

Boogeyman 3

by

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FADE IN:

INT. APARTMENT - NIGHT

A dark living room. Silent and still. A faint trace of moonlight seeps through the window, drenching the room in shadows.

Then FOOTSTEPS. Growing louder ... until they stop as suddenly as they began. The sound of KEYS being inserted into a lock.

CLICK -- The front door swings open to reveal the silhouette of A YOUNG WOMAN lodged in the doorway. She holds a suitcase at her side, staring into the dark apartment.

A SMALL, SHAGGY DOG suddenly scampers out of the shadows and races up to her feet, wagging its tale. The young woman sets her suitcase down, pets the dog.

ANOTHER ANGLE: Even in the semi-darkness of the room we can tell that AUDREY ALLEN'S (19) eyes are red and puffy. She appears physically and emotionally drained.

AUDREY
(petting the dog)
Hi, Layla. Have you been a good
girl? You're hungry, aren't you?

She rises back up, flips a switch on the wall. The room lights up and she notices several broken down CARDBOARD BOXES leaning against the wall -- A NOTE taped to one:

Thought you might need these for packing ... mail and newspapers on the desk ... fed Layla at 6pm ... Vincent (your favorite landlord).

Audrey manages a smile. She closes the door, leans back against it. Trying to keep her emotions intact, she looks around the apartment. Her eyes land on A BOOKSHELF across the room. She walks over to it, picks up --

A FRAMED PHOTO -- Audrey and her father. We recognize him as Dr. Allen from the second film.

As Audrey studies the photo, her eyes well up. Then she hears Layla let out a sad WHINE. Audrey looks down to her --

AUDREY (cont'd)
(sadly)
Yeah ... me too.

She takes a deep breath, sets the photo back on the shelf.

INT. APARTMENT - BEDROOM - SHORTLY

Trailed by an attention-starved Layla, Audrey lugs her suitcase into her father's bedroom. She sets it on the bed, throws it open. She rummages through the contents, pulls out a pair of sweats.

SOMEONE'S POV: Peering out of A DARK CLOSET ... watching Audrey as she changes into her sweats.

ON AUDREY as she finishes dressing. Suddenly, she freezes. She has that inexplicable feeling that she is being watched. Then she spins around to --

THE BEDROOM CLOSET. Strangely, the DOOR has been removed from its hinges and propped against the wall.

Audrey walks over to the door, studies it quizzically. Then she turns toward the exposed closet.

AUDREY'S POV: THE CLOSET is pitch black inside.

ON AUDREY as she reaches inside ... her fingers searching the wall for a light switch. She finds it, flips it ON and discovers --

-- nothing out of the ordinary. She turns the light OFF, steps out of the closet.

INT. APARTMENT - LIVING ROOM - SHORTLY

Audrey grabs a coffee mug from her father's desk. She wraps it in newspaper, places it inside a box ... looks over at

A HANDMADE ITEM on the desk. It may be an ashtray ... or possibly a paper clip holder. It's difficult to tell because it was clearly made by a young child in art class.

Audrey picks it up, turns it over. Crudely etched into the bottom: MERRY CHRISTMAS DAD -- LOVE AUDREY, 1996.

Audrey smiles sadly, her emotions once again swelling. She quickly sucks in a deep breath ... exhales.

AUDREY

Come on, Audrey. You can do this.

She reaches to a stack of newspapers on the desk. She lifts the top one away, notices the one beneath it. The front page headline screams out:

"BOOGEYMAN KILLER CLAIMS EIGHT VICTIMS AT HILLRIDGE CLINIC"

Audrey freezes. A beat, then she picks it up ... unfolds it to reveal a photo of:

A GROTESQUE, METALLIC FACE staring back at her from below the article. Light, stringy hair protrudes from the top of its head.

Audrey's eyes narrow as she studies the photo of HENRY'S BIZARRE BOOGEYMAN MASK.

AUDREY (cont'd)

Jesus ...

She throws the newspaper back on the desk, covers it with another newspaper.

Shaking off her nerves, she refocuses on the task at hand. She pulls open a desk drawer, sifts through a layer of bills and receipts. Something peeks out from below them --

A LEATHER BOUND NOTEBOOK

Audrey pulls it from the drawer, opens it. The inside cover reads: THIS IS THE PRIVATE JOURNAL OF: DR. MITCHELL ALLEN.

She flips through the pages. They are filled with her father's HANDWRITING. As she skims the contents, we hear the voice of --

DR. ALLEN (V.O.)

The patients are beginning to speak
of a presence within the clinic.
Something they can feel ...
something I can feel. Something I
don't dare admit that I have felt
before ...

Intrigued, Audrey sits down in her father's desk chair. As she turns the page --

DR. ALLEN (V.O.) (cont'd)

... While I continue to explain
away The Boogeyman's existence as
nothing but the darkness within
ourselves, I am left to wonder ...
does that make him anything less
than real?

Audrey looks up from the journal. Her eyes snap over to the nearby stack of newspapers. She slowly lifts away the top newspaper to once again reveal:

THE PHOTO OF THE BOOGEYMAN'S MASK

She studies the grotesque image. Then she looks back down to the journal, turns ahead several pages.

DR. ALLEN (V.O.) (cont'd)
What a hypocrite I've become,
telling the patients HE doesn't
exist. Still, the primary goal must
remain to stop them from believing.
It's the only way to save them.

Shocked, Audrey considers her father's words ...

DR. ALLEN (V.O.) (cont'd)
The patients must not discover that
simply believing in the possibility
of The Boogeyman makes them
susceptible. I firmly believe he
derives strength from this. It is
only a matter of time before this
realization seals my own fate ...

Audrey's eyes snap back over to that newspaper. She picks it up, stares at THE BOOGEYMAN'S MASK. Directly behind her, in a dark corner of the room, we notice --

A SHADOW on the wall. It begins to grow LARGER ... elongating and spreading up the wall.

Audrey continues to stare at the photo of The Boogeyman's mask, her eyes wide with fear.

THE SHADOW begins to take on a three-dimensional quality. It now looks more like A FIGURE ... a hint of SILVERY METAL where its face should be.

BARK! BARK! BARK! -- Audrey startles, looks down at Layla. The dog is trained on something behind Audrey, barking incessantly.

Audrey spins around. The dark corner is once again empty.

AUDREY
What is it, Layla?

Layla quiets, looks up at Audrey. She lets out a soft whine.

INT. APARTMENT - BEDROOM - NIGHT

The room is mostly dark as Audrey lies awake in bed, staring at the DARK, EXPOSED CLOSET.

She begins to toss and turn, trying to get comfortable. She pulls the covers up to her neck ... finally closes her eyes.

THUMP! -- against the floor, near the side of her bed.

Layla BARKS. Audrey's eyes pop open. She reaches to a bedside lamp and turns it ON.

AUDREY'S POV: Layla sits on the floor near the side of the bed, a TENNIS BALL next to her paw. She BARKS again.

AUDREY
(sighs)
Layla ... no. Time for bed.

Audrey reaches for the lamp, but decides to leave it on. As soon as her head hits the pillow --

-- Layla BARKS again. Audrey grunts. Without looking she reaches over the side of the bed, struggling to reach

THE TENNIS BALL. It sits just below the bed frame ... near the DARKNESS beneath the bed.

AUDREY'S FINGERS search the area. They finally touch the ball. She picks it up and throws it into the hallway. Layla races after it, disappears from view.

Audrey closes her eyes again. A beat, then we hear -- Layla's nails CLICKING across the floor. They stop.

THUMP! She drops the ball at the side of the bed. BARKS.

AUDREY (cont'd)
Layla ... pleeease go to bed.

Layla BARKS again. Audrey reaches down, grabs the ball without lifting her head from the pillow. She tosses the ball across the room. The ball hits the wall, bounces, and rolls into ...

THE DARK CLOSET. Layla goes after it, disappearing inside.

Silence. Audrey's eyes remain closed until --

A HIGH-PITCHED CRY ERUPTS FROM THE CLOSET

AUDREY (cont'd)
(sitting up)
Layla?

She looks over to the closet. A faint sliver of light makes the first few inches of the closet floor visible. The rest is pitch black. At the very edge of the lit area --

A FEW STRANDS OF LAYLA'S SHAGGY HAIR protrude into the light.

AUDREY (cont'd)
Layla, you okay?

Audrey jumps out of bed, races to the closet. She steps inside, kneels down on the lit area of the floor next to Layla's hair.

Audrey (cont'd)
What's wrong, girl? Did you hurt yourself?

Audrey reaches into the darkness, right where Layla should be. She grabs hold of her, pulls her into the light to find

HER HANDS COVERED IN THIN, STRINGY HAIR

... hair that doesn't belong to Layla. It protrudes from a ROUND, METALLIC OBJECT that Audrey is holding.

AUDREY'S EYES widen as she realizes --

HER HANDS ARE WRAPPED AROUND THE BOOGEYMAN'S HEAD

Audrey jerks her hands away. She leaps back just as

THE BOOGEYMAN BURSTS OUT OF THE CLOSET

-- lunging right at us before we

SMASH CUT TO BLACK.

FEMALE VOICE (O.S.)
... and we're back. This is Sarah Morris and you're listening to Headspace on W-DJS, Wolfbridge University radio.

FADE IN:

INT. COLLEGE RADIO STATION - DJ BOOTH - NIGHT

SARAH MORRIS (20) sits before a large microphone in the DJ BOOTH. She's pretty, confident, and assured.

Sitting next to her is ROBERT KANE (40's), more handsome than you would expect a middle-aged professor to be.

SARAH
(into microphone)
As always, I'm here with Dr. Robert Kane, clinical psychiatrist and departmental chair of Wolfbridge's psychology department.

Visible through a large window is the CONTROL BOOTH. A student producer, BRANDON, holds up a sign that reads: LIAM - LINE 3.

KANE
(into microphone)
We have Liam on the line. Liam, how can we help you?

LIAM (O.S.)
Yeah, this question is for Sarah.

SARAH
(flattered)
Fire away, Liam.

LIAM (O.S.)
I listen to your show every night
... you have a really sexy voice.

Sarah looks over at Kane knowingly, rolls her eyes. They must get a dozen of these a night.

KANE
What exactly is your question?

LIAM (O.S.)
What do you say, Sarah? Can I take you out to dinner some time?

SARAH
Sorry, Liam. My boyfriend is understanding, but not that understanding.

LIAM (O.S.)
So then I guess a blow job is completely out of the question?

We hear several people SNICKERING from Liam's end of the line. Kane signals for Brandon to drop the call.

SARAH
Not necessarily. Just bend down as far as you can, open wide, and give it your best shot.

CLICK! The call is dropped. Kane looks to Sarah, apologetically raises his hands. Brandon holds up a new sign: ERIC - LINE 2.

KANE
Our next call is from Eric. How are you tonight, Eric?

ERIC
Okay, I guess.
(a beat)
Actually, not so good. My girlfriend broke up with me last week and ... I've been having kind of a hard time dealing with it.

Sarah smiles understandingly.

SARAH
Sounds like you really cared about her.

ERIC
Yeah, I still do. I think it was all my fault and ... well, I'm a freshman and ... I haven't really made that many friends. I guess I just need someone to talk to.

Sarah looks to Kane sadly, puts her hand to her heart.

SARAH
That's why we're here, Eric. Talk away.

Sara shifts in her chair, settling in for a long call.

INT. COLLEGE RADIO STATION - CONFERENCE ROOM - LATER

Sarah sits at a table, compiling an MP3 playlist on her laptop. Kane appears in the doorway.

KANE
You're still here?

SARAH
Just putting the finishing touches on my ultimate breakup CD. You know, one of the cry-in-your-beer, women-are-nothing-but-crazy-manipulative-bitches variety.

KANE
(knowingly)
For that last caller?

SARAH
(guiltily)
I had Brandon get his info before
he hung up.

KANE
Sarah ...

SARAH
I know. It's as if I slept through
your ethics class. He just seemed
so lost. He blames himself for
everything he's going through and
... I know what that feels like.

Kane sighs, cracks a half-smile.

SARAH (cont'd)
What?

KANE
I'm proud of you. What you've
managed to overcome in the past
year ... it's going to make you a
great psychiatrist one day.

Sarah looks back to her laptop, a bit embarrassed. On his
way out the door --

KANE (cont'd)
I don't need to explain why a
psychiatrist should never hand
deliver a sappy mix CD to a broken-
hearted client's bedroom, do I?

SARAH
Thank God I'm not a psychiatrist
yet.

KANE
I'm serious. Never underestimate
the influence your words and
actions have on other people.

Sarah nods. Kane smiles, heads down the hallway.

EXT. STUDENT UNION - DAY

Students sit at outdoor tables eating lunch. At one of the tables we find Sarah with "the gang."

On one side of Sarah is her roommate LINDSAY, brazen and carefree. Lindsay is draped around her boyfriend JEREMY, a skinny, shaggy haired alterna-rocker.

On the opposite side of Sarah is her own boyfriend, DAVID, a Sociology major with All-American good looks.

JEREMY

I'm telling you, I fucking aced my poetry final this morning.

DAVID

Poetry? Seriously?

JEREMY

Professor said I was the next rock poet in the making.

LINDSAY

Ahh ... my very own Jim Morrison.

JEREMY

Who?

Lindsay rolls her eyes in disbelief. Sarah looks across the table and notices Jeremy's roommate LUKAS fingering something that may be a hamburger.

SARAH

What'cha got there, Lukas?

LUKAS

Looks like ... I don't know, grilled shit on a bun.

JEREMY

(devouring his own burger)

Mmmmm ...

LUKAS

Hamburgers and french fries everyday? I thought this was an international university?

DAVID

At least the fries are French.
(to Sarah)

(MORE)

DAVID (cont'd)
Hey, did you talk to your dad about
Winter Break?

SARAH
Yeah. I told him I was going home
with you. He was fine with it.

DAVID
He was? That's great.
(kisses Sarah)
My family is going to love you.

Sarah notices that Lindsay is giving her a strange look.
Sarah covertly shakes her head, "don't say anything."
Lindsay quickly changes the subject --

LINDSAY
So ... anyone heard from Audrey?

SARAH
I left her a couple of messages,
but she hasn't called back.

JEREMY
The murders are all over the news.
I didn't realize her dad was such a
big deal.

SARAH
Huge. He's been published in every
major psych journal.
(pulls out her cell)
Maybe I should try her again.

DAVID
Give her some time. She might not
feel like talking yet.

SARAH
I know. Neither did I, but ... I'm
just worried about her.

David smiles, rubs her back.

DAVID
Me too.

INT. SARAH AND LINDSAY'S DORM ROOM - LATER

Sarah sits at her desk, typing away on her laptop. She comes
to a stopping point, leans back in her chair. Her eyes
wander over to --

A FRAMED PHOTO: Sarah, all smiles, stands next to a woman who looks like an older version of Sarah ... her mother.

Sarah picks up the photo, regards it. When Lindsay enters the room, Sarah places the photo back on her desk.

LINDSAY

I'm never taking a shower again.

She pulls off a towel, revealing a bikini underneath.

SARAH

You showered in your bikini?

Lindsay disappears into her closet, dressing.

LINDSAY (O.S.)

