the place is being torn down and wanted - just wanted to tonight.

Jsacob walk down the cell block. Discovering the cells, exposing the last one has a mannequin.

JACOB

What's with the mannequin?

PARK RANGER

Budget cuts, surplus sale from the 'Dances With Wolves' film shoot.

MATTHEW

Weird.

PARK RANGER

Shows how prison life was like, and how small the cells are.

MATTHEW

Gonna miss the place?

Park Ranger simply shrugs.

PARK RANGER

I'm sure the condos will be nice too.

Ashley attaches a stationery camera, wrapping it os the bard looking down the corridor.

ASHLEY

I'm set.

PARK RANGER

Next, the Laundry Room

22B EXT. PRISON GROUNDS - NIGHT

22B *

Park Ranger leads the group up to the Laundry Room's building, pointing at the building..

PARK RANGER (CONT'D)

Here's the laundry room.

23 INT. PRISON LAUNDRY ROOM - NIGHT

23

POV MATTHEW'S HEAD CAM:

Matthew follows the Park Ranger in to the Laundry Room, taking in the room as he enters.

The Park Ranger walks up to a large old laundry press machine with a table behind it and a sign overhead that reads "Mangle Table." Park Ranger points to the sign.

PARK RANGER

The "Mangle Table." Inmates would use this to insert the clothes and do hot steam presses.

Matthew starts to walk closer to the machine. Sara, Ashley and Jacob do the same, crowding around Matthew.

SARA

Why do they call it the "Mangle Table"?

PARK RANGER

This is way before the tree-huggers thought there should be safety measures, so a lot of inmates got their arms ripped off feeding clothes into that thing. (beat) So those guys really couldn't be tree-huggers, huh?

*
*

The Park Ranger likes his joke. No one else does.

*

PARK RANGER

The administration finally put in a safety gate after they realized it was more expensive to buy prison shirts with just one sleeve, for some reason. (beat) That's why they call it the "Mangle Table."

*

SARA

And this is where a lot of the sightings have been?

*

PARK RANGER

Actually, more in this room, people claim to see spirits over here.

*

Park Ranger guides them to a few steps at the end of the room that leads to an open air window that looks into the shower

room, which appears more like a butcher's slaughterhouse with a plain concrete floor and various hose nozzles overhead. It's dark and detached from the light coming in. The Park Ranger motions the others to go in front of him to look into the shower room.

*

PARK RANGER
If you look through there you'll see the shower room.

*

ASHLEY
Not much privacy.

PARK RANGER
None at all, and there were lots of fights.

*

SARA
Did anyone ever die in here?

POV SARA'S HEAD CAM:

Sara pulls out and holds up the SKEPTC. Still showing only green.

*

*

MATTHEW
Still nothing. Shocker!

*

*

PARK RANGER
Many men died in that room, especially during the final riot, the one in '73 that closed this place down.

SARA
Can we go in there?

PARK RANGER
Sorry. It's been locked off since the riots. No living human has been in there for over twenty years.

*

*

A HISSING sound is heard.

*

Everyone turns around from the window to view the room full of machinery. There is now a huge puff of steam and loud machinery sounds. WHAT??? Everyone stops moving. Then one by one they slowly look around and at each other.

*

*

JACOB
What the...

ASHLEY
Are they sending us a message?

POV. SARA'S HEAD-CAM:

Sara waves her device around. No change, still green. *

Matthew hops the guard rail and walks behind a laundry machine.

MATTHEW
Guys, it's just a fog machine and a tape recorder.

All look to Park Ranger.

PARK RANGER
OMG, totally forgot that was there.

SARA
What?

PARK RANGER
Yeah, those are on a loop. They're so tourists get an idea of the ambience of the laundry room. *

POV. PRIMARY CAMERA:

The team begins to leave. Sara stops. *

SARA
I'll just put this one here real quick.

Sara pulls up a GoPro camera already on a mini tripod. *

POV. LAUNDRY ROOM STATIONARY CAMERA: *

Sara sets the SKEPTC in front of the Laundry Room's stationary camera. *

24 INT. POP-UP TENT - NIGHT

24 *

POV. MAIN CAMERA:

The production team is standing around the large monitor they have set up.

ASHLEY
OK, let's see what we got here.

Ashley turns on the monitor and feeds from four of the five cameras appear in a quad display.

MATTHEW
We missing one?

Ashley clicks a button on the keyboard in front and the screen goes to a single image, the one from the Cell Block 5 camera. *

MATTHEW
(sarcastic)
Wow. Exciting.

SARA
Let's look at the other feeds.

Ashley clicks a button and the display goes back to the quad format.

SARA
Let's cycle through.

Ashley clicks some more keys and the image is now full screen on the camera in Siberia, then after a moment on the one Cell Block 4, then the Laundry Room, then the Drop Room and finally on Cell Block 5. The cycle starts again. On the second pass, when on the Laundry Room camera, a light flashes. *

JACOB
Whoa, you see that?

SARA
What?

The image advances.

JACOB
Go back. The Laundry Room. *

Ashley clicks some keys to go back to the Laundry Room image. *

SARA
What'd you see?

MATTHEW
He didn't see -

A dark figure passes in the background.

ASHLEY

What the -

MATTHEW

Probably just the Park Ranger messing with us again.

PARK RANGER (O.S.)

Wasn't me.

All turn to look and see the Park Ranger is right behind them, his arms crossed.

All turn to look back at the monitors.

The team all look at each other.

SARA

We need to go see what that was.

Matthew looks to Jacob.

MATTHEW

You're getting all this right?

Jacob puts a thumbs up in front of him, caught by the camera.

Matthew turns to the Park Ranger.

MATTHEW

How'd you do that?

*

PARK RANGER

Listen, yes, I may have embellished the 'Mangle Table' deaths some... and... maybe the hot potato didn't come from the gallows?

*

*

JACOB

(disappointed)

It didn't?

PARK RANGER

And sure, I kinda knew the sounds were going to play, the steam was going to hiss, and the billy club story was fun...But I can honestly say, I'm not making anythinL move iR the laundry room, and I swear on my death it is

*

*

*

*

*

not ME that made that shadow appear. *

SARA
I believe you.

MATTHEW
And I don't.

JACOB
Look! *

Jacob points at eed. The blue light on the SKEPTC device has turned blue. *

All look at each other. Moments pass then - *

JACOB
Well, what do we do now?

SARA
What we came here to do.

Sara looks at Matthew.

SARA (CONT'D)
Make Matthew look good.

MATTHEW
Fine... let's take a look.

25 INT. PRISON LAUNDRY ROOM - NIGHT

25

POV. PRIMARY CAMERA:

The team walks into the laundry room one-by-one, Jacob is the last in. They all look around.

