Patrick Reedy, *SCARE: Developing a Short Film.*

An Honors Thesis (HONR 499)

by

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Abstract

Films have steadily become a defining part of human history since their introduction to the world over a century ago. Filmmaking spread quickly across the world as many aspiring creatives wanted to branch into the new, innovate method of storytelling. As these creatives developed the process and scope of filmmaking, any story imaginable could be spread in a gripping and entertaining fashion. In the time I have spent studying film, I have learned to adapt and modify the concepts established by the filmmakers who came before me, developing my own techniques in creating my own visual stories. I've utilized these techniques in the development of an original short film, from the writing process to the final cut in editing.

Acknowledgments

I would like to thank Dr. Matthew Mullins for advising me throughout the writing process of this project. His insight and assistance greatly aided in the process of creating the story of the film. The knowledge and experience gained through his instruction during my time at Ball State has been invaluable in my development as a filmmaker.

I would like to thank Dr. Jeanette Castillo for advising me throughout the production process of this project. Her advice and input were incredible aids in the most trying process of the project. The experience I gained through her instruction and the advice given during the development of other film projects were some of the most valued parts of my college career.

I would like to thank Parker Peach, Thad Irven, Max van Dongen, Jake Helmen, and Ben Tison for the time they dedicated to the production.

I would like to thank Andy Malarik and his housemates for allowing the use of their home for production purposes.
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VI. Supplements
   a. Flash Drive included containing the short film which is the subject of the thesis.
   b. Copy of the final script for the production included for reference.
   c. Copy of the film’s shot list included for reference.
Process Analysis

The short film developed for this project was done in four distinct steps: writing, pre-production, production, and post-production. Each of these steps is crucial in the development of any film, and I wanted to tackle each of them myself to fully experience the process of developing a short film from beginning to end, demonstrating the knowledge I've gained through my studies in film. Each of the steps had their own obstacles to overcome, and were each equally crucial in the filmmaking process.

I sought insight from my adviser, Dr. Matthew Mullins, on how to best develop the story I wanted to tell in the first step. I also referenced two books on the formalities and techniques of screenwriting to assist in the process: *The Screenwriter’s Bible (6th Edition)* by David Trottier, and *Story: Substance, Structure, Style, and the Principles of Screenwriting* by Robert McKee. Dr. Mullins advised that I develop the beginnings of multiple stories I wanted to tell, so that there was a variety to choose from, and the most interesting one could be selected.

Using the knowledge I had gained from a year’s worth of classes under Dr. Mullins, and the information given in my references, I began writing. At first, I debated writing stories of various genres to test the waters of areas I wasn’t comfortable with, but in the end I decided to stick with the genre I knew best: comedy. I had written and produced several online comedy shorts and a handful of short films, so I decided that comedy would be the best choice in genre for my capstone project.

I developed rough copies of three different scripts. The first, A.I.: a comedy about a sentient computer program which goes down a dark path after researching human history via internet chat forums. The second, SCARE: a comedy about two masked killers straight out of ‘80s slasher flicks who accidentally bump into each other on the job. The third, The Roommate: a comedy about a dim-witted young man’s obliviousness to the obvious fact that his new roommate is a vampire.

After sending the rough copies to Dr. Mullins, he advised going with SCARE, as he thought the concept had the most potential. He gave notes on the original draft of the script and I set off to revise what was now the first building block of my production. I then met with Dr. Jeanette Castillo to get her input on the concept of
SCARE. She was enthusiastic and supportive of the story, which greatly boosted my ambition to bring the story to life.

I made changes to my original script based on the notes given by Dr. Mullins, as well as a couple pieces of insight offered by Dr. Castillo, then scheduled another meeting with Dr. Mullins to go over the changes. At this point, the first and second steps of the production began to overlap, as I started planning the logistics of the production ahead. Dr. Mullins read and revised the second draft of the script with notes that would be used to finalize the story and develop the shooting script for the production. As I made the advised changes to the script, the second step of pre-production began in full.

The first thing I needed to accomplish in the pre-production phase of the project was secure a location, crew, and actors. I had written SCARE to take place in a suburban home, and so I began asking the homeowners I knew if they’d be open to allowing a production in the near future. Thankfully, I quickly heard back from a friend who was welcoming of the idea, and his housemates were compliant. With a location for the production secured, I began the search for actors.

SCARE was written with three parts to play: a homeowner, and two masked killers stalking him in the night. I thought about the people I knew who would fit the roles well, and my mind immediately went to the club I had been a member of my entire college career: Something Else Sketch Comedy. The club regularly produced comedy shorts, many of which I had written and directed, and I knew that there were many talented actors in the club who would be perfect fits for the film.

I put the word out to the members of Something Else and heard back very quickly from several interested members. The weekly meeting that followed the call out served as the grounds for auditions, and the actors were then selected. A handful of other members also volunteered to help however they could on the production’s set. We then developed a rough schedule, which was later re-structured and organized, which laid out dates and times during which everyone could meet and produce the film. I had the location, the actors, and the crew, but before I could start production, I needed to know exactly how it was going to be produced.