Some perv fraternity is making their pledges install webcams in the girls' showers.

SARAH

Oh, come on. I hear that story twice a semester.

LINDSAY

(emerging from closet)

A girl in my theater class told me it happened to one of her friends in another dorm.

SARAH

Hearsay. No way it's true.

Sarah looks back to her laptop.

LINDSAY

Your dad left another message.

SARAH

(uncomfortable)

Yeah ... I got it.

LINDSAY

He thinks you're coming home for the holidays.

Awkward silence, then --

SARAH

I'll call him. Once this term paper is out of the way.

LINDSAY
How's it coming?

SARAH
So incredibly slow. At this rate,
I'll be up all night.

Lindsay grabs her pillow and toothbrush.

LINDSAY
In that case, I'm off to Jeremy's
room. See you in the morning?

SARAH
Have some sex for me.

Lindsay leaves the room. Sarah stares at her laptop, yawns.

INT. SARAH AND LINDSAY'S DORM ROOM - NIGHT

The room is dark. Sarah is asleep in bed. She begins to stir beneath the covers, sensing something. Her eyes slowly open and she sees

A FIGURE STANDING IN THE DARKNESS

-- staring right down at her. Sarah bolts straight up.

SARAH
(scared)
Lindsay?

No answer. Sarah quickly reaches to a small reading lamp clamped to her bed. She turns it ON to reveal --

AUDREY. She's holding herself ... shaking.

SARAH (cont'd)
Audrey? What are you doing here?

Audrey simply stares at her. Sarah gets out of bed and turns ON the main light. She can now see tears streaming from Audrey's eyes.

SARAH (cont'd)
Oh my god. What's wrong?

Audrey looks around the room, frightened. Sarah quickly wraps her arms around her friend, hugging her tightly.

SARAH (cont'd)
It's okay. You're fine now.

Audrey pulls away, looks Sarah straight in the eye.

AUDREY
He's trying to kill me.

SARAH
What? Who's trying to kill you?

Almost afraid to say his name --

AUDREY
... The Boogeyman ...
(momentary silence)
... He killed my Dad. He wants to
kill me too. I didn't know where
else to go.

Sarah studies her for a beat, then takes her hand. She pulls Audrey over to her bed and sits down with her.

SARAH
Audrey ... The Boogeyman didn't
kill your dad.

AUDREY
(firm)
He did. It was him. I saw him in
my dad's apartment.
(whispering)
I don't want to die.

SARAH
You're not going to die. Come
here.

She takes Audrey's hands, looks her straight in the eye.

SARAH (cont'd)
I know you've been through a lot,
but you're going to be okay. I'll
help you through this, I promise.

From the look on Sarah's face, Audrey can tell she doesn't believe her.

AUDREY
You should go back to bed.

SARAH
You're the one who looks exhausted.
You want to sleep in here tonight?

AUDREY
(looks around)
It doesn't matter where I sleep ...
he'll still find me.

Audrey calmly stands up. She walks over to Lindsay's bed and lies down.

SARAH
We'll talk all this out in the
morning, okay?

Audrey nods. Sarah takes a deep breath, moves to turn off the light --

AUDREY
(panicked)
Leave it on. Please?

SARAH
(taken aback)
Sure.

Sarah climbs back into bed. She stares across the room at her friend, worried.

INT. SARAH AND LINDSAY'S DORM ROOM - LATER

Audrey lies on her back, staring up at the ceiling. She sits up, looks over to Sarah who has fallen back asleep.

Audrey gets out of bed and opens a mini-fridge. She pulls out a Brita water pitcher, discovers it is empty.

INT. DORM HALLWAY - SHORTLY

Carrying the empty water pitcher, a paranoid Audrey walks down the narrow hallway. Once she is halfway down the hall --

SLAM! -- the stairwell door closes behind her.

Audrey spins around as TWO DRUNK STUDENTS stumble into their rooms ... having just emerged from the stairwell.

She takes a deep breath, continues on her way. She stops at a small KITCHEN AREA near the end of the hallway. She reaches in, turns on the light.

POP! -- the light FLICKERS then dies.

Still, there is enough light seeping in from the hallway for her to inspect the area. She steps inside.

INT. KITCHEN AREA - SAME

Audrey approaches the sink, then fills up the water pitcher. She reaches up to a series of SMALL CABINETS, opens one, and pulls out a cup. As she pours herself some water we notice --

A PANTRY DOOR BEHIND HER. It opens slightly, then stops.

A RUSTLING SOUND. Audrey spins around, spots the open pantry ... the darkness within.

She steals the courage to approach the pantry. Reaching out with a shaky hand, she pushes the door shut until it CLICKS.

Eyes trained on the pantry door, she walks back to the sink. She's about to close the cabinet door when she hears --

A RATTLING SOUND ... the pantry's doorknob is TURNING ever so slightly.

A look of terror washes over Audrey's face. Time to get out of here. The second she makes a move for the hallway --

TWO HANDS EXPLODE OUT OF THE OPEN CABINET ABOVE HER

They grab Audrey's arm! She lets out a SCREAM, manages to pull herself away and run into --

INT. DORM HALLWAY - SAME

-- the hallway where she suddenly --

SMACKS RIGHT INTO A FIGURE. It's only --

SARAH

Audrey, what's wrong?

Terrified, Audrey pushes her way past Sarah and races down the hallway. Sarah checks inside the kitchen, doesn't see anything out of the ordinary so she goes after Audrey.

SARAH (cont'd)

Audrey, wait!

Audrey runs to the end of the hallway. Throws open the door to her own room. Sarah arrives just as the door closes.

CLUNK! - a deadbolt slides into place.

SARAH (cont'd)
(knocking on the door)
Audrey? What happened?

AUDREY
Nothing ... just go away.

SARAH
Open the door and talk to me.

Silence. Sarah KNOCKS on the door again.

SARAH (cont'd)
Audrey?

No answer. Confused, Sarah heads back toward her room.

INT. SARAH AND LINDSAY'S DORM ROOM - SHORTLY

Sarah enters to find her alarm SCREECHING.

SARAH
Great.

She turns it off, walks to her window. She opens the curtains and lets the sunlight in.

INT. DORM HALLWAY - LATER

Sarah knocks on David's door. It is opened by David's roommate BEN, consummate fratboy. He wears a T-shirt and baseball cap that sport his Greek letters.

SARAH
Ben, hey. Is David here?

Ben silently nods. Motions for Sarah to come inside. Sarah studies him curiously as she enters the room.

INT. DAVID'S DORM ROOM - SAME

David pulls on a fresh T-shirt, spots Sarah.

DAVID
Good morning.

SARAH
You finally cut his tongue out?

DAVID
(kisses Sarah)
Hell Week. He can't talk to anyone
but his pledge brothers today.

SARAH
(to Ben, playful)
So the Greek system truly does
provide community service.

Ben smiles, flips her off as he leaves for class.

DAVID
You look stressed.

SARAH
Audrey's back. She thinks The
Boogeyman killed her dad.

DAVID
What? Are you kidding me?

SARAH
She's convinced he wants to kill
her too. I've got finals all day
and the radio show tonight. Will
you check in on her? Make sure
she's okay?

DAVID
Yeah, of course.

SARAH
I left a note for Lindsay too.
(checks her watch)
Shit, I'm late.

Sarah heads toward the door. David goes after her, worried.

DAVID
Hey.
(grabs Sarah's hand)
Are you okay?

SARAH
Fine. I promise.

She gives David a quick kiss then hurries out of the room.

INT. COLLEGE RADIO STATION - DJ BOOTH - LATER

Sarah and Kane enter from the control room.

KANE
Sounds like post-traumatic stress.

SARAH
That's what I thought. I just
wanted to make sure that I wasn't,
you know ...

KANE
Projecting? Doesn't sound like it.

SARAH
Hallucinations and paranoid
delusions? Triggered by the sudden
death of a parent? Sounded a
little too familiar.

BRANDON
(from control room)
You're on in ten seconds.

Kane and Sarah take their seats.

INT. DORM HALLWAY - NIGHT

Lindsay KNOCKS on Audrey's door.

LINDSAY
Audrey? It's me, Lindsay.

Silence ... then Lindsay hears FOOTSTEPS on the other side of
the door. They abruptly stop.

LINDSAY (cont'd)
You in there?

Silence. Lindsay steps back, looks to the crack beneath the
bottom of the door where A SHADOW MOVES on the other side.

LINDSAY (cont'd)
I'm going to dinner with David and
Jeremy. Thought maybe you'd want
to come with us.

THE SHADOW underneath the door slowly backs away.

LINDSAY (cont'd)
Well ... if you want to talk or
anything I should be back in a
couple of hours. Okay?

Silence. Worried, Lindsay heads away from Audrey's room.

INT. CAMPUS RADIO STATION - DJ BOOTH - NIGHT

Sarah and Dr. Kane are in the middle of their radio show.
Brandon holds up a sign to the window that reads: ANONYMOUS
FEMALE - LINE 2.

SARAH
(into microphone)
... and we're ready for our next
caller. Hi, you're on with Sarah
and Dr. Kane.

Silence. Sarah and Kane look to each other.

KANE
(into microphone)
Caller, what is your question?

The CALLER clears her throat. A beat, then --

FEMALE CALLER (O.S.)
I ... I'm being stalked.

KANE
Are you in immediate danger?

FEMALE CALLER (O.S.)
He won't leave me alone ... I don't
know what to do. He follows me
everywhere I go.

KANE
Is this person a friend? A
boyfriend? We need to fully
understand your situation in order
to help you.

Momentary silence.

FEMALE CALLER
You wouldn't believe me if I told
you.

SARAH
Why wouldn't we believe you?

FEMALE CALLER (O.S.)
Because you don't believe in The
Boogeyman.

Sarah immediately looks over at Kane, realizing who they are
talking to -- it's Audrey.

KANE
What exactly do you mean by The
Boogeyman?

INT. AUDREY'S DORM ROOM - SAME

Audrey sits on her bed, curled into a ball. She holds the
phone to her ear with a shaky hand.

AUDREY
He killed my dad ... a bunch of
other people too. It's all over
the news.

KANE (O.S.)
(through phone)
Your father was one of the victims
killed at the Hillridge Clinic?
I'm sorry ... you must be
experiencing a great deal of pain.

AUDREY
I know you don't believe me ... but
you will. Once I'm dead you'll
know I was right.

INT. COLLEGE RADIO STATION - DJ BOOTH - SAME

Alarmed, Kane presses a button that mutes the microphones.

KANE
(into microphone)
Brandon, call campus security and
get someone over to Hammonds Hall.
(to Sarah)
Which room?

SARAH
403. Her name is Audrey Allen.

KANE
(to Brandon)
Tell them she may be suicidal.

At the mention of suicide, Sarah jumps up and heads for the
door.

KANE (cont'd)
Sarah, wait --

She's already gone.

AUDREY (O.S.)

Hello?

Kane lifts his finger from the mute button.

KANE

Let's start by clarifying a few things here ...

INT. AUDREY'S DORM ROOM - SAME

Audrey is still seated on her bed.

KANE (O.S.)

(through phone)

... From what I understand, your father was killed by a maniac who thought he was The Boogeyman.

Audrey stands up from the bed, agitated. WE FOLLOW HER as she paces across her room, back and forth.

AUDREY

No! It was Him.

(desperate)

I know this sounds crazy ... but it's the truth. He's real. I don't know what to do ...

As she passes in front of her closet, we catch a quick glimpse through the open door of --

A FIGURE STANDING INSIDE. Wearing a long, black coat.

Audrey continues to pace, the closet no longer visible.

KANE (O.S.)

But you do agree that The Boogeyman is a legend? One that a very sick person used as an excuse to hurt your father, but a legend nonetheless.

AUDREY

I found my dad's journal. He knew The Boogeyman was real. He knew he was going to die ...

Audrey once again passes in front of her closet. THE FIGURE is no longer standing inside.

AUDREY (cont'd)
... My dad was trying to help his
patients before they all --

SLAM! The closet door closes behind her. Audrey spins around.

KANE (O.S.)
Hello? Caller, are you there?

Still carrying the phone, Audrey cautiously approaches the door. She reaches out ... turns the knob ... slowly pulls the door open. She takes a step inside the closet, surveys.

KANE (V.O.) (cont'd)
Hello?

TIGHT ON AUDREY as she inspects the closet. We notice something directly behind her. A quick blur of --

A LONG, BLACK COAT ... moving towards her.

Audrey takes a step back, bumping right into the black coat. She quickly spins around to find --

ANOTHER ANGLE: the coat is Audrey's own. It is hanging from a hook on the inside of the closet door, which was closing on its own.

KANE (O.S.) (cont'd)
Hello?

AUDREY
(into phone)
Yeah, I'm here.

Then suddenly --

TWO GRIZZLED HANDS SLIDE OUT FROM THE COAT'S SLEEVES

AUDREY'S EYES bulge when she sees them. She only has to time to GASP before --

THE HANDS reach down and wrap around Audrey's neck. They yank her from the ground, up toward the ceiling.

ON AUDREY as she coughs and chokes, trying to scream ...

INT. DORM LOBBY - SAME

Sarah bounds through the entrance. She races to the elevator, presses the call button. "4" is lit above.

SARAH

Shit.

She turns away from the elevator, races into the stairwell.

INT. DORM HALLWAY - SAME

Sarah emerges from the stairwell. She runs down the hallway, stops at AUDREY'S DOOR. She reaches for the knob and --

C L I C K ! -- the door unlatches itself, opening a few inches on its own.

Sarah stares at the door for a beat. That was strange.

SARAH

Audrey?

Sarah pushes the door with her hand. It swings all the way open to reveal --

THE BOOGEYMAN -- standing in front of the closet door, holding Audrey by the neck.

Her lifeless body dangles in mid-air from The Boogeyman's hands.

Sarah lets out a terrified SCREAM!

INT. JEREMY AND LUKAS' DORM ROOM - SAME

Lukas is lying on his bed playing XBOX when Sarah's SCREAM ECHOES into his room. He throws down the XBOX controller and rushes into --

INT. DORM HALLWAY - SAME

Lukas notices other students emerging from their rooms. He spots Sarah just down the hallway, races up to her.

LUKAS

Sarah. What's going on?

SARAH

(shaky)

She's dead. Audrey's dead.

LUKAS

What?

SARAH
(frantic)
Somebody ... I don't know ... I
think they strangled her.

Lukas looks at Sarah as if she's crazy. Then he turns toward Audrey's room.

SARAH (cont'd)
Lukas, no. Don't go in there.

Lukas walks to Audrey's room, looks through the doorway.

LUKAS
(recoiling)
Jesus Christ.

He turns back to Sarah with wide eyes. Then he looks to the other students who have gathered around her.

LUKAS (cont'd)
(disbelief)
She ... she hung herself.

Confusion washes over Sarah's face. She forces herself to walk back over to Audrey's doorway. When she looks inside she sees --

SARAH'S POV: Audrey hangs by a belt from a sprinkler pipe, which is above the closet door. Directly behind Audrey, her black coat hangs from the door.

ON LUKAS as he pulls Sarah away from the grizzly sight.

LUKAS (cont'd)
Stay here. I'll call the police.