JACOB
Hello?

Matthew turns and looks at Jacob with an exhausted look on his face.

MATTHEW
Really, has saying "hello" ever worked? *

Sara approaches the SKEPTC device, it's light is now green. *

SARA

Damn.

Sara goes and EPTCs up the SKEPTC. As Sara touches the device she quickly pulls her hand back.

SARA

Whoah.

JACOB

What?

SARA

It's cold. Like freezing cold.

MATTHEW

It is cold in here.

SARA

Abnormally cold.

ASHLEY (O.S.)

Are you guys kidding?

Jacob turns to see Ashley, who has set down her gear and is taking off her jacket.

ASHLEY

It's like the surface of the sun in here.

Jacob turns to look at Matthew, Sara and Park Ranger to see if they are seeing this. They are, and Park Ranger has a big smile on his face. Jacob turns back to Ashley who is now down to just a very light tank-top, her jacket sitting on the ground next to her. She is sweating and fanning herself as if she's burning up.

JACOB

Ummm... are you sure you're hot?

Ashley looks to Jacob, exasperated at the question.

ASHLEY

Don't I look hot?

JACOB

I uh, you uh, look -

MATTHEW

Let's get you outside.

26 EXT. PRISON GROUNDS LAUNDRY ROOM - NIGHT

26

POV. SARA'S HEAD CAM:

Sara walks out from the Laundry Room. Everyone else is standing outside. Ashley is hugging herself from the cold. *

ASHLEY

Okay, now I'm freezing!

MATTHEW

Oh no, let me warm you up.

Matthew hugs Ashley and gives Jacob a shit-eating grin.

SARA *

Maybe you should get her her jacket.

JACOB *

I'll get it.

27 INT. PRISON LAUNDRY ROOM - NIGHT

27

POV. SARA'S HEAD CAM:

Sara goes back in to the Laundry Room. Sara hears the HISSING start up again. *

SARA *

Curious.

Sara looks around. She walks slowly to the back of the room. Halfway through the room the sounds stop. *

Sara goes to where where the tape player was in the back of the room. Nothing. *

Sara turns back and Jacob is right in front of her causing Sara to GASP.

Jacob holds out one of his arms.

JACOB

Just me. Sorry.

Sara takes in a deep breath.

JACOB

You good?

POV. MAIN CAMERA:

Created using Celtx

SARA
Yeah, I'm good. Let's check the
cameras. I really think something is
happening.

Jacob turns to head out.

SARA (O.S.)
I'll catch up with you. Need to grab
SKEPTC.

JACOB
Copy you.

Jacob exits the building.

POV. SARA'S HEADCAM:

Sara touches the SKEPTC, still green, to see if it's still
cold. It's not. She picks it up.

27A EXT. PRISON GROUNDS (ROSE BUSHES) - NIGHT

Walking briskly down the pathway, Sara notices that the rose
bush that had three fully-bloomed roses now only has two. One
has been cut. Furious, she heads to the tent.

28 INT. POP UP TENT - NIGHT

Sara storms in.

SARA
Are you guys trying to get us kicked
out of this place?

Matthew, Jacob and Ashley all look at each other blankly.

SARA
I think it's just friggin' adorable
that the two of you have a crush on
Ashley, but cutting one of the roses
goes totally against our contract with
the Historical Society.

JACOB
What are you talking about?

ASHLEY
No one gave me a rose, Sara.

28A EXT. PRISON GROUNDS (ROSE BUSH) - NIGHT

28A *

Sara goes back to the rose bush, but is now holding a flashlight (or headcam). She stes rose pedals strewn, leading her to the women'.s cellblock

*
*
*

28B INT. POP-UP TENT - NIGHT

28B *

Sara flies into the tent and unfolds the blueprints.

*

MATTHEW

What's that?

*
*

SARA

A blueprint of the prison.

*
*

JACOB

Where did you find it?

*
*

SARA

In MaryBeth Flake's cell.

*
*

MATTHEW

Uh - the one that's locked and that no one has access to?

*
*
*

SARA

Yes, Matthew. That one.

*
*

Ashley and Matthew look over Sara's shoulder to look at it as Jacob shoots it all.

*
*

SARA

See this here - there are some pencil markings.

*
*
*

MATTHEW

So you just happened to go to Flake's cell, and the blueprint was just sitting there?

*
*
*
*

SARA

No. Rose pedals led me to the cell - then to the end of the mattress where a seam was torn open. The blueprints were in the straw mattress.

*
*
*
*
*

MATTHEW

(sarcastic)

Oh, of course. That makes much more sense. So who would do that? And why?

*
*
*
*

As they are focused on the blueprint, on a monitor in the BG, we see the Mannequin with the rose stalk in his hand, a few pedals left - all of this from a now camera that is not there.

ASHLEY

We're almost there, Sara. I know we are.

They turn to the Park Ranger.

SARA

Do you know why blueprints would have been hidden in MaryBeth Flake's cell?

The Park Ranger slowly absorbs the information in the blueprints.

PARK RANGER

Let me think about this.

The team is back watching the monitors. Ashley is again at the helm. They're scrolling through the images from the stationary cameras, one at a time.

Matthew is behind Ashley, very close. Matthew looks down again at Ashley's posterior and back up at Jacob. Matthew gives Jacob a wink and a smile.

MATTHEW

Be sure to capture the *action*, Jacob.

Jacob points to the monitor.

JACOB

All that is already recording, I'm capturing plenty.

Matthew nods and smiles.

ASHLEY

Whoa, what was that?

Jacob turns his attention to the monitor and walks closer.

JACOB

What?

Ashley hits a few keys and goes to the image of the Cell Block 4 camera.

ASHLEY

There. Ashley points to the image.

FEED FROM CELL BLOCK 4 CAMERA:

29 INT. CELL BLOCK 4 - NIGHT

29 *

The stationary image shows 4 Cell Block with a beam of light coming out from a cell on the top of the block.

*

30 INT. POP UP TENT - NIGHT

30

SARA

Was that there before?

ASHLEY

No. Definitely not.

ASHLEY

Oh, that's not creepy.

*

Sara looks at Matthew.

*

SARA

Go check it out, we'll watch the monitor.

*

*

MATTHEW

Jacob can go with me.

*

Matthew walks towards Jacob.

MATTHEW (CONT'D)

Come on.

31 INT. CELL BLOCK 4 - NIGHT

31 *

POV. MAIN CAMERA:

Matthew walks through Cell Block 4 to below the cell where the light is streaming from.

*

*

Matthew cups his hand around his mouth to yell.

MATTHEW

Hello up there!