The technical aspects of pre-production have never been my favorite part of the filmmaking process, but they are some of the most important. Breaking down the
script into sections and planning exactly how those sections will be shot ensures that the production flows as smoothly and quickly as possible. I meticulously went through the script, marking each scene with various shot types and notes on how to best capture them, and put together a shot list for the film. The shot list aids those on set to know exactly what’s being filmed and how, and makes scheduling each shoot much easier.

After I knew how exactly the film was going to be shot, I studied the script and made note of every property (prop) required. I ordered costume pieces, fake weapons, and various other odds and ends until I was sure I had everything that would allow the actors to tell the story. The last thing that was required before production could begin was equipment.

This is where I faced my first large obstacle of the project. On the week the first shoot was scheduled to occur, the media rental services at Ball State did not have the lightning equipment I needed available. I debated attempting to capture as much as possible for the production with natural indoor lighting, but as the entirety of the film takes place at night, I knew this would result in poor visual quality. I made the tough decision to call off the first shoot and re-schedule it for another date.

When the next week came around, I rushed to the media rental services area and asked if they had the equipment I needed available. I already had a personal camera and camera gear I planned on using, and audio equipment was almost always readily available; the uncertain factor was once again the lighting equipment. I was immensely relieved when I heard that there was one last set of lights available on the date I needed them. I reserved all of the equipment I needed and planned for the newly established first shoot of the production. The third step could finally begin.

During the film’s production, the insight and advice given by Dr. Castillo was instrumental in my workflow and keeping motivated. Her support let me know that I had made the right choice in deciding on developing a short film for my thesis. Dr. Castillo ensured that the equipment I required was allowed to me when I needed it, as the lights I used were in high demand in the Spring semester full of various student productions.
The actual production went very smoothly. There were no cancelled shooting dates aside from the first, and everyone on set was energetic and excited to work on the film each day. The preliminary shooting for the film was scheduled over the course of six nights spanning a month-long period. This period would allow for all of the initial footage to be captured. Once preliminary shooting was complete, it would be up to me to look through everything to see if there would be need for any re-shoots or new recordings of dialogue and sound.

The first date of preliminary shooting was a bit rocky at first, as the actors fell into the routines that allowed them to comfortably play their parts. Once they were comfortable, it was a smooth ride. I acted as the director and camera operator on set, as the crew was lightly staffed. I took over the role of assistant director as well, as I decided that taking on the organizational tasks of the production was another vital component of developing a short film in its entirety. Aside from myself, I had the assistance of various crew members to ensure that the audio was properly captured and the equipment was moved into place quickly and efficiently.

The second date of preliminary shooting went extremely smoothly. The crew and actors played their parts perfectly, and aside from taking longer than expected on the first scene of the night, we captured footage fast enough that it appeared that we wouldn’t need a sixth day of shooting. Nearly half of the footage was captured, and we were ready for day three.

The third date of preliminary shooting was by far the best. There were no delays and we captured nearly two nights’ worth of footage in the allotted time. It was looking like another day of shooting may have just been eliminated. After the shoot, I backed everything up as usual and prepped for what was looking to be the final day of preliminaries.

The fourth date of preliminary shooting went as expected, based on the revised shooting schedule, and we got everything but one scene done in the allotted time. After a brief discussion with the cast and crew, everyone agreed to stay past the initial wrap time to get the last scene of the film. Once this was done, we all celebrated a successful run of preliminary shoots.

The production was going much more quickly and smoothly than any I had been on before, and it was a great relief. I began looking over the footage and audio we had
captured to spot any discrepancies that would require re-shooting any of the shots we had completed. After a few nights of this process, I was amazed to find that there were no issues that required re-shooting. We had gotten everything I needed to move on the final step of the film in the preliminary shoots.

At last, it was time to begin the step in which I am most comfortable: editing. With the minimal obstacles faced thus far, and the speed at which the production had been completed, there was plenty of time to take on the final step in the development of the film. I began organizing the footage and audio in a Premiere project and made notes on the additional sounds and music I needed for each scene.

At first, the editing process went smoothly. I organized the footage into each individual scene and was putting the film together piece by piece. Unfortunately, I had one more obstacle that I soon had to face. As I neared the halfway point in the editing process, my computer began operating at an extremely sluggish pace. I didn’t think much of it, as it was an older computer, and I assumed the issues would improve over time.

The issues became more and more severe until my computer began freezing for extremely lengthy periods of time. After a few of these instances, I decided it would be best to move the project off of my computer and finish it on one of the university’s computers. Unfortunately, the version of Adobe Premiere I had been using to edit was more advanced than the version available in the university workstations, and the project was unable to be opened on any school computers.

I tried to get my computer up and running, as upon re-starting, it would not display anything but an empty taskbar and black desktop. I researched the issues in an attempt to recover what I had lost, as the backup projects I had on external hard drives were not current, but in my attempts, I realized that the operating system of the computer was what was at fault.