Lukas hurries back to his room. Shaking, Sarah leans against the wall for support. She slides down into a sitting position as the other students huddle around her.

INT. DORM HALLWAY - LATER

The hallway is swarming with POLICE OFFICERS bustling in and out of Audrey's room. A PARAMEDIC wheels Audrey's body bag out of her room on a gurney. He pushes it down the hallway, right past --

SARAH and LUKAS. They stand with other onlookers, separated from the busy area by police tape.

LUKAS

What you said before, about Audrey
being strangled --

SARAH

-- I made a mistake. That's all it
was.

DAVID (O.S.)

Sarah!

They turn around to find David, Lindsay, and Jeremy heading
toward them. David rushes up to Sarah, hugs her.

DAVID (cont'd)

Are you all right? What happened?

Sarah and Lukas look at their friends. Neither of them know
how to break the news to them.

JEREMY

We were walking back from dinner
when we heard someone say that
Audrey ... that she ... it's not
true is it?

Lukas nods. It hits everyone like a ton of bricks. Lindsay
turns away, breaks into sobs. Jeremy quickly puts his arm
around her.

DAVID

What did she ... I mean, how did
she do it?

Sarah self-consciously looks to Lukas. A beat, then --

SARAH

(convincing herself)
She hung herself with a belt.

David looks into Sarah's tired eyes. The way she just said
that doesn't sit well with him.

INT. SARAH AND LINDSAY'S DORM ROOM - NIGHT

Sarah lies in bed with David, her head resting on his chest.

SARAH

I think I'm getting sick again.

David feels her forehead.

DAVID
You feel fine to me.

SARAH
No. I mean ... sick. The way I
was sick last year.

David doesn't react for a second. Then, as calmly as possible --

DAVID
Why do you say that?

SARAH
I saw something in Audrey's room.
Something that wasn't really there.

DAVID
Okay ... what did you see?
(silence)
If you don't want to tell me --

SARAH
-- I saw someone holding her by the
neck. Like they had strangled her.

Silence. Neither of them say a word until --

DAVID
Who was it?

SARAH
I ... I don't know.

David props himself up on his elbow, looks her in the eye.

DAVID
You were in shock. You witnessed
one of your best friends die
tonight and --

SARAH
The same way my mom died. What if
that triggered something?
Something inside of me that I
thought wasn't there anymore?

DAVID
Sarah, listen to me. After what
you've been through tonight, you
could tell me you saw a herd of
pink elephants smoking cigars in
Audrey's room ...
(MORE)

DAVID (cont'd)
(kisses her)
... and I'd still swear that you're
the sanest person I know.

Momentary silence. Then Sarah snuggles up closer to him,
takes a deep breath.

INT. DORM HALLWAY - MORNING

Sarah steps out of her room, closes the door. About to head
down the hallway, she catches a fleeting glimpse of --

SOMEONE DISAPPEARING INTO AUDREY'S ROOM

Sarah stills ... then she walks down the hallway. As she
nears Audrey's room, she notices the door is open slightly.

Sarah stops in the doorway, standing exactly where she was
when she found Audrey's body. She reaches out, pushes the
door ... it swings open. No sign of anyone.

Sarah steps inside --

SARAH
Hello?

SOMEONE SUDDENLY EMERGES from a hidden area of the room --

KATIE
Hey.

Sarah jumps out of her skin. She realizes it is only the
floor's resident advisor, KATIE.

SARAH
Katie ... sorry. Guess I'm a
little jumpy this morning.

KATIE
I think we all are. They asked me
to pack up Audrey's things.

SARAH
Already?

KATIE
(shrugs)
Dorms close in 48 hours.

Katie goes about packing Audrey's belongings. Sarah looks
around the room, sullen. She spots a series of PHOTOS pinned
to a bulletin board. She walks over to them, regards a photo
of she and Audrey.

KATIE (cont'd)
You two were pretty close, huh?

SARAH
Yeah. We were.

KATIE
Where should I send her stuff? The
only contact listed was her dad.

SARAH
He was all she had left.

Sarah walks over to Audrey's desk, notices A LEATHER BOUND BOOK sitting on top. She opens the cover to find:

THIS IS THE PRIVATE JOURNAL OF DR. MITCHELL ALLEN

Sarah flips through the journal. Her eyes narrow as she quickly skims the pages.

KATIE
Well, if there's anything of hers
you want to keep ...

SARAH
(reading)
Yeah, I think there is.

Sarah turns the page, discovers several LOOSE PAPERS wedged into the spine. One of them is the NEWSPAPER ARTICLE with the photo of The Boogeyman's mask. Sarah immediately recognizes the image from last night.

She quickly closes the journal, picks it up. She walks back to the bulletin board, takes down the photo of she and Audrey. She places it inside the front cover of the journal.

SARAH (cont'd)
Thanks, Katie. I'll see you later.

Katie offers a comforting smile as Sarah leaves the room.

INT. DORM HALLWAY - LATER

Sarah KNOCKS on David's door. Ben opens it --

BEN
He's at his study group.
(a beat)
(MORE)

BEN (cont'd)
By the way, I'm really sorry about
your friend. If there's anything I
can do ...

SARAH
(smiles)
Thanks.

BEN
A bunch of us were listening to
your show when she called in.
Pretty freaky stuff.

Sarah looks away, not wanting to talk about it.

SARAH
Will you tell David I came by?

BEN
Sure.

Sarah quickly walks away.

INT. JEREMY AND LUKAS' DORM ROOM - SHORTLY

A THICK CLOUD OF WHITE SMOKE rushes toward us, then
dissipates to reveal --

LUKAS
... I can't stop thinking about it.
She said someone strangled her.

Bleary-eyed, he passes a large GLASS BONG over to Jeremy.
Lukas then grabs an X-BOX controller, resumes his game.

JEREMY
She was confused. Not a big deal.

LUKAS
I'm just saying ... fucking weird.

Jeremy is about to light the bong when Lindsay emerges from
his closet with an armful of clothes.

LINDSAY
Am I helping you pack your clothes,
or am I simply packing your
clothes?

Jeremy frowns, sets the bong down. He grabs the clothes from
Lindsay and packs them into a large TRUNK.

A KNOCK at the door. Lukas hides the bong behind the bed.

JEREMY

Come in!

The door opens. Sarah steps inside, swats at the smoke.

SARAH

Careful. I got high just walking
down the hallway.

(spotting Lindsay)

There you are.

LINDSAY

(packing)

Everything okay?

A beat, then hesitantly --

SARAH

I found something in Audrey's room.
Her dad's private journal.

LINDSAY

Which I'm assuming you read cover
to cover. Go on.

SARAH

All that stuff Audrey said about
her dad believing in the Boogeyman?
She was right.

LINDSAY

What?

Sarah sits down on Lukas' bed. He continues to play X-Box.

SARAH

He was convinced that The Boogeyman
was some kind of physical
manifestation of our darkest fears.

JEREMY

(to Sarah)

I thought you said he was a
respected psychologist?

SARAH

He never told anyone what he wrote
in that journal. He was afraid his
patients would suffer for it.

LINDSAY

More like his career.

SARAH

His theory was that his patients
were susceptible to the Boogeyman
because they believed in him.

LUKAS

Then they all get murdered by
someone calling himself The
Boogeyman? Fucking freaky.

Something suddenly occurs to Lukas. He pauses his game,
looks over at Sarah.

LUKAS (cont'd)

When you said Audrey was strangled,
who did you think ... I mean, you
didn't think it was --

LINDSAY

-- Let's change the subject, okay?

Sarah breaks eye contact with Lukas. He has his answer ...
and he's a little unnerved by it.

JEREMY

I just can't believe her nutjob dad
was in charge of helping those
patients.

SARAH

It's strange ... even though his
theories are illogical, he doesn't
come off like a raving lunatic in
the journal. He articulates his
thoughts clearly.

JEREMY

Come on, Sarah. If you believe a
word of what's in that journal,
you're as crazy as he was.

The room goes silent. Jeremy suddenly realizes what he said.

SARAH

That's not what I said.

JEREMY

Sorry, I just meant that --

SARAH

It's cool. Don't worry about it.
(changing the subject)
(MORE)

SARAH (cont'd)
You're almost packed. All I've
been doing is procrastinating.

Sarah stands, trying to appear unaffected.

SARAH (cont'd)
I should probably get started.

LINDSAY
Right this second? Stick around.

SARAH
(hurrying out the door)
I'll see you guys later, okay?

The second Sarah is gone, Lindsay looks over at Jeremy.

LINDSAY
(incredulous)
Hello? Earth to Captain Oblivious?

JEREMY
It came out the wrong way.

Lindsay rolls her eyes.

INT. SARAH AND LINDSAY'S DORM ROOM - SHORTLY

Sarah enters her room, closes the door. She takes a moment, then notices a FLASHING MESSAGE LIGHT on her answering machine. She walks over to it, presses "PLAY."

SARAH'S DAD (V.O.)
(from answering machine)
Sarah, it's your dad ... you're
probably busy with finals, but ...
I just wondered when you were
coming home ...

Sarah stiffens, inhales deeply.

SARAH'S DAD (V.O.) (cont'd)
(from answering machine)
... I haven't seen you since the
funeral and ... anyway, I can't
wait to you see you. Bye, sweetie.

BEEP! Sarah quickly deletes the message. As she fights to keep her emotions in check, a chill suddenly rushes over her.

She turns to a nearby window, closes it. Then she reaches up the WINDOW SHADE and pulls it down.

It won't lock into position so she fiddles with it, raising and lowering it over the window. Frustrated, she YANKS it downward and --

-- the entire shade comes unhinged and CRASHES to the floor.

SARAH

Damn it!

Sarah bites her lip, trying to keep it together. A tear suddenly escapes from her eye just as --

THE DOOR OPENS. Lindsay and Jeremy walk into the room, notice the window shade lying on the floor.

LINDSAY

What happened?

With her back to them, Sarah races to wipe the tear away. She turns around to face them --

SARAH

I got into a fight with the window shade.

JEREMY

You kick its ass?

SARAH

The other way around.

Sarah picks up the shade. Jeremy takes it from her and hangs it above the window.

SARAH (cont'd)

Thanks. Thought you guys were packing?

LINDSAY

I was doing the packing. Now we're taking a break and you are coming to dinner with us.

SARAH

Actually, I feel like I'm coming down with something. Think I'll just go to bed.

JEREMY

Bed? There's no bed in finals week.

SARAH

I didn't sleep much last night.

LINDSAY

Who did?

Sarah busies herself, picking up clothes around the room.

LINDSAY (cont'd)

Come on. It might do us all some good to get out of here.

SARAH

You guys go ahead. Seriously.

Lindsay looks at Jeremy, worried. He shrugs.

LINDSAY

Okay. We'll see you later?

SARAH

Have fun.

Once Lindsay and Jeremy leave, Sarah drops the dirty clothes to the floor. She rubs her face, taking a private second to put herself together.

INT. JEREMY AND LUKAS' DORM ROOM - LATER

Lukas lies in his bed maneuvering his X-Box controller, completely immersed in the game.

C R E A K ! -- from the other side of the room.

Lukas glances away from the television and notices --

THE CLOSET DOOR IS SLOWLY INCHING OPEN

Lukas pauses his game. The door comes to a still. He climbs out of bed and approaches the closet, stopping right in front of it. Nervously, he reaches out to the knob ... hesitates.

A bit jittery, Lukas eyes the small area of DARKNESS that is visible through the open door. He suddenly pulls the door open to reveal --

NOTHING. He exhales.

LUKAS

(to himself)

What's wrong with you?

He shakes off his nerves, realizing Sarah's Boogeyman talk has him paranoid.

He closes the closet door and walks back to his bed. He reaches behind it, pulls out that huge GLASS BONG he was using earlier.

Taking a seat on the edge of the bed, Lukas places the base of the bong on the floor. He lights the bowl ... lowers his mouth to the top of the tube-like chamber ... inhales.

The bong fills with smoke. Lukas rises up from the bong, exhales a thick cloud of THICK SMOKE, which suddenly --

OUTLINES THE CONTOURS OF THE BOOGEYMAN'S FACE

-- right in front of him!

Lukas leaps up, inadvertently knocking over the glass bong.

LUKAS (cont'd)
(panicked)
What the ... ?

The smoke dissipates, leaving no trace of what Lukas just saw. He looks around the room ... did he really see something?

LUKAS (cont'd)
(noticing something)
... Shit.

He has just spotted THE BONG on the floor. The top of the glass tube has broken off and shattered.

Careful not to step on the glass with his bare feet, he climbs back on to his bed. Lying on his stomach, he hangs halfway off the bed ... reaches down to the floor.

He picks up the loose shards, places them in his hand. Hovering over what remains of the bong, Lukas suddenly notices something --

A REFLECTION IN THE BONG WATER

It's The Boogeyman ... rising up behind him!

Lukas GASPS, mouth wide open, just before --

LUKAS IS PUSHED FORWARD ONTO THE JAGGED GLASS BONG

It disappears into his mouth, CONTINUOUSLY SHATTERING into pieces as he falls forward. Just as his face is about to hit the ground we --

SMASH CUT TO:

INT. SARAH AND LINDSAY'S DORM ROOM - NIGHT

Sarah turns beneath the covers of her bed, somewhere on the edge of sleep. She finally settles. Then she hears A RATTLE from somewhere in the room.

Sarah's eyes pop open. They dart around, finally land on HER CLOSET DOORKNOB. It is slowly rattling back and forth. Sarah bolts up in bed, eyes trained on the knob.

THE WHOLE DOOR BEGINS TO SHAKE -- like there is someone inside her closet trying to get out.

Sarah swings her feet over the side of her bed. The second her feet hit the floor --

THE CLOSET STOPS SHAKING

Sarah studies the closet. She moves toward it ... carefully reaches to the knob. She pulls the door open to reveal --

A DARK CLOSET. Nothing else.

She steps inside, reaches up to the light's pull string and yanks. The second her closet lights up --

THE DOOR SLAMS SHUT BEHIND HER

Sarah spins around to the door. She turns the knob, but the door won't open. Panicked, she throws her shoulder against the door, putting all of her weight against it. Once. Twice. Three times. The door flies open and --

-- Sarah stumbles out of the closet, trips over herself and lands on the floor.

TIGHT ON SARAH as she picks herself up. A look of horror spreads over her face.

PULL BACK TO REVEAL Sarah is standing in --

INT. DORM HALLWAY - SAME

-- the dorm hallway instead of her room.

BLOOD IS RUNNING DOWN THE WHITE WALLS

SARAH
Oh my god ...

Disoriented, she quickly looks back to the door she just emerged from ... IT LEADS INTO HER CLOSET.

Sarah looks back to the bloody walls. Where is the blood coming from? Her eyes search the top of the wall and land on

A HEATING VENT. Blood is POURING through the metal grating ... running down the wall.

Sarah walks down the hallway, shocked. More vents ... more blood pouring from them. She picks up her pace --

SARAH (cont'd)
(frantic)
David!

She races toward his room, almost there when she notices --

A FIGURE STANDING IN THE KITCHEN AREA

Sarah startles, then realizes it's Lukas. He is standing completely still ... his back to her.