JACOB

I thought you said that never worked.

Matthew and Jacob listen intently for a few beats, but hear

nothing.

MATTHEW

Nothing, I guess we're good. Let's go.

*

JACOB

Way to investigate.

MATTHEW

You really think there's something up there?

JACOB

Maybe.

MATTHEW

So Sara's got you believing this stuff too huh? How many of these investigations have we been on that have actually turned up hard evidence?

Matthew is walking around the floor space, looking in the various cells.

JACOB

You have to admit things seem a little weirder on this one. I think Ashley is starting to pick up on something here.

*

Matthew stops and turns to Jacob and after a moment smiles with one side of his mouth.

MATTHEW

I doubt it. When she and I had coffee last week she didn't mention believing in any of this stuff.

*

Matthew goes back to looking in to a cell.

MATTHEW

Of course, it was a more personal conversation, so the show didn't really come up.

CUT TO:

32 INT. POP UP TENT - NIGHT

32 *

POV. SARA'S HEAD CAM:

Sara is standing behind Ashley. who is still seated in front

*

of the monitor, headphones on. They are watching the feed from the stationary camera in Cell Block 4.

*

ASHLEY
What the hell is he talking about? We never had coffee.

PARK RANGER (O.S.)
Ashley and Matthew sitting in a tree -

Sara turns to look at the Park Ranger behind her, a big smile on his face.

CUT TO:

33 INT. CELL BLOCK 4 - NIGHT

33 *

POV. MAIN CAMERA:

JACOB
Whatever.

Jacob scans the room, settles on the stairwell on the side of the Cell Block.

JACOB
Can we get up there?

MATTHEW
It's behind the locked area, so, no.

JACOB
How are we supposed to investigate if we can't get up there?

Matthew looks to Jacob.

MATTHEW
It's fine. Like the ranger said, just a -

CELL DOOR SLAMS. Matthew and Jacob stop in their tracks.

MATTHEW
What the -

CUT TO:

34 INT. POP UP TENT- NIGHT

34 *

POV. SARA'S HEAD CAM:

SARA
Did you see that?

*
*

ASHLEY
The cell door slammed. It was super
loud..

*
*

Sara turns to the Park Ranger.

SARA
And do cell doors just slam on their
own?

PARK RANGER
Oh, when there's a breeze in the
cellblock.

*
*
*

SARA
A BREEZE? Are you serious?

*
*

Park ranger shrugs.

ASHLEY
I wish we had walkie-talkies.

SARA
Matthew said it wasn't in the budget.

ASHLEY
But I'm sure his hair cream was.

PARK RANGER
Ha! Good one.

Both Ashley and Sara turn towards the Park Ranger, who's
still standing, smiling.

*

Sara, then Ashley turn around to the monitors.

ASHLEY
Where'd they go?

Sara goes to exit, stops, turns and grabs the SKEPTC, and
then heads out.

35 EXT. CELL BLOCK 4 - NIGHT

35 *

POV. SARA'S HEAD CAM:

Sara crosses the prison grounds and into Cell Block 4.

*

36 INT. CELL BLOCK 4 - NIGHT

36 *

POV. SARA'S HEAD CAM:

*

Sara walks to the stationary camera and waves into it.

Sara walks around the Cell Block, looking up and down. The light that Matthew and Jacob were investigating is gone.

*

Sara turns to walk back out and is startled to see Matthew standing in front of her, his head down.

*

SARA
Matthew?

Matthew raises his head fast and opens his eyelids to reveal all white eyes.

*

SARA
MATTHEW!

Matthew slowly raises his arms, they're trembling as he does. Matthew lets out a low-toned GROAN.

*

*

Sara backs away, her arms outstretched in defense.

SARA
MATTHEW!!

Matthew walks slowly towards her while letting out another groan.

*

JACOB (O.S.)
Dude! Not funny.

Sara turns to see Jacob walking up.

CUT TO:

POV. MAIN CAMERA:

Matthew is facing Jacob and Sara, his arms outstretched toward them like a Zombie. Sara's arms still raised in defense.

*

*

Matthew begins to speak in a growling voice.

MATTHEW
I want your brains.

JACOB
Because you have none of your own?

Matthew starts to laugh.

*

CUT TO:

POV. SARA'S HEAD CAM:

Sara faces Matthew, who uses one hand to open his eye, the other to remove a contact.

*

Matthew chuckles as he removes the first then second contact.

MATTHEW
Contacts. I've been saving these for something like this.

*

*

Matthew, contacts removed, looks at Sara and shakes his head.

MATTHEW
The look on your face... priceless.

CUT TO:

POV. MAIN CAMERA:

Sara walks up to Matthew. They're now in profile looking at each other.

SARA
Not funny. This is serious, Matt!

MATTHEW
Listen, I'm The Skeptic. And I am a skeptic, you know that. It's my job to entertain those who don't believe.

SARA
No one watches to see us prank each other, they watch to see us find something.

MATTHEW
(throwing up his hands)
And we never do, so I have to keep it entertaining somehow.

SARA
This isn't about entertaining, it's about finding proof -

MATTHEW
Of the paranormal. Right, but we
won't, so...

SARA
If you don't believe we will, then why
are we out here?

MATTHEW
Views. I mean, look at this place!

Matthew raises his arm up in an arc.

MATTHEW
This is an amazing, and I'll give it
to you, spooky place. This episode -

Matthew looks to Jacob with a serious look on his face.

MATTHEW
Once edited, will be great. Let's hope
it's enough to save the channel.

*
*

SARA
What about the light?

MATTHEW
I was able to get past the gate and go
up there. It was just a view window -
where the guards would watch the
inmates. The lights are on in the
hallway and the cover fell off. It's
nothing.

*
*
*

SARA
And the cell door slam?

Matthew shrugs his shoulders and shakes his head.

MATTHEW
The wind?

SARA
Not you, too. The WIND?

*

Matthew places his hands on Sara's shoulders.

MATTHEW
It's not ghosts, Sara.

SARA
We'll see.

Sara looks at the SKEPTC device again, still only showing a solid green light.

*
*

SARA (CONT'D)
We'll see.

Sara turns from Matthew and storms off past Jacob.

Matthew cups his hands around his mouth to help project his voice.

MATTHEW
You're not even sure it works!

Jacob watches her leave then turns back to Matthew who shrugs again.

A faint "WHATEVER MATTY" is heard, in a man's voice. Jacob turns around to look for the source and sees nothing. Jacob walks quickly out of the building.

*

37 EXT. PRISON GROUNDS CELL BLOCK 4 - NIGHT

37 *

POV. MAIN CAMERA:

Jacob walks out to see Sara to his left, her arms crossed, and Matthew walking away towards the tent.

