

HUG ME

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1. 1. EXT. GARDEN - DAY

A warm summer evening.

A garden hose sprays a magnificent row of hydrangeas growing against an old stone wall. Water glistens across the petals and leaves. Everything is lush, vibrant, and lovingly tended.

A woman hums softly as she waters the flowers.

We don't see her, we only hear her voice.

WOMAN (O.S.)

It's a fine day.
People open windows.
They leave their houses,
just for a short while.
They walk by the grass.
They look at the sky.

Peaceful. Safe. Full of life.

The image never leaves the hydrangeas.

A man's voice breaks the tranquility.

MAN (O.S.)

Emma.

The woman doesn't respond. She keeps singing.

WOMAN (O.S.)

It's going to be a fine night
tonight.
It's going to be a fine day
tomorrow.

MAN (O.S.)

Emma!
(louder)
Emma!

2. 2. EXT. GARDEN - DAY

EMMA (35) turns.

Her partner, STAN (35), stands outside a large old house. It has seen better days. Paint peels from the exterior walls. Weeds have claimed the paths and flowerbeds.

A removal van is parked outside. Two MOVERS carry the last boxes indoors.

Nearby, a non-emergency ambulance waits. The DRIVER climbs out, followed by a DOCTOR (45).

Stan is clearly irritated that he had to shout.

STAN
Your sister's just arrived!

Emma stares at him, momentarily distant. She slowly turns back towards the stone wall.

The hydrangeas are long gone. Only a few brittle twigs remain. The wall is bare. The flowerbeds are dry. The entire garden has been neglected for years.

EMMA
I'm coming!

3. 3. INT. OLIVE'S BEDROOM - DAY

The ambulance DRIVER and the DOCTOR finish settling OLIVE (35), Emma's identical twin sister, into a single bed.

Olive lies motionless.

A permanent intravenous catheter is secured to her left arm, ready for the day's infusion.

Emma assists without hesitation. As a trained nurse, the routine is second nature.

The doctor gives the setup a final check before turning to her.

DOCTOR
Twelve-hour infusion during the day. Disconnect the drip from the catheter overnight.
(a moment)
As a nurse, you know the drill.

EMMA
I do.

Stan passes the open bedroom door, carrying a moving box.

STAN
(to Emma)
Babe, your shoes?

EMMA
In my parents' bedroom.

STAN
Which one?

Emma corrects herself. She needs to get used to a new reality.

EMMA
Sorry, "ours". Our bedroom, please.

The doctor barely acknowledges the interruption.

DOCTOR
(to Emma)
Just make sure the bags are stored
in a refrigerator.

EMMA
Of course.

He indicates the ECG, the electroencephalogram machine monitoring Olive's heartbeats. A soft, regular BEEP accompanies Olive's heartbeat.

A sensor is clipped to Olive's finger.

DOCTOR
The ECG is set up. It's mainly for
long-term monitoring. Her heart is
healthy, and we expect it to stay
that way, provided...

Stan reappears, this time proudly holding a dusty bottle of wine.

STAN
Babe! 1979!

EMMA
What?

STAN
Châteauneuf-du-Pape. 1979! Found it
in the bedroom, can you believe it?

Emma doesn't care.

EMMA
Wonderful.

Stan walks away.

The doctor is not used to being interrupted. He doesn't mention it, but his tone clearly indicates his dissatisfaction.

DOCTOR
(to Emma)
Right. As I was saying...

Stan walks back to the doorway.

STAN
(to Emma)
Do you remember where the decanter
is?

The doctor rolls his eyes.

EMMA
I don't remember much... Remember?

STAN
Oh yeah, sorry... I'll uncork it
now and let it breathe, okay?

EMMA
(impatient)
Okay!

Stan leaves.

The doctor is almost amused by the lack of consideration. He feels sorry for Emma, but minds his own business, and mentions something unrelated:

DOCTOR
(smiles)
Was this your bedroom or hers?

The doctor spotted a number of elements that prove this was a girl's bedroom.

EMMA
Both! We're twins.

DOCTOR
Lovely. And was that a holiday
house?

EMMA
Yes! My parents passed away
recently, and I'm trying to give it
a second life.
(smiles)
To the house, not the parents...

DOCTOR
You haven't been here for a
while...

EMMA
No! We stopped coming more than
twenty years ago.
(a moment)
For some reason...

4. 3BIS - EXT. GARDEN - DAY

An hour later. The removal van leaves.

The ambulance remains parked outside. The doctor and driver climb in.

The house stands alone, surrounded by an overgrown garden on the edge of a dense forest.

From the forest, a FIGURE watches discreetly. An elderly woman with wild, unkempt hair.

She doesn't move. She simply watches the ambulance pull away.

5. 4. INT. LIVING ROOM - DAY

Emma shows Stan around the house.

They step into the second-floor dining room. It's a vast open space.

A long dining table sits beneath dust sheets, surrounded by eight covered chairs. It looks a bit ghostly.

EMMA
(jokes)
"Le restaurant."

Stan looks around, impressed.

STAN
Nice! "Le beaucoup, très grand".
That's a massive space...

He notices a square column rising through the middle of the room.

STAN
What the hell is that?

EMMA
(smiles)
It's a lift. For our dolls.

STAN
(confused)
What?

EMMA
I'm kidding. We were not supposed
to do that. It's a dumbwaiter...

Stan tries to lift the small metal shutter. It doesn't budge.

EMMA
Hang on.

Beside it are three buttons: 0 - 1 - 2

Emma presses "2".

Somewhere inside the walls...

WHIRRRRR. Old machinery groans into life.

STAN
(amazed)
Oh my god, it still works!

EMMA
Quality never dies.

STAN
(amazed)
Crazy! Did your parents have
personnel?

EMMA
No! But I guess the previous owners
did at some stage. Another era.

The mechanism grinds to a halt as the tiny lift arrives at
the second floor.

DING.

EMMA
Tada! Dinner's ready.

The shutter unlocks. Emma lifts it.

They step back in horror.

EMMA
Oh my god!

Two large cockroaches creep out of the lift. They both
recoil.

Inside the cubic space, a dinner that was never consumed and
was left rotting for more than two decades.

An empty glass. One knife, one fork, one spoon, and a yogurt
never opened.

On the plate: what was once a chicken wing and chips, and a
piece of bread. Now it's black with age and thick with mold.

STAN
Gross... I fucking hate
cockroaches!

EMMA
No tip for you. "Dumb waiter".

6. 5. INT. STAIRCASE - DAY

Stan follows Emma down the stairs, Emma jokes to change
topic.

STAN
Shall we try this 1979 beauty?

EMMA
(smiles)
Sure.

Stan stops on the first floor, while Emma continues downstairs.

EMMA
I'll get glasses.

7. 6. INT. LIVING ROOM - DAY

Stan arrives in the living room.

On the coffee table, the bottle of wine has already been uncorked.

Stan removes the white dust sheet that covered the sofa for so many years.

The soft, rhythmic BEEP... BEEP... BEEP... of Olive's ECG drifts through the first floor.

Her bedroom is next to the living room, and the door is open.

Stan takes a look, Olive is lying motionless on her bed.

Stan sighs, more annoyed than sad.

Emma returns from the ground floor, carrying two wine glasses.

EMMA
That's gonna be a bit of a workout,
all these steps!

STAN
Yeah, the dumbwaiter is starting to
make sense now.

They both sit on the sofa.

Emma wipes the dust from the glasses with the hem of her T-shirt.

STAN
Maybe spit on them to make sure
they're clean.

Emma pretends to spit. Stan thinks she really did.

STAN
(surprised)
Babe, I was kidding.

EMMA
(smart)
Me too.

STAN
Let's go!

Stan pours a generous glass, starting with himself. Not great manners.

EMMA
You're supposed to taste it first.

STAN
Don't tell your parents.

Emma suddenly loses her smile.

Stan immediately regrets his joke.

STAN
Sorry! Sorry, stupid joke...

Clearly, this is a painful and fresh wound. Both Emma's parents recently passed away.

STAN
I'm sure they're... with us right now.
(a moment)
Not in a creepy way...

EMMA
Okay, shut up.

Emma smells the wine and frowns. She not convinced.

EMMA
Yeah, I'm not sure about that...

Stan goes straight for it and takes a big gulp.

STAN
(surprised)
Wow, it's... amazing...

She drinks a bit. Her face shows disgust.

EMMA
Yuck.

STAN
What?

EMMA
It's corked.

Stan is annoyed by this claim that contradicts his statement, and challenges his appreciation of wine.

Competitive, he won't back down.

STAN
It's..."unusual" but I don't
think...

EMMA
(interrupts)
Shush!

They listen. A long BEEEEEP comes from Olive's room.

Emma suddenly realizes that the ECG indicates a flat heartbeat.

Emma is on her feet instantly.

EMMA
Shit!

She hurries to Olive's bedroom.

8. 7. INT. OLIVE'S BEDROOM - DAY

Emma rushes to Olive's bedside.

One glance tells her everything: the pulse sensor has slipped from Olive's finger.

Emma places it back on her sister's finger. Immediately, the regular rhythmic beeps resume.

Emma lets out a quiet breath.

Stan appears in the doorway.

STAN
What's happening?

EMMA
Everything okay. The sensor just
came off.

STAN
Good. I mean, "good that she's
okay".

Stan crosses the room and slips his arms gently around Emma's waist.

She smiles but is busy checking the ECG settings.

EMMA
Don't...

He kisses her neck.

EMMA

Stan...

He grabs her breast. This time, she strongly pushes back.

EMMA

Babe!

(a moment)

This is not appropriate!

STAN

Why?

EMMA

Not in front of her!

STAN

Why not? She's in a coma.

EMMA

(dry)

She's not "in a coma."

STAN

Well, she can't see anything, she can't hear anything...

EMMA

We don't know that!

Stan tries to sound sexy.

STAN

Maybe she would enjoy the sound... and the smell...

EMMA

Gross...

Emma pushes him back and leaves the bedroom.

STAN

What...?

9. 8. INT. EMMA AND STAN'S BEDROOM - NIGHT

Moonlight spills through the window.

Stan sleeps.

Emma's eyes are open. She looks around. It's the first time she has slept in her parents' bedroom, and this feels weird and sad.

The cardboard boxes on the floor and the clothes are hers and Stan's.

But everything else is from her deceased parents.

The out-of-fashion bed, the old school wooden wardrobe, the boring wallpaper.

A clock on the wall. Time has stopped; the hand for seconds doesn't move.

Old books, encyclopedias. A crucifix hangs above the bed.

Knick Knacks on shelves, still covered by a sheet to protect them from the dust, like tiny little ghosts.

On the wall: family pictures in frames. The parents. The twin girls.

A metallic sound.

CLUNK.

Emma is surprised. Then a series of them.

Old pipes. Probably the temperature change. She tries to relax, she closes her eyes.

A FLOORBOARD CREAKS somewhere in the corridor.

Emma opens her eyes and briefly spots a SMALL SILHOUETTE casually walking in the corridor.

The size and shape of a 12-year-old chubby boy.

Emma is stunned, she turns to Stan.

EMMA
(barely a whisper)
Babe...

Stan doesn't stir. Emma slips quietly out of bed.

10. 9. INT. CORRIDORS - NIGHT

The old floorboards groan beneath Emma's feet, the same kind of sound she just heard.

The corridor stretches into darkness.

Emma bumps into a cardboard box.

EMMA
Ouch...

She moves towards Olive's bedroom.

11. 10. INT. OLIVE'S BEDROOM - NIGHT

Emma eases the door open.

BEEEEEEEP.

One long, flat beep.

EMMA

Shit!

Emma switches the light on and goes to her sister. The sensor has slipped from her finger again.

As soon as she puts it back, the regular rhythmic beeps resume.

Everything appears normal. Emma relaxes slightly.

She puts plaster around the finger to maintain the sensor in place.

Moonlight falls across the room. Emma looks around.

Children's dolls sit on a shelf. One hangs from a nail.

In daylight, they were harmless. Now, they come across as creepy. The dolls' eyes seem to follow Emma.

CLUNK.

The pipes again. A hollow metallic knock travels somewhere inside the walls. An old house cooling after a warm day.

Nothing more.

Emma leaves.

12. 12. INT. EMMA AND STAN'S BEDROOM - NIGHT

Emma slips back into bed. She closes her eyes.

She hears a 12 year old boy's voice. At first, just a whisper. Maybe a dream.

BOY (O.S.)

Help me. Help me.

(louder)

Help me.

(scream)

HELP!

13. 13. INT. EMMA AND STAN'S BEDROOM - DAY

A male SCREAM tears through the house.

Emma opens her eyes. It's daylight. She has slept.

Stan is not by her side.

Was the scream real? Or was it just a nightmare?

EMMA

Stan?

(louder)

Stan!

STAN (O.S.)

Fucking hell!

It's real.

Emma jumps out of bed and rushes to Olive's bedroom. Olive is safe.

14. 14. INT. LIVING ROOM - DAY

Emma arrives in the living room. She freezes.

A huge crimson stain covers one wall.

Stan is against the wall. The stain is at his head's height. At first glance, it looks like the blood on the wall is his.

EMMA

Oh my god, are you hurt?

STAN

Yes!

Emma approaches.

STAN

(loud)

Stop!

Emma stops.

STAN

(a moment)

There's glass on the floor!

Stan clutches his foot. Blood runs between his fingers.

Dark red liquid trickles slowly down the wallpaper.

EMMA

Is that your blood?

STAN

Yes!

Stan refers to his foot.

EMMA

On the wall, is that your blood on
the wall?

Stan realizes that Emma looks at the stain behind him.

He indicates the wall with his chin.

STAN

This?

(a moment)

No, that's wine.

Emma starts to relax. Not a life-threatening situation, just
a simple domestic incident.

EMMA

So you just stepped on broken
glass?

Stan is vexed by the way Emma minimises the incident.

He shows his hand full of blood.

STAN

Babe! I'm hurt!

15. 15. INT. BATHROOM - DAY

Emma finishes applying a medical bandage around Stan's foot.

STAN

Ouch. Too tight...

EMMA

It needs to be tight.

(a moment)

How the hell did you do that?

STAN

Like you said, I "just stepped on
broken glass"...

EMMA

Yeah, but... The wine on the wall.
Did you trip or something?

Stan is annoyed at being blamed for the situation.

STAN

I didn't do that! Did you?

EMMA

Me? No!

Stan is confused.

STAN

You didn't wake up during the night
and somehow tripped with the glass
of wine?

EMMA

No, I didn't!

Stan and Emma are now puzzled. Who did that?

STAN

You're sleepwalking, right?

Emma is now annoyed, it feels like a blaming game.

EMMA

I used to! But I wouldn't throw a
glass against the wall!

STAN

Why not?

EMMA

Well... Why would I do that?

STAN

I don't know. Don't people do crazy
shit when they're sleepwalking?

Emma is confused. She can't imagine herself doing that during
a sleepwalking episode.

A silence. They hear the beeping coming from Olive's room.

They both think the same but Emma quickly writes off this
possibility.

EMMA

No... Not her.

STAN

Are you sure?

EMMA

Of course!

STAN

So who did? The glass didn't throw
itself, did it?

EMMA

Maybe some local kid...

Stan gets concerned by this possibility.

STAN
"Local kid"? How, why, is there a
ghetto around the corner or
something?

Emma is bewildered. She stands up and leaves the bathroom.

STAN
(concerned)
There's no... There's no ghetto
around the corner, right?

16. 16. INT. HOUSE - DAY

Montage of different objects and pictures in the house.