SARAH (cont'd)
Lukas?

He doesn't respond. Sarah steps into the kitchen area. She can now see that Lukas is staring into the OPEN PANTRY.

SARAH (cont'd)
What the hell is going on?

Silence. Sarah moves in front of him.

SARAH (cont'd)
Lukas, answer me!

Lukas' eyes shift from the pantry to Sarah. He slowly opens his mouth ... BLOOD begins to pour out ...

... along with SHARDS OF JAGGED GLASS. Some of them are still embedded in his tongue, the roof of his mouth, and the back of his throat.

He tries to speak, but can only manage a painful MOAN. Sarah recoils in terror, backing away from him.

SARAH (cont'd)
What ... what happened to you?

Lukas takes a step toward her. Sarah takes another step back -- bumps into something. She spins around to find --

THE BOOGEYMAN STANDING IN THE PANTRY DOORWAY

Sarah lets out a TERRIFIED SCREAM just as --

-- The Boogeyman grabs her, pulling her into the dark pantry.

SMASH CUT TO:

INT. SARAH'S DORM ROOM

THUD! -- Sarah hits the floor of her dorm room, rolling over.

She looks around, eyes crazed. Did she just roll out from underneath her bed ... or did she fall out of bed?

She leaps up, races to her door and throws it open.

INT. DORM HALLWAY - SAME

Sarah steps into the hallway, looks around. The walls are stark white, no trace of blood. Bewildered, Sarah races down the hall. Stops in front of --

THE KITCHEN AREA. She looks inside. The pantry door is closed. Lukas is nowhere to be found.

Her mind racing, Sarah hurries down the hallway to David's room. She KNOCKS on the door. When it opens, David takes one look at her panicked expression and --

DAVID

What is it? What's wrong?

SARAH

We have to find Lukas. I think he's hurt.

She drags him down the hallway, away from his room.

DAVID

What are you talking about?

SARAH

I saw Lukas in the kitchen. He had broken glass in his mouth.

DAVID

Glass? Are you sure?

They pass by the elevator just as the doors slide open. Jeremy and Lindsay step out, spot David and Sarah.

JEREMY
Hey, what are you guys --

SARAH
-- Have you seen Lukas?

JEREMY
Lukas? No, we've been at dinner.

LINDSAY
Why? What's wrong?

SARAH
(to Jeremy)
I think something happened to him.
Can we check your room to see if
he's there?

Jeremy and Lindsay look to David, then --

JEREMY
Sure. Come on.

They all head down the hallway.

INT. JEREMY AND LUKAS' DORM ROOM - SECONDS LATER

The door swings open. Everyone steps inside. Sarah takes a look around, notices the paused video game on the television.

SARAH
(worried)
He's not here.

LINDSAY
Why are you so worried about Lukas?

SARAH
I saw him in the kitchen earlier.
There was glass and blood pouring
out of his mouth.

LINDSAY
What? Are you sure it was Lukas?

SARAH
Yes. I'm positive.

Jeremy pulls his cell phone from his pocket, dials.

JEREMY
I'm calling his cell.

LINDSAY
(to Sarah)
Did he say anything to you? Tell
you what happened?

SARAH
He couldn't talk. He was trying,
but then somebody grabbed me and --

DAVID
-- Someone grabbed you? Who?

Sarah doesn't answer, looks down to the floor.

JEREMY
(into phone)
Lukas, it's Jeremy. Give me a call
when you get this.
(hangs up)
Voice mail.

DAVID
Sarah, who grabbed you?

SARAH
It was ... he looked like ...

Everyone stares at her expectantly.

SARAH (cont'd)
(almost embarrassed)
... The Boogeyman.

Jeremy, Lindsay, and David trade concerned looks.

DAVID
Sarah ...

SARAH
I know how it sounds. I really do.

Lindsay takes Sarah's hands, sits her down on Jeremy's bed.

LINDSAY
It sounds like you had a horrible
fucking nightmare. I've had dreams
like that before. So real its
freaky?

SARAH
That's not what this was.

DAVID

I think you're just exhausted.
Everything will seem ... clearer
once you get some sleep.

Sara can't bring herself to look any of them in the eye. She desperately wants to get out of that room now.

SARAH

(placating them)
You're right. I probably just need
some rest.

She stands up, walks out of the room.

DAVID

Sarah, wait ...

David goes after her. Lindsay turns to Jeremy.

LINDSAY

I'm going to stay with her tonight.

JEREMY

Probably a good idea.

LINDSAY

Let me know if you hear from Lukas.

Jeremy nods, gives her a quick kiss before she heads away.

INT. SARAH AND LINDSAY'S DORM ROOM - LATER

Sarah lies in bed as Lindsay slips into her sleeping attire.

SARAH

It's happening again.

LINDSAY

What do you mean?

SARAH

Seeing things. Things that aren't
there.

Lindsay studies Sarah for a beat.

LINDSAY

You know, maybe it wouldn't be such
a bad thing if you spent the
holidays at home. I'm sure David
would understand --

SARAH

-- This has nothing to do with
where I spend the holidays.

Lindsay walks over to Sarah's bed, sits down next to her.

LINDSAY

(firm, yet sympathetic)
Okay, look. It's been a fucking
rough 24 hours. That's all this
means. Two days from now you'll be
away from everything that's
happened here ... relaxing.

SARAH

I know.

LINDSAY

Don't worry about this. You're
fine. I know you are.

Lindsay gives her a hug. Sarah holds on to her tightly.

INT. JEREMY AND LUKAS' DORM ROOM - SAME

Sitting up in bed, Jeremy practices chords on his electric
guitar. He wears headphones plugged into a nearby amplifier.

As he plays, his eyes wander over to the X-Box controller
sitting on Lukas' bed. Setting the guitar aside, he climbs
out of bed.

He walks over to Lukas' bed to grab the controller when --

JEREMY

Fuck!

Jeremy sits down on Lukas' bed. He lifts his leg, grabs his
foot. There is a piece of GLASS sticking out from the bottom
of his big toe. He carefully pulls it out, examines it.

JEREMY (cont'd)

What the hell ...

He bends down to the floor, spots several more PIECES OF
GLASS near Lukas' bed. He picks one up, holds it up to the
light. It is clearly a piece of Lukas' bong and it is
covered in DRIED BLOOD.

Jeremy looks around the room, a bit paranoid. Then he
gathers the rest of the glass from the floor. Limping toward
the door, he tosses the glass in the trash before leaving.

INT. MEN'S BATHROOM - SHORTLY

Careful not to let his injured toe touch the floor, Jeremy hops over to the sink. As he runs water over his wound, he momentarily glances up at the MIRROR above the sink and notices --

THE SHOWER STALLS

-- directly behind him. Behind one of the curtains is --

THE SILHOUETTE OF A FIGURE. Standing completely still.

Jeremy turns off the sink, turns around to the stalls.

JEREMY
Someone there?

The figure remains still. Jeremy approaches the stall ... reaches out to the curtain ... YANKS it aside to reveal --

THE STALL IS NOW EMPTY

CLANK! From the next stall over.

Jeremy's eyes snap in that direction. He hobbles over to the next stall. Pulls the curtain back --

THIS STALL IS EMPTY TOO

His eyes fall to the stall's floor. It is covered in BROKEN, BLOODY GLASS.

Jeremy bends down for a closer look. He picks up one of the jagged shards, looks it over. It is identical to the glass from Lukas' bong he found in his room.

He stands up, eyes the rest of the stalls.

JEREMY (cont'd)
(worried)
Lukas? You in here?

SLAM! The bathroom door closes behind him.

Jeremy spins around. Somebody just left the room ...

INT. DORM HALLWAY - SECONDS LATER

Jeremy steps out of the bathroom. He looks down the hallway toward his room just in time to catch a fleeting glimpse of

LUKAS DISAPPEARING INTO THEIR ROOM

Confused and a little freaked out, Jeremy heads down the hallway.

INT. JEREMY AND LUKAS' DORM ROOM - SECONDS LATER

Jeremy opens the door. He steps inside and spots the TRUNK he was packing earlier --

LUKAS' HAND pulls the lid closed from inside the trunk.

Jeremy freezes. There is no way anybody could fit inside that thing.

He approaches the trunk, stands in front of it. There is a RED SMUDGE on the outside where Lukas touched the lid. It looks like blood.

Jeremy bends down, reaches out to the trunk when --

THE TRUNK SHAKES VIOLENTLY

-- as if something inside is fighting to get out. Jeremy jumps back, wide-eyed.

The trunk suddenly stills. Shaking off his nerves, Jeremy bends down and lifts the trunk's lid. He throws it all the way open, immediately jerks his hands back to his sides.

He leans over ... peers inside. It is filled with his clothes, nothing else.

JEREMY

What the fuck ...

Jeremy reaches inside with both hands, feeling around the bottom of the trunk. A strange look spreads over his face. He quickly pulls his hands out -- they are covered in blood.

JEREMY (cont'd)

Holy shit.

Jeremy turns around, moves to stand just as --

THE BOOGEYMAN EXPLODES OUT OF THE OPEN TRUNK

He grabs Jeremy around the waist! Still holding on to him, The Boogeyman sinks back down into the trunk like it's hollow. He's trying to drag Jeremy down with him!

Jeremy's arms and legs protrude front the trunk at odd angles as he tries to brace himself.

JEREMY (cont'd)
(screaming)
HELP! HELP ME!

A TREMENDOUS YANK pulls Jeremy further into the trunk.

CRUNCH! -- his bones begin to break.

Jeremy SCREAMS in pain as his body is forced into an area too small to accommodate his size.

ANOTHER YANK! Jeremy disappears except for his hands, which claw at the outside of the trunk. Then they too suddenly disappear.

JEREMY'S SCREAMS ECHO from the trunk until --

SLAM! -- the trunk lid closes ... and all is silent.

INT. SARAH AND LINDSAY'S DORM ROOM - MORNING

SCREECH! SCREECH! SCREECH! -- Sarah's alarm goes off.

Sarah reaches up to her desk and turns the alarm off.

LINDSAY
(sleepy)
It's the worst sound in the world.

SARAH
Sorry. Go back to sleep.

Sarah climbs out of bed, checks her cell for messages. She doesn't have any. She turns around to Lindsay's desk, checks Lindsay's cell. No messages for her either.

SARAH (cont'd)
(worried)
Jeremy never called.

Lindsay doesn't respond. Momentary silence, then --

SARAH (cont'd)
Do you think that means he didn't
hear from Lukas?

LINDSAY
(barely)
Or it was late when he did ...

Sarah stands there for a moment, worried. Then she quickly gathers some toiletries.

INT. DORM HALLWAY - LATER

Backpack slung over her shoulder, Sarah KNOCKS on Jeremy and Lukas' door ... waits. Then she KNOCKS again.

SARAH
Jeremy? Lukas?

No answer. Sarah heads away, but then stops ... looks back to the door. She won't stop worrying until she sees Lukas.

She walks back to the door, tries the knob. It turns, so she pushes the door open.

SARAH'S POV: Neither Jeremy or Lukas are inside.

INT. JEREMY AND LUKAS' DORM ROOM - SAME

Sarah steps inside and looks around. Their beds are made ... Lukas' video game is still paused on the television ... nothing has changed since she left the room last night.

Sarah pulls her cell phone out of her backpack, dials. Almost immediately she hears --

THE MUFFLED RING of a cell phone from somewhere in the room.

Sarah looks around, trying to locate the source. She follows the sound to the other side of the room. The ringing stops. Through Sarah's cell phone we hear --

JEREMY (O.S.)
Hey, it's Jeremy. Leave me a
message and I'll --

Sarah hits END on her own cell ... dials Jeremy's number. Again, we hear his phone RING from somewhere in the room.

Sarah turns around, looks down at JEREMY'S TRUNK. She bends down to it, listens. The ringing is coming from inside the trunk. She's about to open it when she sees --

THE RED SMEAR on the lid. Is that dried blood?

Careful not to touch the red area, Sarah reaches out ... lifts the trunk open. She looks inside to find --

JEREMY'S CLOTHES. Then his voice mail picks up again.

JEREMY (O.S.) (cont'd)
Hey, it's Jeremy. Leave me a --

Sarah hangs up. Dials again. This time the sound of Jeremy's cell phone RINGING is LOUDER. It's definitely coming from inside the trunk.

Sarah feels around beneath his clothes ... reaches down further ... all the way to the bottom and --

-- she suddenly jerks her hand out. No cell phone.

Obsessed, she starts pulling clothes out as the cell phone RINGS. She removes all of Jeremy's clothes from the trunk, until it is empty.

THE CELL PHONE CONTINUES TO RING -- louder now.

It's coming from inside the empty trunk but the phone is nowhere in sight.

SLAM! -- Sarah throws the trunk lid shut. The ringing stops.

Backing away from the trunk, she nervously looks at the RED SMUDGE. Then she turns around, hurries out of the room.

INT. COLLEGE RADIO STATION - DJ BOOTH - DAY

Sarah and Kane are in the middle of their radio show.

KANE
(into microphone)
... everyone deals with stress in different ways. Some completely lose interest in sex while others --

FEMALE CALLER (O.S.)
-- Not my boyfriend. He says sex is the only way he can relieve stress.

KANE
If it's truly affecting your study time, you need to tell him that there are other ways --

FEMALE CALLER (O.S.)
-- What if he doesn't understand? Sarah, what do you think I should do?

Kane looks over to Sarah. She has completely zoned out.

FEMALE CALLER (O.S.) (cont'd)
Hello?

Sarah suddenly snaps out of it, realizes she hasn't been listening. She shoots Kane a panicked look.

KANE
Just be open and honest with your boyfriend. If he disregards your concerns, there's a much larger problem in your relationship.

FEMALE CALLER (O.S.)
That's what I was afraid of. Okay
... well, thanks for the advice.

KANE
That's what we're here for.
(pointed)
Right, Sarah?

Sarah clears her throat. Leans into the microphone.

SARAH
That's right. Finals Week is filled with stress, so we're doing a couple of extra shows this week to help you out.

Sarah looks to Brandon in the control booth. He holds up a sign: ANONYMOUS - LINE 2.

SARAH (cont'd)
We have an anonymous caller on the line. Welcome to Headspace.

Silence ... except for a CRACKLING PHONE LINE.

SARAH (cont'd)
I think we have a bad connection.
Why don't you give us a call back --

MALE CALLER (O.S.)
-- Sarah?

SARAH
Oh, you are there. What can we do for you?

MALE CALLER (O.S.)
(in pain)
... help me....

SARAH
I'll try. What's wrong?

The line CRACKLES again.

MALE CALLER (O.S.)
... help me get out of here ...

SARAH
Where exactly are you?

MALE CALLER (O.S.)
With him ...

SARAH
I'm sorry, who are you with?

MALE CALLER (O.S.)
(a whisper)
... The Boogeyman ...

Sarah looks to Kane. He rolls his eyes.

KANE
We'd like to keep the lines open
for callers who actually --

MALE CALLER (O.S.)
... walls ... won't stop bleeding.

Sarah tenses, recognizing the caller's voice ...

SARAH
Jeremy?

Could be. It's hard to tell.