Jacob walks up to Sara.

JACOB
Hey, I just heard a vo -

SARA
Yeah, he was pretty rude.

JACOB
No, I was going to say -

SARA
It's fine, he's right. Not like SKEPTC is working.

*
*

JACOB
I think I just -

SARA
What am I doing wasting all my time on

this! I have a Master's Degree in
Electrical Engineering and a baby at
home.

*
*

Tears form in Sara's eyes.

SARA (CONT'D)
I could get my Ph.D. in a year. I
could be working for the government or
teach at an Ivy League school. I've
turned down work at NASA, for Christ
sake, all for this stupid show!

Sara holds her head in her hands, crying. Jacob reaches out
with an arm and pats her on the shoulder the best he can
while holding the camera.

Sara starts to compose herself, wiping the tears off her
face. Jacob hands her a tissue - again, crumbled.

*

JACOB (CONT'D)
Here.

Sara takes the tissue and looks at it.

*

SARA
Is it clean?

JACOB
Uh, I'm not sure.

Sara hands back the tissue and smiles a rare smile.

*

SARA
Thanks, anyway.

She wipes her eyes again and then waves a finger at Jacob.

SARA
If you don't edit this out, Jacob, I
will shove an electromagnetic coil so
far up your keister you'll hum every
time someone turns on a lamp within
100 feet of you.

JACOB
That might be kind of fun.

Sara rolls her eyes, but is not really disgusted by the
comment.

JACOB
Did you really turn down work at NASA
for this show?

A look of indecision comes across Sara's face as she debates whether to answer Jacob's question.

After a beat...

SARA
Did you know my mom died when I was
ten?

JACOB
No.

SARA (CONT'D)
Yeah, well, the night after my mom
died, I was in my bed with my face
buried in my pillow crying when I felt
someone sit on the edge of my bed. I
thought it was my dad coming to
comfort me, but when nothing happened,
I looked up, and there was my mom.

JACOB
Crazy dream!

SARA
It wasn't a dream. It was real. Very
real.

MATTHEW
Whoa! (beat) What happened?

SARA
Nothing really. She didn't reach out
to me or anything, but just looked at
me as if trying to tell me that she
was all right, and that I would be all
right, too. Then she faded away.

JACOB
How are you sure it wasn't a dream?

SARA
I never went to sleep that night,
Jacob. I was awake and aware. I
watched my clock change minute by
minute. I was most definitely awake,
and I'll never forget. It was no

dream, it was very real.

JACOB

And now you want everyone else to know
it was real?

Sara wipes the tears out of her eyes and nods her head.

SARA (CONT'D)

I'm sorry. What were you trying to
say?

JACOB

Oh, it was nothing. I might have seen
a rat. Startled me pretty good.

SARA

Let's check the other sites. Maybe
something better in Death Row.

37A INT. CELL BLOCK 5 - NIGHT

37A *

POV. PRIMARY CAMERA:

Sara walks up and down the corridor. She approaches the
stationary camera, setting the SKEPTC down in front of it as
she adjusts it.

JACOB

Crazy about your mom. When my little
brother died, my mom hired a psychic
for kinda the same thing. She wanted
to know. The psychic told us spirits
stay until they are at peace with
their passing - and that my little
brother was.

Sara stands and looks at Jacob.

SARA

I didn't know that, about you losing
your little brother.

JACOB

We all have our stories, right?

SARA

Yeah (beat) Now that I have a little
girl, it's nice to think my Mom is
watching over my baby daughter and me
somehow.

JACOB
Come on, let's go check out the camera
in Siberia.

38 EXT. PRISON GROUNDS APPROACH TO TENT - NIGHT 38

POV. MATTHEW'S CAMERA:

Matthew walks up to the tent and enters.

39 INT. POP UP TENT - NIGHT 39

POV. MATTHEW'S CAMERA:

Ashley is still seated in the chair, the Park Ranger
standing, his arms crossed, observing.

Matthew gets closer and Ashley turns to him, taking off her
headphones.

ASHLEY
You're a dick.

Matthew stops.

MATTHEW
What'd I do?

ASHLEY
You know this is her thing. She really
believes in the paranormal. *

MATTHEW
I know, but the show is called
"Skeptic and the Scientist" for a
reason. I don't.

ASHLEY
No, the show is called "The Skeptic
and the Scientist" because you have a
trust fund and are paying for it. If
it were properly titled it'd be called
"The Scientist and The Asshole." *

MATTHEW
Now wait one sec -

PARK RANGER
Now, now - don't fight.

Matthew turns to the Park Ranger.

MATTHEW
Not really your business.

Park Ranger hold his hands up slightly. Matthew turns back to Ashley.

PARK RANGER
But I've decided I kinda like you guys, and think you can help... I've got this idea...

MATTHEW
I'm not really in a position to fund any new ideas.

Park Ranger nods his head.

PARK RANGER
Fair enough.

40 INT. SIBERIA - NIGHT

40

POV. MAIN CAMERA -

Sara is looking at a display on the wall that explains Siberia. Jacob is watching her read.

*

SARA
Says here, back when these cells were used for solitary, there were no pre-assigned times.

JACOB
What does that mean?

Sara's still reading, she squints her eyes a bit.

SARA
Apparently it meant that when they threw you in here -

*

Sara looks at Jacob.

SARA (CONT'D)
You didn't know how long you were going to be here. Could be an hour, a day, a week, a year, they never told you.

JACOB
That's bullshit.

Sara looks back to the picture.

SARA
Indeed. No wonder these guys went
crazy.

*

Jacob walks into one of the cells.

JACOB
Don't lock me in here.

SARA (O.S.)
I would never. I'm not Matthew.

JACOB
(mumbling to himself)
Thank God.

Jacob, in a cell looks at one blank wall.

*

Jacob turns to face the other wall. He hears a SQUEAKY WRITING sound. Jacob does a slow, hesitant turn back to find himself looking at the first wall again. The wall has the words "YOUR ENEMY PROWLs AROUND LOOKING FOR SOMEONE TO DEVOUR."

JACOB
What the?!

Jacob turns quickly back to the opposite wall. It reads "PETER 5:8."

JACOB
Holy shit!

Jacob turns back to the first wall. The writing is gone. He turns around and the writing is gone from that wall as well.

Jacob turns 90 degrees to the open doorway, Sara is standing there.

SARA
Wha -

POV. SARA'S HEAD CAM:

Jacob pushes past Sara.

JACOB
Nope. I'm done.

Sara watches Jacob leave, then leans in to the room he just left and looks around.

SARA
Show yourself! Why won't you show yourself?