I debated performing a system restore, but I knew that would mean losing everything on my internal hard drive, including the most recent version of the film. Instead, I resolved to attempt to get what I could off of the drive in my computer’s current state. I eventually found that my computer would be able to run for short lengths of time after booting for nearly an hour, so I was able to recover what I had
lost. I had lost a lot of time, and with my computer issues, the deadline seemed to be approaching much quicker than before.

After countless reboots and a fair amount of patience, I finalized the film's edit in Premiere and exported it. The film was finally at the end of its development.

I learned a lot through the process of developing this film. Most of all, I now fully understand the importance of keeping back-ups updated as frequently as possible when editing projects. I also learned from my personal issues with organization and prioritization of tasks, as the editing process could have gone much more quickly had I done a better job in these areas.

In the end, this film stands out from the others I have worked on during my college career. While I had a hand in various steps of many others, I could say that I fully developed this film myself, from start to finish. To me, this thesis project means that I'm ready to tackle film production in a professional capacity now that I'm graduating. I was able to spearhead and organize every shoot, obtain all of the equipment and properties needed for the film, and organize the footage, editing it together into a clear final product.

This thesis project demonstrates that I have experience and knowledge in every aspect of film production. While my experience and knowledge still have a whole lot of room to grow, the process of developing this short film has given me a definitive starting point in my professional career as a filmmaker.
Bibliography


SCARE

By

Patrick Reedy
FADE IN:

INT. SUBURBAN HOME - LIVING ROOM - EVENING

STEVEN, a homeowner in his 20s, is pacing the room nervously.

STEVEN
You’ve got this.

He pulls something out of his pocket.

INSERT - RING BOX

An engagement ring box rests in Steven’s hand, he opens it to reveal a glimmering engagement ring.

BACK TO SCENE

Steven stares at the ring.

A series of KNOCKS rings out from OS.

Steven hurriedly shuts the ring box and puts it back in his pocket.

STEVEN
Crap! I didn’t even prepare a romantic ambiance!

Steven brushes himself off. He takes a deep breath and moves out of the room.

INT. FRONT ENTRANCE AREA - CONTINUOUS

Steven arrives at the front door. He pats his face a few times to psych himself up, taking deep breaths all the while.

He quickly reaches for the door.

EXT. FRONT DOOR - CONTINUOUS

The front door swings open.

Steven stands in the door frame, his arm rests on the frame and he gives a seductive glance from the floor out into the open area.

(CONTINUED)
CONTINUED:

STEVEN
Well, hello beauti-

Steven looks around, confused.

EXT. FRONT YARD - CONTINUOUS
Further out, it's apparent that no one is at the door.
Steven continues to search to no avail.

EXT. FRONT DOOR - CONTINUOUS
Steven moves back inside, door still open.

STEVEN
Okay?...

He slowly closes the door.

INT. FRONT ENTRANCE AREA - CONTINUOUS
Steven turns from the closed door, still confused. He snaps out of it, and rubs his hands together quickly.

STEVEN
At least now I can get ready.

Steven moves from the door, further into the house.

As he exits, a MASKED MAN in dark clothing quietly enters the frame from the other side of the entrance area. He slowly looks at the closed door and locks it, then turns his head to silently watches Steven leave.

SUPER: "SCARE"

INT. KITCHEN - CONTINUOUS
Steven stands at a table in the kitchen, meticulously rearranging flowers in a vase. He is unsure of how he wants them.

A CREAK is heard from the entrance area.

Steven looks up, confused, from the vase.
INT. HALLWAY - CONTINUOUS

Steven pokes his head into the doorway leading from the kitchen to the entrance area, searching for the source of the noise.

STEVEN

Hello?

Nothing.

Steven shrugs and retreats back into the kitchen.

The Masked Man shifts slowly INTO FRAME. He is holding a knife.

INT. KITCHEN - CONTINUOUS

Steven makes one final alteration to the vase, smiles, then exits to the adjacent living room.

The Masked Man silently enters the doorway of the hallway. He looks at the vase.

INSERT - THE VASE

The Masked Man’s gloved hand silently reaches in and gently moves one of the flowers very slightly.

BACK TO SCENE

SLOW JAZZ MUSIC starts playing from a record player in the other room.

The Masked Man looks up from the vase towards the living room.

INSERT - RECORD PLAYER

A record slowly spins on a turntable.

INT. LIVING ROOM - CONTINUOUS

Steven is standing at a record player, kitchen doorway to his back. He inspects a record sleeve.

(CONTINUED)
CONTINUED:

STEVEN
"Romantic Music for Romantic Evenings." Well, can’t go wrong there.

The Masked Man silently enters the doorway behind him.

STEVEN
Now, would candles be too cheesy?

Steven EXITS THE FRAME, revealing another figure, HOCKEY MASK, in a heavy coat and tattered jeans, standing next to the Masked Man. He is holding a machete at his side.

The Masked Man looks in the direction of Hockey Mask. He is startled by his appearance and grabs him by the collar, pulling him out of sight into the kitchen, making a slight scuffling noise.

Steven re-enters the frame, confused, then shrugs and heads back to where he came from.

INT KITCHEN - CONTINUOUS

The Masked Man quietly pulls Hockey Mask out of view.

