

A PHONE RINGS in the darkness.

FADE IN ON a family picture -- TWO PARENTS and their TEENAGE DAUGHTER. Everybody is smiling, happy.

The picture starts to gets CLOSER and CLOSER as the PHONE continues to RING -- FOCUSING ON the Teenage Daughter.

The RINGING STOPS. There's a BEEP, and then --

MAN'S VOICE

Hey, Jamie, it's your dad. Listen, something's come up at work and it looks like I'm gonna have to go out of town again for a little while. I can't really say for how long, but it's probably gonna be a couple of days at least. I should be gone before you even get home from school. I'm leaving you a little bit of money on the kitchen counter, though, in case you get hungry and you want to get a pizza tonight or something, I don't know. I just really hate doing this to you, but there's not really a whole lot I can do about it right now. Just be good and give me a call when you get this, OK? I love you. Bye.

The PHONE CLATTERS as Jamie's Dad hangs up.

CUT TO BLACK.

EXT. JAMIE'S HOUSE - NIGHT

It's a nice, two-story house in a good neighborhood.

INT. LIVING ROOM - NIGHT

An old, black and white horror film plays on TV as a cellphone starts to vibrate somewhere in the room -- the caller ID says Kyle.

JAMIE -- the teenage daughter from the picture, probably a year or two older now -- picks up her phone and sees the caller ID. She smiles and answers it.

JAMIE

Hey, you.

(CONTINUED)

CONTINUED:

KYLE (V.O.)  
Hey. You called?

JAMIE  
I did.

INT. KITCHEN - CONTINUOUS

Jamie enters and grabs some juice out of the refrigerator.  
There's a small wad of cash on the counter next to her.

KYLE (V.O.)  
What's up?

JAMIE  
Guess.

KYLE (V.O.)  
I don't know. You miss me and you  
can't wait to see me and you want to  
make sweet, sweet love to me?

JAMIE  
Besides that.

KYLE (V.O.)  
I give up.

JAMIE  
My dad's out of town again.

KYLE (V.O.)  
Really?

JAMIE  
Uh-huh.

KYLE (V.O.)  
You want me to come over?

JAMIE  
Maybe.

KYLE (V.O.)  
You're such a tease.

JAMIE  
Why don't you come over and find out.

KYLE (V.O.)  
OK. You want me to bring something to  
drink?

(CONTINUED)

CONTINUED:

JAMIE  
What do you have?

KYLE (V.O.)  
What do you want?

JAMIE  
Surprise me.

KYLE (V.O.)  
All right. I'll see you soon.

JAMIE  
Bye.

KYLE (V.O.)  
Bye.

She hangs up, a big smile on her face.

KNOCK.. KNOCK.. KNOCK.. It comes from the other room.

Jamie grabs the pile of cash and exits the room.

EXT. JAMIE'S HOUSE - MOMENTS LATER

The DEADBOLTTURNS on the other side of the door and then it opens. Jamie stands there. She stops.

There's nobody on the other side of the door.

She takes a step forward and peaks her head around the corner of the door, taking a look around.

JAMIE  
Hello?

She doesn't see anybody.

There's doesn't appear to be anybody else around the house.

JAMIE (cont'd)  
(a little suspicious)  
...Kyle?

Nothing.

A second passes and she steps back inside the house.

She takes one last look outside before finally closing the door behind her.

INT. LIVING ROOM - LATER

Jamie sits on the couch with a slice of pizza in her hand, watching another old, black and white horror film on TV.

The front door's behind her -- KNOCK.. KNOCK.. KNOCK..

Jamie looks over her shoulder, staring at the front door.

She gets up and walks over.

INT. FOYER - CONTINUOUS

Jamie looks through the peephole in the door --

JAMIE'S POV

There's nobody on the other side. Just an empty porch.

BACK TO SCENE

She unlocks the deadbolt and opens the door.

EXT. JAMIE'S HOUSE - CONTINUOUS

The empty porch --

She steps outside. Stands there --

Listens --

Nothing.

Just an ordinary street in front of her.

Tired of this -- disquieted -- she heads back inside.

INT. FOYER - CONTINUOUS

Jamie closes the door and locks the deadbolt.

She takes another look through the peephole, then walks away. She only makes it a few steps before --

KNOCK.. KNOCK.. KNOCK..

Jamie turns around, stares at the front door.

She looks down --

(CONTINUED)

CONTINUED:

She sees a shadow in the crack under the door.

ON Jamie -- breathing a little bit harder now --

JAMIE  
Who's there?

As if in answer -- KNOCK.. KNOCK.. KNOCK..

JAMIE (cont'd)  
DAD! There's somebody at the door.

Slower now -- KNOCK... KNOCK... KNOCK...

JAMIE (cont'd)  
Listen! If you don't leave now, I'm  
calling the police!

The shadow under the door -- KNOCK... KNOCK... KNOCK...

JAMIE (cont'd)  
Look.. FUCK. OFF.

ON the shadow again -- this time no knocks --

Jamie stands there -- waiting -- unsure -- scared --

BANG!

Jamie nearly jumps out of her skin -- but she looks down --

The shadow disappears -- HEAVY FOOTSTEPS move away from the  
front door --

ON Jamie -- heart beating a million miles an hour -- but at  
least a little bit safer, if only for the moment.