41 EXT. PRISON GROUNDS - NIGHT 41

POV. PRIMARY CAMERA:

Jacob is speed-walking back to the tent.

42 INT. POP UP TENT - NIGHT 42

POV PRIMARY CAMERA:

As Jacob enters the tent, Ashley, Matthew and The Park Ranger all look up at him. *

JACOB
I'm done. Done.

POV. MATTHEW'S HEAD CAM:

Matthew approaches Jacob and reaches out his arms to slow and calm him down.

MATTHEW
Whoa, whoa, where's the fire?

JACOB
I'm done man. Done.

ASHLEY
What'd you see?

Jacob backs away from Matthew and puts his hands up.

JACOB
I was looking at a wall, it was clean,
I turned back, it said "Peter 5:8"

ASHLEY
A Bible quote?

PARK RANGER
Oooo, scary.

Jacob puts his hands to his head and tries to focus.

JACOB

No, there was writing on one wall that said something about an enemy coming to devour us. I turned around and the opposite wall said "Matthew 5:8." I turned around again and all the writing was gone!

Matthew continues to hold his hands up, trying to calm Jacob.

MATTHEW

You're just imag -

Jacob points his index finger at Matthew.

JACOB

Don't. Just don't! I know what I saw.

PARK RANGER

Guess those cells are still making people go crazy, huh?

Matthew looks at the Park Ranger who's smiling. Matthew lets out a little chuckle.

ASHLEY

Where's Sara?

SARA (O.S.)

Right here.

Matthew turns to see Sara walking towards them.

ASHLEY

See anything?

SARA

Not what Jacob saw, but I felt like -

MATTHEW

Did your do-hickey turn blue?

Sara's defeated.

SARA

No. I - I left it in Death Row.

Ashley approaches Sara and hugs her as well as she can with the equipment she's holding.

ASHLEY

Your worth is not tied to the SKEPTC,
Sara. You are an amazing friend - and
mom - and wife - and scientist, by the
way.

SARA

I know I can get it to work and when I
do, I can fund the channel alone. Hear
that, Matthew?

JACOB

I saw writing on the wall. I did NOT
imagine it.

Ashley gets up from her chair and towards Jacob who is taking
off the Easyrig and placing it on the holder.

Ashley places her hands on Jacob's shoulders with a soft
touch.

ASHLEY

Hey, it's cool, OK?

Jacob doesn't make eye contact but nods his head. Ashley
gives Jacob a big hug.

ASHLEY

It's okay. I believe you.

Jacob responds while still looking away.

JACOB

Thanks.

Ashley leans back a little, puts her hands on the side of
Jacob's face, caressing his head.

ASHLEY

You're welcome.

Matthew is not amused.

SARA

Jacob, we're on to something. You
can't quit now. We need you.

MATTHEW

Yeah man, stop being such a wuss.

SARA
You're not helping.

PARK RANGER
You know...

Matthew turns to look at the Park Ranger who turns his back to him and starts to walk away, his hands in his pockets.

PARK RANGER
You know, seventeen films crews have
been in here.

*

Park ranger turns around, pulls his hands out of his pockets and shows all ten fingers, closes his hands, then shows seven fingers.

SARA
Yeah...

PARK RANGER
Not a one out of seventeen.

*

*

SARA
So if we don't, no one ever will.

*

MATTHEW
This isn't real, this is all in your
minds.

Matthew shakes his head in frustration.

MATTHEW
We're done, guys. Sara, I love ya, but
don't hold your breath on your thingie
saving the channel.

*

*

*

PARK RANGER
If you don't capture any ghosts on
camera -

MATTHEW
Then maybe we can come back and do an
episode from one of the new condos.

PARK RANGER
What are we gonna do?

Matthew EXHALES and starts to look around.

*

MATTHEW
We're going to get as much footage as
we can while we're here.

*

Sara walks over to Jacob.

SARA
We only have a few more hours until
daylight.

Sara and Ashley continue to huddle around Jacob, consoling
him.

Ashley puts on her headphones and takes them off right away,
grabbing her ears.

*

*

ASHLEY
Oww!

All turn to Ashley.

JACOB
What? What's wrong?

Ashley rubs her ears/temples.

ASHLEY
I heard this weird feedback.

SARA
From where?

ASHLEY
The Death Row Cell Block camera's
audio feed.

*

MATTHEW
Maybe just a glitch.

SARA
Pull up that camera.

*

Ashley types away at some keys. The monitor now shows yet
another moving shadow.

*

*

Sara turns to Matthew.

PARK RANGER (O.S.)
That doesn't look like a glitch.

The movement stops, and now the live feed matches the room

tone.

MATTHEW

See?

Jacob points at the monitor.

SARA

What?

JACOB

What feed is that?

Ashley sees the feed, it's up and down.

Ashley puts her headphones back on.

POV. SARA'S HEAD CAM:

Matthew, Ashley and Sara all look at the monitor. Jacob and Park Ranger are behind Sara.

SARA

Hear anything?

Ashley puts her hands over her headphones to listen better.

ASHLEY

Yeah.

SARA

What is it?

ASHLEY

I'm not sure. Beeps?

MATTHEW

Let me listen.

Ashley looks at Sara for permission.

Matthew sees Ashley looking at Sara.

MATTHEW

Hey, my money, my headphones.

Ashley still looks at Sara.

SARA

Go ahead.

Ashley hands Matthew the headphones.

POV. MATTHEW'S HEAD CAM:

Matthew puts on the headphones, which are limited in their reach by the cord length, forcing Matthew to lean in, hovering over Ashley, who CLEARS HER THROAT.

*
*

ASHLEY
Eyes up, buddy.

Matthew tilts his head up.

MATTHEW
I was just listening.

ASHLEY
They don't make noise.

Matthew tilts his head to the side to look at the monitor.

A faint BEEP is heard. It repeats every four seconds. Matthew takes off the headphones

MATTHEW
Not beeps, chirps. It's a smoke alarm.

SARA
Let's go check it out. Come on Jacob, get your camera.

JACOB
Umm... I'd really rather -

MATTHEW
I'll go, you ladies stay here.

SARA
I really think -

Matthew starts to walk off at a brisk pace.

MATTHEW
Be right back!

JACOB
Famous last words.

ASHLEY
We can only hope.

As Matthew walks off, he passes the Park Ranger who's positioned much like Auguste Rodin's famous "The Thinker" statue.

43 DELETE

43 *

44 DELETE

44 *

45 INT. CELL BLOCK 4 - NIGHT

45 *

POV. MATTHEW'S HEAD-CAM

*

Matthew looks at the stationary camera, giving it a courtesy wave.