They talk in a hushed whisper.

MASKED MAN
What the hell is your problem? This is a one-man job.

HOKEY MASK
Sorry. I didn’t realize you were here. You’re very stealthy.

The Masked Man pauses and tilts his head.

MASKED MAN (CONT’D)
What the hell are you doing here? I already marked this target.

HOKEY MASK
Things have been kind of hectic for me recently. Haven’t checked the Google Doc in days.

(CONTINUED)
CONTINUED:

MASKED MAN
Jesus, Barry. You came here blind?
Do you know what the higher ups
would do to us if they found out we
were working a one-man job
together?

HOCKEY MASK
I’d assume it involves meat hooks.

MASKED MAN
Damn straight it involves meat
hooks. And I’m not about to get a
strike on my record.

HOCKEY MASK
Well... what are the chances of
them finding out?

MASKED MAN
Very, very likely.

HOCKEY MASK
Well, I’m alright taking that risk.
Come on, Frank. We’ve been doing
the same dance for years. Don’t you
think it’s getting stale? Why not
do a two man job for once?

MASKED MAN
Because I’m not alright taking that
risk. We have standards for a
reason.

The Masked Man peaks into the doorway of the living room.

INT. LIVING ROOM - CONTINUOUS

Steven is holding the ring box in his hands, kneeling on one
knee and standing over and over again, almost doing lunges.

With each lunge he repeats the same phrase.

STEVEN
Marry me? Marry me? Marry me?

He is oblivious to the presence of the two men in his
kitchen.

The Masked Man ducks back behind the doorway.
INT. KITCHEN - CONTINUOUS

MASKED MAN
Now get out of here before he sees you. I was just about to start C, so I’ve got at least another hour before I’m ready to go in for the kill.

HOCKEY MASK
Oh, God. Not the acronym.

MASKED MAN
What’s wrong with the acronym?

HOCKEY MASK
It’s antiquated. Makes these jobs take forever. I’d rather just go in, kill, and leave. Is that too much to ask?

MASKED MAN
Yes. There’s a process to these things, Barry. You’ve got to-

Steven’s voice comes from the living room.

STEVEN (O.S.)
Maybe I could hide it in a glass of wine.

The Masked Man and Hockey Mask scurry towards a door.

INT. LIVING ROOM - CONTINUOUS

Steven walks towards the KITCHEN

The killers are out of sight.

As Steven moves into the kitchen, the door which the killers moved towards slowly closes.

INT. LAUNDRY ROOM - CONTINUOUS

The Masked Man and Hockey Mask stand in the laundry room. the Masked Man is listening at the door.

(CONTINUED)
CONTINUED:

HOCKEY MASK
(hushed)
Romantic music? Candles? Wine? This guy's a freaking sap.

The Masked Man waves him off and keeps listening.

HOCKEY MASK (CONT'D)
(hushed)
Come on, Frank. Let's just jump out now and get this over with.

The Masked Man whips his head to face Hockey Mask.

MASKED MAN
(angrily whispering)
There is a process!

HOCKEY MASK
(hushed)
Come on, man. I'm getting antsy.
You know I don't like tight, enclosed spaces.

MASKED MAN
(angrily whispering)
You're a masked murderer. Hiding in tight, enclosed spaces in part of the job description.

INT. KITCHEN - CONTINUOUS

Steven is inspecting a wine glass, his face scrunched in uncertainty. He shakes his head.

STEVEN
Nah. Too predictable.

Steven puts the wine glass on the counter, then takes a long look at the ring box.

The argument in the laundry room is barely audible, but present in the kitchen.

HOCKEY MASK (O.S.)
Come on, let me kill him. All this romance is making me sick.

MASKED MAN (O.S.)
Shut up, Barry.
CONTINUED:

HOCKEY MASK (O.S.)
He's just wasting his time is what he's doing.

MASKED MAN (O.S.)
Damn it, Barry! He's going to hear you!

Steven puts the ring box on the counter and turns towards the door. He has noticed the noise, but didn't catch the conversation.

Steven curiously approaches the door.

INT. LAUNDRY ROOM - CONTINUOUS
Steven throws open the door. He flips on a light and looks around inside.

Nothing but a pile of dirty clothes.

Steven shrugs and closes the door.

The Masked Man and Hockey Mask emerge from beneath the pile of clothes.

HOCKEY MASK
Well, by now I'm sure he's thoroughly confused. I'm going for it.

Hockey Mask heads for the door.

MASKED MAN
No, Barry, stop!

INT. KITCHEN - CONTINUOUS
Hockey Mask emerges from the door, brandishing his machete.

The kitchen is empty.

INT. LIVING ROOM - CONTINUOUS
Steven is looking around the room, ring box in his hand. Hockey Mask ENTERS THE FRAME behind him.

STEVEN
This has to be perfect...

Hockey Mask falters for a moment.
The Masked Man grabs Hockey Mask by the shoulders and drags him into the kitchen.

INT. KITCHEN - CONTINUOUS
The Masked Man shoves Hockey Mask against the counter.