INT. SARAH AND LINDAY'S DORM ROOM - SAME

Lindsay is listening to the radio show as she packs.

MALE CALLER (O.S.)
(through radio)
Please ... trapped here ...
(phone line crackles)
... won't let me leave ...

SARAH (O.S.)
(through radio)
Jeremy, tell me where you are.

Lindsay hurries over to the radio, turns it up.

INT. COLLEGE RADIO STATION - DJ BOOTH - SAME

Sarah leans into the microphone, completely distraught.

SARAH
Jeremy? Jeremy?

MALE CALLER (O.S.)
(crackling)
... knows ... he's coming ...

More CRACKLING. Sarah leaps up just as --

JEREMY
(screaming)
NNNOOOOO!

The sound of bones CRUNCHING and BREAKING echo through the speakers. CLICK! The line goes dead. Off Sarah's TERRIFIED EXPRESSION we --

SMASH CUT TO:

INT. COLLEGE RADIO STATION - CONFERENCE ROOM - LATER

Sarah paces around the room, on her cell phone with Lindsay.

SARAH
(into phone)
What do you mean? It sounded
exactly like Jeremy.

LINDSAY (O.S.)
(through phone)
I really didn't think so. Besides,
he has finals all day. I left a
message on his cell --

SARAH
-- Have you seen or talked to Lukas
today?

LINDSAY (O.S.)
(through phone)
No.
(silence)
Sarah ... are you sure you're okay?

Sarah closes her eyes tightly. Kane walks into the room, shuts the door.

SARAH

Lindsay, I'll call you back. Okay?

She quickly hangs up, doing everything she can to keep from becoming emotional in front of Kane.

KANE

It was a crank call, Sarah.
Someone with a warped sense of
humor --

SARAH

I know it was my friend Jeremy.

KANE

Then your friend Jeremy has a
warped sense of humor.

SARAH

He wouldn't do that to me.

Kane takes a seat, motions for Sarah to do the same.

KANE

So what are you saying? You
honestly believe he's trapped
somewhere with The Boogeyman?

SARAH

He knew about the walls bleeding.
I didn't tell anybody --

Sarah stops herself, realizing she has revealed too much.

KANE

When did you see bleeding walls?

SARAH

I've been seeing a lot of things
lately.

KANE

Such as?

SARAH

The night Audrey died ... that was
the first time I saw The Boogeyman.

Kane studies her ... worried.

KANE

Sarah --

SARAH

-- I know what you're going to say.

KANE

This isn't about The Boogeyman.
This is about --

SARAH

-- Audrey dying the same way my mom
died. I know.

KANE

This is about your guilt. It
always has been. You blamed
yourself for not preventing your
mother's suicide.

SARAH

You think I blame myself for Audrey
too?

KANE

I think all of those guilty
feelings you once had came bubbling
back to the surface.

(a beat)

What do you think?

SARAH

I wish I had taken Audrey more
seriously.

KANE

By believing in The Boogeyman?
Validating her fear by making it
your own?

Sarah looks away, knowing he makes more sense than she does.

KANE (cont'd)

You're not afraid of the Boogeyman,
Sarah. You're afraid of the guilt
... what it's capable of ... that
you never completely came to terms
with it.

SARAH

So I'm going crazy because I'm
afraid of going crazy? That's what
you're saying?

KANE

You're not crazy.

SARAH

Either I'm crazy ... or The
Boogeyman is real. Right now, I
don't know which one is worse.

Kane leans toward her, looks her in the eye.

KANE

They're the same fear. Once you
face it, neither of those things
will be a problem anymore.

Sarah considers ...

INT. SARAH AND LINDSAY'S DORM ROOM - LATER

Sarah stands in the middle of her room, staring at the closet door. She inhales deeply ... approaches the door and pulls it open.

Peering into the darkness she reaches inside, takes hold of the dangling light cord and pulls it. The closet lights up.

Sarah steps inside and closes the door. Standing completely still, she shuts her eyes ... waits.

Several moments later her eyes slowly open. She looks around. Nothing has changed. Running her fingers through her hair, she takes a deep breath.

SARAH

(exhaling)

This is ridiculous.

She takes one last look around her closet. Her eyes land on the glowing light bulb on the ceiling. She yanks the light cord -- the light clicks OFF.

Sarah stands still in the dark closet. Her BREATHING becomes louder as she waits for her eyes to adjust to the darkness. A moment later we hear --

SHUFFLING -- from somewhere in the closet.

Sarah's breathing quiets. Her eyes dart around the darkness. Where did that come from?

S C R E E C H ! -- the sound of hangers moving against the metal clothing rod.

Sarah looks in that direction. The clothes hanging on the rod are slowly parting ways, moving in opposite directions.

SARAH (cont'd)
Oh my god ...

Sarah turns her back to the moving clothes. Looks straight ahead at the closet door, determined.

SARAH (cont'd)
(whispering frantically)
I don't believe in you. You don't exist.

Behind her, the gap between the clothes continues to widen ... SOMEONE'S HANDS are moving them aside.

SARAH (cont'd)
(a little louder)
I don't believe in you. You don't exist.

Sarah steals a glance behind her. A FIGURE now stands where the clothes once hung. Terrified, her eyes snaps back toward the closet door. She squeezes them shut.

SARAH (cont'd)
(even louder)
I don't believe in you.

THE FIGURE steps out from behind the clothing rod ... moves toward Sarah.

SARAH (cont'd)
You don't fucking exist!

Sarah's eyes pop open. Her breathing is frantic now. She slowly turns her head, looks over her shoulder to find --

-- her clothes are pushed back together, the way they originally were.

Sarah steps over to the clothing rod. She parts the hangers, pushes her clothes aside. There is nothing behind them.

SARAH (cont'd)
(distraught)
So there you go ... you're crazy after all.

Sarah steps over to the light's pulls string, gives it a tug. The closet lights up to reveal --

THE BOOGEYMAN -- standing right in front of her!

Sarah SCREAMS! She leaps away as he lunges at her. His arm catches her waist and they fall to the floor.

SARAH (cont'd)
(screaming)
Help me! Somebody!

Sarah frantically squirms out of his grasp. He grabs one of her legs. Sarah swings her other leg straight back and

BAM! -- it lands right in The Boogeyman's face.

This allows Sarah just enough time to leap up and throw her closet door open. She flies through the open door just as --

THE BOOGEYMAN LUNGES AT HER FROM THE CLOSET

Sarah slams the door just in time.

THUD! -- The Boogeyman lands against the other side of the door.

Sarah holds the door closed, ready for anything. She notices something odd about her closet door. It looks more like the main door to her room. She looks behind her, just as we

PULL BACK TO REVEAL --

INT. DORM HALLWAY

-- she's standing in the hallway of her dorm. Only this time

IT IS LITTERED WITH DEAD BODIES

SARAH
Oh my god ...

Sarah examines the hallway. Blood once again runs down the walls from the heating vents.

OPEN SUITCASES are strewn along the floor ...

... BLOOD SOAKED CLOTHES are scattered everywhere.

Horried, Sarah moves down the hallway. With each step she takes, she tries to avoid the bodies, suitcases, and clothes.

She arrives at THE KITCHEN AREA, looks inside to find --

LUKAS, standing completely still with his back to her ... gazing straight ahead into the dark pantry.

SARAH (cont'd)
(voice quivering)
Lukas?

He doesn't respond. Rather than repeat a bad experience, she continues down the hallway ... heading for David's room.

SARAH (cont'd)
(calling out)
David?

She reaches his door, throws it open to find it leads into --

ANOTHER HALLWAY -- identical to the one she is currently standing in, except the lights are FLICKERING.

A wave of confusion washes over her as she looks between the two hallways.

Straight ahead of her in THE NEW HALLWAY:

The flickering lights plunge the blood covered hallway in and out of darkness. Every time the lights flicker ON, Sarah is now able to see --

THE BOOGEYMAN standing at the end of the hallway. He starts toward her ...

Sarah quickly closes the door. She looks around the hallway in a panic. She races over to the next dorm room, opens the door to find --

YET ANOTHER HALLWAY. The fluorescent lights flicker ... and there's The Boogeyman again. He has made it further down the hallway, closer this time.

Sarah SLAMS the door, flies down the hallway to the next door. She pulls it open and --

SARAH (cont'd)
Shit!

-- she finds ANOTHER HALLWAY. The Boogeyman is now only several steps away from her.

SARAH (cont'd)
Leave me alone!

She SLAMS the door, futilely looks around the hallway. This time she picks a door on the opposite side of the hallway. Musters the courage to open it and sees --

THE SAME BLOODY HALLWAY ... but no sign of the Boogeyman this time. Nerve riddled, Sarah cautiously takes a step inside the hallway. Suddenly, from behind the door --

SOMEONE REACHES UP FROM THE FLOOR AND GRABS HER LEG

The door swings shut to reveal --

SARAH (cont'd)

Jeremy!

He's lying on the floor, covered in blood. He's clearly in a great deal of pain because his limbs appear to be BROKEN. They are CONTORTED at impossible angles.

JEREMY

(barely)

Help ... me ...

SARAH

How? Tell me what to do.

JEREMY

Get me out ...

Clinging to her leg, Jeremy uses his one good arm to pull himself up. He SCREAMS out in pain then falls back to the floor. Sarah is in agony just watching him ... tears spill from her eyes.

SARAH

I'll find a way out. Okay? Then
I'll come back and get you.

JEREMY

No ... don't leave me.

Jeremy once again grabs onto her leg, manages to pull himself up a bit. Then he grabs on to her arm, HOWLING in pain.

SARAH

Jeremy ... stop!

Jeremy pulls himself up further. He loses balance and falls forward on to Sarah. They both fly backward and --

THUD! Sarah's back pounds against the door behind her, which flies open. She drops backward and spins, landing face down against the floor. She tries to lift her head and --

THUMP! -- her head hits a solid surface an inch above her.

Everything is now PITCH BLACK as she realizes she is inside

A TIGHT, CONFINED SPACE. Like a coffin. She turns over on her back, pushes against whatever is directly above her.

Growing panicked, she SCREAMS! She turns her head and --

COMES FACE TO FACE WITH SOMEBODY ELSE

They grab her arms, pulling her out from --

INT. SARAH'S DORM ROOM - SAME

-- underneath her own bed.

DAVID

Are you okay? What happened?

Sarah looks around with wild eyes to find David holding her.

SARAH

(disoriented)

How did I ...

DAVID

You were underneath your bed. I
heard you screaming ...

David notices a LARGE RED SMUDGE on her arm.

DAVID (cont'd)

Jesus, you're bleeding.

Sarah looks down to her arm. Her eyes go wide, realizing ...

SARAH

That's not my blood.

DAVID

(checking her for cuts)

What? Whose blood is it?

A beat, then --

SARAH

It's Jeremy's blood.

DAVID

Jeremy? Why would you think --

SARAH

-- That's where he grabbed my arm.
It actually happened ...

David wraps his arms around her, trying to calm her. Sarah lifts her head from his shoulder, looks him in the eye.

SARAH (cont'd)
It means he's real, David. The
Boogeyman is real.

David looks into her eyes. He has no idea how to respond.

EXT. DORM HALLWAY - LATER

Sarah and David are walking down the hallway, in mid-conversation --

DAVID
... but it didn't actually happen.
(looks around the hallway)
See, no dead bodies.

SARAH
I saw them with my own eyes. I
recognized their faces. They were
the people who live in this dorm.

David stops walking. Sarah turns back to him.

SARAH (cont'd)
What's wrong?

DAVID
Your Dad called me. That's why I
was looking for you.

SARAH
(busted)
What did he say?

DAVID
That he hadn't talked to you in
months. Which means you never told
him you were spending the holidays
with me.

SARAH
I was going to call him. I just --

DAVID
-- Why did you lie to me?

Sarah is momentarily silent. She is about to reply when she overhears VOICES coming from a nearby room.

FEMALE STUDENT #1 (O.S.)
... The Boogeyman. I heard her on
the radio.

Sarah turns toward the room. Through an open door she can
see two FEMALE STUDENTS.

FEMALE STUDENT #1 (cont'd)
That's why she killed herself.

FEMALE STUDENT #2
You know what else is weird? I
heard Jeremy and Lukas are missing.

David takes Sarah's hand, tries to lead her away.

SARAH
(to David, whispering)
Hold on.

FEMALE STUDENT #1
I'm telling you, this place is
starting to creep me out ...

FEMALE STUDENT #2
Clay's roommate Todd said he heard
Sarah on the radio today. She's
blaming it all on The Boogeyman.

David quickly pulls Sarah away.

SARAH
Did you hear what they said about --

DAVID
Everyone on campus listens to your
radio show. People are bound to
start talking. It doesn't mean --

-- DING! Just as they pass the elevator, the door slides
open to reveal A FRIGHTENED GIRL STANDING INSIDE. She is
staring up at the ceiling.

DAVID (cont'd)
(to Girl)
You okay?

INSIDE THE ELEVATOR: the door to the TOP HATCH is slightly
out of place, revealing a sliver of DARKNESS up above.

The girl steps out of the elevator.

GIRL
It looked like someone was up
there. Watching me.

David takes a quick look.

DAVID
I don't see anything.

When Sarah looks, the elevator doors start to close. She catches a slight glimpse through the hatch door of --

MOVEMENT IN THE DARKNESS

-- just before the doors close completely.

GIRL
(unsure)
Must have been my imagination.

She hurries away. Glances back at the elevator, unnerved.

INT. DAVID'S DORM ROOM - SHORTLY

Sarah paces as David skims Dr. Allen's journal.

SARAH
Don't you see what's happening?
Everyone is starting to believe.

DAVID
Sarah --

SARAH
-- That's exactly what happened to
those patients at The Hillridge
Clinic. They started to believe
and now they're dead.

DAVID
What happened at The Hillridge
Clinic won't happen here because
everyone is leaving. The dorms
close tomorrow at noon, right?

Sarah looks away, realizing ...

SARAH
Oh my god ... the suitcases and
clothes all over the hallway?
David ... it's going to happen as
everyone is leaving tomorrow.

David closes the journal. A beat, then --

DAVID

Sarah, I think ... maybe you should spend Winter Break with your Dad.

SARAH

What? You don't want me to come home with you?

DAVID

I don't want you to use me as an excuse. You've avoided going home since your mom died and ... maybe it would be good for you.

SARAH

Good for me? What does that mean?

The door suddenly opens, Ben hurriedly walks into the room.

DAVID

Hey, Ben. How was lunch?

BEN

Disgusting. As usual.

Ben quickly sits down at his computer, busies himself with something we can't see.

DAVID

(to Sarah, quietly)

I'm just saying that it's okay if your wounds haven't completely healed ... as long as you're still trying to heal them.

David glances over at Ben to make sure he's not listening. He notices something odd on Ben's computer screen.

BLUEPRINTS -- he can make out the words "Women's Shower."

DAVID (cont'd)

What are you doing with blueprints of the Women's Shower?

Ben closes the window on the computer.

BEN

Nothing.

Sarah and David walk over to Ben's desk. They notice a WEBCAM, still in the box.

SARAH

It's actually true. You're putting a webcam in the women's shower for your fraternity, aren't you?

DAVID

Dude. That's really sketchy.