In the bedroom, the family pictures.

Emma and Olive, aged ten, with their parents.

A black pet rabbit, that the girls hold, they seems to love him.

Memories of the past.

A voice over, Stan is talking on the phone.

STAN (V.O.)
It's really not too deep, it's just
the location that's annoying, right
on the sole of my foot.
(a moment)
No, Emma said I don't need
stitches. She just put these strong
staple strips on that seem to do
the trick.
(a moment)
Well, she's a trained nurse, so she
knows what she's doing.

17. 17. INT. STAN'S STUDY - DAY

Stan uses a spare bedroom on the first floor as a makeshift office.

He sits at his desk, talking with his mother over a video call.

We see his mother on the computer screen, but we don't hear her, as Stan is wearing a headset.

STAN
Yeah, the place is massive, and
it's got a huge garden, but it's
really in the middle of nowhere.
(MORE)

STAN (CONT'D)
 We don't even have mobile phone
 reception, can you believe that?
 (a moment)
 There's the internet because we
 have a landline, but no mobile
 phone.

The door is open. Emma passes back and forth in the corridor.
 She carries a broom and a dustpan that contains glass.
 Sound of GLASS being thrown in a bin.
 Emma passes with a bucket full of water and a mop.

18. 19. INT. LIVING ROOM - DAY

Emma contemplates the massive stain. She's puzzled.
 The wine continues to drip silently down the wall. It mixes
 with the blood on the floor, that comes originally from
 Stan's foot.
 Emma mops the floor.
 She then tries to clean the wall with a sponge, but the wine
 is not easily wiped off.
 She looks closer. The stain is still wet and fresh.
 But there also seems to be an older stain. Another splash,
 dry and old and faded. As if it was not the first time that
 such an incident happened.

19. 20. INT. STAN'S STUDY - DAY

Stan is still talking to his mother on the phone.

STAN
 Exactly, no running for a while.
 (a moment)
 Yeah, she's here with us too.

Stan suddenly talks less loudly.

STAN (CONT'D)
 Well, technically she's not in a
 coma.

Emma was passing in the corridor again. She was not paying
 attention before, but the fact that Stan lowered his voice
 makes her curious.

She walks a few steps back, and listens discreetly from the
 corridor, intrigued.

STAN

She's in some sort of...
 "vegetative state". There's no real
 medical term for this because...
 Because it's not even a medical
 condition.

(a moment)

Yes she's healthy, it's just that
 she never woke up from this "deep
 hypnosis" session that she
 underwent.

(a moment)

It's like she's stuck in the middle
 of a bad dream or something.

(a moment)

Well it's been almost a year now!

(a moment)

I know it's crazy. And it can go on
 for years and years and years...

Emma is saddened by this reality, and the lack of empathy
 that Stan shows, he only seems to be concerned about himself.

20. 21. INT. LIVING ROOM - DAY

Emma arrives in the living room with a paint knife.

She uses the sponge to damp the wallpaper, and starts
 stripping away the stained wallpaper.

The conversation between Stan and his mother continues in
 Voice Over.

STAN (V.O.)

Basically she's like Emma. She
 suffers from some kind of amnesia.
 Both sisters have zero memory
 before the age of ten.

(a moment)

Nobody knows why. They could have
 been traumatised as kids or
 something. I don't even want to
 think about it.

(a moment)

Well Emma and her sister asked
 their parents about it when they
 were alive, but they always denied
 any such kind of trauma.

A large strip of wallpaper comes off.

And another one.

Beneath: a child's drawing.

Emma is surprised. She keeps going until the large drawing is
 revealed.

Black trees. A dense forest outline, just like the one beyond the garden.

Large red letters that read:

DON'T

Nothing else.

Emma steps back.

21. 22. INT. STAN'S STUDY - DAY

Stan is still on his video call.

STAN

But that's why her sister Olive did this hypnosis session. She was trying to unlock some hidden memory, to find out god knows what.

(a moment)

Oh okay, I let you go then. Yes, talk to you. And tell pop that my phone has no coverage, no need to leave voice messages.

(a moment)

Bye, bye bye.

Stan puts his headset down, and gets up from his chair.

He leaves the room. Limping.

STAN

Ouch...

22. 23. INT. LIVING ROOM - DAY

Stan arrives in the living room.

STAN

Hey, is there hot water in the bathroom now?

Stan sees Emma, painting the bottom of the wall with white paint.

She obviously wanted to hide the sinister drawing.

EMMA

I don't know, have you checked?

Most of the wallpaper is still there, it's absurd to start painting before the first job is finished.

Stan looks surprised.

STAN

Why are you already painting?

Emma smiles a lot, as if she had something to hide.

EMMA

Oh you know... I'm just trying stuff...

STAN

Okay...

Stan leaves the living room, limping.

When Stan is gone, Emma's smile quickly fades.

She puts the brush down, and resumes stripping the wallpaper.

The conversation with her therapist MRS. SCHWARTZ (45) starts in Voice Over.

MRS. SCHWARTZ (V.O.)

And how does it feel, coming back to this house after so many years?

EMMA (V.O.)

Strange. Bit sad. Bitter sweet, I'd say.

23. 24. INT. OLIVE'S BEDROOM - DAY

Emma is in Olive's bedroom, sitting on the floor and talking with her therapist through a video call.

MRS. SCHWARTZ

Do you think about your deceased parents a lot?

EMMA

Yes.

MRS. SCHWARTZ

All the time?

EMMA

Often.

(a moment)

But in a way it's because I'm making a conscious effort to remember things. That's one of the points of being here, trying to access these... hidden memories.

Emma looks around the room.

This was once hers, too.

MRS. SCHWARTZ

What is the oldest memory you have?

EMMA

Well... Actually it's from this room. The day Olive and I turned ten.

Emma looks at the ceiling.

Faded "glow in the dark" stars, some about to fall down.

24. 25. INT. OLIVE'S BEDROOM - [MEMORY SEQUENCE] - DAY

The same point of view of the ceiling, but the stars are yellow and bright.

The ceiling is seen through the eyes of Emma who just turned ten.

A lullaby played on a wooden music box, the same tune that the woman was singing in the very first scene.

Emma's MOTHER (40) appears.

MOTHER (V.O.)

(to Emma)

Wakie wakie...

(to Olive)

Hello, sweetie.

Emma looks sleepy. In the bed right next to hers, Olive also wakes up and looks sleepy.

Both girls are pale. A sheen of fever covers Emma's forehead, dampening her hair.

Their mother gently cools her face with a wet flannel.

MOTHER

(softly)

You both had a long, long sleep...

(a moment)

And guess what day is today?

Their FATHER (40) leans in.

FATHER

It's my little darlings' birthday!

The father looks like the "perfect" traditional dad.

But something feels off. Both the mother and the father's smile seem a bit forced. They make a conscious effort to hide their deep concern and anxiety.

EMMA

Is it the morning?

FATHER

It's...a bit later in the day.
You're both a bit sick so you need
to rest.

MOTHER

Not very "sick". Just a bit of a
fever.

The father lights up two candles on a piece of cake.

1, and 0. 10

Emma and Olive look at each other and ask:

EMMA

(to Olive)

Did... Did it really happen?

FATHER

(smiles)

Nothing happened darlings.

MOTHER

It was all just a bad dream. A
fever dream. You need to forget
everything.

FATHER

Everything. Now make a wish.

The father presents a piece of birthday cake with the candles
on top of it.

The girls blow at the same time. The candles go out.

FATHER

Yay! Happy birthday, my darlings!

MOTHER

Well done! One bite for you.

The mother gives a spoonful of cake to each of the girls.

MOTHER

And one for you.

They eat the cake. Olive takes something out of her mouth.

A pill.

OLIVE

What's that?

The parents are a bit embarrassed.

FATHER

It's...

MOTHER

It's medicine to help you sleep more peacefully. You need to rest more. This will help.

The girls look unconvinced, but they obey anyway.

Pill on the tongue, and orange juice to swallow it.

The discussion with the therapist resumes in voiceover:

EMMA (V.O.)

Can you get amnesia from pills?

MRS. SCHWARTZ (V.O.)

No.

25. 26. INT. OLIVE'S BEDROOM - DAY

Emma is still in Olive's bedroom. She continues her video call session.

The same conversation with the therapist goes on.

MRS. SCHWARTZ

You can't get amnesia from pills. I mean... Some pills could make you blackout and lose memory for a few hours. But I don't know of any pill that erases years of memory.

Emma's watch beeps, an alarm clock.

EMMA

Sorry, I need to do a routine check on my sister if you don't mind.

MRS. SCHWARTZ

Not at all.

Emma puts a cotton swab inside Olive's mouth to keep her inner cheek hydrated.

STUFF.

Would you say that lost memories are gone, or just buried?

Mrs. Schwartz sighs.

MRS. SCHWARTZ

Well, I'm a grief counselor, not an expert on memory.

(MORE)

MRS. SCHWARTZ (CONT'D)

(a moment)

My assumption is that your memories are probably still there, but somehow your brain decides not to reach them.

Emma checks the sensor on Olive's finger. It is now firmly attached with some plaster to avoid it falling again.

EMMA

And what's likely to cause that? Trauma, right?

MRS. SCHWARTZ

Again, not my domain at all, I can't make this kind of assumption like that.

Emma checks the IV. The catheter. The ECG.

EMMA

I hear you, but I'm just curious as to why we react like that.

MRS. SCHWARTZ

So... I can only give you generic answers, I am not saying that this applies to you, but basically it's a kind of survival instinct. If you hurt yourself with a knife. The wound will eventually heal. But if you keep hurting yourself over and over again, exactly in the same place, you will eventually die.

(a moment)

Well trauma and memory work a bit like that. A traumatic experience can deeply hurt your psyche. And you remember this experience over and over again, you will keep the pain alive, and it will eventually destroy you.

(a moment)

So the brain tends to bury the memory to avoid causing repetitive damage.

A knock at the door.

The door opens. Stan sticks his neck in.

STAN

Babe...

EMMA

What?

STAN
Still no hot water in the
bathroom...

Emma sighs and rolls her eyes.

STAN
Just saying...

26. 27. EXT. GARDEN - DAY

Later that day, Emma wanders through the garden.

Emma stops in front of a large flat stone, half-hidden in the grass.

Something about it pulls at her.

Emma kneels and slips her fingers beneath the stone.

She slowly lifts it.

27. 27 BUS. EXT. GARDEN - [FLASHBACK] - DAY

Nine-year-old Emma lifts the same stone.

A SNAKE coils beneath it.

She gasps, stumbles backward, and falls.

28. 28. EXT. GARDEN - DAY

Thirty-five-year-old Emma jerks away from the stone, breathing hard.

She stares at it.

Did that just happen... or did she remember it?

Emma spots a rake nearby. She grabs it and uses the wooden part to lift the stone, keeping her distance.

She flips the stone. Nothing.

Just damp earth, a few insects scurrying for cover.

She sighs. Her eyes drift beyond the garden.

The forest begins where the lawn ends. It looks similar to the drawing on the wall.

No fence. No boundary. Only trees. Dense. Dark. Mysterious.

Emma can't explain it, but she feels that the forest hides some old secrets.

29. 29. EXT. GARDEN - NIGHT

Day turns to night, and the forest becomes a wall of darkness.

30. 30. INT. EMMA AND STAN'S BEDROOM - NIGHT

Emma and Stan sleep in their bed.

Moonlight spills across the room. Emma lies on her back.

A child's voice cuts through the darkness.

BOY (V.O.)

Help me...

Emma's eyes snap open. Silence.

She lies still, listening. Nothing.

She slowly sits up and looks around. The bedroom is almost completely dark.

Emma exhales, convincing herself it was only a dream.

She lies back.

CREAK. A floorboard sound in the corridor.

Emma sits up.

Another creak.

She looks at Stan. He's gently snoring.

Emma opens her mouth and hesitates to wake him up. She decides against it and quietly slips out of bed.

Using her phone as a torch, she opens the bedroom door.

The corridor is empty.

She walks to her sister's bedroom.

The heartbeat sensor has fallen again from Olive's finger.

BEEEEEP

EMMA

(to herself)

Shit...

Emma picks it up and puts it back into place, using plaster again.

She is confused: how could it fall despite the plaster that was maintaining it in place?

As she turns, a CHILD walks without a sound across the corridor beyond the doorway.

Gone.

Emma clearly saw him. She goes to look in the corridor. No one.

31. 31. INT. EMMA AND STAN'S BEDROOM - NIGHT

Emma shakes Stan.

EMMA
Babe. Babe!

STAN
(half asleep)
Huh...

EMMA
There's someone in the house!

He barely stirs.

STAN
(mumbling)
What is it...?

EMMA
There's someone in the house!

Stan mumbles.

STAN
It's your fucking sister...

EMMA
Not her!

Stan sinks straight back to sleep and starts snoring.

Emma is annoyed that Stan doesn't even open his eyes, and that he talked like that about Olive.

Another creak. Emma turns towards the hallway.

She heads out alone.

32. 32. INT. HOUSE - NIGHT

Emma uses her phone torch to explore the house anxiously.

She sweeps the beam across the corridor.

33. 33. INT. LIVING ROOM - NIGHT

Emma arrives in the living room.

She freezes.

On the white wall, in the exact same place as before: a large red stain of splattered liquid.

She points her light at the floor. Broken glass, right next to her bare feet.

She carefully moves back, away from the danger.

Emma gets back to the corridor.

Suddenly, a hand clamps over her mouth.

Emma struggles.

STAN

Shush!

(a moment)

It's me!

Emma stops moving when she realizes it's Stan.

STAN

(whispers)

There's someone in the house.

EMMA

(muffled)

I know! I fucking told you so!

With Stan's hand in front of her mouth, it's difficult to understand what Emma said.

STAN

What?

She moves Stan's hand away.

EMMA

(annoyed)

I fucking told you so! It's a kid!

STAN

A kid?

EMMA

Yes! He threw a glass against the wall! Again!

Another floorboard creaks somewhere in the house.

STAN
(whispers)
Get the car keys. I'll meet you
there.

EMMA
What keys?

STAN
The car keys!

Stan is limping, and about to go down the stairs.

EMMA
What for?

STAN
(stressed out)
To get the hell out of here, why
else do you think?

EMMA
It's just a fucking kid!

STAN
Babe, I'm wounded! I can't fight!

Emma rolls her eyes, unimpressed by her boyfriend's attitude.

EMMA
I'm not leaving my sister alone!

Stan looks really annoyed.

STAN
Babe, he could stab us in the face,
we need to get out of here!

EMMA
He could stab her in the face!

A loud sound comes from the second floor.

Emma looks towards the staircase.

STAN
We need to call the cops.

EMMA
The phone is upstairs.

STAN
Why is there just one phone! Why on
earth would...

EMMA
Sush.
(MORE)

EMMA (CONT'D)
(a moment)
This is not helping.

She starts taking the stairs, slowly.

STAN
Where are you going?

EMMA
Up there.

STAN
Why?

EMMA
That's where the phone is.

STAN
Emma, the intruder is up there.

EMMA
It's just a fucking kid!

STAN
We... We should get out of here!

Emma's anxiety increases as she progresses up the stairs, it's darker and she can't see properly what's ahead of her.

Every wooden step groans beneath her.

One more step.

Suddenly, a NAKED OLD LADY appears at the top of the stairs.

Emma screams.

She loses her footing and crashes backward down the stairs.