*

*

Matthew backs away from the stationary camera and heads towards the sound. Matthew continues walking until he's at the doorway of the cell they visited earlier that had the Mannequin. The closer Matthew gets to the Mannequin's cell, the louder the beep gets, but there is no visible source of the sound. Matthew is mortified.

*

*

*

MATTHEW

*

What do you think of your room tone now, Ashley?

*

*

*

46 INT. POP UP TENT - NIGHT

46 *

POV. SARA'S HEAD CAM:

Sara, with Jacob next to her and Ashley in front, watch the monitor and see Matthew in the distance.

PARK RANGER (O.S.)

What's he doing?

Without moving, Ashley responds.

ASHLEY

*

There's a loud beep. It's got to be a fire alarm.

*

*

PARK RANGER (O.S.)

What fire alarm? We don't have fire alarms.

*

*

Sara, Jacob and Ashley all turn to look at the confused Park Ranger.

47 INT. CELL BLOCK 4 - NIGHT

47 *

POV. MATTHEW'S HEAD CAM:

Matthew enters the cell with the loud beeping. He looks down at the Mannequin. *

MATTHEW

Isn't this thing driving you nuts?

Matthew continues to look at the Mannequin. *

The beeping stops. Matthew looks down to the end of the cellblock. *

VOICE

I know. *

Matthew turns back towards the Mannequin. The Mannequin is gone. Matthew, startled, jumps back like a cat, his breathing instantly escalated.

MATTHEW

Who said that? Jacob, I swear - *

Matthew takes in a breath to calm himself then quickly turns towards the cell door to discover it's closed, with the Mannequin now standing, staring at him from the other side.

Though his lips don't move, the words emanate from the Mannequin - *

MANNEQUIN

I know. *

48 INT. POP UP TENT - NIGHT

48 *

POV. SARA'S HEAD CAM:

Sara, Jacob next to her and Ashley still seated in front watch the monitor closely.

SARA

What just happened? *

ASHLEY

He....

Matthew's SCREAM can be heard in the distance. Ashley rips off her headphones in pain.

SARA
What the - he's locked in the cell!

*

The Park Ranger turns and starts to run.

PARK RANGER
Come on.

49 EXT. PRISON GROUNDS - NIGHT

49

POV SARA'S HEAD-CAM:

Jacob takes off after the Park Ranger, followed by Sara.

*

Continuing to follow the Park ranger, Jacob and Sara run all the way to Cell Block 4.

*

50 INT. CELL BLOCK 4- NIGHT

50

*

POV SARA'S HEAD-CAM:

Park Ranger, Jacob and Sara run up to Matthew who is now lying on the floor outside the closed cell in a fetal position, with his hands covering his eyes.

JACOB
What happened?

Matthew keeps his hands over his eyes.

MATTHEW
The Mannequin.

SARA
How did you get out?

*

MATTHEW
The Mannequin - it -

*

SARA
It what?

*

*

JACOB
OK, ha, ha. That's funny, Matthew. We ran here thinking you were hurt, man.

*

*

Matthew opens his eyes and starts to uncoil. Matthew peeks around his own body to look into the cell, sees the Mannequin. Matthew stands and scurries backwards away from the cell. Sara looks at Matthew, then back to the cell.

*

SARA
It's fine.

Sara is convincing herself as much as she is convincing
Matthew. *

Jacob puts his hands on his hips and shakes his head.

JACOB
This is bullshit.

Jacob looks around.

JACOB
I thought Ashley was with us?

Sara looks towards where they came in. Everyone is closer to
the door than she is.

SARA
I thought so too, she was right - *

MATTHEW
LOOK!

Sara turns to Matthew and sees him pointing inside the cell.
The Mannequin is standing there, inside the cell. Everyone
jumps back and starts to run backwards.

As Sara looks back, the Mannequin is now standing outside the
cell doors looking towards the group as they sprint outside. *

POV. MATTHEW'S HEAD CAM:

Matthew is the first one out the door of the Death Row Cell
Block, sprinting to the tent. *

51 EXT. POP UP TENT - NIGHT

51

POV. MATTHEW'S HEAD CAM:

Matthew arrives at the tent and enters.

52 INT. POP UP TENT - NIGHT

52

Matthew looks around, sees nothing and stops to breathe. He
looks at the monitor as it's scrolling rapidly through
images. It arrives at the Death Row Cell Block cam with
nothing visible. *

OUT OF NOWHERE, the Mannequin's head comes in from top of *

frame upside down. Matthew lets out a HIGH-PITCHED scream and backs away, falling down.

POV. SARA'S HEAD CAM

Sara races up to Matthew, who has fallen to the ground, Park Ranger right behind her. *

PARK RANGER
Go, go, go.

Sara goes to help Matthew up, as she does, his eyes start to water.

MATTHEW
You were right the whole -

Sara slaps Matthew.

PARK RANGER
Ow.

SARA
No time for that. We gotta find a way out of here.

Jacob meets up with Sara, Matthew and Park Ranger.

Matthew wipes away the tears from his eyes and points to the tent door. *

MATTHEW
We gotta get out of here.

Jacob starts to look around frantically.

JACOB
We still need to find Ashley!

POV. MATTHEW'S HEAD CAM:

All look around, Sara eyes the monitor and gasps. Matthew walks up to see what she sees. The monitor shows Ashley, standing with her back to the camera in the Laundry Room. *

CUT TO:

POV. SARA'S HEAD CAM:

Jacob is sprinting ahead of Sara.

SARA
Wait Jacob, wait!

POV. MATTHEW'S HEAD CAM:

Jacob is ahead of Sara who is followed by The Park Ranger,
all running towards Ashley.

MATTHEW (O.S.)
Don't leave me alone!

53 INT. PRISON LAUNDRY ROOM - NIGHT

53

POV. SARA'S HEAD CAM:

Sara enters the laundry room, Jacob has beaten her there and
is standing over Ashley who is lying on the floor - stiff -
as if she just came out of a seizure.

*
*

JACOB
Ashley!

Jacob gently brushes a couple of wisps of hair from her face
and caresses the side of her head.

*

JACOB
You're going to be okay. Come on.

SARA
Is she breathing?

JACOB
(to Sara)
Yeah, but she's not blinking. (to
Ashley) Come on Ashley, come on back.

Jacob kisses Ashley on the forehead. She starts to blink then
is taken aback by, what is to her, Jacob's sudden appearance.

Ashley looks around.

ASHLEY
How'd I get in here?

SARA
I was hoping you'd tell us.

ASHLEY
(looking at Sara)
Where's Matthew?

SARA
Back at the tent.

Jacob moves his gaze from Ashley to behind Sara.

JACOB
I thought the Park Ranger was behind
you?