MASKED MAN
What the hell is wrong with you? Intruding on my target, trying to rush my procedure. It's like you don't even care about the acronym.

HOCKEY MASK
Well, maybe it's time we move past the damn acronym.

The Masked Man gasps in shock, clutching at his chest.

MASKED MAN
Move past?... Barry, you can't be serious. Every masked murderer worth his salt knows that the only way to properly kill someone is through SCARE.

HOCKEY MASK
(fed up)
Oh, please.

The Masked Man starts counting off his fingers as he speaks.

MASKED MAN

HOCKEY MASK
I know what the acronym stands for.

MASKED MAN
I was just starting to build suspense through suspicious noises when you showed up. I haven't even gotten the chance to start leaving doors open or moving small objects around to confuse him. And here you are wanting to jump straight to evisceration!

HOCKEY MASK
It's just so drawn out and inefficient.

(CONTINUED)
MASKED MAN
If you wanted efficiency, you should have been an assassin. You came in knowing masked murderers are all about the build up.

HOCKEY MASK
Should have been an assassin? You know what, Frank? I’m sick and tired of hearing what I should have done. Why can’t we focus on what I can do to fix it?

MASKED MAN
What the hell are you talking about?

Hockey Mask is hesitant to continue for a moment, then sighs.

HOCKEY MASK
Wendy left me.

The Masked Man’s composure softens.

MASKED MAN
Oh, Barry...

HOCKEY MASK
Took the kids and left last week.

MASKED MAN
Did she find out about the whole...

The Masked Man gestures towards Hockey Mask’s get-up. Hockey Mask shakes his head.

HOCKEY MASK
No, no. She told me she was tired of it all, of us. Said we’d fallen into a worn out routine that I wasn’t even around long enough to notice.

MASKED MAN
Well damn, Barry. That’s rough.

HOCKEY MASK
It’s been a crazy week.

The Masked Man thinks for a moment.

(CONTINUED)
CONTINUED:

MASKED MAN
You know what? You can have this one.

Hockey Mask perks up slightly.

HOCKEY MASK
Really? Are you sure?

MASKED MAN
Yeah. I'm sure we've done enough to cover C by now. Just use my knife and I can frame it all to look like you were never here. The higher ups will never know.

The Masked Man holds his knife to Hockey Mask. Hockey Mask takes it.

HOCKEY MASK
Thanks, Frank. You're a really great friend.

MASKED MAN
Save the speech for later. Now get in there and make your alarming reveal.

Hockey Mask nods silently and starts moving towards the living room.

A phone RINGS from the living room. Hockey Mask pauses.

INT. LIVING ROOM - CONTINUOUS

Steven lifts his phone to his ear, smiling.

STEVEN
Hey, babe. You ready for the best night of your life?

Steven listens to the other side of the call for a moment, his smile fades.

STEVEN (CONT’D)
What?

He listens.

STEVEN (CONT’D)
Who’s "Hector"?
INT. KITCHEN - CONTINUOUS

Hockey Mask lowers the knife.

BACK TO LIVING ROOM

Steven is tearing up.

STEVEN (CONT’D)
Yeah, well... I hope you two have a great life together! Just know your happiness was built off another man’s broken will and sorrow!

Steven hangs up the phone and tosses it away. He lets out an ugly sob.

STEVEN (CONT’D)
KARLAAAA!

INT. KITCHEN - CONTINUOUS

Hockey Mask lowers his head, pained by Steven’s broken heart.

The Masked Man moves forward and puts a hand on his shoulder.

MASKED MAN
Barry? You ok?

HOCKEY MASK
I feel bad for the guy.

STEVEN (O.S.)
(sobbing)
Karla, why?!

MASKED MAN
It’d be for the best if you put him out of his misery.

HOCKEY MASK
Yeah. You’re right.

Hockey Mask moves to the doorway.
INT. LIVING ROOM - CONTINUOUS

Steven is curled up in a ball on the couch. He is clutching the ring box, sobbing.

Hockey Mask silently approaches, raising the knife.

STEVEN
(sobbing)
Karla, I loved you!

Hockey Mask pauses, thinking to himself.

The Masked Man watches from the kitchen doorway.

MASKED MAN
(hushed)
What are you waiting for? Go for it!

Hockey Mask looks from the Masked Man to Steven. He sighs and lowers the knife.

He approaches Steven on the couch.

HOCKEY MASK
Hey, buddy.

Steven looks up to Hockey Mask and lets out a startled, high pitched scream.

MASKED MAN
(hushed)
Barry! What the hell?!

HOCKEY MASK
Settle down, kid. I'm not going to hurt you.

Hockey Mask sits on the couch next to Steven and puts his arm around him, comfortingly.

Steven watches Hockey Mask's every move, stunned with fear.

HOCKEY MASK
I've been where you are right now.
And it sucks. It's the worst feeling in the world. Like your heart got...

Hockey Mask swings the knife in his hand through the air.
HOCKEY MASK (CONT’D)
RIPPED from your chest and cut up into little pieces.

Steven weeps in fear.