34. 34. INT. KITCHEN - NIGHT

Two POLICE OFFICERS sit opposite MRS. GARCIA (80), the old lady Emma discovered naked.

Mrs. Garcia is now wrapped in a blanket and looks harmless.

Emma rubs the back of her head.

Stan paces the room, too agitated to stand still.

The officers clearly know Mrs. Garcia.

POLICE OFFICER #1
Mrs. Garcia...
(louder)
Mrs. Garcia!

MRS. GARCIA

Huh?

POLICE OFFICER #1

You can't keep doing this. Are you eating these mushrooms again?

MRS. GARCIA

(amused)

I wish! Not the right season!

POLICE OFFICER #1

(louder)

You can't keep sneaking into people's homes at night. It's scary for them!

MRS. GARCIA

I was hungry!

POLICE OFFICER #2

Then eat your own food!

She smiles cheekily.

MRS. GARCIA

It's boring!

STAN

(angry)

And why is this our fucking problem?

Police Officer #2 looks at Stan, a bit annoyed by his comment. He addresses Mrs Garcia again.

POLICE OFFICER #2

Mrs Garcia, you can't walk around naked at night. You know that!

Mrs Garcia looks at Emma as if she hadn't noticed her before.

Emma rubs the back of her head again.

MRS. GARCIA

Oh, Emma!

Emma is surprised that she recognises her and knows her name. She could also think that she's Olive.

MRS. GARCIA

Long long time no see, are you hurt, sweetie?

STAN

Of course she's hurt. You pushed her down the stairs!

MRS. GARCIA
(angry)
I didn't push her!

STAN
You did!

MRS. GARCIA
I didn't!

Mrs Garcia seems to lose interest, her face changes when she turns to Emma and says kindly:

MRS. GARCIA
How are your parents?

They all turn to Emma. She is surprised and embarrassed.

EMMA
They're... dead.

MRS. GARCIA
Oh no... How did they die?

EMMA
Car crash. Six months ago...

MRS. GARCIA
Shame. I liked them. Ah well.

POLICE OFFICER #2
Mrs. Garcia. How did you get inside this house?

She squints at him.

MRS. GARCIA
I opened the door.

POLICE OFFICER #1
With a key, right? Do you have a key?

She looks away, guilty.

POLICE OFFICER #1
Where is it?

POLICE OFFICER #2
Where is the key, Mrs Garcia?

A short silence, she then confesses.

MRS. GARCIA
It's under the flowerpot. By the front door. Where it's always been.

They all relax. Mystery solved. Nothing malicious, nothing mysterious—just a weird old local lady.

Stan tries to sound ominous when he declares to the cops:

STAN
We're pressing charges.

The two policemen look at him. They seem both surprised and unimpressed.

Stan realizes that his grandiose statement was very disconnected from the reality of local practices.

Stan looks for validation from the police officers.

STAN
We should, right?

He seems to have lost his confidence. He turns to Emma.

STAN
(to Emma)
Right, babe...?
(a moment)
Babe?

Emma is lost in her thoughts. She turns to Mrs Garcia.

EMMA
How did you know I was Emma, and
not Olive?

Mrs Garcia shrugs.

MRS GARCIA
I just know.

EMMA
Did you... Did you see a boy in the
house?

This question seems disturbing for Mrs Garcia. She answers coldly:

MRS GARCIA
I never liked kids.

EMMA
But did you...

MRS GARCIA
(cuts)
No.
(a moment)
It's in your mind.

35. 35. INT. LIVING ROOM - DAY

The following day, Emma cleans up the broken glass from the floor.

She then takes the bottle of wine from the coffee table and goes to the toilets.

36. 36. INT. TOILETS - DAY

Emma empties the bottle of wine in the toilets.

This red liquid looks like blood on the white of the toilet. An uncomfortable vision.

Emma looks pensive, still trying to process the events from last night.

She flushes.

Emma takes a look through the window. She sees the car arriving. Stan leaves the car, carrying a large box.

37. 37. INT. LIVING ROOM - DAY

Emma comes back to the living room.

A fireplace has been filled up with bricks a long time ago. It looks ugly, and Emma starts destroying this tiny wall with a sledgehammer, at first slowly.

The car keys land on the coffee table.

STAN

Ta-da!

Stan just arrived, carrying a large box he just purchased.

STAN

Ten-camera pack. Only three-fifty,
hub included.

He is very excited by his acquisition. Emma pretends to be interested, but she doesn't really care.

EMMA

Great.

STAN

I took the Wi-Fi version, the
bluetooth option is more limited in
range.

EMMA

Okay...

STAN

Battery-powered, the footage goes straight to the cloud, so we can even check when we're not here. Nightvision, all the good stuff.

Emma leaves a quick moment of silence then:

EMMA

Fantastic.

STAN

Shall I?

EMMA

Go for it!

Stan looks excited, like a young boy about to play with his new toy.

EMMA

I'm getting rid of this. It's so ugly.

Emma was referring to her work, but Stan doesn't seem to care.

STAN (V.O.)

Okay.

Emma's watch rings. She stops what she was doing and gets to the stairs.

38. 38. INT. KITCHEN - DAY

Emma arrives in the kitchen.

She throws the broken glass into a small cardboard box, which she closes and puts inside the bin.

She grabs an IV pouch from the fridge. There are more than ten of them stored there.

39. 39. INT. CORRIDOR - DAY

Standing on a ladder, Stan installs a camera above the hallway.

A youtube tutorial plays on this laptop.

He presses the power button. A red light indicates it's on.

Down the ladder.

The tutorial still runs in the background, Stan checks the live camera feed on his laptop.

Clear, but the angle is not perfect.

Stan goes up the ladder again, carrying his laptop.

He adjusts the angle of the camera and checks the result in real time.

Perfect.

He is pleased with himself.

STAN

Yes...

40. 40. INT. OLIVE'S BEDROOM - DAY

Emma replaces the empty IV bag with a full one.

She then gently stretches Olive's legs, keeping her joints moving.

Then she dips a cotton swab in a glass of water and runs it on Olive's lips to keep the moisture on.

Emma hums the same lullaby, "It's a fine day".

She now uses the cotton swab to keep the inside of Olive's mouth moisturised.

Suddenly, Olive's eyes open.

Emma is so shocked that she moves back.

Did Olive just wake up?

EMMA

(hopeful)

Olive?

No response.

EMMA

Sweetie, I'm here. Can you hear me?

No response.

Emma starts to doubt that Olive can hear her at all.

She looks closer. Olive's eyes seem to look nowhere. They have small and rapid movements, as if Olive were under a lot of stress.

EMMA

Olive, are you in pain?

(a moment)

If you can hear me, squeeze my hand.

Emma takes Olive's hand. She waits.

Nothing.

EMMA

Please... Just a bit.

She looks at the hand. Still nothing.

Emma looks disappointed.

She gently closes Olive's eyelids with her fingers.

41. 41. INT. EMMA AND STAN'S BEDROOM - DAY

Emma enters.

Stan is on a ladder, installing a camera on a top shelf. He removed the books to make space.

He is positioning the camera on a mini-tripod.

EMMA

Oh. In our bedroom, really?

STAN

Sure. Why not?

EMMA

Babe, it goes to some... cloud, somewhere!

STAN

It's safe.

EMMA

Babe, it's the internet!

STAN

Exactly, it's safe. Hey can you take a look at the screen and tell me if the angle is right?

Emma sighs and grabs the laptop. Nothing.

EMMA

I can't see anything.

STAN

Okay, just a second.

Stan turns on the camera. The light flashes.

STAN

It might take a few seconds to connect.

As Emma waits, she looks at one of the framed pictures on the wall. It feature her parents, Oliver and herself when they were nine, and another couple that she can't identify.

The man looks quite similar to her father, but with long hair. They hold each other by the shoulder, like brothers would do.

STAN

Can you see?

Emma doesn't reply, she is suddenly mesmerised by a detail that was hard to see. The picture is taken in front of the house. At the window on the first floor, a 12-year-old kid with round glasses.

The kid looks exactly like the one she spotted during the night.

STAN

Babe?

(louder)

Babe!

Emma reconnects with reality.

She looks at the screen, the CCTV footage is now live.

EMMA

(smiles)

Perfect...

42. 42. INT. EMMA AND STAN'S BEDROOM [CCTV] - DAY

The bedroom seen through the CCTV that Stan just installed.

Stan leave the room.

43. 43. INT. EMMA AND STAN'S BEDROOM [CCTV] - NIGHT

The same CCTV footage, but in the middle of the night.

Stan sleeps, he doesn't move.

Emma on the other hand twists and turns.

44. 44. INT. EMMA AND STAN'S BEDROOM - NIGHT

Emma sighs, she struggles to fall asleep.

She eventually takes a deep breath and closes her eyes.

She hears the sound of an owl.

She opens her eyes again.

45. 45. EXT. FOREST - NIGHT

The same sound. How can an owl sound so close, is it inside the house?

Everything is quite dark, Emma doesn't recognise her surroundings.

She sees silhouettes of trees in front of her.

Trees? Why would there be trees in the middle of her bedroom?

Suddenly Emma is in shock when she realises that she's not in her bedroom, but in the middle of the forest.

Next to her, her sister Olive. Eyes open, holding hands with her.

Emma is shocked. This is impossible.

Is her sister conscious? She doesn't seem to be.

EMMA

Olive...

(a bit louder)

Olive?

No reaction from Olive.

Emma tries to stay composed to avoid scaring Olive.

Emma shivers. It's cold. She slightly moves her bare feet.

CRACK.

At first, she thinks she walked on a twig but eventually realises that she is standing on... old dry bones.

Emma is terrified but tries to remain as calm as possible to avoid sending her sister into a state of confusion and fear.

After a while, Olive starts walking, taking Emma with her.

Olive does not hesitate about the direction. She seems to know exactly where she's going.

EMMA

Olive. Where are we going?

Emma looks around. The trees have unsettling shapes.

Animal screams can be heard in the distance, it's hunting time.

Emma tries hard not to panic.

They seem to be going deeper into the forest. Emma asks:

EMMA

Olive, what's happening?

The forest becomes denser, darker.

No response. Emma is on the verge of tears.

She spots suspicious shapes up the trees.

Fabric or human bodies?

Ahead, she sees a light, and that's where they're heading.

Safety or danger?

EMMA

(anxious)

Olive, what is this...?

(a moment)

Where are you taking us?

Emma is trying hard not to melt down.

Then, eventually, the forest gets brighter.

The light turns out to be their own garden lamp.

The house is nearby.

Though unconscious, Olive knew exactly where to go.

EMMA

(relieved)

Oh my God...

The two sisters cross the lawn. They walk hand in hand towards the house.

46. 46. EXT. GARDEN - [CCTV] - NIGHT

The same scene: Olive and Emma crossing the garden, this time seen through the green night mode of the CCTV.

KEYSTROKE

The footage stops.

It is then backtracked all the way to the moment the two sisters walked the same way but from the house to the forest.

Someone is hitting a computer key a few times. The footage rewinds by chunks of ten seconds.

47. 47. INT. LIVING ROOM - DAY

Emma is hitting the laptop keys. She's watching the footage captured during the night by the CCTV cameras.

She sits on the sofa of the living room, fascinated and puzzled by what she sees.

She swaps to another camera angle.

48. 48. INT. OLIVE'S BEDROOM - [CCTV] - NIGHT

Again, backtrack.

The footage shows Olive on her bed, motionless.

Suddenly, at 3:33:33 precisely, Olive sits up on her bed.

49. 49. INT. EMMA AND STAN'S BEDROOM - [CCTV] - NIGHT

Emma switches to another camera that covers her own bedroom.

At precisely the same time code, 3:33:33, Emma, too, sat on her bed. Then started sleepwalking.

STAN (V.O.)
What are you doing?

50. 50. INT. LIVING ROOM - DAY

Real life, actual time.

Emma jumps. Stan is in the living room and surprised Emma with his question.

By reflex, Emma closes the lid of her laptop.

She smiles and tries to sound natural as she says:

EMMA
Nothing!

Stan notices that she acts guilty.

STAN
Okayyy...

Stan grabs a power cable for his laptop and exits the living room.

Emma's smile fades as soon as Stan leaves the room.

She opens her laptop lid again and selects the clips she just watched.

Concerned that this might worry Stan, Emma deletes the recorded footage.

DELETE

ARE YOU SURE YOU WANT TO DELETE THESE CLIPS?

CONFIRMED

EMMA
(loud)
I'm going for a walk!

51. 51. EXT. GARDEN - DAY

Emma crosses the garden.

She stops at the edge of the forest.

She takes a breath, then steps inside.

52. 52. EXT. FOREST - DAY

Emma is a bit anxious at first, but the forest is not so scary by day.

The first hundred metres are fine. Birds are singing.

Suddenly, a fox. It stops and stares at Emma. Who stops and stares back.

A weird moment for a few seconds, Emma doesn't feel threatened, but this is clearly not a place where humans go often.

The fox walks away.

The trees grow denser, and the forest becomes darker, more foreboding.

Emma sees the shapes in the trees that she mistook for corpses.

Just old, blackened fabric. Perhaps sheets blown away in a storm.

She finally finds the exact spot where she stopped the night before: a mound of charred beams.

The remains of a burned cabin.

Emma spots the bones she stepped on. She kneels down.

Clearly a dog skull.

Still attached to a rusted chain.

The place is grim. Emma leaves quickly.

She spots a black rabbit, small and clean like a pet.

Puzzling. It looks familiar, she smiles.

The rabbit goes behind a tree.

When it appears again, it's a brown hare, this one is in its natural habitat.

Emma looks confused. Did she just see poorly, or did she have a short hallucination?

She checks behind the tree, there is no hidden black rabbit.

She looks tired from her restless night. Maybe she's just not seeing clearly.

She walks back towards the house.

MRS. SCHWARTZ (V.O.)
Can I ask you a basic question?

EMMA (V.O.)
Sure.

MRS. SCHWARTZ (V.O.)
What's your purpose?

EMMA (V.O.)
(confused)
My..."purpose"?

53. 53. INT. EMMA AND STAN'S BEDROOM - DAY

Emma sits on the floor, her back against the bed.

Laptop open.

A video call with her therapist, Mrs. Schwartz.

MRS. SCHWARTZ (CONT'D)
What exactly are you trying to achieve here?

Emma is surprised.

EMMA
When you say "here"... Do you mean "here"...

MRS. SCHWARTZ
(interrupts)
You're hoping that somehow this house will bring up memories. Hidden memories, is that right?

EMMA

Well... Yes.

MRS. SCHWARTZ

Then what?

Emma seems reluctant to open up.

Mrs Schwartz jumps in and articulates what Emma told her before.

MRS. SCHWARTZ

You told me before that you believe that some kind of traumatic event, or "events" made you lose memory over multiple years. And you feel that you're living with some kind of darkness that prevents you from fully living your life.

EMMA

That's right.

MRS. SCHWARTZ

I'm going to be honest with you. I can't help you with that. I'm a grief counsellor. If you really want to access hidden memories, your best option is to undergo hypnosis sessions.

The reference to this practice seems to scare Emma.

MRS. SCHWARTZ

Is this something you would consider?

EMMA

Well...

MRS. SCHWARTZ

And I understand that your sister is unwell due to a hypnosis session gone wrong. But my understanding is that she went for "severance hypnosis". That's quite full on.

(a moment)

If you stick to a therapeutic hypnosis, there's hardly any risk.

EMMA

Yeah well... Maybe. Whatever it takes...

With her foot, Emma has been pushing the wardrobe door back and forth, for no particular reason, just to comfort herself.