BEN

If I don't, I stay a pledge next semester. No way I'm going through that shit again.

(to Sarah)

I'll give you fifty bucks to do it for me.

SARAH

I hope you're kidding.

BEN

You can walk right into the bathroom. I have to crawl through the fucking heating ducts.

Sarah stiffens at the mention of them.

SARAH

The heating ducts? I don't think that's a good idea.

BEN

Me either. Which is why you should do it for me.

SARAH

Ben, I'm serious. I saw ...

She looks to David.

DAVID

Go ahead. Tell him.

SARAH

(hesitant)

Blood. I saw blood come out of those vents.

BEN

Blood?

(a beat)

Is this about The Boogeyman? Because that's what everyone in the cafeteria was just talking about.

SARAH
(to David)
-- You see? Everyone is talking
about it because --

BEN
-- Because it's fucking creepy.

DAVID
(frustrated)
Because it sounds completely
irrational.

Sarah looks away ... shakes her head.

DAVID (cont'd)
I'm trying to help you, Sarah.

SARAH
(diplomatic)
I appreciate your help.

She grabs Dr. Allen's journal, heads for the door.

DAVID
Where are you going?

SARAH
Haven't you heard? I'm going
crazy.

She leaves the room.

INT. SARAH'S DORM ROOM - DUSK

Sarah sits at her desk, searching through Dr. Allen's journal for answers. Frustrated, she closes it and throws it on her bed. She exhales ... then looks over and notices --

THE PHOTO OF SHE AND AUDREY

It's peeking out of the journal, along with some other LOOSE PAPERS. Sarah pulls the photo out, studies it sadly. Then she tugs the other loose papers from the journal. One of them catches her attention:

"THE SOCIOLOGY OF MODERN, ORAL LEGENDS by Dr. Matthew Schoneveld."

Intrigued, Sarah begins to peruse the article ...

INT. COLLEGE LIBRARY - LATER

Sarah sits at a table, compiling information from numerous books and newspapers.

KANE (O.S.)
You missed your behavioral genetics final.

Sarah looks up to find Kane standing next to her. He takes a seat at the table.

SARAH
I'm sorry. I had to take care of something important.

KANE
More important than passing my class?

She pushes the article from Dr. Allen's journal over to Kane.

KANE (cont'd)
(reading)
"The Sociology of Modern, Oral Folklore?" Don't tell me you're thinking about changing your major?

SARAH
I found this in Dr. Allen's journal. I think he was trying to find a way to stop The Boogeyman.

Kane stares at her for a moment.

KANE
We talked about this. The Boogeyman isn't real. He's a legend.

SARAH
And according to this article, a legend lives or dies based on its social relevancy. That's what Dr. Allen was --

KANE
-- A legend is a fictitious story. Not a living, breathing entity. You do realize that?

Sarah is silent.

KANE (cont'd)
Come on, Sarah. Talk this out with me. Why do we create legends ... from a psychological standpoint?

SARAH
(appeasing him)
We create legends as parables ... stories to help us make sense of the world we live in.

KANE
Exactly. And what does that say about The Boogeyman?

SARAH
It says we try to define evil by giving it a name and a face ...

KANE
... and as long as there is evil in this world, the Boogeyman remains relevant to society. That's all the article is saying.

SARAH
It's saying that a legend survives because some part of the person retelling the story believes it.

KANE
True, but you're taking that completely out of context --

SARAH
-- Don't you get it? The murders at The Hillridge Clinic make the legend true.
(a beat)
It's like the legend has taken on a life of its own.

Sarah thumbs through her research, finds a newspaper article.

SARAH (cont'd)
There was another incident last year ... a man named Tim Jensen who blamed his murders on The Boogeyman.

KANE
What does that have to do with --

SARAH

-- They're both variations on the same legend. Usually the person retelling the story changes it to fit society's needs. But in this case --

KANE

-- Listen to what you're saying. Legends can't modify themselves.

SARAH

This one can. To some people the Boogeyman is Tim Jensen. To others he's Henry Porter. But the original legend is what gains strength every time it's reborn.

KANE

(confirming)

You missed my final because you were trying to stop a legend from perpetuating itself?

(silence)

You understand why that worries me?

Sarah begins to gather her belongings.

SARAH

I'm running out of time.

KANE

Sarah ...

She quickly heads away. Once she's gone, Kane pulls out his cell phone and dials.

KANE (cont'd)

(into phone)

I need a residential listing for Ronald Morris ...

INT. DORM HALLWAY - SHORTLY

Ben heads down the hallway carrying a backpack. He covertly stops near an UNMARKED DOOR. He pulls a key from his pocket and unlocks the door.

INT. UTILITY ROOM - SAME

Ben steps inside, quickly closes the door. He walks over to an EXPOSED HEATING DUCT in the ceiling.

He takes off his backpack, rummages through the contents. He pulls out a FLASHLIGHT, turns it ON. Stepping up on a ground level pipe, he looks up into the heating duct.

BEN'S POV: the flashlight beam searches the narrow duct. It's a long tunnel of silvery metal.

ON BEN. He grabs the edge of the duct, precariously hoisting himself upward and inside.

INT. HEATING DUCT - SAME

It's a tight fit, barely enough room for Ben to crawl through as his backpack rubs against the ceiling.

THE FLASHLIGHT BEAM scours the darkness. It seems to go on forever.

CLANK! -- from somewhere in front of him.

Ben freezes. Listens ... probably just the duct settling. He continues forward. The flashlight beam swings across what appears to be --

A CORNER. Ben moves the beam along the winding edge of the duct just as --

A SHADOW disappears around the corner. Ben startles. Was that a trick of the light ... or is someone else up there? Ben holds the flashlight beam steady, trained on the corner. Inhaling deep, he continues on his way.

Once he arrives at the corner, he peers around the edge into

A LARGER MAIN DUCT -- no phantom shadows visible.

He rounds the corner, crawls into the main duct. He is almost able to stand in here. The flashlight beam illuminates something up ahead --

A LARGE DUCT FAN. The blades are still, but it is blocking his way through the rest of the duct.

BEN
Are you fuckin' kidding me?

Ben crab-walks up to the fan. The blades are LONG and SHARP. He takes his backpack off, lies down and turns on his side. Scooting forward, he eyes the RAZOR SHARP BLADES as his head passes between them. Carefully, he maneuvers the rest of his body through.

Now on the other side of the fan, Ben sticks his arm back through the blades. He reaches for his backpack and --

-- successfully yanks it through.

Continuing on his way, Ben passes below several VERTICAL SHAFTS, presumably leading to upper floors. They are pitch black inside.

MOVING STRAIGHT AHEAD -- the beam of Ben's light sweeps across ANOTHER CORNER. He moves up to it ... turns into

A SMALLER DUCT -- much like the one he started out in. There is LIGHT coming from the end, shining through a metal grille.

BEN (cont'd)

Bingo.

Ben crawls up to the grille. Looks through it to find --

THE WOMEN'S SHOWER ROOM -- swirling mists of steam envelop a CHANGING AREA that opens into SEVERAL SHOWER STALLS. Several NUDE FEMALE STUDENTS are taking advantage of these areas.

ON BEN as he allows himself a moment for his own viewing pleasure.

BEN (cont'd)

(quietly)

I think we have liftoff, folks.

Careful not to make a sound, Ben pulls the webcam from his backpack. He switches it ON then clamps it to the vent so that it looks into the showers. Task completed.

About to head away, he decides to take one last look at the lovely ladies in the shower room.

CLANG! -- from behind Ben. He spins around, aims his flashlight down the duct. Nothing but darkness. He turns back to the vent.

BEN'S POV: one of the women in the shower room is looking up at the vent. She must have heard the crash.

Ben turns away, grabs his backpack, and quickly crawls back toward the main duct.

THE MAIN DUCT

Ben emerges from around the corner, crab-walking his way toward that HUGE DUCT FAN. Once he arrives, he throws his backpack through the gap between the blades. Turning on his side, he begins to push himself through when --

CLANG! CLANG! CLANG! -- there it is again.

Ben stops halfway between the blades, listens ...

THE FAN SUDDENLY GROANS

Ben's eyes snap to the blades. It seems closer to his stomach now. He pulls himself through, grabs his backpack. Crawling as fast as he can, he heads for --

THE SMALLER DUCT

Ben squeezes himself around the corner into the smaller duct. He's breathing quicker now, his heart racing. As he crawls toward the exit --

SQUISH! His hand lands in something WET.

BEN (cont'd)
Ugh. What the hell ...

He raises his hand, shines the flashlight on it -- his hand is covered in BLOOD. Ben's eyes widen as he stares at the blood ... realizing Sarah was right.

He quickly shines the flashlight along the duct's floor. There is AN ENTIRE TRAIL OF BLOOD ... leading all the way up to ...

A FIGURE UP AHEAD -- sitting in the duct, motionless.

BEN (cont'd)
(scared)
Hello?

Silence. Ben crawls forward, just enough to notice --

ANOTHER FIGURE -- slumped over, just several feet in front of the other figure.

Ben squints. Is that BLOOD all over them? He moves forward again, just as --

SOMETHING DROPS DOWN FROM A VERTICAL VENT ABOVE HIM

CLANG! -- it's a DEAD BODY, covered in blood.

CLANG! -- ANOTHER BODY falls from the vent, landing on top of the other.

BEN (cont'd)
Jesus Christ!

Ben crawls backward, causing the ducts to VIBRATE.

MORE BODIES DROP DOWN FROM THE VERTICAL VENTS

Ben stops moving, hoping to keep more bodies from dropping. He shines his beam over the bodies, which now block the exit.

Sweating profusely ... gasping for breath ... Ben forces himself to push one of the bodies aside. He squeezes past it, looking into a female student's LIFELESS EYES.

Ben moves to the next body, about to push it aside when --

THE CORPSE'S ARMS SPRING FORWARD

-- grabbing at Ben. It's The Boogeyman!

Ben SCREAMS, jerks backward ... narrowly avoiding his grasp. He scrambles to turn around, then crawls back toward the main duct as fast as he can.

Ben's knees move faster than his arms, tripping over himself. He looks behind him to find --

THE BOOGEYMAN RIGHT BEHIND HIM

BEN (cont'd)
Get the fuck away from me!

Ben rounds the corner into --

THE MAIN DUCT

Bent over, he manages the closest thing he can to a run. He makes it to THE DUCT FAN. Clumsily he climbs through the blades, his skin tearing as he rubs against them. He SCREAMS in pain, almost through when --

THE BOOGEYMAN GRABS HIS ANKLE

-- pulling Ben back through the blades. Ben grabs one of the blades for leverage, SLICING his hand. Still gripping the blade, Ben manages to pull himself halfway back to his own side of the fan just when --

BOOM! -- the ducts rumble as the thermostat kicks in.

Ben's eyes bulge. He looks at The Boogeyman just as --

THE FAN BLADES START SPINNING

Ben's body is jerked upward by one of the blades, away from The Boogeyman. Then it is whirled back down against the duct. The blades pick up speed, spinning furiously as

BEN'S BODY IS SLICED TO PIECES

One of them comes flying directly at us just before we --

SMASH CUT TO:

INT. DORM HALLWAY - NIGHT

Sarah steps off the elevator as David is about to get on. They spot each other --

SARAH
(stepping off)
David --

DAVID
-- Where have you been? Kane's
trying to track you down.

SARAH
I already talked to him. Listen,
you have to leave here tonight.

DAVID
Tonight? My last final is in the
morning.

SARAH
David, please. I know what's
happening now and you have to leave
right away.

DAVID
Calm down. Just tell me what's
going on.

Sarah is momentarily silent.

SARAH
Come on.

She heads toward her room. David follows her.

INT. SARAH'S DORM ROOM - SAME

Sarah and David enter the room in mid-conversation. The lights are already on, as well as the radio.

DAVID

... So every time the legend is
reborn, The Boogeyman grows
stronger?

Sarah turns the radio down.

SARAH

It keeps the legend alive. It
keeps him alive. Dr. Allen was
hinting at a much larger picture.
He just hadn't connected the dots.

DAVID

I still don't understand why you
think we need to leave right --

SARAH

(incredulous)
-- David, it's about to happen
here. In this dorm. The legend is
about to be reborn.

Lindsay suddenly enters the room, holding a laundry basket.

LINDSAY

Hey. What are you guys doing?

SARAH

Did you hear from Jeremy or Lukas?

She sets her laundry down. Shakes her head.

LINDSAY

I'm actually starting to get
worried. This isn't like either
one of them.

SARAH

(to David)
See? It's already happening. By
noon tomorrow everyone will be
dead. We have to get them out of
this dorm tonight before they all
believe.

LINDSAY

Believe what?

(a beat)

Let me guess. The Boogeyman?

Sarah is silent. David nods.

LINDSAY (cont'd)

Sarah ... you're my best friend and I love you. But if you honestly think The Boogeyman is going to kill everyone, why aren't you leaving?

SARAH

I have to get everyone out of here.

DAVID

How? Because if you're thinking about pulling the fire alarm ... or phoning in a bomb threat, I won't let you --

SARAH

No, that won't keep them out. I have to convince them to leave.

LINDSAY

Not gonna' happen. People have finals in the morning.

MALE DJ (O.S.)

(from radio)

... You're listening to W-DJS. I'll be here all night, keeping the energy alive so you can stay awake for those last minute study sessions.

Sarah looks over to the radio ... an idea hatching.

INT. RADIO STATION - HALLWAY - NIGHT

Sarah bounds through the building's front door. She runs down the hallway and enters the CONTROL BOOTH.

INT. RADIO STATION - DJ BOOTH - SAME

LOUD MUSIC fills the booth as A MALE DJ sifts through a pile of CD's. He looks up, spots Sarah through the control booth window pushing buttons.

MALE DJ
What the hell ...

The music suddenly STOPS. Sarah races into the DJ Booth.

MALE DJ (cont'd)
You don't have a show tonight.
What are you doing?

Sarah pushes him out of the way, leans into the microphone.

SARAH
Attention all students living in
Hammonds Hall ...

INT. SARAH'S DORM ROOM - SAME

Lindsay and David are both still in the room. Their eyes snap over to the radio.

SARAH (O.S.)
(through radio)
... This is Sarah Morris with an
emergency announcement ...

DAVID
Shit.

Lindsay turns the radio up.

SARAH (O.S.)
... Campus security has issued a
request for all students living in
Hammonds Hall to evacuate
immediately ...

DAVID
(to Lindsay)
Stay here.

He runs out of the room.

INT. RADIO STATION - DJ BOOTH - SAME

The bewildered Male DJ watches Sarah as if she's crazy.

SARAH
(into microphone)
... Take your belongings with you
and stay with a friend ... anyone
not living in Hammonds Hall ...

The Male DJ walks into the Control Booth.

SARAH (cont'd)
... Several students are already
missing ... it's dangerous for
anyone to remain inside the dorm.

INT. DORM - FRONT DESK AREA - SAME

Students waiting for the elevator trade looks as Sarah's
announcement is broadcast over the lobby's speakers.

SARAH (O.S.)
... I repeat, all students must
evacuate Hammonds Hall and take
their belongings with --

The signal suddenly goes dead.