HOCKEY MASK (CONT’D)
You’re probably asking yourself, “What should I have done differently? Maybe I should have been more attentive. Maybe I should have opened up more. Maybe I should have stayed home with her watching Netflix instead of staying out late murdering teenagers in a lake house.”

Steven’s sobs are broken by a moment of genuine confusion.

In the doorway, the Masked Man watches Hockey Mask speak.

HOCKEY MASK (CONT’D)
But you can’t get weighed down by “what ifs”. You’ve got to pick yourself up and move on.

Steven is starting to calm down somewhat.

HOCKEY MASK (CONT’D)
Everything will get better if you make it better.

The Masked Man steps out from behind the door frame and enters the living room.

Steven shrieks in terror.

MASKED MAN
Come on, Barry. Let’s get out of here.

HOCKEY MASK
You sure? He’s your mark.

MASKED MAN
I’m sure. Let’s go grab a drink.

Hockey Mask rises from the couch. Steven is letting out tiny squeaks of terror.

The Masked Man and Hockey Mask head for the exit.

The Masked Man leaves. Hockey Mask turns to Steven.

(CONTINUED)
Hey, kid?

Steven slowly turns, wide-eyed to face Hockey Mask.

HOCKEY MASK (CONT'D)
You'll be alright.

Hockey Mask follows after the Masked Man.

Steven watches them leave then turns away from the door, silent. He looks down at the ring box and tosses it aside.

EXT. BACKDOOR - CONTINUOUS

Hockey Mask shuts the door behind him and rejoins the Masked Man.

The two start to leave together.

MASKED MAN
He's still on the list.

HOCKEY MASK
Oh yeah, totally.