She perceives her own reflection in the mirror, which matches the introspective approach of the session.

Suddenly, the mirror aligns with the doorway, reflecting the figure of the 12-year-old boy staring at her.

Emma panics.

EMMA

Jesus!

Emma turns towards the doorway. No one.

MRS. SCHWARTZ

Emma? Are you okay...?

Emma rushes out of her bedroom.

EMMA

I'll be back!

MRS. SCHWARTZ

(concerned)

Emma!

54. 54. INT. CORRIDOR - DAY

The corridor is empty.

Stan's voice comes from the room he uses as his study.

STAN (O.S.)

..."10%"? Sorry, but I can't do that. One of my clients committed to more than a thousand licenses, and the only discount approved by our leadership was 3%.

Emma walks up to Stan's study and listens to his call from the doorway.

She can't see any video feed on his computer.

This seems to be an audio call only.

STAN

I really encourage you to consider the ROI, rather than the investment only. I would be happy to create some surveys if that can help you sell this internally...

Stan looks busy. It wasn't him.

Emma walks back to her bedroom.

55. 55. INT. EMMA AND STAN'S BEDROOM - DAY

Emma picks up her laptop and resumes her conversation.

EMMA

Sorry about that.

MRS SCHWARTZ

(a moment)

What's happening?

EMMA

I thought... I saw something. Or someone.

(a moment)

So...

MRS. SCHWARTZ

So we were talking about hypnotherapy. If you really want to explore past memories, it's still the best way. I could put you in touch with a colleague of mine, MR. LEET, he's a trained professional, great feedback from the patients I sent to him...

Emma is distracted. She looks in the mirror again and thinks.

EMMA

(to herself)

I'm not fucking crazy.

MRS. SCHWARTZ

Beg your pardon?

EMMA

Sorry, I'm a bit distracted. Yes please for your colleague, happy to talk to him. I need to go, sorry about that.

56. 56. INT. CORRIDOR - DAY

Emma walks quietly in the corridor. Stan doesn't speak.

She appears in the doorframe and discreetly knocks.

Stan realizes she's there. He seems to resume his conversation due to her presence.

STAN

That's our global pricing. We revise it every six months, but prices tend to go up if I'm honest with you.

Something sounds off.

Emma has an idea, she takes the stairs to the second floor.

57. 57. INT. DINING ROOM - DAY

She arrives on the second floor and opens a closet door.

The closet contains the internet box.

Lights are green.

Emma turns it off.

She leaves the room and takes the stairs down, back to the first floor.

58. 58. INT. STAN'S STUDY - DAY

Emma purposefully makes some noise as she walks to Stan's study.

She stops in the doorway, clearly visible, and listens to Stan's call.

He's still talking.

STAN

That's for one year. If you want to look into a more compelling offer, I can share with you the three-year licensing offer.

(a moment)

We do offer two-year contracts, too.

Emma approaches his desk.

Stan gestures to her to leave.

But she doesn't. She stands there and listens, arms crossed.

STAN

No, the discount won't be much different whether you opt for the "Solo" licence, or the "Enterprise."

(a moment)

Sorry, can I just ask you for a quick moment?

Stan puts his hand in front of the microphone of his headset and says aggressively:

STAN
(whispers)
I'm busy, what is it?

EMMA
Is your internet okay? Mine is
down.

STAN
(whispers)
It's okay! Just restart your
computer! I can't help you right
now!

EMMA
Are you sure the audio quality is
okay? Not choppy or anything?

STAN
(impatient)
Emma, I'm in a meeting!

Emma points at the internet icon on Stan's computer, which
indicates that his Wi-Fi is down.

EMMA
No, you're not.

Stan looks at the icon for a long while.

He knows he's been caught.

STAN
Okay...

59. 59. INT. KITCHEN - DAY

A shouting match between Emma and Stan.

EMMA
Oh, excuse me! You're the one
spying on me in the first place!

STAN
And what did you say? What did you
say?

EMMA
(confused)
I don't know, what did I say?

STAN
You said you wanted to try
hypnotherapy!

Emma is surprised by this argument, she didn't see it coming.

EMMA

I said I would "consider it"!

STAN

Oh great, and end up like your sister!

EMMA

I... This is totally different.

Emma is on the backfoot.

STAN

How so?

EMMA

We're talking about "therapeutic hypnotherapy". Nothing to see with the "severance hypnosis" my sister did...

STAN

It's still hypnosis! And you can get stuck!

Emma sighs.

They both get quiet for a moment.

Stan changes his tone, from argumentative to seemingly caring.

STAN

Why are you even doing this?

EMMA

Doing what?

STAN

You're convinced that your..."feeling of guilt", or whatever it is, is related to a childhood trauma, right?

Emma doesn't appreciate Stan's sarcastic tone, he makes it sound like Emma is making things up.

EMMA

It's not just...

STAN

Now let's assume for a moment that you did experience something traumatic when you were a kid.

(a moment)

Why on earth would you want to go through it again?

Emma is amazed that such an intimate and painful point is discussed with so little respect and empathy.

EMMA

Well I... I want to know!

STAN

Okay let's say it's this old crazy lady, Mrs Garcia. She locked you up, you and your sister for a full afternoon, and she forced you to eat cockroaches... from her naked body... whilst listening to Vanilla Ice.

Emma sighs. Stan is making light of a deep rooted issue, she finds it offensive and disrespectful.

EMMA

(cold)

This is not funny.

STAN

I know. But let's say you find out she did you wrong. Then what? Are you gonna sue her? Are you gonna kill her?

Emma doesn't respond. She doesn't want to play Stan's little game, but at the same time.

STAN

If your brain decided to..."erase" a terrible experience, it's for a reason. Why the hell are you trying to hard to live through it again?

A ridiculous game, but a real question. Emma is silent.

STAN

The past is the past. How about you focus on the future? Or... simply the present moment?

Stan has a point.

Emma takes a while to articulate what she has in mind.

EMMA

So first of all, you can't fight something that you don't understand. Or don't know.

(a moment)

And it might not be so obvious to you, but yes this "feeling of guilt" is holding me back.

(MORE)

EMMA (CONT'D)

I can tell you more about it if you want, but it's a biggie to me, and I want to understand its origin.

That was a solid first point. Stan chooses to let her speak.

EMMA

Secondly. Now, that might sound fucking crazy but... I think that my sister is there. Constantly re-living this traumatic event, or events that we experienced, stuck in this never ending nightmare and...

Emma's voice changes, it becomes more emotional.

EMMA (CONT'D)

...and I think she's calling me! She's begging me to come and rescue her! She's showing me the way, she's giving me clues, she's guiding me!

Emma then sounds more assertive and determined.

EMMA

I need to get there, and rescue her.

Stan nods, then says:

STAN

You know what, you're absolutely right.

(a moment)

You do sound fucking crazy.

This is it. Emma bursts out.

EMMA

Oh, fuck off!

Emma storms out of the room, furious that her boyfriend used this moment of vulnerability to hurt her.

Stan stays there by himself, nodding his head.

60. 60. INT. OLIVE'S BEDROOM - [CCTV] - DAY

The images are seen through the CCTV camera, without sound.

Olive lies in her bed. Motionless.

Emma arrives in the room. She looks annoyed after her conversation with Stan.

She briefly checks the ECG and IV.

Then sits, looking depressed.

Emma then lies down next to her sister and curls up next to her.

61. 61. GARDEN - [CCTV] - DAY

CCTV image of the garden.

The forest line can be seen in the background.

62. 62. GARDEN - [CCTV] - NIGHT

Exact same CCTV image, but during the night.

63. 63. INT. OLIVE'S BEDROOM - NIGHT

Olive lies on her back as usual.

Suddenly, she opens up her eyes.

64. 64. INT. EMMA AND STAN'S BEDROOM - NIGHT

At the very same time, Emma opens up her eyes.

She sits on her bed, but doesn't seem conscious.

65. 65. INT. OLIVE'S BEDROOM - NIGHT

Olive also sits on her bed. Then stands and leaves her bedroom.

66. 66. INT. CORRIDORS - NIGHT

The two sisters walk without a word and arrive at the exact same time in the corridor.

They seem to both be sleepwalking in a perfectly synchronized way.

67. 67. INT. LIVING ROOM - NIGHT

Emma and Olive hold hands and arrive in the living room.

They both face the wall. Motionless. Their eyes are open.

The sisters are right in front of the very same spot where the previous two stains were.

Emma little by little regains consciousness.

She becomes aware that she had another sleepwalking episode.

She looks at her sister and says:

EMMA

Olive. It's me. Emma.

No response. Olive doesn't blink. She stares at the wall, which is just inches away from her face.

Emma looks at the wall. She doesn't understand her sister's attitude.

EMMA

(to Olive)

Why?

(frustrated)

What are you trying to say?

Suddenly, a faint sound.

BOY (V.O.)

(muffled)

Help me...

Emma is amazed. Did this come from Olive?

She didn't see her lips move.

Then again.

BOY (V.O.)

(muffled)

Help me...

It seems to come from the other side of the wall.

Emma slowly presses an ear against the wall.

Silence. Then...

BOY (V.O.)

(muffled)

Help me...

Emma jumps. Scared. This is impossible.

EMMA

What the fuck...?

Olive turns around and walks away. Without hesitation.

Emma hesitates for a moment, then follows her sister.

Olive moves with eerie certainty. Around furniture. Through the doorway. Never once hesitating.

68. 68. INT. OLIVE'S BEDROOM - NIGHT

Olive reaches her bed.

Lies down.

Emma puts her sheets properly, and asks:

EMMA
Olive... Can you hear me?
(a moment)
Olive...

No answer. Her eyelids are still open, which is a bit freaky. Emma gently closes them with two fingers.

She then puts the ECG sensor back on Olive's finger.

Confused, Emma looks at her sister. She then leaves her bedroom.

Emma walks to her bedroom.

A shadow in the dark. Scary. The same chubby silhouette of the 12 year old boy.

Emma doesn't see him, and goes back towards the living room.

69. 69. INT. LIVING ROOM - NIGHT

Emma walks to the wall.

She listens through the wall. Nothing.

She knocks on the wall.

EMMA
Hello...

She puts her ear against the wall again. Nothing.

Emma follows the wall around the room.

Then into the hallway.

She keeps following the same continuous wall and then arrives back again to the initial spot.

Four walls, with no door, no closet, no opening.

Potentially a massive hidden space in the middle of the first floor. Hiding in plain sight.

Emma takes the stairs.

70. 70. INT. DINING ROOM - DAY

Emma reaches the second floor.

The dumbwaiter shaft rises through the center of the room.

Emma walks around it, this space is above the "hidden space" of the first floor.

The dumbwaiter shaft only covers one square metre.

Emma studies it. She presses "2".

The lift goes up and arrives at her level.

DING.

Emma looks around, worried that this might wake up her boyfriend. But nothing happens. Nobody comes.

She opens the metal curtain.

The same disgusting plate from twenty years ago is still there.

EMMA

Yuk...

She closes the curtain and presses "1".

The lift goes down.

A muffled "DING" is heard.

There should not be a stop there.

She walks down.

71. 71. INT. LIVING ROOM - DAY

Back to the living room, Emma walks around this "sealed" space. The dumbwaiter must stop inside it.

Why?

Emma heads downstairs to the ground floor.

72. 72. INT. KITCHEN - DAY

The square shaft is in the middle of the kitchen.

Emma presses "0".

It operates.

DING

Emma puts rubber gloves on, opens the metal curtain and grabs the old plate, and throws its rotten content to the bin.

It's sticky and vile, Emma almost vomits.

The plate can't be salvaged, she throws it altogether in the bin, along with the cutlery and glass.

She then stops and looks up. How can she find out what's on the first floor?

Emma looks around. The red light of a CCTV camera catches her attention.

It's not mounted, just positioned on a kitchen shelf.

An idea comes to mind.

She leaves the kitchen.

And soon comes back with her laptop.

Emma grabs the small wireless camera and puts it inside the lift, checking the live feed on her laptop.

But as soon as she pulls the metal curtain down, the footage goes totally dark. She won't see anything.

Emma pulls the curtain up. And thinks.

She looks around. A thick candle.

She lights it up and puts it inside the lift.

Metal curtain down. The candlelight is enough to see in the dark.

She presses "1".

The lift goes up. Emma monitors the progress of the lift inside the shaft.

The lift stops. A muffled DING.

A half-broken metal curtain. The camera manages to see through it.

A space. It's too dark to see.

Emma manages to remotely increase the luminosity of the camera. The image is now very grainy but much brighter.

Through the broken metal curtain, Emma sees a shape.

A doll. A creepy doll hanging from a nail. Against a raw brick wall.

Emma is flabbergasted. Mesmerized.

There is a hidden space.

What the hell would a toy be doing inside such a sinister, sealed space?

The image gets progressively brighter, but less clear. Emma tries to adjust the settings, but it won't work.

Emma smells something. Smoke is spreading inside the shaft.

EMMA

Shit!

She panics and presses "0" five times.

The lift goes down, and arrives at kitchen level.

DING.

Curtain up. The upper part of the lift started burning.

Water. Quick.

The fire is quickly put out, but there's smoke everywhere.

Emma quickly opens the windows to get rid of the smoke.

Suddenly someone puts a hand on Emma's shoulder.

STAN

Hey!

Emma jumps.

EMMA

Oh my god!

Emma grabs a large kitchen knife and turns around.

It's just Stan.

STAN

Wow wow!

EMMA

Jesus, Stan...

She puts the knife down.

STAN

What the hell is going on here?

Stan looks around the smoky room. He sees the candle.

The camera inside the lift.

Stan looks at her as if she was insane.

Emma tries to make up something.

EMMA

I... I wanted to check something.
Inside the shaft.

STAN

Like what?

Emma takes a deep breath. Tell the truth and come up as even more insane?

She decides to lie.

EMMA

Rats...

STAN

Rats?

A silence.

EMMA

Yes, rats. I thought I heard them
inside the shaft.

STAN

And?

EMMA

Nothing. Just cockroaches? Do you
want to see the footage?

STAN

Oh god no, I fucking hate
cockroaches!

EMMA

Oh yes sorry, I forgot...

She didn't.

STAN

Emma, seriously, it's 2 in the
morning! What the hell is going on?
(a moment)
Maybe you should take...pills.

Emma leaves a silence. She doesn't take this remark too well.

EMMA

Like what? Xanax? You think I'm too
intense?

STAN
No, I don't know... Sleeping pills.
(a moment)
Or whatever your therapist says, if
Xanax helps, whatever works...

Stan walks away.

Emma doesn't appreciate him treating her like a mental case.

She checks the recorded clips.

She reviews the sinister footage of the creepy doll inside
the hidden space.

DELETE

ARE YOU SURE YOU WANT TO DELETE THESE CLIPS?

CONFIRMED

Emma then identifies the clips corresponding to Olive and
herself sleepwalking through the house.

Creepy.

DELETE

ARE YOU SURE YOU WANT TO DELETE THESE CLIPS?

CONFIRMED

73. 73. INT. EMMA AND STAN'S BEDROOM - DAY

The next day when Emma wakes up, Stan is not by her side.

She looks at the empty space next to hers, he usually gets up
after her.

EMMA
Babe?

No sound.

She gets up.

74. 74. INT. KITCHEN - DAY

EMMA
Babe?

The candle and cameras are still in the small lift.

She finds a note that reads:

"TOOTHACHE. DENTIST. Back for lunch"

Emma looks at the oven clock. It's early. She has time in front of her.