INT. RADIO STATION - DJ BOOTH - SAME

Sarah looks up from the microphone, spots the Male DJ through
the control booth window. He has just cut her signal. Sarah
heads through the door and into --

INT. RADIO STATION - CONTROL BOOTH - SAME

Sarah angrily approaches the DJ.

SARAH
What the hell are you doing?

MALE DJ
What the hell are you doing?
Campus security hasn't made any
announcements.

SARAH
You just didn't hear them because --

MALE DJ
-- Fine. I'll call and ask them.

He picks up the phone, dials.

EXT. HAMMONDS HALL - SAME

David runs down the front steps. He's about to cross the
street when A CAMPUS SECURITY CAR blazes down the street.

DAVID

Fuck ...

He runs toward the radio station.

INT. RADIO STATION - SHORTLY

Sarah runs down the hall, away from the control booth. She reaches the MAIN ENTRANCE, pushes the doors open and --

EXT. RADIO STATION - SAME

-- steps outside to find the Campus Security Car pulling up to the building. Sarah stops, looks back to the entrance.

SECURITY OFFICER (O.S.)

Sarah Morris?

Sarah freezes, turns around to face the Security Officer as he steps out of his car.

SECURITY OFFICER (cont'd)

Is your name Sarah Morris?

SARAH

Yes. Look, I can explain ...

SECURITY OFFICER

(approaching)

I need you to come with me.

SARAH

Please, just listen --

SECURITY OFFICER

-- I will. First you need to come with me.

The Security Officer leads her to his car just as David comes running up the sidewalk.

DAVID

Sarah! Where he is taking you?

SECURITY OFFICER

I'm taking her to the security office.

SARAH

David, don't go back to the dorm. Promise me you won't go back.

The Officer guides Sarah into the car, closes the door.

DAVID

How long will you keep her there?

SECURITY OFFICER

She'll call you once we're done.

The Security Officer gets inside the car. David looks at Sarah through the back window, her face pleading with him.

INT. SECURITY OFFICE - LATER

The Security Officer opens the door and leads Sarah inside an office with a CALL CENTER and SEVERAL SURVEILLANCE MONITORS.

SARAH

... if you don't get them out of that dorm they're going to die.

SECURITY OFFICER

Do you realize the severity of what you're saying? You're getting yourself into a lot of trouble.

SARAH

I'm willing to accept the consequences. Please, just evacuate that building.

The Security Officer leads her across the room, opens a door to a smaller HOLDING ROOM. It contains a couple of metal chairs and an old ratty sofa.

SARAH (cont'd)

What's this?

SECURITY OFFICER

I need you to wait in here until your father arrives.

SARAH

WHAT? You called my father?

SECURITY OFFICER

Not me. Your teacher. Dr. Kane?

Sarah's face falls.

SECURITY OFFICER (cont'd)

Apparently he was concerned about your ... state of mind.

(MORE)

SECURITY OFFICER (cont'd)
Your father should be here in the morning.

SARAH
You're going to lock me in this room all night?

SECURITY OFFICER
You've caused a panic. Now you're a liability to the safety of the other students.

Sarah looks around the room, dumbfounded.

SECURITY OFFICER (cont'd)
I need your cell phone too.

SARAH
I don't have it with me.

SECURITY OFFICER
(looks at Sarah's pocket)
Either you hand it to me or I take it from you. Which would you like?

Sarah's jaw clenches. She pulls out her phone, hands it to him.

SECURITY OFFICER (cont'd)
If you need anything just knock on the door.

He closes the door. We hear it LOCK. Sarah looks through a small window in the door.

SARAH
Please! You don't realize what you're doing!

The Security Officer disappears from the window's view. Defeated, Sarah walks over to the couch and sits down. She raises her knees to her chest, allows a few tears to quietly fall from her eyes.

INT. BASEMENT LAUNDRY ROOM - NIGHT

A cavernous room, dark and damp with exposed pipes overhead. The floor has been painted WHITE.

STACKED WASHING MACHINES are built into one the walls. They have circular windows so you can see into them. The opposite wall contains DRYERS, similar in appearance.

Lindsay enters, carrying a laundry basket filled with dirty clothes. She walks over to one of the washers and starts feeding clothes into it.

GLASS CRASHES! -- from somewhere in the basement.

Lindsay stills, turns toward the laundry room door. She walks across the room and leans into the hallway.

LINDSAY'S POV: AN EMPTY HALLWAY deprived of light.

ON LINDSAY as she steps back, away from the doorway just as --

-- a cell phone RINGS inside the laundry room. Lindsay startles, puts her hand to her heart. She hurries back over to her laundry, fishes through the dirty clothes and finds her cell phone. She checks the display ... answers.

LINDSAY
(into phone)
Hey, David. Are you with Sarah?

Lindsay finishes putting clothes in the washer as she talks.

LINDSAY (cont'd)
(into phone)
Security Office? For how long?

She closes the machine's door, starts it. Through the window we see water filling up.

LINDSAY (cont'd)
(into phone)
Is she okay?

FOLLOWING LINDSAY across the room, over to the dryers. She begins to unload one near the floor, placing the clothes in her basket.

LINDSAY (cont'd)
... No, I still haven't heard from
Jeremy or Lukas. I'm starting to
wonder if ... I mean, what if Sarah
was right?

Lindsay stands up, opens a dryer near the top of the stack. As she retrieves her clothes we notice something behind her --

THE BOOGEYMAN'S FACE -- watching her through the circular windows in every single washing machine.

LINDSAY (cont'd)
... I can't help it. This is all
getting a little too weird for me.
(a beat)
... Okay, just keep me posted.
Bye.

Lindsay closes her cell, sticks it in her pocket. She reaches into the dryer, lifts away some clothes to find --

TWO GRIZZLED HANDS poking out from under the clothes.

Lindsay jumps back with a SCREAM, just before --

BOOM! BOOM! BOOM! -- from behind her.

Lindsay turns around to find the washing machines are SHAKING VIOLENTLY. She studies them, noticing something odd. Through the circular window the water looks RED now.

She walks over to the washers and discovers they are all filling with BLOOD!

LINDSAY (cont'd)
Jesus ...

Now they're SHAKING FASTER ... as if they're going to explode. Lindsay backs away from them just before --

THE WASHER DOORS BURST OPEN FROM THE PRESSURE

Blood comes rushing out, pouring from the washers ... spreading across the white floor.

Lindsay tries to back away, but the blood spreads quickly. She climbs up on top of a chair as the blood wraps around the chair's legs.

LINDSAY (cont'd)
Help! Somebody get in here!

She looks down, realizing the blood has now covered every inch of the previously white floor.

She is once again about to call out for help when she spots --

SOMETHING RISING OUT OF THE BLOOD ... a human form, lying face down on the floor.

LINDSAY'S EYES bulge from their sockets.

The blood-covered figure looks up ... then rises to his feet.

IT'S THE BOOGEYMAN. Covered in blood.

Lindsay SCREAMS. She leaps down from her chair.

SQUISH! -- her feet land in the blood. She turns to run, but her foot slips in the blood. Both of her feet fly out from under her and

THUD! -- she lands on the ground, face down.

She quickly looks behind her to find THE BOOGEYMAN standing just a few feet away.

LINDSAY (cont'd)
HELP! ... HELP ME!

She scrambles to her knees, tries to stand but her ankle gives out. She falls back to the bloody floor. Using only her arms, she frantically pulls herself toward the door.

ANOTHER ANGLE: JUST OUTSIDE THE DOOR

Lindsay pulls herself toward us. Reaching out with her bloody hands ... just about to make it when

THE BOOGEYMAN YANKS HER BACK INSIDE

Lindsay SCREAMS as she is dragged away from us with amazing speed, just before

BOOM! -- the laundry room door slams right in front of us.

SMASH CUT TO:

INT. SECURITY OFFICE - MORNING

Sarah bolts up on the couch, looks around the room not quite sure where she is. VOICES echo from outside the room.

SECURITY OFFICER (O.S.)
... should be here to pick her up
any time now.

MALE VOICE (O.S.)
Okay. See you tomorrow ...

Sarah's eyes snap up to A CLOCK on the wall: 6:15. She jumps off the couch, hurries over to the door's window.

SARAH'S POV: The Security Officer leaves through the entrance. A NEW SECURITY OFFICER peruses the surveillance monitors.

ON SARAH as she POUNDS on the door. The new Security Officer walks over to the door. Looks at her through the window.

MARRERO
I'm Officer Marrero. You okay in there?

SARAH
I need to talk to you.

MARRERO
Okay ... I'm listening.

Sarah studies him for a beat. Then --

SARAH
I was put in here because I discovered that a large number of students were in physical danger --

MARRERO
-- I'm aware of your situation.

SARAH
The way I tried to warn them was irresponsible. I realize that.
(a beat)
But they're still in danger.
Please, you have to help.

MARRERO
Why do you think they're in danger?

Sarah averts her eyes. A beat, then --

SARAH
Do we have to talk about this through a door? I've been in here all night.

Marrero studies her through the window. This girl is about as non-threatening as they come. A beat, then --

MARRERO
Step back from the door, okay?

Sarah nods anxiously. Marrero unlocks the door, opens it and allows her to step outside.

INT. SECURITY OFFICE - MAIN AREA - SAME

Marrero heads toward the bank of monitors.

MARRERO

Come over here.

He pulls a chair over to an area near his own chair. Motions for her to take a seat.

MARRERO (cont'd)

Okay. What are you so afraid of?

SARAH

You heard about those murders at The Hillridge Clinic, right?

MARRERO

The Boogeyman murders.

SARAH

The same thing is happening here. You have to evacuate Hammonds Hall.

MARRERO

I thought they caught the guy who committed those murders?

SARAH

He was used. Just like I was used. To convince everyone The Boogeyman was real.

MARRERO

(cautious)

You're comparing yourself to the killer?

SARAH

Please, just hear me out. I saw The Boogeyman kill one of my best friends. I didn't realize it then but ... he wanted me to see it. He wanted me to tell other people about it. If I would have kept my mouth shut, nobody would believe in him.

MARRERO

I don't understand what --

SARAH

(losing patience)

He's already killed three of my friends. He's going to kill everyone else in that dorm and it's my fault. Please, you have to --

Marrero suddenly stands up.

MARRERO
I need to put you back in that
room.

SARAH
Why? I'm trying to explain that --

MARRERO
(pulling Sarah up)
Now. Let's go.

Sarah looks around, panicked.

SARAH
I have to use the restroom.

Marrero studies her. Looks over at the RESTROOM nearby.

SARAH (cont'd)
Please. I've been here for hours.

MARRERO
Make it quick.

Sarah goes into the restroom, shuts the door. Marrero hurries over to the phone, picks it up and dials.

MARRERO (cont'd)
(into phone)
This is Officer Marrero calling
from the Wolfbridge University
security office. I'm holding a
student here, Sarah Morris. She
may have just confessed to several
murders. You should send someone
over.
(a beat)
I can't do that right now. Just
get someone over here ... Okay,
thanks.

He hangs up. Walks back to the restroom, KNOCKS.

MARRERO (cont'd)
Hurry it up in there.

SARAH (O.S.)
I'll just be a minute.

Marrero sighs. The phone RINGS. He walks back over to the bank of monitors and picks it up.

MARRERO
(into phone)
Campus Security, Marrero speaking
.... slow down. Did you say blood?

His eyes snap over to the restroom door.

INT. DORM - FRONT DESK AREA - SAME

A MALE CLERK working the front desk is on the phone with Marrero. He stands next to a frazzled FEMALE STUDENT.

MALE CLERK
... She left her laundry in the
dryer overnight. When she went
down to get it this morning ... the
entire room is just completely
covered in someone's blood.

INT. SECURITY OFFICE - MAIN AREA - SAME

Sarah steps out of the restroom, heads toward Marrero who is still on the phone.

MARRERO
(spots Sarah, into phone)
Is she with you right now? ... What
time she put her laundry in.

Sarah notices the intensity on Marrero's face. She doesn't like the way he's looking at her.

MARRERO (cont'd)
(into phone)
She's absolutely positive? ...
Okay, lock the door and keep this
quiet until the police get there.
We don't want anyone panicking.

He hangs up.

SARAH
What happened? What's going on?

MARRERO
A student found the laundry room in
Hammond's Hall covered in blood.
Do you know anything about that?

SARAH
You don't think that I --

MARRERO

It happened after you were brought in.

(a beat)

You knew something like this was going to happen.

SARAH

I was telling you the truth ...
it's HIM. Please, you have to believe me!

A RATTLING SOUND suddenly directs their attention across the room to A METAL STORAGE CABINET. It's about seven feet tall with double doors -- they are rattling from something moving around inside.

Sarah's eyes snap back to Marrero.

SARAH (cont'd)

(scared, realizing)

Oh my god ... you do believe me.

MARRERO

(lying)

Probably just a rat. We get them in here sometimes.

Marrero grabs a FLASHLIGHT from his desk, moves toward the cabinet. The rattling becomes LOUDER.

SARAH

That's not a fucking rat.

Marrero grips the flashlight like it's a club with one hand, reaches out to the door's handle with his other hand. He nervously shifts his balance, yanks the door open and --

-- a jumbo-sized SEWER RAT squeaks at the sight of them. Marrero turns back around to Sarah.

MARRERO

(relieved)

Told you so.

WHOOSH! -- MARRERO IS SUDDENLY PULLED INSIDE THE CABINET

-- as if the back of the cabinet is hollow. The double doors SLAM shut!

Sarah watches in terror as the cabinet shakes back and forth ... side to side ... up and down, like it's ready to explode.

MARRERO SCREAMS from inside. Then suddenly --
-- silence ... the cabinet sits completely still.

SARAH
(voice quivering)
Marrero?

Keeping her eyes trained on the cabinet, Sarah takes a step toward it and --

THE CABINET DOORS FLY OPEN

Marrero is standing inside the cabinet, completely still. He wears an odd expression on his face.

SARAH (cont'd)
Marrero, are you okay?

His eyes shift over to Sarah. A beat, then he steps out of the cabinet and COLLAPSES FORWARD, landing face down on the ground. Sarah can now see that --

MARRERO'S SPINE IS COMPLETELY EXPOSED

-- a large chunk of it appears to be missing.

A look of sheer horror comes over Sarah as she stares at him. She looks over to the open storage cabinet, notices her CELL PHONE that was confiscated earlier lying on the cabinet's floor.

Sarah steps toward the cabinet. Cautiously, she bends down and reaches her shaking hand into the cabinet. She grabs the cell phone, turns away and --

-- races toward the EXIT.

EXT. SECURITY OFFICE - DAY

The doors to the building swing open and Sarah bolts outside. She runs down the sidewalk, away from the building. She doesn't even notice that behind her --

A POLICE CAR is pulling up to the curb.

INT. DAVID'S DORM ROOM - SAME

David gathers items from his side of the room and places them inside his suitcase. He looks around the room ...

searching for something. His eyes finally land on A SHELF above Ben's computer.

He grabs a book off the shelf. It was supporting several other books which suddenly fall to Ben's desk.

DAVID

Shit.

The motion causes Ben's computer to suddenly wake up from sleep mode. The screen glows to life, displaying A BLURRY IMAGE. His web cam is zoomed in on something indiscernible.