FADE OUT

END
<table>
<thead>
<tr>
<th>SCENE</th>
<th>SHOT NUMBER</th>
<th>LOCATION</th>
<th>SHOT TYPE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Living Room</td>
<td>Medium Wide – Profile</td>
<td>Steven is pacing the room, pulls out the ring</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Living Room</td>
<td>Insert</td>
<td>Steven looks at the ring box</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Living Room</td>
<td>Medium CU</td>
<td>Steven has the ring out as there is a knock at the door</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Living Room</td>
<td>Medium</td>
<td>Steven puts away the ring and brushes himself off, exits</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Front Entrance – INT</td>
<td>Medium – Profile</td>
<td>Steven approaches the door, hesitant to open</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Front Entrance - INT</td>
<td>Insert</td>
<td>Steven’s hand gripping the handle and opening the door</td>
</tr>
<tr>
<td>2A</td>
<td>1</td>
<td>Front Door - EXT</td>
<td>Medium Wide</td>
<td>Steven opens the door and poses seductively, he looks for Karla but no one is there</td>
</tr>
<tr>
<td>2B</td>
<td>1</td>
<td>Front Yard - EXT</td>
<td>Wide</td>
<td>Steven searches for the knocker, but no one is there</td>
</tr>
<tr>
<td>2C</td>
<td>1</td>
<td>Front Door - EXT</td>
<td>Medium</td>
<td>Steven, confused, moves back inside and closes the door</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>Front Entrance - INT</td>
<td>Medium Wide</td>
<td>Steven closes the door from the inside and turns from it. He moves back into the house. The Masked Man appears in the same shot and reaches for the door handle to lock it. He looks back in the direction Steven left in.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Front Entrance - INT</td>
<td>Insert</td>
<td>Masked Man’s hand locking the door.</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Kitchen</td>
<td>Medium Wide</td>
<td>Steven is arranging flowers in a vase, a CREAK from the entrance area causes him to look into the hallway</td>
</tr>
<tr>
<td>SCENE</td>
<td>SHOT NUMBER</td>
<td>LOCATION</td>
<td>SHOT TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>-------</td>
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</tr>
<tr>
<td>4A</td>
<td>1</td>
<td>Hallway</td>
<td>Wide</td>
<td>Steven looks into the hallway from the kitchen. Retreats back after seeing nothing. Masked Man's side enters the frame holding a knife.</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>Kitchen</td>
<td>Medium Wide</td>
<td>Steven alters the vase one last time, smiles, and leaves. Masked Man enters shortly after. He watches Steven leave then looks at the vase.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CU on Masked Man</td>
<td>Masked Man looks at the vase</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Kitchen</td>
<td>Insert</td>
<td>Masked Man's hand adjusting a flower</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Kitchen</td>
<td>Insert</td>
<td>Masked Man's hand adjusting a flower</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Kitchen</td>
<td>Medium Wide, same as 5-1</td>
<td>JAZZ MUSIC comes from the living room, Masked Man looks up from the vase towards the source of the noise</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>Living Room</td>
<td>Insert</td>
<td>A record slowly spins on a turntable</td>
</tr>
<tr>
<td>6A</td>
<td>1</td>
<td>Living Room</td>
<td>Medium</td>
<td>Steven is standing, left third, reading a record sleeve (OS). As he does so, Masked Man enters the frame, right third, behind him. Steven exits the shot, revealing Hockey Mask standing next to Masked Man. Masked Man notices Hockey Mask, then hurriedly pulls him out of the frame. Steven re-enters, searching for the source of the noise, shrugs, then exits again.</td>
</tr>
<tr>
<td>SCENE</td>
<td>SHOT NUMBER</td>
<td>LOCATION</td>
<td>SHOT TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>-------</td>
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<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>Kitchen</td>
<td>Wide - Tracking</td>
<td>Masked Man pulls Hockey Mask into the kitchen, starts berating him</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Kitchen</td>
<td>OTS – on HM</td>
<td>Hockey Mask replies</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Kitchen</td>
<td>OTS – on MM</td>
<td>Masked Man – “Barry?”</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Kitchen</td>
<td>Two-shot</td>
<td>Masked Man looks over HM’s get-up, the two speak</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Kitchen</td>
<td>OTS – on MM</td>
<td>MM speaks, up until “strike on my record”</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Kitchen</td>
<td>OTS – on HM</td>
<td>HM speaks, up until “meat hooks”</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Kitchen</td>
<td>OTS – on HM</td>
<td>HM “What are the chances”, and retort to MM’s next line</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Kitchen</td>
<td>OTS – on MM</td>
<td>MM: “Very likely”</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Kitchen</td>
<td>Two shot</td>
<td>MM’s final line “Standards for a reason”, he moves to peak into living room</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>Living Room</td>
<td>Wide</td>
<td>Steven practicing kneeling and proposing in right third, MM watches from kitchen in left.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Living Room</td>
<td>CU on Masked Man</td>
<td>Masked Man briefly watches Steven, then ducks back into kitchen</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>Kitchen</td>
<td>Two shot track</td>
<td>MM approaches Barry, the two speak up to “wrong with acronym?”</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Kitchen</td>
<td>OTS on HM</td>
<td>HM “antiquated”</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Kitchen</td>
<td>Two shot</td>
<td>MM berates HM, Steven approaches kitchen, the two rush OS to hide</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>Kitchen</td>
<td>Medium tracking</td>
<td>Steven enters kitchen and approaches counter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Pan from Steven searching for wine glasses to the laundry room door, slowly closing</td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>Laundry Room</td>
<td>Medium</td>
<td>MM listens at the door, HM intrudes on the medium, giving his line. MM waves him off. “Let me”</td>
</tr>
<tr>
<td>SCENE</td>
<td>SHOT NUMBER</td>
<td>LOCATION</td>
<td>SHOT TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>-------</td>
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<td>-----------</td>
<td>-------------</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Laundry Room</td>
<td>OTS on MM</td>
<td>MM whips head, “there is a...”</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>Laundry Room</td>