Emma grabs the candle and throws it into the bin, along with the written note.

She puts the camera back on the shelf and makes coffee.

75. 75. INT. LIVING ROOM - DAY

Emma sits on the sofa.

On a chair next to her: her laptop.

A video call with the hypnotherapist referred by Mrs. Schwartz: MR. LEET (60).

EMMA

...and then there's what seems to be a hidden space inside my house, and I'd like to explore any memories related to that.

MR. LEET

Right. But that's totally different from the spot in the forest that you mentioned.

EMMA

Yes. Two different locations, but I'd like to explore both. Memories associated with each of them.

MR. LEET

Sure. But "one session, one memory at a time". So you have to pick one location.

EMMA

Right.

Emma takes a deep breath.

EMMA

(determined)

Let's go to the forest.

MR. LEET

Let's go then! I'm gonna ask you to lie down, find a comfortable position, and close your eyes.

Emma closes her eyes.

TOTAL DARKNESS

The previous conversation was a bit dry. Mr Leet's voice changes to a deeper, softer, more intimate voice, like a whisper.

MR. LEET

You take a deep, deep breath. And
you hold it.

Emma takes a deep breath.

MR. LEET

And out...

Emma breathes out.

MR. LEET

You're nine years old Emma, and you
live in the moment.

(a moment)

Nothing else matters. Just the
moment.

76. 76. EXT. GARDEN - [MEMORY SEQUENCE] - DAY

A child's point of view, Emma when she was nine.

A toy Boeing 747 plane that takes off from the green grass.

EMMA

Vrrrr.

Emma stands up, and flies her toy with her hand in the
garden.

She flies over the hydrangeas that she remembered in the
first scene, they are in bloom.

She flies over a black pet rabbit, BOBO, who grazes inside a
wire run.

Her sister Olive sits near the rabbit, drawing in a notebook.

Her plane flies near Bobo.

EMMA

"Massive monster spotted, back to
base". Shhhh!

She lands her plane on a flat rock.

EMMA

"Landing activated. Disconnect".

The same rock that she previously remembered as an adult.

Nine-year-old Emma looks at her toy on the stone.

EMMA
"Lift up initiated".

She lifts the heavy stone.

A small SNAKE.

Emma gasps and falls backward.

The snake darts away.

EMMA
Olive! Snake!

Olive stands up.

Bobo the rabbit sees the snake and panics.

The rabbit jumps around, terrified, and tries to escape.

The wire cage tips over.

Bobo the rabbit runs away, free.

EMMA
No!

OLIVE
Bobo!

The rabbit races towards the forest.

The girls run after him without hesitation.

Emma stops and looks towards the house.

EMMA
Mum!
(louder)
Mum!

The parents are not around. No time to waste.

Quick, chase the rabbit.

77. 77. INT. EMMA'S MEMORY - FOREST - DAY

The rabbit darts between the trees.

EMMA
Bobo!

OLIVE
Stop!

The rabbit pauses.

The girls approach slowly. Almost catch it.

Then off again.

They burst through the trees.

And stop.

In front of them, a small cabin they have never seen.

Someone lives here. The rabbit reaches the porch.

The girls stay away, aware that approaching a private property might mean danger.

But Bobo is just there. It's so tempting.

EMMA

(low)

What do we do?

OLIVE

(low)

I'll go.

EMMA

Careful...

Olive takes a cautious step forward.

Then another, and a few more. She's almost there.

The door of the cabin is open. Someone could get out at any time.

The silence is broken by an explosion of barking.

A large dog launches from its kennel.

Olive screams.

Bobo also gets scared and runs inside the cabin.

Olive runs. The dog flies towards her.

EMMA

Olive!

The chain snaps tight.

The dog is held back, inches away from Olive.

Olive reaches Emma. They are about to run away when they spot a MAN (43) coming towards them.

EMMA

Someone's coming!

OLIVE

Hide!

They hide.

The man didn't see them.

He walks past them, towards the cabin.

The dog keeps barking.

MAN

Quiet, Toby! Quiet!

(louder)

It's just me, dickhead!

The dog calms down as the man approaches.

The man carries two bags.

He fills the dog bowl with food, another with water.

He scratches the dog's ears.

MAN

That's my boy.

The girls see a worn circle in the dirt: the perimeter of restricted freedom for the dog.

And around the cabin, another similar circle.

The man places grocery bags just inside the second circle.

The cabin door slowly opens.

EMMA

(whispers)

We should go.

OLIVE

Wait...

EMMA

We should tell Mom and Dad!

OLIVE

Look... Bobo!

A BOY (12) steps outside.

A chubby blond boy, with round glasses.

Clean, neatly dressed.

He carries Bobo gently in his arms.

The rabbit doesn't struggle.

BOY
(to the man)
Dad...

The man ignores what seems to be his son, he even avoids eye contact.

BOY
Can I have a hug, dad?
(a moment)
Please...

The father turns his back to him and walks away.
He passes the hiding girls without seeing them.

BOY
Dad...!

Once he's gone, the girls turn to the cabin.
The boy stands there, staring at them.
He walks two additional steps and stops near the grocery bags.

The girls notice a collar around the boy's neck.
A chain trails from it, just like for the dog.
Clearly, the second circle in the dirt corresponds to the boy's freedom perimeter.
The girls are shocked by this vision: a boy treated like a dog.

The boy seems strangely oblivious to his degrading situation.
His face shows no pain, no sadness, no emotion at all.
He stares towards the girls, petting the rabbit.

BOY
Hello.

The girls look at each other. They're hiding, but the boy spotted them.

BOY
Is that your rabbit?

Emma and Olive shyly stand up.

OLIVE
Yes...

BOY
Do you want it back?

OLIVE & EMMA

Yes!

The boy strokes the rabbit.

BOY

Come and get it then.

The girls are uncomfortable.

The boy's demeanor is unsettling.

The whole setup with the chain is scary.

They don't move.

BOY

Boy or girl?

OLIVE

Boy.

BOY

What's his name?

OLIVE & EMMA

"Bobo".

After a moment, the Boy states:

BOY

He's "Tarzan" now.

The girls are concerned.

OLIVE

(shy)

No...

EMMA

It's ours...

OLIVE

It's our rabbit!

BOY

But I need a friend...

(a moment)

I can't even hug my dog.

An awkward silence.

The two circles in the dirt don't touch. The dog is out of reach for the boy.

Such a miserable situation, the girls want their rabbit back, but they feel sorry for the kid.

OLIVE
Are you punished?

BOY
Yes.

EMMA
Why?

The boy hesitates.

BOY
I misbehaved...

A silence. The girls don't really know how to handle this tricky situation.

BOY
I have an idea. You see this big tree?

The girls look.

EMMA
Yes.

BOY
On this tree, there's a nail. On this nail, there's a key.

The girls can see the shiny key from where they are.

BOY
The rabbit against the key.

The girls hesitate.

BOY
Deal?

The girls look at each other.

EMMA
(quiet)
We should ask the parents.

OLIVE
We're not even supposed to be in the forest!

BOY
Deal?

This is really tempting, a win-win situation.

OLIVE
(whispers)
I'll do it...

Olive goes to grab the key and throws it to the boy.

But it falls short of his reach, just outside the circle.

Olive walks towards the cabin, uncomfortable.

Both the dog and the boy are scary, but as long as she stays outside the circles, she's safe.

She picks up the key and sends it. It lands next to the boy's feet.

BOY

Thank you.

The boy puts the rabbit down. Gently.

The rabbit is calm and stays at his feet for a while.

The boy asks Olive.

BOY

Do you want a hug? For free.

OLIVE

(terrified)

I'm good.

BOY

(to Emma)

What about you?

EMMA

No thanks.

The boy grabs the key and tries to open the lock on his collar.

The rabbit is still beyond the girls' reach, and it won't move away from the boy's feet.

OLIVE

(whispers)

Bobo... Come here...

Olive doesn't want to approach this weird kid.

EMMA

Come here bobo...

The boy struggles to open the lock, as it's on the back of his neck.

He stops for a second and looks at Olive. She certainly could help. But she looks terrified.

The boy gets back inside the cabin.

That's their opportunity.

Olive enters the "circle" and grabs the rabbit.

She quickly walks to her sister.

The boy leaves the cabin again.

BOY

Hey!

Olive turns around.

The boy freed himself, but from the other hand. His collar is still attached to the chain, but the chain is not attached at the other hand.

BOY

Thank you.

Olive and Emma are away from his reach, and the boy seems peaceful.

They look at him for a moment and see him approach his dog to give him a hug.

The dog seems unsure at first.

BOY

Come here Toby...

(a moment)

Come here...

The dog is reluctant, and walks away from the boy. He looks scared.

But he can't go far. The boy reaches the dog.

A long hug. A touching yet tragic moment.

EMMA

(to Olive)

Let's go...

The dog grows nervous, trying to pull away.

The girls hear him and turn around.

They see the dog struggling, trying to get away from this prolonged hug.

Something doesn't seem quite right. The boy seems to be smothering the dog.

EMMA

(anxious)

Let's go!

The girls walk away, as fast as they can.

They hear the dog's growing screams.

A horrible CRACKING sound.

Then, silence.

Terrified, the girls run through the forest as fast as they can.

78. 78. INT. LIVING ROOM - DAY

Today's world. Emma is under hypnosis. She looks agitated.

MR. LEET

You breathe in. And out. Calmly
leaving your memory...

79. 79. INT. KITCHEN - DAY

The refrigerator hums.

Suddenly, CLICK.

It stops.

So does the oven clock. Power is out.

Then it comes back. The oven clock flashes:

00:00

The refrigerator restarts.

80. 80. INT. CLOSET - DAY

The router reboots.

Red light labeled INTERNET flashing. Searching.

81. 81. INT. LIVING ROOM - DAY

Emma lies motionless on the sofa.

The laptop is battery-powered and still on, but the image of
Mr. Leet is frozen.

The laptop indicates:

WIFI DISCONNECTED

82. 82. EXT. FOREST - HYPNOSIS - DAY

Emma is still experiencing the hypnosis session.
The nine-year-old sisters run in the forest.
But suddenly, they arrive... to the cabin again.
They stop, confused.
And run back in the opposite direction.
But again, they arrive at the very same cabin.
It feels "glitchy." Déjà vu. A loop.
They run away again.
And arrive at the cabin.
Emma is stuck in a never-ending loop.
Unable to exit her memory.

83. 83. INT. LIVING ROOM - DAY

Mr. Leet is back on the video call. He managed to get Emma out of her hypnosis.

MR. LEET
...and you come back to the
surface.

Stan is there in the room. He's the one who managed to reconnect Mr. Leet to the session.

Stan looks both scared and angry.

Emma opens her eyes. She is surprised to see him.

EMMA
Stan...

STAN
Jesus, Emma...

MR. LEET
(to Emma)
I'm sorry, Emma. We got
disconnected. I...

STAN
(to Mr Leet)
Oh, "got disconnected"? What is
this, the shaman from hell?

She sits on the sofa and tries to process all of this.

MR. LEET
 (vexed)
 I am an experienced practitioner,
 I...

STAN
 (to Mr. Leet)
 Don't ever talk to my girlfriend
 again!

Stan abruptly ends the session by shutting the laptop lid.

Emma looks exhausted and confused.

STAN
 (to Emma)
 What the hell were you thinking!
 (a moment)
 I told you! I told you that
 hypnosis was a bad idea!

Emma stands up. She doesn't feel good and has no energy for arguing.

STAN
 Emma!
 (louder)
 Emma!

Emma is febrile. She walks down the stairs, then outside, to the garden.

84. 84. EXT. GARDEN - DAY

Emma arrives in the garden.

She is so shaken by her hypnosis experience that she almost looks tipsy.

Stan follows her.

STAN
 Emma! What the hell?

Emma keeps walking, to nowhere specific, she just needs to clean her head and recover from this nightmarish session, she breathes deeply.

Stan arrives and catches up with her.

STAN
 Emma!
 (a moment)
 Emma, stop!

She finally stops. She looks shocked, unwell. Instead of being caring, Stan is shouty.

STAN
What are you doing?

EMMA
I need... fresh air...

STAN
What happened?

EMMA
He looked like... My dad! But with
long hair...

STAN
Who?

Emma resumes walking.

STAN
Emma. Emma!
(a moment)
We need to talk!

EMMA
Not now. Please.

Stan catches up with her.

STAN
Listen to me!

EMMA
Just... Please!

Stan uses this moment of vulnerability to hammer Emma.

STAN
This is not working for me.

EMMA
What's "not working"?

STAN
Everything. This shithole in the
middle of nowhere. This...situation
with your sister.
(a moment)
You acting all crazy!

EMMA
I need to get through this...

Emma walks away.

Stan stays where he is.

STAN
I've seen the footage, you know?

Emma stops, she turns around.

EMMA
What footage?

STAN
When you delete clips, they go to
the bin. They stay there for thirty
days.

Emma is concerned.

STAN (CONT'D)
The sleepwalking...everything.

He knows.

Emma hears a CRACK coming from the forest.

She looks up. Emma and Stan spots Mrs. Garcia lurking between
the trees.

STAN
(to himself)
And now that fucking loonie...

EMMA
Mrs Garcia...

Emma walks towards Mrs Garcia.

STAN
Emma...?
(louder)
Emma!
(to himself)
I'm out of here...

Stan gives up and walks back to the house.

Emma doesn't seem to concerned about her relationship dying
in front of her, she walks straight to Mrs Garcia without
looking back.

EMMA
Mrs Garcia... Wait!

MRS. GARCIA
Leave me alone!

Emma soon catches up with her. She stands in front of Mrs
Garcia.

EMMA
Wait! Please!

MRS. GARCIA
Leave me alone!

EMMA
Listen to me!

MRS. GARCIA
(scared)
What do you want from me?

EMMA
You're always spying. Always!

MRS. GARCIA
I do what I want!

EMMA
So you tell me. Did my father ever
have long hair?

Mrs. Garcia looks confused.

MRS. GARCIA
Your father?

EMMA
Yes! All the pictures, all the
photo albums from before I was ten
have disappeared.
(a moment)
But you remember, right? My father,
did he ever have long hair.

MRS. GARCIA
No.
(a moment)
But your uncle did.

Emma is stunned.

Mrs Garcia seems honest. She might be a bit crazy, but right
now she sounds very clear minded.

EMMA
"My uncle"? What uncle?

MRS. GARCIA
You don't remember?

EMMA
No!
(a moment)
Did he... Did he have a kid...? My
uncle, did he have a blond kid?

Mrs. Garcia suddenly looks sad and angry.

The souvenir of this young kid seems too painful to bear.

MRS. GARCIA
I... I don't want to talk about
this kid...

Mrs. Garcia walks away.

EMMA
Why? What happened to him?

Mrs. Garcia now sounds terrified and upset. She quickly walks away.

MRS. GARCIA
I don't want to hear about...
(loud)
...this fucking kid!

Emma understands that this conversation is over.

85. 85. INT. CAR - DAY

Emma drives her car. Stan is in the passenger seat.

Neither of them speaks. The atmosphere in the car is cold and tense.

They drive past a prison. Emma looks at the name of the prison. It makes her uncomfortable, but she doesn't mention it.

Stan looks at his phone and eventually says:

STAN
I think I can still get the 4:45.

Silence.

They pass a police station.

They eventually arrive at the train station.

86. 86. EXT. STATION - DAY

Stan leaves the car and gets two large suitcases from the boot of the car.

A bus arrives behind. Cars can't park here, the bus honks aggressively.