EXT. JAMIE'S HOUSE - LATER

The sound of CRICKETS. No one around the house.

INT. JAMIE'S BEDROOM - NIGHT

Jamie sits on the edge of her bed -- biting her nails --  
still freaked out.

Her cellphone starts to vibrate -- she grabs it --  
hurries --

INT. FOYER - MOMENTS LATER

Jamie opens the front door and Kyle enters --

JAMIE  
Anything?

KYLE  
No. Nothing.

She sticks her head out the door --

JAMIE  
Are you sure?

KYLE  
There's no one.

She closes the door, leans against it, sighs.

KYLE (cont'd)  
It was probably just some kids  
fuckingaround, you know? Ding dong  
ditch.

She doesn't say anything back.

KYLE (cont'd)  
What?

INT. LIVING ROOM - LATER

ON the family picture from before -- it's home.

JAMIE (V.O.)  
I heard footsteps...

INT. JAMIE'S BEDROOM - CONTINUOUS

Jamie and Kyle sit on her bed. She's in his arms, his head on hers, watching TV.

JAMIE  
...outsidethe door. They sounded big,  
you know, like boots.

KYLE  
Try not to think about it. Whoever it  
was, they're gone now.

(CONTINUED)

CONTINUED:

JAMIE  
You don't think they'll come back?

KYLE  
No.

ON Kyle -- watching the TV --

ON Jamie -- still looking bummed out --

Kyle senses it and looks down at her, sees her.

KYLE (cont'd)  
Hey, you want to get drunk? Tear all  
my clothes off?

Jamie smiles a little. She shakes her head 'no'.

KYLE (cont'd)  
You want to go to bed?

She nods her head, 'yes'. They start to get up.

INT. HALLWAY - MOMENTS LATER

Kyle steps outside of Jamie's bedroom, closing the door behind him but leaving it open just a crack.

INT. LIVING ROOM - MOMENTS LATER

Kyle walks around, talking on his cellphone, turning off lights.

KYLE  
No, it's just gonnabe for a couple of  
nights. I don't know, Dad, maybe.  
Yeah. Yeah. No, Mark's parents are  
real cool.

INT. FOYER - MOMENTS LATER

Kyle appears at the end of the hall, no longer on the phone. He sticks his head in a doorway, turns off the light in that room. He approaches the front of the foyer.

He looks in the kitchen, flips off the light.

He approaches the stairs, stops -- seeing something down the hall -- from where he came from --

(CONTINUED)

CONTINUED:

The light in the room at the end of the hall is back on.

ON Kyle -- staring -- confused --

KYLE

Jamie?

He starts to walk towards it.

INT. JAMIE'S BEDROOM - MOMENTS LATER

Jamie lies in bed, under the covers. She watches another old, black and white horror film on her TV.

The bedroom door opens, stopping with a CREAK.

ON Jamie -- a reassured smile on her face -- feeling safe --

JAMIE

I was starting to think you weren't coming back.

No response.

JAMIE (cont'd)

Kyle?

And then she hears it -- THUMP. THUMP. THUMP. --

The HEAVY FOOTSTEPS -- the same ones as before -- approaching the bed --

ON Jamie --

Her eyes go wide --

Her heart in her throat --

JAMIE (cont'd)

...Kyle?

The bed shifts -- the weight of somebody climbing on --

CUT TO:

INT. KITCHEN - LATER

A POLICE SIREN SQUAWKS outside as red and blue lights sweep through the dark room from the window. On the counter is whatever drink Kyle brought with him when he came over.

INT. FOYER - CONTINUOUS

The hallway is a mess. Pictures that were on the wall are now all over the floor, things are turned over, vases broken.

INT. LIVING ROOM - CONTINUOUS

The TV is just a bunch of white noise now.

The family picture is smashed -- the glass spider-webbed --

INT. FOYER - CONTINUOUS

A COP approaches the open doorway -- his gun drawn --

Broken glass at his feet as he enters --

He looks around -- the room to his left -- right --

He looks up the stairs --

INT. ROOM AT THE END OF THE HALL - MOMENTS LATER

The Cop peaks his head in the room -- seeing something --

Kyle's body is on the ground -- most of his body obscured by a counter or something --

INT. HALLWAY - MOMENTS LATER

The Cop approaches the top of the stairs.

He moves down the hall -- his gun ready --

INT. ROOM - CONTINUOUS

The door to the dark room is cracked open just a bit -- the Cop becomes visible in the hall -- stops -- looking in --

INT. HALLWAY - CONTINUOUS

The Cop pushes that door open -- looking inside --

THUMP.

The Cop spins -- ready to fire --

(CONTINUED)

CONTINUED:

The noise came from the end of the hall -- from inside  
Jamie's bedroom --

INT. JAMIE'S BEDROOM - MOMENTS LATER

The Cop appears in the hall outside --

He enters the room -- stops -- staring at something --

He just stands there -- looking at where Jamie's bed is --

Whatever he's seeing -- he looks like he's seen a ghost --

INT. HALLWAY - CONTINUOUS

ON the Cop, inside Jamie's room -- blocking the bed --

The door starts to close -- as if someone were behind the  
door -- and the second it does --

CUT TO BLACK.

KNOCK.. KNOCK.. KNOCK..

THE END.