<td>OTS on HM</td>
<td>HM “closed spaces”</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Laundry Room</td>
<td>Two shot – similar to 11-1</td>
<td>MM berates HM then goes back to listening at the door</td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>Kitchen</td>
<td>Medium pan</td>
<td>Steven in center inspecting wine glass, pan to have Steven in right third, laundry door in left as the killers converse in a hush. Steven turns soon into the conversation to face the door</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>Kitchen</td>
<td>Medium wide tracking</td>
<td>Steven approaches the laundry room door</td>
</tr>
<tr>
<td>12</td>
<td>3</td>
<td>Kitchen</td>
<td>Insert</td>
<td>Steven’s hand slowly reaching for the door handle</td>
</tr>
<tr>
<td>13</td>
<td>1</td>
<td>Laundry Room</td>
<td>Medium Wide pan</td>
<td>Steven throws open the door, the camera pans to see an empty room with a pile of dirty clothes. Back to Steven as he shrugs and closes the door.</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>Laundry Room</td>
<td>Two shot</td>
<td>The killers emerge from beneath the pile of clothes, HM heads for the door</td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>Kitchen</td>
<td>Medium Wide</td>
<td>Hockey Mask emerges from the door, brandishing machete</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>Kitchen</td>
<td>OTS over HM, wide view of kitchen</td>
<td>The Kitchen is empty</td>
</tr>
<tr>
<td>14A</td>
<td>1</td>
<td>Living Room</td>
<td>Medium on Steven, HM in frame behind</td>
<td>Steven looks around the room, ring box in hand</td>
</tr>
<tr>
<td>14A</td>
<td>2</td>
<td>Kitchen</td>
<td>Medium CU on HM</td>
<td>HM softens, then is grabs by MM, forcing him into the kitchen</td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>Kitchen</td>
<td>Two shot</td>
<td>MM berates HM</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>Kitchen</td>
<td>OTS on HM</td>
<td>HM speaks “acronym” and “oh please”</td>
</tr>
<tr>
<td>15</td>
<td>3</td>
<td>Kitchen</td>
<td>OTS on MM</td>
<td>MM gasps, speaks to “SCARE”</td>
</tr>
<tr>
<td>15</td>
<td>3A</td>
<td>Kitchen</td>
<td>OTS on MM</td>
<td>MM lists acronym</td>
</tr>
<tr>
<td>15</td>
<td>2A</td>
<td>Kitchen</td>
<td>OTS on HM</td>
<td>HM: “I know”</td>
</tr>
<tr>
<td>SCENE</td>
<td>NUMBER</td>
<td>LOCATION</td>
<td>SHOT TYPE</td>
<td>DESCRIPTION</td>
</tr>
<tr>
<td>-------</td>
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<td>-------------</td>
</tr>
<tr>
<td>4</td>
<td>Kitchen</td>
<td>Two shot</td>
<td>MM: “you want to jump straight”&lt;br&gt;HM: “It’s so drawn out”</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kitchen</td>
<td>OTS on MM</td>
<td>MM: “If you wanted efficiency”&lt;br&gt;HM: “Should have…”</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Kitchen</td>
<td>OTS on HM</td>
<td>MM: “What?”</td>
<td></td>
</tr>
<tr>
<td>5A</td>
<td>Kitchen</td>
<td>OTS on MM</td>
<td>MM: “What?”</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Kitchen</td>
<td>OTS on HM</td>
<td>Hesitant, HM: “Wendy left”</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Kitchen</td>
<td>Two shot</td>
<td>MM and HM speak</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Kitchen</td>
<td>OTS on MM</td>
<td>MM: “That’s rough”</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Kitchen</td>
<td>OTS on HM</td>
<td>MM: “Crazy week”</td>
<td></td>
</tr>
<tr>
<td>9A</td>
<td>Kitchen</td>
<td>OTS on MM</td>
<td>MM: “You can have this”</td>
<td></td>
</tr>
<tr>
<td>10A</td>
<td>Kitchen</td>
<td>OTS on HM</td>
<td>HM perks up, “You sure?”</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Kitchen</td>
<td>OTS on MM</td>
<td>MM: “I’m sure”</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Kitchen</td>
<td>Two shot</td>
<td>MM hands knife to HM&lt;br&gt;“Thanks”&lt;br&gt;“Save the speech”&lt;br&gt;HM heads towards camera, on right third, MM in left behind. Stops as a phone rings from living room.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Living Room</td>
<td>Medium Wide</td>
<td>Steven sits on couch, talking on phone</td>
<td></td>
</tr>
<tr>
<td>16A</td>
<td>Kitchen</td>
<td>Medium on HM</td>
<td>HM lowers knife</td>
<td></td>
</tr>
<tr>
<td>16B</td>
<td>Living Room</td>
<td>Medium Wide</td>
<td>Steven ends phone call, tosses the phone and cries</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Kitchen</td>
<td>Two shot, same as 15-12</td>
<td>MM hand on HM shoulder&lt;br&gt;Converse up to “You’re right”</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Living Room</td>
<td>Medium on HM</td>
<td>HM enters doorway from kitchen to living room</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Living Room</td>
<td>Medium Wide</td>
<td>Steven curled up on couch, crying, facing away from HM</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Living Room</td>
<td>Medium profile tracking, or OTS from HM POV</td>
<td>HM approaches Steven, knife ready. Steven: “I loved you!” as HM is next to him</td>
<td></td>
</tr>
<tr>
<td>18A</td>
<td>Living Room</td>
<td>Medium</td>
<td>HM pauses</td>
<td></td>
</tr>
<tr>
<td>18A</td>
<td>Living Room</td>
<td>Two shot</td>
<td>HM in foreground left, MM in background right.</td>
<td></td>
</tr>
<tr>
<td>Scene</td>
<td>Location</td>
<td>Shot Type</td>
<td>Dialogue or Action</td>
<td></td>
</tr>
<tr>
<td>-------</td>
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<td>--------------------</td>
<td></td>
</tr>
</tbody>
</table>
| 18B   | Living Room | Two shot | HM: “Hey buddy”  
Steven looks to HM then darts up, terrified and screaming |
| 18C   | Living Room | CU on MM | MM: “What the hell?” |
| 18D   | Living Room | Two shot | HM sits next to a terrified Steven, arm around him, and starts his speech  
2 Living Room | CU on Steven | Steven weeps in fear. |
| 3 Living Room | Two shot | HM giving advice |
| 4 Living Room | Medium CU of HM | HM giving advice, different angle for cuts |
| 5 Living Room | CU of Steven | Steven’s fear is broken by momentary confusion |
| 18E   | Living Room | CU of MM | MM is softening to HM’s perspective |
| 18F   | Living Room | Two shot | HM concludes speech |
| 18G   | Living Room | CU of MM | MM steps into living room from doorway |
| 18H   | Living Room | Wide, show all | MM enters, Steven screams, MM and HM talk  
2 Living Room | Two shot of HM and Steven | HM rises from couch, Steven squeaks in terror |
| 3 Living Room | Two shot of MM and HM | The two start to exit  
MM leaves, HM turns to Steven  
“Hey, kid” |
| 4 Living Room | CU profile of Steven | Steven slowly turns to face HM in fear |
| 5 Living Room | CU of HM | “You’ll be alright”  
Exit |
| 6 Living Room | Medium on Steven | Steven reflects, tosses ring box, empty inside |
| 19    | Back Door - EXT | Two shot tracking | HM and MM leave, the camera follows as the head away  
“Still on list”  
“Totally” |