STAN
Okay, okay!

Stan gets two suitcases from the boot, Emma jumps back behind the wheel.

Not even a hug, not a proper goodbye.

STAN
(to Emma)
Okay bye...

EMMA
(to Stan)
See you...

A bitter end to a flawed relationship.

Emma is ready to drive away. The bus honks.

EMMA
Fuck you!

He honks again.

EMMA
(louder)
Fuck you!

Stan looks towards her. He heard that and might have taken it personally.

EMMA
Oups.

She doesn't seem too concerned.

She starts laughing nervously. Then uncontrollably.

And then calms down eventually.

87. 87. INT. CAR - DAY

Emma drives.

She stops at the traffic light, right next to a police car.

She recognises Police Officer #1 who is at the wheel, he's the one who came to her house following Mrs Garcia intrusion.

The light turns green for cars turning on the right, the police car pulls away and goes towards the police station nearby.

And idea comes to mind. Emma turns right too.

BEEP.

The driver behind honks at her.

EMMA
(to herself)
Shut up.

Emma looks determined and focused, as she drives to the police station.

88. 88. EXT. POLICE STATION - DAY

Emma stops in the car park of the police station

89. 89. INT. POLICE STATION - DAY

Emma arrives at the reception. A young female POLICE OFFICER #3 (26) is there.

POLICE OFFICER #3

Yes.

EMMA

Hi. I wonder if it's possible to talk to an inspector?

POLICE OFFICER #3

What is this in regard to?

Emma struggles to articulate a request that is not quite clear in her head.

EMMA

Err... It's about my family. Something weird happened in my family, a long time ago. Probably...

POLICE OFFICER #3

Are you the victim?

Police Officer #3 grabs a form. She starts filling it out.

EMMA

Err... Maybe.

POLICE OFFICER #3

"Maybe"?

Emma realizes that this young and inexperienced Police Officer is very process oriented and a gatekeeper.

POLICE OFFICER #3

Do you have an ID?

Emma spots Police Officer #1, passing by.

EMMA

Oh hey, sorry. Hi, we spoke the other day!

Police Officer #1 turns around.

POLICE OFFICER #1

Yes?

EMMA

You came to my place. There was this old lady who had broken in.

(a moment)

Mrs Garcia.

POLICE OFFICER #1

Yes, I see. What about her, did she do it again?

EMMA

No, but... Can I talk to you for a quick minute?

Police Officer #1 indicated his female colleague.

POLICE OFFICER #1

What's wrong with my female colleague here?

EMMA

Nothing wrong. I just want to talk to someone a bit more... senior.

POLICE OFFICER #1

My colleague is fully qualified.

Emma realises that this is coming up as sexism. She takes another angle.

EMMA

I need to talk to someone... a bit older.

(to the woman)

No disrespect, but it's about an old story and it would be easier if this person was working here... a while ago.

The police officers look at each other, a bit surprised.

90. 90. INT. SMALL ROOM - DAY

Emma sits in front of Police Officer #1.

He doesn't sound very friendly when he takes a notebook and says:

POLICE OFFICER #1

Okay, tell me.

EMMA

So... Where to start...

Emma is challenged by this question.

EMMA

I believe that I... endured some kind of trauma.

(a moment)

When I was a kid. There's an uncle in my family who was... mistreating kids. I think. I'm quite sure he treated his own son very poorly and...

POLICE OFFICER #1

Seriously?

Emma is surprised by the tone of the policeman.

EMMA

W... What?

POLICE OFFICER #1

Do you suffer from some kind of mental health condition?

EMMA

(confused)

Me...?

POLICE OFFICER #1

Or do you have memory issues?

Emma is totally confused. She does have memory issues, but she doesn't understand where this question comes from.

EMMA

W... Why are you asking?

POLICE OFFICER #1

You already asked me the exact same question. Here.

For a moment Emma feels like she's becoming crazy. Is she dreaming? Did she lose recent memories.

EMMA

But... When?

POLICE OFFICER #1

About a year ago. You came here, and asked me about your weird cousin and your forgotten uncle.

A few more seconds of confusion, and then finally Emma gets it.

EMMA

Oh... My sister.
(MORE)

EMMA (CONT'D)

(a moment)

I have a twin sister, and she was digging into our family history about a year ago.

POLICE OFFICER #1

Right...

EMMA

I'm kind of... On the same discovery journey at the moment.

(a moment)

And unfortunately she's in a kind of..."coma" since then, so she could not share her findings with me.

(a moment)

Would you mind...telling what you told her again?

The policeman looks at her for a moment, then rolls his eyes and leaves the room.

POLICE OFFICER #1

You're not going to like this. She sure didn't.

Emma waits nervously.

The police officer comes back with a box of tissue, a plastic bottle of water, and a file in his hand.

He puts the water on the table.

POLICE OFFICER #1

In...

The the box of tissues.

POLICE OFFICER #1

...and out.

The police officer doesn't show much care or empathy.

He throws the file on the table.

POLICE OFFICER #1

Are you ready?

EMMA

(anxiously)

Yes...

Police Officer #1 extracts a picture from the file.

POLICE OFFICER #1

Remember him?

A mugshot of the 12 year old kid.

Emma is shocked.

EMMA

I...

POLICE OFFICER #1

Your cousin.

The police officer doesn't wait for an answer, he's pushing information without really caring about the emotional impact on Emma.

POLICE OFFICER #1

What about this woman, remember her?

A portrait of a woman, smiling. Emma has never seen her.

EMMA

I can't...

POLICE OFFICER #1

She "was" your aunt.

91. 91. INT. HOUSE [FLASHBACK] - DAY

Emma has a short flashback, a hidden memory.

A smiling AUNT (40) gives Emma a present, she has a lovely smile.

AUNT

Merry Christmas Emma!

92. 92. INT. POLICE STATION - DAY

POLICE OFFICER #1

She "was" your aunt. The kid's mother.

(a moment)

And that's also her.

Another picture. Graphic.

A forensic picture, the same woman lies on the floor of her house.

Dead. The skin of her face is blue. Dreadful.

POLICE OFFICER #1 (CONT'D)

Killed. By her own son. Your cousin.

He points at the mugshot again.

POLICE OFFICER #1 (CONT'D)
 He suffocated her to death for no
 apparent reason.
 (a moment)
 He claimed it was "just a hug".

Emma is speechless.

POLICE OFFICER #1 (CONT'D)
 But no jail for him.
 "Schizophrenia" claimed the so-
 called "experts". "Absence of
 criminal responsibility".
 (a moment)
 So your little cousin was sent to a
 psychiatric hospital.
 (sarcastic)
 Great idea, put a child in the
 middle of perverts and criminally
 insane men. Turns out, HE was the
 danger. He hugged an anorexic dude
 to death.

Police Officer shows the picture of the victim. An extremely
 thin man with grey skin. Lying on the ground, dead.

POLICE OFFICER #1
 (jokes)
 Fatso vs skinny. Easy win.

Emma is pale, she looks like she's about to vomit. She forces
 herself to drink water.

93. 93. INT. HOUSE [FLASHBACK] - DAY

An additional memory:

Horried Olive and Emma discover in a local newspaper the
 same picture, along the mugshot of their cousin.

94. 94. INT. SMALL ROOM - DAY

Back to the police station.

POLICE OFFICER #1
 Do you remember anything about
 this?

EMMA
 I... Not really...

POLICE OFFICER #1
 So no jail, and now the lunatic
 asylum doesn't want the little
 shit.
 (MORE)

POLICE OFFICER #1 (CONT'D)

His father, your uncle had to take care of him. He was a bit of a drunk this guy. But not a perv. Just a broken man. So he did take care of a kid. For a while. Until one day...

(a moment)

...the little shit escaped.

95. 95. EXT. FOREST [FLASHBACK] - DAY

Emma remembers the memory she re-lived during the hypnosis session.

Olive and her are in front of the cabin, facing the boy.

BOY

On this tree, there's a nail. On this nail, there's a key.

96. 96. INT. SMALL ROOM - DAY

Emma looks mortified. She now realises that the boy was a murderer.

Olive and her released him.

POLICE OFFICER #1

Mrs Garcia, your local loonie? Well she wasn't always a loonie. She was a good woman, taking care of her elderly father. Until a little blond boy dropped by. He had a chain around his neck, and said he needed a hug.

(a moment)

Big big mistake by the old man.

Another graphic picture. Emma looks away.

POLICE OFFICER #1

Mrs Garcia lost her father. And her mind.

97. 97. EXT. GARDEN [FLASHBACK] - DAY

9 year old Emma and her sister Olive are in the garden.

Sirens, police lights in the distance.

A woman screams. Mrs Garcia probably.

Emma's parents walk back and forth, concerned.

Their uncle is hitting his head with his own hands, mortified and powerless.

Emma and Olive look at each other, terrified.

They know they're responsible for this.

98. 98. INT. SMALL ROOM - DAY

Emma is devastated.

So much to take in.

Each of these facts, pictures, flashbacks, were like a punch in the face.

POLICE OFFICER #1
End of story.

Police Officer #1 shows zero empathy for her, he even seems to enjoy the impact he had on her.

He pushes the box of tissues towards her.

Emma would love to shed a tear, but she withholds her tears. She doesn't want to give the cop this satisfaction.

EMMA
And then what happened?

POLICE OFFICER #1
Nothing. End of story.

EMMA
What happened to him?

POLICE OFFICER #1
Who?

EMMA
The kid. And the uncle.

POLICE OFFICER #1
Don't know. Don't care. They both disappeared.
(a moment)
End of story.

99. 99. INT. CAR - DAY

Emma drives, she sounds and looks restless.

She is on the phone with her therapist, Mrs. Schwartz.

EMMA
 (agitated)
 I'm the one who set him free! I'm
 the one who is responsible for the
 death of Mrs Garcia's father...

Mrs Schwartz is aware that Emma is going through a moment of crisis, she tries to slow her down, and talks with a calm voice.

MRS. SCHWARTZ (V.O.)
 Okay Emma, I must admit that I'm
 getting a bit confused here. I need
 you to put this back into context.
 This happened when you were nine
 years old, correct?

Emma resumes her train of thoughts, she speaks quickly, and anxiously.

EMMA
 Yes. And my sister was part of this
 too, so this could explain why
 we've always had this feeling of
 guilt! We had a direct impact on a
 murder!

Mrs Schwartz tries to calm things down by talking slowly and calmly.

MRS. SCHWARTZ (V.O.)
 (frustrated)
 An indirect impact! And you were
 nine years old, Emma, you just
 wanted to help this...

The sound is choppy, the phone reception is poor.

EMMA
 Sorry, I'm going to lose reception
 very soon, I'm entering a zone with
 hardly any coverage.

MRS. SCHWARTZ (V.O.)
 (concerned)
 Oh, I didn't realise you were
 driving! Emma this is dangerous...

EMMA
 It's okay, you're on speaker.

MRS. SCHWARTZ (V.O.)
 Emma, I want you to stop driving
 right now. You are upset, and you
 need help that I can't provide. Is
 there a hospital nearby?

Emma is surprised and confused.

EMMA

Why...?

Mrs Schwartz chooses her words carefully.

MRS. SCHWARTZ (V.O.)

I just want to make sure you're surrounded by health professionals right now.

EMMA

What are you talking about? I'm not gonna... Hurt myself or do anything stupid.

MRS. SCHWARTZ (V.O.)

You mentioned that you wanted to undergo a "deliverance hypnosis". And this is not safe. This is what got your sister in the situation she's in right now.

Mrs Schwartz refers to an information shared by Emma before we picked up on the conversation.

EMMA

It's... I just feel that it's the only way I can reach my sister. A "dual deliverance hypnosis" is what I need...

Mrs Schwartz speaks even slower and articulates her sentences as if she was talking to a crazy person.

MRS. SCHWARTZ (V.O.)

And considering your "profile", this type of hypnosis can be hurtful to you. I talked to Mr Leet, and he told me you easily got stuck during his session.

Emma arrives on a car park.

EMMA

(outraged)

The... the internet went down! Nothing to see with my "profile" whatsoever!

MRS. SCHWARTZ (V.O.)

Emma, I need you to stop your car right now.

EMMA

(annoyed)

Fine!

Emma stops the car.

EMMA

Done! I'm not driving.

MRS. SCHWARTZ (V.O.)

Great. Now I want you to take a deep breath and...

EMMA

(interrupts)

I don't have time for breathing! I need to do the "severance hypnosis" as soon as possible! This is the only way I can reach her and rescue her, I really don't see why you're trying to stop me from achieving this!

Mrs Schwartz tries to sound as calm and commanding as possible.

MRS. SCHWARTZ (V.O.)

So. First of all, nobody does this.

EMMA

I know someone who does!

MRS. SCHWARTZ

Secondly. I believe you're going through some sort of manic episode. You need to be surrounded by health professionals who will take care...

EMMA

(shouts)

I am not *manic*!

Emma hangs up.

She did sound manic.

Emma calms down a bit. She then turns her head towards a building.

The building is the prison she saw on the way to the railway station. She looks determined, Emma didn't stop here by coincidence or to obey Mrs Schartz. This was intentional.

She opens her door and leaves the car.

100. 100. INT. PRISON - DAY

A modest prison room. Just two chairs and a table.

A PRIEST (55) sits opposite a tattooed PRISONER (40).

The atmosphere is peaceful and intimate.

PRISONER

I know they don't owe me
forgiveness... But I still want
them to know I'm sorry. You know I
mean?

The priest nods.

PRIEST

Yes, and that's all you can do,
"ask" for forgiveness.
(a moment)
Whether they forgive you or not
isn't yours to decide.

The prisoner nods quietly.

GUARD #1 (40) opens the door.

GUARD #1

Visiting room.

The prisoner looks up.

PRISONER

Oh. My brother?

GUARD #1

Not you.

The guard looks at the priest. He looks surprised.

PRIEST

Me?

101. 101. INT. PRISON CORRIDORS - DAY

The priest is escorted through the corridors by GUARD #1.

He has a prisoner number on the back of his shirt.

Apart from his priest's white collar, nothing else
differentiates him from other prisoners.

He is not working here. He's an inmate.

102. 102. INT. VISITING ROOM - DAY

A large visiting hall.

Prisoners and visitors sit together at widely spaced steel
tables.

They all sit. Except Emma who stands up.

Grave, almost scary.

When the priest enters under escort, he immediately spots her.

He recognises her, and wasn't expecting this.

After a beat, he walks over.

Emma sounds cold when she says:

EMMA

I'm Emma. I'm Olive's sister.

A flicker of pain crosses his face.

PRIEST

I know who you are.

(a moment)

And let me tell you that I'm truly sorry that...

EMMA

(dry)

Sit.

(a moment)

I didn't come here for apologies.

The priest sits. Emma does too.

The priest is polite but distant.

PRIEST

How can I help you?

Silence. Emma gathers herself.

She takes a deep breath.

EMMA

How many sessions did you perform with my sister.

PRIEST

Just one. And she was fully aware of the risks related to a "severance hypnosis".

The Priest seems nervous, he knows that he needs to be careful with his statements.

EMMA

And you were aware of this risk too. Yet you accepted to conduct this hypnosis.

PRIEST

And that's why I'm here today. I do not deny my responsibility.

(MORE)

PRIEST (CONT'D)

(a moment)

But, again, your sister was fully aware of the risk.

Emma sighs, this is a difficult discussion, and she hasn't really prepared for it.

She thinks for a moment.

Emma understands that the priest is not going to open up if she uses a confrontational approach.