David leans into the monitor, studying the image ... something red and fleshy. He punches several buttons on the keyboard. The image suddenly ZOOMS OUT to reveal --

BEN'S DECAPITATED HEAD ... his lifeless eyes stare right into the webcam.

David studies the image, in shock.

EXT. COLLEGE CAMPUS - SHORTLY

Sarah runs across campus, dialing a number on her cell. She suddenly gets an incoming call. The display reads: DAVID.

SARAH

(into phone)

David! Where are you?

DAVID (O.S.)

(through phone)

Ben's dead. His head was ... he's in the heating duct. You were right ...

Sarah suddenly stops.

SARAH

David, tell me where you are!

DAVID (O.S.)

Your room. Sarah, I'm so sorry I didn't believe --

SARAH

David, get out the dorm now!

DAVID (O.S.)

Hang on ... I think there's something in your ...

CRACKLING from the other end of the line.

SARAH
(panicked)
David?
(screaming into phone)
David, I lied. I lied about
everything. The Boogeyman isn't
real ... Can you hear me?

CLICK! -- the signal is dropped.

Sarah tears down the sidewalk, racing toward her dorm.

INT. DORM - FRONT DESK AREA - SHORTLY

Sarah races inside, past the Male Clerk at the front desk.
She notices the elevator is just about to close.

SARAH
Hold the elevator!

She runs toward it, reaches it just as it shuts.

SARAH (cont'd)
Shit!

She spins around, races into the stairwell.

INT. DORM STAIRWELL - SECONDS LATER

Sarah climbs the stairs, taking two at a time. She hits the
second floor landing just as --

THE STAIRWELL DOOR flies open. A frightened FEMALE STUDENT
races in the stairwell, almost bumps into Sarah. Through the
open door, Sarah can see students huddled together in the
hallway of the second floor.

SARAH
(to Female Student)
What's going on?

FEMALE STUDENT
Did you hear about the laundry
room? Someone found it covered in
blood.

SARAH
You have to leave the building.
Grab your friends and just get out!

The Female Student hurries past Sarah, down the stairwell.
Sarah continues to climb the stairs.

INT. DORM - FRONT DESK AREA - SECONDS LATER

TWO POLICE OFFICERS rush through the entrance. They approach the Male Clerk at the front desk.

POLICE OFFICER #1
We're looking for Sarah Morris.

MALE CLERK
Sarah Morris? What about the
laundry room?

The two officers share a confused look.

INT. DORM HALLWAY - SECONDS LATER

Sarah races through the stairwell door, into the hallway.
She passes TWO FRANTIC STUDENTS who are in mid-conversation --

FRANTIC STUDENT
... someone hiding underneath my
bed. I swear to god there was.

Sarah makes a mad dash toward her room.

SARAH
David!

Several students look at her strangely as she almost collides with them. Sarah keeps on going, makes it to her room and --

INT. SARAH AND LINDSAY'S DORM ROOM - SAME

-- finds David sitting in front of her open closet,
completely still with his back to her.

SARAH
David? What's wrong?

Sarah walks over to him. She can now see that he's shaking, a look of terror frozen on his face. She bends down in front of him, grabs his shoulders.

SARAH (cont'd)
David, please. Answer me!

David's eyes shift from the closet to Sarah. He looks at her as if he has just realized she's in the room.

SARAH (cont'd)
Let's go. We're getting out of here.

Sarah helps him to his feet. She begins to lead him away, but he stops. Placing his hands on her face, he looks Sarah straight in the eye.

DAVID
You were right ... he IS real --

-- it's barely out of his mouth when suddenly --

THE BOOGEYMAN BURSTS OUT OF THE CLOSET BEHIND HIM

He grabs David, pulling him backward and into the closet.

Sarah dives after him, manages to grab DAVID'S LEG before it disappears with the rest of him.

SARAH'S POV: the closet is pitch black. The upper half of David's body, along with The Boogeyman, has disappeared inside.

ON SARAH as she kicks her feet out in front of her, trying to brace herself so she doesn't slide into the closet too.

SARAH
Let him go you son-of-a-bitch!

As if in reaction, David's body is suddenly flung from side to side. Then up and down, smacking against the closet door's frame. Sarah goes flying around with him, trying to keep a grip on his leg.

THUD! Sarah lands against the ground hard. David's leg slips through her hands and --

SARAH (cont'd)
NNNOOOO!

She flies backward across the floor and lands against her bed, holding nothing but DAVID'S SHOE.

SLAM! -- the closet door shuts.

Sarah leaps to her feet, determined. She races back to the closet door, throws it open and --

A TORRENT OF DAVID'S BLOOD EXPLODES FROM THE CLOSET

-- hitting Sarah head on. Chunks and pieces of David are included in this mess as they ricochet off Sarah's body.

Then it stops as suddenly as it started. Sarah is left standing in the middle of her room, dripping pieces of David from head to toe.

Her eyes dart around the room ... her breathing quickens ... tears begin to fall from her eyes ... and suddenly she lets out AN ANGRY, GUTTURAL HOWL OF A SCREAM.

Then momentary silence. Katie, the resident advisor we met earlier, rushes into Sarah's room --

KATIE

Sarah, what's going ...

She stops dead in her tracks, looking around the room in shock and repulsion. She SCREAMS!

Sarah looks over at her. She notices A GROUP OF STUDENTS are now crowded in her doorway, frozen in terror.

The two Police Officers suddenly push their way into Sarah's room. They look around at the carnage. One of them turns away and covers their mouth, trying not to vomit.

POLICE OFFICER #1

Sarah Morris?

Sarah stares at him for a beat, then nods.

POLICE OFFICER #1 (cont'd)

What the hell happened here?

Sarah is silent.

KATIE

(shaking)

Tell him, Sarah. Tell him about
The Boogeyman ... he's real isn't
he?

Sarah is about to speak when she looks over at the students in her doorway again. Behind them, a crowd has gathered in the hallway ... watching ... listening ...

Sarah looks back to the Police Officer. Swallows hard ... realizing she only has one option --

SARAH

It was me ... I killed him ...

WHISPERS and GASPS emanate from the hallway.

Sarah slowly looks over to her open closet door. Her jaw clenches, anger consumes her. Then, as if she's directing her words at the closet --

SARAH (cont'd)
 I killed all of them. There's
 no such thing as The Boogeyman.

Police Officer #1 turns to Police Officer #2.

POLICE OFFICER #1
 Start evacuating the building.

Police Officer #2 nods, turns to the students.

POLICE OFFICER #2
 Okay, we need everyone out of here.

He goes about evacuating the building. As Police Officer #1 places handcuffs on Sarah, she turns to look at the closet once again ... the ends of her mouth curl into a smile. It is directed at the closet ...

... a smile of bittersweet victory.

INT. DORM HALLWAY - LATER

Our two Police Officers lead a handcuffed Sarah down the hallway, past a multitude of paramedics and crime scene analysts.

They arrive at the elevator. One of the officers pushes the call button. As they are waiting --

SARAH
 Is my dad here yet?

POLICE OFFICER #1
 He was. Now he's waiting for you
 at the station.

Sarah nods. The elevator doors open. The officers usher her inside, flanking her.

INT. DORM ELEVATOR - SAME

The doors slide shut and the car begins to move downward. Sarah stares at the floor, somber.

POLICE OFFICER #1
(to Sarah)
How did you do it? Get your
boyfriend into all those pieces?

Sarah remains silent, eyes trained on the floor.

POLICE OFFICER #1 (cont'd)
I mean, you're in good shape ...
but you don't expect us to believe
you ripped apart that security
guard's spine do you?

SARAH
(firm)
It was me. I did it.

Officer #1 looks to Officer #2 ... shrugs.

SCREECH! -- the elevator suddenly jerks to a halt.

The lights go haywire, cutting out intermittently.

SARAH (cont'd)
(panicked)
What's going on?

Police Officer #1 pulls the EMERGENCY button. An ALARM BELL
sounds.

OFFICER #1
(to Sarah)
Take it easy. Everything will be
fine.

As the lights continue to FLICKER on and off, Sarah suddenly
remembers something. Her eyes snap up to the elevator's
ceiling where --

THE TOP HATCH is still slightly out of place, revealing a
sliver of DARKNESS up above.

SARAH
We have to get out of here.

OFFICER #2
Calm down. They'll get us out in a
second.

Sarah keeps her eye trained on that hatch. Every time the
lights flicker on -- THE HATCH SEEMS TO HAVE OPENED WIDER.

Officer #1 grabs his walkie.

OFFICER #1
 (into walkie)
 This is Officer Young. The
 elevator seems to be stuck between
 the first and second floors.
 Requesting immediate assistance.

Sarah keeps her eyes trained on the hatch. The lights
 flicker ON and she sees --

-- the hatch has been completely removed.

The lights once again cut out ... when they come back on

SARAH IS FACE TO FACE WITH THE BOOGEYMAN

He's hanging through the hatch, upside down. He grabs her!

Sarah lets out a SCREAM! The officers turn toward her just
 in time to see

WHOOSH! -- her legs disappearing through the open hatch.

OFFICER #1 (cont'd)
 Jesus Christ!

INT. ELEVATOR SHAFT - SAME

Officer #2 pokes his head through the elevator hatch, looks
 around the dark shaft.

WE RISE UPWARD ... above Officer #2 as he looks around ...
 finding nothing but a dark, empty elevator shaft.

INT. DORM - FRONT DESK AREA - SAME

Professor Kane stands next to several more POLICE OFFICERS,
 waiting for the elevator car to arrive.

DING! The door slides open to reveal --

THE TWO POLICE OFFICERS who were escorting Sarah ... they
 look frazzled and confused.

KANE
 Where is she? Where's Sarah
 Morris?

The two officers look to each other, then back to Kane and
 the other officers.

OFFICER #1
She's ... gone.

KANE
What do you mean "gone?"

OFFICER #2
She just disappeared ... looked
like ... like something took her.

The other officers rush into the elevator, inspecting the overhead hatch.

ON KANE as he processes the information ... a disturbing realization spreading across his face ...

SMASH CUT TO BLACK.

FEMALE DJ (O.S.)
You're listening W-DJS. The voice
of Wolfbridge University ...

FADE IN:

EXT. HAMMONDS HALL - NIGHT

All is quiet on campus. A few last minute stragglers flutter in and out of the residence hall entrance.

FEMALE DJ (O.S.)
... I hope all of you freshman
listeners managed to survive your
first day of classes ...

INT. HAMMONDS HALL - DORM ROOM - SAME

CLOSE ON a small radio perched on the edge of a desk.

FEMALE DJ (O.S.)
(from radio)
... If you're having trouble
sleeping without mommy and daddy to
kiss you goodnight, welcome to the
wonderful world of co-ed living.

MUSIC starts to play. A HAND quickly turns the radio off.

PULL BACK to reveal a pair of bunk beds. On the bottom bunk is --

AMY
Campus radio sucks.

Dressed sparingly for bed, she tosses her issue of Cosmo to the floor. Looks up to the top bunk.

AMY (cont'd)
Jennifer? Did you hear me?

JENNIFER, another scantily clad, fresh-faced student looks down from the top bunk.

JENNIFER
I'm trying to study.

AMY
Nobody studies during the first week of classes. You're crazy.

Jennifer rolls her eyes, goes back to studying.

AMY (cont'd)
(mischievously)
So was the last girl who lived here.

Amy waits for it ... then --

JENNIFER
What are you talking about?

AMY
That girl. The one who thought The Boogeyman was killing everyone? The RA told me this was her room.

JENNIFER
You're so full of shit.

AMY
I'm serious. Her boyfriend died in our closet.

Jennifer looks over to the closet.

JENNIFER
Seriously? That's where she killed him?

AMY
That's where The Boogeyman killed him.

JENNIFER

You expect me to believe that?

AMY

That girl certainly didn't kill anybody. The police knew that much.

Amy looks at the mattress above her, hears Jennifer shifting around uncomfortably. Amy smiles ... it's working.

AMY (cont'd)

She knew it was The Boogeyman. That's why he killed her.

JENNIFER

(sighs)

I really have to finish this chapter.

AMY

It all happened in our building. They just changed the name so people wouldn't be scared to live here.

(silence)

I mean, who wants to live in a building where they found bodies stuffed into the heating vents?

Jennifer looks up from her text book ... over to the heating vent that is only several inches from her face. She suddenly closes her book, climbs down from the bunk.

AMY (cont'd)

(knowing)

What's wrong? Are you scared?

As she quickly pulls on a pair of jeans --

JENNIFER

I'm annoyed. I'm going to the library ... where it's quiet.

AMY

Oh, come on. I was just playing around. I'll be quiet.

Jennifer grabs her backpack, slings it over her shoulder.

JENNIFER

See you in the morning.

Amy sits up, moves to get out of bed.

AMY
Seriously. I'll be really quiet.

Jennifer studies her for a beat. Then realizes --

JENNIFER
You don't want to stay in here
alone.

AMY
(I know)
Don't be ridiculous.

JENNIFER
(getting a kick out of it)
You're the one who's scared. You
just didn't want to be the only
one.

AMY
I'm not scared.

Heading out the door, Jennifer turns out the lights.

JENNIFER
(joking creepily)
Hey, Amy ... don't let The
Boogeyman get you ... wah ah ah ...

She closes the door. Amy looks around the dark room.

AMY
Whatever.

She lays back down in bed, snuggles under her covers. Trying to get comfortable, she flips around, eventually facing the wall. When she closes her eyes --

C R E A K ! -- the door to her room opens slightly.

Amy's eyes pop open. She smiles.

AMY (cont'd)
Changed your mind, huh? Too scared
to walk to the library alone?

She laughs. Then silence. She opens her eyes.

AMY (cont'd)
Jennifer?

No answer. She lifts her head from her pillow, notices the door is open slightly.

Amy throws her covers off, climbs out of bed. She walks over to the door, pushes it closed. As she turns around --

C R E A K ! -- the closet door opens.

Amy stares at it for a beat. Then she walks over to the closet, grabs the knob and --

-- she quickly shuts it. Unnerved, she jumps back into bed ... settles. A soon as she shuts her eyes --

THE MATTRESS SQUEAKS from the bunk above her. Turning on her back, she looks up at the mattress. Someone is moving around on the top bunk.

AMY (cont'd)

Ha ha, Jennifer. You're hilarious.

Silence. Everything is once again still.

AMY (cont'd)

Wait. It's not Jennifer? Who could it be?

(mock gasps)

Oh no ... is it ... The Boogeyman?

Amy laughs, hangs halfway off her bed. She looks up at the top bunk and waits for Jennifer to look down at her.

AMY (cont'd)

(sighs)

All right. I admit it. I was scared, okay?

Still hanging halfway off her bed, AMY hears A SHUFFLING SOUND from the opposite side of the room. She turns her head to look in the direction, revealing --

THE BOOGEYMAN'S HEAD -- directly beneath Amy's head, sticking out from under the bed.

He reaches up, grabs Amy by the neck, and WHIPS her off the bed. Before she even has a chance to scream, she is pulled underneath the bed and --

-- they both disappear into the DARKNESS.

FADE OUT.