Sara slowly turns around. Nothing.

Sara starts to turn back towards Ashley and Jacob and as she does she sees the Mannequin now standing behind the view window they were looking through earlier. This time one of its arms is outstretched.

*

Sara runs to help Jacob and Ashley up.

SARA
We gotta go.

Jacob and Ashley stand and start to stumble forward ahead of Sara who is prompting them to go forward. Jacob turns back to see what Sara is pushing them from. Jacob's eyes go wide and he turns just as quickly.

As Jacob turns back to run away Ashley turns to see what they are running from. Just as Ashley turns Jacob grabs her and pulls her along.

*

54 EXT. PRISON GROUNDS LAUNDRY ROOM - NIGHT

54

POV. SARA'S HEAD CAM:

Sara exits the Laundry Room building to find Jacob and Ashley, turning to ensure she is okay.

*

*

SARA
Don't stop, go!

The three of them rush back to the tent.

55 INT. POP UP TENT - NIGHT

55

POV. SARA'S HEAD CAM:

As all three arrive they find Matthew sitting in the chair normally occupied by Ashley. Matthew is rocking front and back, his hands under his legs on the inside of his thighs, his gaze down as he rocks.

JACOB
Dude! What are you doing?

Matthew very slowly looks up at Jacob.

MATTHEW
I didn't believe, and now we're stuck here with them.

JACOB
We're not stuck here, we -

Matthew starts to lift his right hand, index finger extended, towards the monitor. This motion makes Jacob stop cold.

Matthew's motion stops as he points at the monitor. It's back to scrolling through images. As the image passes the feed from Siberia they see:

*

56 INT. SIBERIA - NIGHT

56

Park Ranger, sitting on the cot, rigid, comatose except his hands are covering his mouth, and his eyes are frozen wide in fear.

*

57 INT. POP UP TENT - NIGHT

57

POV. SARA'S HEAD CAM:

MATTHEW
Because he's gone too.

JACOB
Snap out of it man. You're okay, so is Ashley, he will be too. Let's get him and get out of here.

Matthew starts shaking his head.

MATTHEW
I can't do it, I can't do -

Sara leans in close to Matthew's face, forcing it to fill the frame.

SARA
You're Matthew Heights. You can do anything. You're the man.

Sara stands up and looks at the monitor, the Steadicam, Jacob and Ashley then finally back to Matthew.

SARA
 And we have more than enough footage.
 So, let's go, together, get the Ranger
 and get the hell out of here.

*

Matthew takes in a DEEP BREATH then lets out a STRONG EXHALE
 as he nods his head and stands up.

MATTHEW
 Okay, let's -

Sara slaps Matthew. Matthew grabs his face and cowers as he
 looks like a dog in trouble.

MATTHEW
 What the hell was that for?

SARA
 Just making sure you're one hundred
 percent. Let's go.

Sara spins around and starts to head off, walking between a
 stunned Jacob and Ashley.

58 EXT. PRISON GROUNDS APPROACH TO SIBERIA- NIGHT

58

POV. MATTHEW'S HEAD CAM:

Sara leads the convoy of Jacob, Ashley and Matthew.

As Sara approaches the entrance to the Siberia building, she
 stops and crouches like a cop on TV about to make breach a
 suspect's house.

*

*

Jacob and Ashley fall in behind her, followed by Matthew.

MATTHEW
 What are we doing?

Sara peeks around the door.

SARA
 He's in the cell.

MATTHEW
 Do... do you see anything else?

Sara looks inside Siberia again, then back to Matthew and
 shakes her head.

JACOB
Then let's get him.

59 INT. SIBERIA - NIGHT

59 *

POV. SARA'S HEAD CAM:

Sara enters Siberia and sees the Park Ranger.

POV. MATTHEW'S HEAD CAM:

Sara's inside and Jacob and Ashley are following her. Matthew isn't moving.

SARA (O.S.)
Come on!

Jacob and Ashley rush in and Matthew follows.

As Matthew gets inside he sees the Park Ranger unsteadily rising to his feet and waving off assistance from the others.

Matthew turns to leave. The Mannequin is there, pointing to the back wall of the cell. Matthew SCREAMS and scurries back, again tripping as he does and falling backwards, this time into the cell.

*
*
*

The cell door slams closes. SCREAMS from all. Darkness.

*

All but the Park Ranger stop screaming, isolating his high pitched WHINY SCREAM AND CRYING.

After a moment Matthew turns on his head cam light. As the light shines on the Park Ranger, he squints and presses his lips together; trying to not cry or scream.

Matthew takes in the room and settles on Sara.

MATTHEW
What do we do?

SARA
I don't know!

POV. SARA'S HEAD CAM:

JACOB
There has to be a way out.

MATTHEW
Just 'cause you say it doesn't make it

*

true.

PARK RANGER

There has to be some way out. That inmate who killed the guard got out somehow.

ASHLEY

Wait, that wasn't just one of your stories?

*
*

PARK RANGER

No, that really happened.

*

JACOB

Dude, don't mess with us.

PARK RANGER

I'm not! She escaped somehow and we need to find out how!

*

Sara looks to the Park Ranger who has his hands up in assurance of his point. BANG. A loud thud is heard on the door.

MATTHEW

Oh my God. Oh my God. Oh my God.

ASHLEY

(to Park Ranger)

Are you sure someone escaped from THIS cell.

PARK RANGER

More sure than you can imagine.

POV. MATTHEW'S HEAD CAM:

Matthew looks at the Park Ranger. BANG. All are quiet. BANG.

JACOB

Then we better figure this out.

As Sarah looks down, she sees a couple of rose pedals at her feet.

*
*

SARA

Wait, you said SHE escaped somehow. Does that have something to do with this blueprint?

*
*
*
*

PARK RANGER
The inmate that escaped, that killed
those guards, was MaryBeth Flake.

SARA
You said her father built some of the
buildings here at the prisons? Which
ones?

PARK RANGER
The Administration Building, the
Commissary, the hospital....and
Siberia!

Sara looks intensely at the back wall and hits it with her
hand.

SARA
Right here, there were pencil marks...

Sara realizes when she taps the wall that it is wood.

SARA (CONT'D)
This wall is made out of wood. And it
sounds like it's hollow behind it!

PARK RANGER
What the hell?

SARA
She knew! MaryBeth was here when this
building was built. That's why she was
so defiant during her trial - she knew
that she could get out! Then, once
she'd been in prison for about six
months, she spit on one of the
guards...

She realizes the impact of what she's saying.

SARA (CONT'D)
Which got her thrown into Siberia!
Bingo!

Ashley high-fives Sara.