EMMA

Is it true that you perform exorcism?

The Priest is taken aback by the question.

PRIEST

I... What does this have to do with this?

EMMA

Nothing.

(a moment)

I was just curious...

Emma takes a different tone, she opens up, hoping he will open up too.

EMMA

My sister and I, we always shared everything. Everything. But strangely, when she went on this..."quest", she pretty much kept to herself.

(a moment)

Before the hypnosis session, did she share anything with you about her findings?

(a moment)

Because she really kept me in the dark about this.

PRIEST

And you resent her for this?

Emma is surprised by the question, destabilised even.

EMMA

I... No! But that's not the problem!

The Priest seems to enter his "counseling mode". He talks kindly and says:

PRIEST

The reason why she didn't keep you updated about this "quest", as you call it, is because she was afraid of what she might find.

(a moment)

She thought that your parents kept you and your sister in the dark about your childhood, to protect you from a sinister truth.

(a moment)

She was nervous about discovering some heavy, ugly "truth". And she wanted to keep you in the dark, in case it was unbearable.

(a moment)

Sometimes ignorance is bliss.

Emma is pensive and fascinated. She is moved by her sister's good intention.

EMMA

I see.

(a moment)

But I don't think "ignorance is bliss". Ignorance is shit. And I'm sick of this shit.

Emma leans forward and states forcefully:

EMMA

I want you to take me wherever you took her.

The priest is surprised, he didn't see this coming.

PRIEST

Well no, obviously! I can't do this.

EMMA

Why?

This question sounds preposterous to the priest.

PRIEST

Well... First of all, why?

(a moment)

What are you trying to achieve?

EMMA

I want to go and get her. Rescue her from wherever she is.

PRIEST

No. This is not how it works.
Hypnosis is a journey into your own
mind. We all live in separate
"bubbles". You can't just crash
into someone else's bubble!

EMMA

What if you experienced the same
things in the past?

PRIEST

Same! It's an individual, personal,
mind trip.

Emma says calmly:

EMMA

What about joint hypnosis?

The Priest is surprised...

PRIEST

Well... What about it?

EMMA

Have you already performed a joint
hypnosis?

PRIEST

Yes.

EMMA

And...?

PRIEST

And it doesn't work.

EMMA

Were the patients twins?

PRIEST

They were siblings.

EMMA

But not twins.

(a moment)

You wrote about it. You did your
thesis on this.

The Priest is surprised, Emma has done her homework.

EMMA (CONT'D)

You did write that in most cases it
doesn't work.

(MORE)

EMMA (CONT'D)

But you still claim that if two people have a "psychic bound" so strong, that they can share thoughts without words, it might be possible to conduct a joint hypnosis.

The Priest is silent, puzzled. He is used to driving the conversation, but right now Emma is in charge.

EMMA

Olive and I, we used to play "guess what?". "Guess what colour I'm thinking about". "Guess what number I'm thinking about".

(a moment)

And we would always win.

The priest looks uneasy and nervous.

Emma on the other hand is very solid and assertive.

EMMA

Today, she's unconscious. And yet...

(a moment)

We sleepwalk together at night.

PRIEST

You do?

This point catches the priest's attention.

Emma leans forward and says gravely:

EMMA

Take. Me. There.

The priest fights back this idea.

PRIEST

This ship has sailed... I'm not going to do this.

Emma takes a deep breath.

EMMA

You know a thing or two about "redemption".

PRIEST

(confused)

Sure...

EMMA

Then redeem yourself.

(MORE)

EMMA (CONT'D)

(a moment)

You broke it, you fix it.

(a moment)

You took her to a place of pain.
And darkness. And she got stuck
there.

(a moment)

And you... you're stuck here.

(a moment)

Stuck with this dreadful feeling.

(a moment)

Guilt.

The priest is amazed by Emma's determination and lack of fear.

He is uncomfortable, he starts sweating.

He looks around and finds another obstacle.

PRIEST

(shrugs)

We can't do this here...

103. 103. INT. PRISON CORRIDOR - DAY

Emma, the Priest, and Guard #1 walk through the prison corridors.

They reach a reinforced security door.

Guard #1 stops. He doesn't move and stays strangely still, right in front of the locked door.

A long silence.

Behind reinforced glass, GUARD #2 (50) leans forward, confused.

GUARD #2

(to Guard #1)

This is Zone 2 mate. Where is he
going?

Guard #1 doesn't respond immediately.

GUARD #2

Inmates are not allowed past...

GUARD #1

(cuts in)

He's coming back. Tonight.

GUARD #2

(surprised)

What's that? Who's coming back?

Guard #1 doesn't blink. The way he talks and his whole body language are stiff, almost devoid of consciousness.

GUARD #1
He's coming back. Tonight. He's
coming back.

Guard #2 frowns.

GUARD #2
Are you out of your mind?

The priest steps forward to the glass. He looks at Guard #2 in the eyes.

Then, calmly:

PRIEST
I'm coming back. Tonight. Coming
back, tonight. Tonight. I'm coming
back. Tonight. I'm coming back.

At first Guard #2 looks puzzled and skeptical.

He now seems frozen.

PRIEST
(to Guard #2)
The door, please.

A moment of silence.

Then, strangely, the guard obeys.

CLACK.

The lock releases.

The three continue down the corridor.

104. 104. INT. CAR - DAY

Emma drives.

On the passenger seat, the priest is silent, staring through the windshield.

Silence. The atmosphere is tense.

The priest's voice starts: the Litany of the Saints.

PRIEST (V.O.) (IN LATIN)
A morte perpetua,
Libera nos, Domine.
Per mysterium sanctae Incarnationis
tuae,
Libera nos, Domine.

Per adventum tuum,

105. 105. EXT. HOUSE - DAY

The car sits outside the house.

No movement. No wind.

PRIEST (V.O.) (IN LATIN)

Per adventum tuum,
Libera nos, Domine...
Per nativitatem tuam,
Libera nos, Domine.

106. 106. INT. OLIVE'S BEDROOM - DAY

Dim light, curtains pulled.

Thick red candles on the floor.

The room is arranged with near-ritual precision.

Olive and Emma lie side by side on the beds.

Eyes closed. They hold hands.

Just like her sister, Emma has a sensor connected to her finger.

Emma's heartbeat pace is measured by the same ECG. It can be visualized on the dual-monitor device.

The respective beeps are not synchronized. Emma's heart beats faster.

The Priest stands at the foot of the bed. His voice is unwavering, continuing the Litany in Latin.

PRIEST (IN LATIN) (CONT'D)

Per baptismum et sanctum ieiunium
tuum,
Libera nos, Domine.
Per crucem et passionem tuam,
Libera nos, Domine.
Per mortem et sepulturam tuam,
Libera nos, Domine.
Per sanctam resurrectionem tuam,
Libera nos, Domine.
Per admirabilem ascensionem tuam,
Libera nos, Domine.
Per adventum Spiritus Sancti
Paracliti,
Libera nos, Domine.
In die iudicii,
Libera nos, Domine.

Emma's breathing is shallower and faster than her sister's.

Emma's breathing begins to slow.

Soon, it matches Olive's.

Her heartbeat pace also slows down.

Soon, both sisters' heartbeats perfectly align, two series of beeps turn into one.

The priest's voice becomes more distant and muffled.

107. 107. INT. LAKE - [EMMA'S MIND] - DAY

Emma is falling into a deep, dark lake.

She doesn't try to swim or float. She seems unconscious.

No resistance. Just descent.

The light decreases as she sinks deeper.

Until she reaches the bottom.

She then opens her eyes.

A horror vision: Olive is at the bottom of the lake. Her feet attached by a chain to a block of concrete. Arms up, in an almost Christ-like posture.

Olive seems fully unconscious.

Emma rushes to her sister.

She grabs the chain. Pulls. Nothing moves.

Emma tries again, harder.

Still nothing.

Eventually, Emma's need for air begins to fail her. Emma swims to the surface as fast as she can.

She is about to reach the surface.

108. 108. INT. OLIVE'S BEDROOM - NIGHT

Emma gasps awake.

She is still lying beside Olive.

The heartbeats on the monitors are now out of sync. Emma's heart beats very fast, unlike her sister's, which hasn't changed.

Emma blinks, disoriented.

The room is almost dark.

The candles have burned down, to pools of wax. Only two still flicker weakly.

Outside the window, it's nighttime.

Emma sits upright.

The Priest is not in the bedroom.

Emma gets up and searches every room.

109. 109. HOUSE - NIGHT

EMMA

Hello!

(a moment)

Hello!

(panicked)

Where are you?

She leaves the house.

EMMA (O.S.)

Hello?

(muffled)

No!

110. 110. EXT. GARDEN - NIGHT

EMMA (CONT'D)

(loud)

NOOO!

Emma falls to her knees where the car was parked.

It's gone.

The Priest has left.

Her last chance is gone.

She is overcome by anger, stands up and kicks the dirt with her feet.

111. 111. INT. LIVING ROOM - NIGHT

Back in the house, Emma is desperate, her rage mixed with sadness.

EMMA

Shit shit shit!

She grabs her laptop and gets ready to review the CCTV footage, to see the moment the priest left.

112. 112. INT. OLIVE'S BEDROOM [CCTV] - DAY

The CCTV image shows Emma and Olive lying side by side, with the priest still present in the bedroom.

113. 113. INT. LIVING ROOM - NIGHT

Emma hears a voice.

BOY (O.S.)
(muffled)
Help me...

Emma looks towards the white wall.

The same white wall on which the previous stain is still visible.

She stands up and slowly approaches the wall.

Nothing.

EMMA
Hello?

Emma says again, louder:

EMMA
Hello!

She presses her ear against the wall. Silence. Nothing.

Then:

BOY (O.S.)
(muffled)
Help me...

Emma is both confused and in disbelief.

Mixed emotions.

Finally, it's anger that overcomes her, and drives her into action.

EMMA
Fuck that shit!

She puts the laptop down.

She's had enough of this. Emma grabs the sledgehammer that she had previously used to destroy the fireplace wall.

Full of energy and rage, she walks towards the white wall and gives it a first strike.

Then a second. And then more strikes.

The accumulated frustration of the recent days fuels her strength.

Bricks crack. A hole in the wall appears. It gets bigger.

Soon, big enough for her to see inside the empty space.

Hanging right in front of her: the same creepy doll that she saw from the other side, via the CCTV that was inside the lift.

Emma stops, breathless.

Through the massive hole, she can finally see inside the "hidden space".

The square column of the dumbwaiter in the centre.

Its broken metal curtain through which the camera filmed the creepy doll.

And right in front of her face, the creepy doll hangs from a nail, and slowly turns around to end up facing Emma.

A creepy doll inside a creepy space.

Inside, it's too dark to see further.

Emma removes a few more bricks, and uses the torchlight of her phone to see inside.

She looks anxiously towards the left.

A toilet seat. A puddle of dark water on the floor. Everything is gritty, creepy, sinister.

She turns towards the right. A single bed.

Emma can't see well. She sticks her head and shoulder inside the hole and points the torch towards the bed.

A horror vision: a chubby twelve-year-old boy is sitting on the edge of the bed, staring at her.

Emma screams and falls backward.

Was this for real? How is this even possible?

She scrambles away across the floor.

EMMA
What the hell...?

She stares at the opening. She forces herself to breathe.

Emma doesn't want to stick her neck in again. This is too scary.

But she needs to know, she needs to see.

Think.

She looks towards a shelf. A wireless camera.

An idea. She grabs it, along with her laptop.

She can now see the live feed on her screen.

Emma passes her hand carefully, then part of her arm inside the hole.

The green images on her laptop screen are a bit shaky and unclear.

The toilet seat and the bed are there, but no boy in sight.

It's hard to see. Someone could hide behind the centre column.

From inside, her arm is almost fully in and could be grabbed so easily.

So easily.

She points the camera downwards. The boy is right there, just underneath her arm, staring at the camera.

BOY

Hello.

Emma jumps back.

Did she really see this? She looks at the footage she just recorded. Frame by frame, no boy.

EMMA

(to herself)

What the fuck!

(in disbelief)

Is it for real?

She grabs a proper lamp torch and sticks her head again inside the hole again.

EMMA

Jesus...

The place is really creepy.

EMMA

Gross!

She steps back, unsure of what she should do.

Emma is annoyed.

She really doesn't want to get in.

But she needs to know.

EMMA

Ah, fuck it...

She leans forward to get a better look.

Emma scans the room again.

She says timidly:

EMMA

Hello...

It's empty. The boy is nowhere to be seen.

Inside the hidden space, the dumbwaiter shaft blocks the view. Someone could very well be hiding behind it.

Emma hesitates.

She then removes a couple more bricks.

The opening is now wide enough to climb through.

Emma crawls inside.

EMMA

Hello?

(a moment)

Anybody in here?

The hidden space has no natural light. Dirty floor and raw walls, the atmosphere is stuffy. The space is worse than a prison cell.

Children's clothes and broken toys on the floor make it even creepier. One faded poster of a pretty teenage pop star with an innocent smile.

Emma circles the dumbwaiter shaft. One footstep at a time.

Something moved. Emma freezes. Silence.

She keeps moving. Another few steps. Back where she entered from.

Emma sees the creepy doll. Something is off. And it's not the doll. It's the hole in the wall, it's no longer here.

She touches the wall in disbelief.

EMMA

What...?

It's solid. She hits the wall with her hands. It won't move.

Emma takes a step back.

EMMA

(in disbelief)

This is not happening...

A sound behind her makes her jump. It's the dumbwaiter, it started to function by itself.

DING

The lift arrive inside the concealed space.

Emma is confused and terrified. She slowly approaches. The metal curtain is half broken, but she still manages to pull it up.

What she sees puzzles her even more.

A freshly cooked meal. A chicken wing chips and lettuce. Clean water and clutlery.

EMMA

This doesn't make sense.

Suddenly a voice makes her jump.

BOY (O.S.)

We can share.

Emma turns around.

The chubby boy is there. Standing right in front of her.

He does not have a threatening attitude, but his demeanor is creepy.

His body is very still, his face shows no emotion.

Emma is mesmerised, and scared.

EMMA

This is... This is not possible...

BOY

What's "not possible"?

EMMA

Everything. You're not real. This is not happening...

114. 114. INT. LIVING ROOM - DAY

Emma has a flash vision.

Her and and Olive are lying side by side, hand in hand.

The priest is still here.

Heart beats aligned.

PRIEST
(whispers)
Find the portal...

115. 115. INT. HIDDEN SPACE - NIGHT

Emma understands.

She suddenly realised that she is living an alternative reality.

EMMA
(to herself)
I didn't wake up...
(a moment)
I'm still under hypnosis...
(a moment)
But this is not a memory...

The boy keeps staring at her.

BOY
I think you're stuck
(a moment)
And confused.
(a moment)
Give me a hug. "Cousin"...

The boy walks towards her. Emma walks backward.

EMMA
No thanks.

They walk around the shaft. Nowhere to hide.

He slowly follows her. Round and round.

Suddenly he changes direction, and arrives from the other way.

EMMA
Get away from me!

Suddenly, she can't see him. Where is he?

Emma hits the wall with her hands again. It won't move.

EMMA

Help me!

She looks at the dumbwaiter lift.

Only one way out. The shaft.

She tries to squeeze in, but the lift is way too small.

And she couldn't operate it from inside anyway.

She pulls the curtain down, and presses "2". The lift goes up.

DING

Emma now destroys the curtain with her foot, by kicking it multiple times.

She looks up. The lift is all the way up, on the second floor.

There's an empty space below leading to the kitchen, she could potentially squeeze in, and drop to the ground floor.

In theory.

In reality, the shaft is very narrow, and she struggles to fit in. There is nothing she can step on, inside the column, it's just empty.

She's halfway in. She struggles to get the rest of the body in.

Her head is still outside the shaft.

She sees the boy.

BOY

What are you doing?

He looks at her, struggling, then calmly presses "0".

Emma hears machinery engage above.

She looks up.

The lift is coming back down.

Straight towards her. She is going to be crushed.

Emma tries to scramble backward. But she is stuck.

The lift approaches.

Quick.

At the very last moment, she manages to get out, her leg almost gets severed by the descending lift.

Emma collapses onto the floor.

But the torch is on the edge of the shaft, it's going to be crushed by the lift.

EMMA

No!

Emma tries to grab it, but just misses it, it gets cut in half.

FULL DARKNESS

BOY

Where are you?

Emma walks away, but hits the frame of the bed with her shin, and falls down.

EMMA

Ouch, ouch ouch! No no no!

Emma tries to calm herself down.

Here eyes progressively get used to the darkness. She can now see a pinprick of daylight, shining through a small hole in the wall.

She approaches, and puts her face near it.

She hears voices coming from the other side.

Giggles from young girls.

EMMA

(to herself)

What the hell...

The tiny beam of daylight sheds light on her face, but she struggles to see through it.

Emma listens. And hears.

Two nine year old girls are giggling, they are so close to the wall that Emma can't see them.

They whisper, but Emma can hear them.

EMMA, 9 (O.S.)

Olive, the red one is permanent!

OLIVE, 9 (O.S.)

It's okay, they will cover it.

EMMA, 9 (O.S.)
With paint?

OLIVE, 9 (O.S.)
Yes. To make it look old...

Emma is confused.

EMMA (35)
(to herself)
What the fuck is that?

PRIEST
(whispers)
Find the portal...

Emma bangs on the wall.

EMMA
Help me!
(loud)
Help me!

Again, she sounded like the boy.

On the other side of the wall, the young girls heard the voice of the boy.

They step away from the wall, which means Emma can now see them almost clearly. She sees her younger self, and her nine year old sister. They both look towards her.

They seem scared.

OLIVE, 9
(whispers)
He's here...

Suddenly, a woman's voice.

MOTHER (O.S.)
Girls, you can't draw on the walls!

116. 116. INT. LIVING ROOM [FLASHBACK] - DAY

Emma has a flash vision. For a fraction of second, she sees through her younger self's eyes.

The drawing on the wall corresponds to the one she discovered recently.

117. 117. INT. HIDDEN SPACE - NIGHT

Back in the "hidden space".

Emma suddenly realises:

EMMA
 (to herself)
 This it it. This is my memory.
 (louder)
 How the fuck do I get to the other
 side!

Next to Emma's face, the boy's face slowly appears again.

BOY
 Hel..lo.

Emma tries to ignore him, and to focus on the her memory.

EMMA
 (to the Boy)
 You're not real...

Emma sees her MOTHER enter the living room. Twenty years
 younger.

Emma is amazed.

EMMA, 35
 (to herself)
 Mommy...?

On the other side, she witnesses her memory unravel.

OLIVE, 9
 (to the Mother)
 But you said you would paint over
 it...

MOTHER
 Not paint, darling. Wallpaper.

EMMA, 9
 It's the same!

MOTHER
 It's not the same, sweetie.

The boy repeats:

BOY
 (creepy)
 "It's not the same, "sweetie"."

EMMA
 (to the Boy)
 Fuck off!

Emma spots another figure who is in the living room with her
 mother.

Her Father. Younger.

EMMA

Dad...

Another man follows him inside, rushing in.

Long hair.

Emma recognizes the forgotten UNCLE.

UNCLE

Cops cops cops! They're coming.

The three adults are suddenly thrown into a panic.

UNCLE

We need to cover the wall! Quick!

The Mother, Father and Uncle move frantically around the room.

Rolls of wallpaper. Buckets of paste. Brushes.

A layer of wallpaper is positioned right next to the tiny hole.

EMMA

No, no, no, don't cover this!
Please!

Fortunately the cracks in the wall is hardly covered. A job hastily done.

The boy is behind Emma, he puts one arm over Emma shoulder, and the other one under her arm, soon joining his hands, trapping her like a safety belt would.

The boy whispers with a scary voice.

BOY

Where's my hug? Bitch?

EMMA

(to the Boy)
Get off me!

Through the pinhole, she sees everyone very agitated, each talking over everyone else.

The wallpaper is being hung over the newly built wall.

Young Emma and Olive sit quietly in a corner. Silent. Confused.

The boy starts to squeeze. His face is right next to Emma, almost cheek to cheek.

EMMA

Ouch!

On the other side of the wall, they're finished with the wallpaper activity, but a concern hits them.

MOTHER

It smells like glue.

FATHER

They're going to smell it!

The mother opens up the windows.

The uncle grabs a bottle of red wine and pours himself a large glass, that he starts drinking.

FATHER

(to the Uncle)

There's no time for this!

Emma keeps looking through the pinhole. She tries to focus on the action on the other side, even though the boy is now smothering her.

Breathless, she's going to pass out soon. She hears the distant words of the priest:

PRIEST (V.O.)

(whispers)

Find the path...

EMMA

(to herself))

Where's the fucking path!

BOY

(whispers)

I'll show you the fucking path...

The Boy squeezes in. Emma is smothering, she tries to shout but she can't even speak.

BOY

(whispers)

It's right...

EMMA

Ah...

BOY

(whispers)

Here.

The Uncle throws his glass of wine across the room.

To the wall.

The wine explodes exactly against Emma's peephole.

EMMA

Ah!

Emma was protected by the wall, but the unexpected vision of a glass coming straight at her face creates an emotional shock.

She hides her face with her hands.

The world slows.

PRIEST (V.O.)

(whispers)

Enter your memory...

Every sound stretches into a long, high hiss.

118. 118. INT. LIVING ROOM [MEMORY] - DAY

Emma slowly lowers her hands.

Something has changed.

She looks at her own hands.

Smaller hands. Children's hands.

She looks around. Her nine-year-old sister Olive is next to her.

Emma is no longer watching a distorted memory.

She's inside it.

She's the nine year old kid she's once been.

No sound. Until...

Emma and her sister jump when the cops knock loudly on the door downstairs.

POLICE OFFICER #1 (O.S.)

Open the door!

MOTHER

Coming!

POLICE OFFICER #2 (O.S.)

Police! Open the door!

The mother goes downstairs.

MOTHER

Just one second!

Her father shouts at the girls.

FATHER

Act normal! Act normal!

The girls can't avoid looking terrified.

FATHER

Smile!

(louder)

Smile! Look happy!

This doesn't help. The girls try, but their grin is anything but happy.

Two COPS walk up the stairs, hand on their gun holsters.

POLICE OFFICER #1

Where is he?

Emma recognizes him. A twenty-five-years-younger version of the same cop from today. The annoying one she talked to at the police office.

The father replies to him:

FATHER

Who?

POLICE OFFICER #1

(dry)

Is that a joke? Who do you think?

Police Officer #1 sniffs the air.

POLICE OFFICER #1

What's that smell?

The police officers turn to the wall. The smell comes from there.

A massive wine stain on the freshly positioned wallpaper.

POLICE OFFICER #2 (40) walks towards the wall.

CRACK. He steps on broken glass. His hard soles protect him.

MOTHER

Careful!

(a moment)

Sorry for the mess. We had a little... incident.

Police Officer #2 smells the wall.

The smell of wine overcomes the smell of glue.

POLICE OFFICER #1

Wine?

The glass throwing now makes sense, it was meant to cover the smell of glue.

Police Officer #1 approaches the uncle's face.

He smells his breath.

POLICE OFFICER #1
Been drinking again?

UNCLE
(shrugs)
It's a free country.

Police Officer #2 looks around, the living room is messy.

POLICE OFFICER #2
What kind of mad house is this?

FATHER
We were just... arguing.

MOTHER
Emotions are running high, officer.
It's a difficult time.
(a moment)
For everyone.

The mother stays close to the girls.

Police Officer #2 approaches and caresses the top of their heads.

POLICE OFFICER #2
You heard about the old man next door? Well, your little cousin killed him.

The mother slaps the hand of the cop.

MOTHER
(harsh)
This is not appropriate!

Police Officer #2 is surprised, and vexed.

POLICE OFFICER #1
(to the uncle)
Where is he?

UNCLE
Who...?

POLICE OFFICER #1
Your fucking son!

The uncle looks at his feet.

UNCLE
I wish I knew, officer.

POLICE OFFICER #1
(to Police Officer #2)
He's around. Find him.

Police Officer #2 starts exploring the first level: all bedrooms and closets.

Police Officer #1 stares at the uncle.

POLICE OFFICER #1
Where is he?

UNCLE
Like I said, I wish I knew.

The police officer approaches, and gets close to the uncle's face.

POLICE OFFICER #1
A father remains a father. Even if
his son is a killer. You're
protecting the little shit.

Police Officer #2 comes back.

POLICE OFFICER #2
Clear.

POLICE OFFICER #1
(to Police Officer #2)
Check the other floors. Basement
included. Closets. Everywhere.

Police Officer #2 goes to the staircase.

MOTHER
I'll help...

POLICE OFFICER #1
This is not necessary.

MOTHER
(assertive)
I said. "I'll help!"

A moment of silence.

They both go downstairs.

Police Officer #1 goes to the girls.

POLICE OFFICER #1
(cold)
Have you seen your cousin?

The father of the twins intervenes.

FATHER
They haven't seen anything.

POLICE OFFICER #1
I'm not talking to you!

The police officer asks aggressively:

POLICE OFFICER #1
Where is your cousin?

UNCLE
Hey, hey! They're just kids!

POLICE OFFICER #1
(sarcastic)
Kids can kill!

FATHER
They haven't killed anyone!

POLICE OFFICER #1
Yet!

The sound of a ruckus comes from downstairs.

Police Officer #2 seems to be very zealous in his search,
throwing stuff around.

MOTHER (O.S.)
Please, don't do this...

POLICE OFFICER #2 (O.S.)
(to the mother)
Stand back!

More shouting and the sound of broken glass.

MOTHER (O.S.)
What are you doing?

The Father decides to go and see.

FATHER
Hey what's going on, down there!

POLICE OFFICER #1
(to the father)
You stay here!

The father ignores the request, the Uncle follows him.

UNCLE
(to himself)
Fucking pigs...

POLICE OFFICER #1
(to the uncle)
And you! You stay here too!

Furious, Police Officer #1 follows them in the stairs.

POLICE OFFICER #1
Hey!

The shouting increases in the staircase and downstairs.

The girls are left on their own in the living room.

THUD

A sound coming from the other side of the wall.

Another one. A third one.

The boy inside is trying to break free.

The girls are petrified. They look towards the wall.

The adults downstairs can't hear, they're all shouting.

THUD

Emma and Olive look at each other.

EMMA
(whispers)
We should say something...

OLIVE
No!

They can't bring the grown-ups' attention to the situation.
They know they need to keep the secret.

But suddenly, they start getting scared when a brick shifts.
The cement is still fresh. The wall is not so solid.

Another loud impact.

More bricks loosen. They're visible through the wallpaper.

EMMA
Mom...

OLIVE
Shush! The table, quick!

The girls drag the coffee table upright against the wall.

It pushes the bricks back in.

Silence.

They both put their hands on the table to keep it firmly against the wall.

They smile.

OLIVE

It worked!

Suddenly, a massive impact. The wall crumbles.

It didn't work at all, the coffee table falls on them, hitting both girls on the head.

At least the table protected them from the falling bricks, but they're knocked.

The boy removes the bricks and the table.

His face is blank. No apparent emotion. But he's breathing heavily and is full of energy.

BOY

(whispers)

Now you can hug me...

The boy kneels and grabs both girls with his arms.

He's strong.

OLIVE

No...

He hugs both of them. And squeezes.

EMMA

Ah...

It's not a hug. It's a double chokehold.

The girls want to scream, but they can't. They can't even breathe.

The girls punch and kick. Nothing.

They gasp. Air disappears.

Suddenly, BANG.

The boy's head explodes. The girls are covered with the boy's blood and brain.

In the doorway: POLICE OFFICER #1, his gun still smoking.

A moment of dramatic silence. And a long hiss, the shot was so loud.

The uncle runs up the stairs and discovers the dreadful scene.

His son's skull is skirting blood.

UNCLE

No!

He rushes to his son's body.

There's a hole in the boy's head. He's very obviously dead.

UNCLE

No! No! No!

The uncle gives him a hug and cries loudly.

The twins' mother rushes to her daughters, and covers their eyes.

MOTHER

It didn't happen! It didn't!

Emma can still see through the fingers.

All the adults are now in the room, contemplating this mess.

The volume is turned down, still the long hiss.

Everything seems unreal.

Police Officer #1 looks confused. He just shot a kid and realises that there might have been better options.

He is shaken.

POLICE OFFICER #1

(to himself)

Shit...

The uncle turns to him, still kneeling.

UNCLE

What have you done?

(shouts)

What have you done?

The Police Officer deflects the accusation towards the girls.

POLICE OFFICER #1

I... I was trying to save them...

It's... It's their fault!

The uncle stands up, grabs the pistol of POLICE OFFICER #2, and points it at Police Officer #1.

Police Officer #1 is flabbergasted, he doesn't point his gun back and tries to de-escalate the situation.

POLICE OFFICER #1

Put the gun down...

A moment of silence. Everybody freezes.

Then the uncle turns the weapon against himself.

And shoots himself from under the jaw.

BANG.

The ceiling turns red.

Human blood and brain fall down on the twins.

They are petrified.

The father kneels and hugs his dead brother's body.

His wife tries to comfort her husband.

The twins are left on their own.

They are both shocked.

Still no sound. Coming from nowhere, a soothing lullaby.

MOTHER (V.O.)

It's a fine day.
People open windows.
They leave their houses,
just for a short while.
They walk by the grass.
They look at the sky.
They walk by the grass,
and they look at the grass.
They look at the sky.

Olive, in particular, seems unable to function.

She's "stuck", in this nightmarish scene.

Emma on the other hand looks almost calm. And caring.

She caresses her sister's head and says:

EMMA

It's okay Olive, I'm here.

Olive's eyes are open, with rapid movements. Similar to the ones that Emma had seen from her unconscious sister a few days ago.

EMMA

(gently)
We need to go.

Olive looks at her sister, confused.

OLIVE

W... Where?

EMMA

Out.

Emma breathes deeply.

EMMA

And in...

(a moment)

And out.

(a moment)

And in...

Emma and Olive take a deep deep breath.

Emma gently shuts her sister's eyelids.

Emma closes her eyes herself.

DARKNESS

The lullaby continues.

MOTHER (V.O.)

It's going to be a fine night
tonight.

It's going to be a fine day
tomorrow.

119. 119. EXT. LAKE - DAY

Full darkness progressively leaves place to the blue and dark water of a lake.

Emma and Olive swim upward, holding hands.

They are about to reach the surface. Sunbeams shine through.

120. 120. INT. LIVING ROOM - DAY

Emma and Olive, 35, open their eyes together, at the exact same moment.

The PRIEST sits beside them. We don't see him, but we hear him.

PRIEST (O.S.)

...and out.

Olive and Emma look at each other, almost surprised to be here, safe and both conscious.