JACOB
But if MaryBeth killed the guards and
escaped through the hole, how did the
wall get fixed?

PARK RANGER

It must have been a cover up -
literally and figuratively. This
prison was proclaimed to be
inescapable. Can you imagine the
publicity if it was reported that a
woman killed three guards and escaped?
Especially a woman serial killer?

*
*

*
*
*

SARA

There had to be some story, though.
It's hard to hide three guards dying
at the same time.

PARK RANGER

The official story was that there was
a prison riot, and the three guards
were killed in the riot preventing the
riot from spreading. They were hailed
as heroes, but some people knew that
wasn't what really happened. Some
people didn't like one of the guards
too much - treated one of the Indian
guys like a human. Not too acceptable
in 1938.

*
*
*
*
*

Matthew looks to the Park Ranger. Tears form his eyes.

*

JACOB

Do you hear that?

Everyone listens intensely.

ASHLEY

I didn't hear anything.

JACOB

Exactly.

CLICK. Matthew turns to the cell door. It opens. No one
moves. Slowly, Matthew steps forward. Sara grabs his arm.

SARA

Wait.

Matthew turns and looks at her, genuine concern.

MATTHEW

I got you. I got this. We just solved
one of the biggest mysteries ever.

*
*

59A INT. SIBERIA - SUNRISE

59A *

Matthew steps out in to the hallway and looks around. Nothing but their camera.

JACOB

Now if we could figure out a bigger mystery, like why the Kardashians are famous -

POV. SARA'S HEAD CAM:

Matthew leads the group out through the hallway in to what is now sunlight.

PARK RANGER

(nodding)

Now we know.

60 DELETE

60 *

61 INT. POP UP TENT - DAY

61

The group is gathered in the pop-up tent. Ashley has her computer open and is watching her screen alone. Matthew and Sara stand over Jacob, who is also bringing up footage.

MATTHEW

We need to see if everything we saw got recorded.

JACOB

How's it look?

Ashley watches the screen. We only see her reaction and not the screen.

Ashley stands and hugs Sara.

ASHLEY

Just trust me. It's all good.

PARK RANGER

Don't get too excited. Those other crews could play back their footage within the prison grounds. It didn't disappear until they left the prison.

PARK RANGER (CONT'D)

Guess you guys will be the first.

Matthew turns to look at the Park Ranger.

MATTHEW

How do you know that?

*

PARK RANGER

Now you pack up and head out. It's almost daylight.

*

*

Matthew and Sara start breaking down the equipment. Jacob and Ashley are still looking at each other. Jacob oI better go get our cameras.ther.

*

*

ASHLEY

(softly, to Jacob)

Good job.

*

Jacob shrugs his shoulders and smiles.

JACOB

Thanks. You too..

*

Ashley lightly punches him on the shoulder. Jacob smiles and turns around. They start helping to break down the equipment.

*

*

62 EXT. PRISON GROUNDS - DAY

62

POV. SARA'S HEAD CAM:

The crew finishes putting the last few things in to the back of the van, outside the closed gates.

*

*

Jacob is putting away the self cameras. He counts on his hands to four then nods his head in frustration.

*

*

JACOB

Shit, left the cam on the Deathem -

*

SARA

SKEPTIC!

*

*

PARK RANGER

I'll get it for you.

*

*

Sara turns to see the Park Ranger at the gate, smiling ear to ear. He turns and walks away,

*

*

PARK RANGER (CONT'D)

I got you.

*

*

JACOB (O.S.)
Let's see if we got the footage!

Sara turns to Jacob.

Jacob pulls out an SD card and plugs it in to his computer.
he hits PLAY and NOTHING. Again, dead silence. Failure.

JACOB
Oh wait - that's the card I already
downloaded and wiped! Hold on.

He pulls another card out of his bag, plugs it into his
computer- and it plays - it's footage of the Mannequin
holding the stem of the rose, which they had never seen.

SARA
The mannequin - it - he led me to the
blueprints...

MATTHEW
Oh my God... we're going to be a hit!

PRISON ADMIN (O.S.)
Okay, you guys, come to my office.
We'll get you taken care of.

63 INT. PRISON ADMIN OFFICE - DAY

63

POV. MATTHEW'S HEAD CAM:

Our foursome is escorted into the Prison Admin's office.

PRISON ADMIN
Sorry about that. Let's look at some
other dates.

SARA
For?

The Prison Admin is confused.

PRISON ADMIN
For filming for your channel, before
the tear down.

MATTHEW
Believe me, we got everything we
needed - in fact -

PRISON ADMIN

What? You already filmed? How did you get access to the prison? You were unequivocally told that you had to have a park ranger with you.

JACOB

We did. A dude named Schtog. Red-hair. One white eyebrow. Smart ass.

PRISON ADMIN

The Park Ranger I had assigned to you was not named Schtog. I don't HAVE a Park Ranger named Schtog. This is not amusing.

Matthew looks around the room to see pictures of three men on the wall. One of them is Schtog.

JACOB

That's the guy - Schtog.

Matthew turns back to Prison Administrator who walks up to the picture, stands at an angle so she is somewhat next to it while also looking at it, and points to it.

PRISON ADMIN

This is the guy?

Matthew nods his head in the affirmative.

PRISON ADMIN

That is Sgt. Gunter who was killed during the prison riots of 1938.

The team look at each other confused.

PRISON ADMIN

This man's been dead for over 80 years
These three guards are the only ones
to lose their lives while on duty.

Matthew looks down below the photos to see a plaque that reads "In Honor of those We Lost: Last watch June 12th, 1918"
The room is silent for a moment before Ashley breaks the silence.

JACOB

Oh you've gotta be shitting me.

64 INT. DEATH ROW CELL BLOCK - DAY

64

POV. DEATH ROW Cell Block CAM:

The device sits on the floor of the Cell Block,
till in
clear focus. In the background is a pair of legs, as they
approach the device, the light turns blue.

*
*

The figure bends down to look at the camera. It's the Park
Ranger who waves at the camera before walking out of frame.

PARK RANGER (O.S.)
Come on. We're done here now.

As Park Ranger Schtog morphs from a modern-day park ranger to
a 1938 guard, the Mannequin appears in the shot. Gunter puts
his arm over the Mannequin's shoulder, who is now Sam Black
Wolf and not a Mannequin, and they walk towards camera.

*
*
*
*

END CREDITS

65 INT. CELL BLOCK 5 - DAY

65

Park Ranger (now in Guard uniform) comes back into frame,
looking down into the camera.

*

PARK RANGER

Hey, Sara, if you ever see this...
your device works... but it only turns
blue if no humans are around. Hashtag
'just sayin'.

*
*
*
*