

GLIMMER

by

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On May 5th, 2013, a group of hikers found a collection of video tapes in the woods of central Pennsylvania.

The following film was edited together from those tapes.

### Missing case attracts attention

The mysterious disappearances of twin brothers still puzzles the top officials.

It is a baffling case that has puzzled and frustrated law enforcement officials for years. What makes this case all the more intriguing is that the two boys were last seen together in the same area where they were reported missing.

### Daily Record

#### Missing cheerleader found dead



Trailers may be about shopping

### BROWN MTN. LIGHTS

...EVEN-ORIENTED WITH IN THE ... TO BROWN MTK FROM EARLY DAYS ... PEOPLE HAVE OBSERVED MORG MAPPING ... LIGHTS RISE ABOVE THIS MOUNTAIN ... WINDLE AND FADE AWAY



### Forest City

#### Campers Missing, Terror At

Sunday night the tent ... Department and ... the 12. Early Auld Gue ... Officer was called to the ... Creek Swamp ...



### MISSING JACKIE



#### IF FOUND PLEASE

ALLEN  
Missing person alert issued for father, 51  
Allen police have taken the unusual step of issuing a missing person alert for 51-year-old Brian Richard Wesley, who disappeared May 30. Police ...

### RECORD-COURIER

#### Mantua teen drowns in pond

Was swimming with friends near S.R. 82



### MISSING



#### Mystery lights

If you noticed some mysterious lights in the woods about 1/2 mile from ...

"We've done some ... tracking ... We've checked with ... player and found ... only disappear!"

#### Mother believes body is missing son

The body believed to be that of ...

#### Hiker likely fell to death

Philpottown  
Terry Cantor  
An account on a New York City ...



#### Hikers Missing

The Blue Ridge Highlands ...



DATE: 4/10/2013 - 7:35 A.M.

LOCATION: HOPEWELL, PA

SOURCE: TYLER'S CAMERA

**CLOSE ON A BULLETIN BOARD**

plastered with photos of forests and caves. Yellowing newspaper articles about mysterious lights. And MISSING HIKERS... their blissfully oblivious faces hit us where we live. PULL BACK to--

**INT. TYLER'S BEDROOM - MORNING**

where BEN JOHNSON, 17, blows away killer robots on Tyler's computer. Ben is a shapeless geek with a spatter of acne who fancies himself much cooler than he is or ever will be.

BEN

Die you zombie mother fuckerrrrrs!

TYLER (O.S.)

Quiet, dumbass, my mom can hear.

BEN

(mockingly softer)

*Zombie mother-fuckerrrrrs!*

Behind the camera, TYLER MURPHY plays with focus, panning past an explosion of dirty laundry, Star Wars figures, super-hero posters and carefully-preserved comic books.

TYLER (O.S.)

You really aren't scared about this weekend, huh?

BEN (O.S.)

Hell no. I'll camp out there all by myself, yo.

He stops on a satellite photo of a massive, dark forest surrounded by cliffs -- dotted with small bodies of water.

TYLER (O.S.)

C'mon, we gotta go.

BEN

I'm almost at the next level, yo!

TYLER (O.S.)

Stop saying "yo," you sound like a douche.

**INT. TYLER'S CAR - MOVING - DAY**

Ben films a picturesque suburbia of tree-lined streets, white picket fences and rainbow-colored flower beds.

BEN (O.S.)  
 Won't be long before you dust this boring ass town.

He pans to TYLER, driving, a geek in transition; only now growing into his own skin. He's got a lot more going for him than poor Ben, but he'd be the last one to know it.

TYLER  
 Yeah, I'll be in Jersey. Woo hoo.

BEN (O.S.)  
 So what, you're goin' to college, bro. Me, I'm gonna end up stuck here just like my old man.

TYLER  
 No you won't. You'll be crashing at my dorm every weekend.

BEN (O.S.)  
 Yeah, baby! Rutgers Universi-tah!

**EXT. WOODROW WILSON HIGH SCHOOL - DAY**

They pull past kids meandering toward a well-kept historical brick high school built after WWII.

BEN (O.S.)  
 You paid \$300 for an old camera that still uses tape? Why?

TYLER  
 I need one with the full spectrum. Infrared... night-vision...

They cruise past a posse of cheerleaders in uniform, chatting away. Ben zooms in on their bodies.

BEN (O.S.)  
 What you need is X-ray vision, yo.  
 (leans out the window)  
 What is up, ladies?

They see who it is and resume talking, ignoring him.

BEN (O.S.) (CONT'D)  
 Fuckin' bitches.

**INT. WILSON HIGH SCHOOL - HALLWAY - DAY**

We approach MIKE SPADER, 18, prep school dropout with dimples a mile deep. And his girlfriend CASEY LEE, 17 -- quite simply, the hottest girl in school.

BEN (O.S.)

If it isn't our class couple...

CASEY

What's with the camera?

TYLER

I bought it to film our little excursion. I'm just testing it out today, figure out what all the buttons do.

Casey mugs, toying with a UNICORN PENDANT around her neck.

CASEY

I'm Casey Lee and if I don't get killed first this weekend, then it'll probably have to be my *gorgeous* little Mikey.

She kisses Spader. He smiles, bashful by default even though he's not the least bit so.

BEN (O.S.)

Mike Spader. Mogul's son. Prep school flunkee.

SPADER

I dropped out dickwad.

BEN (O.S.)

And now you're slumming in public school with us lowlifes.

Spader gives him the finger with a grin.

TYLER

You still up for it? No cold feet?

CASEY

Are you kidding? My mom's pre-menopausal. That's so way scarier than any haunted forest.

SPADER

Check this out...

He whips out a FAKE DRIVER'S LICENSE that makes him 21.

TYLER

No way.

SPADER

One of my dad's I.T. slaves did it.

BEN (O.S.)

You're a god. Demi-god, minimum.

SPADER

This weekend, we drink like there's no tomorrow.

They bump fists and whoop it up as we--

CUT TO:

Down the hall ALLISON MORRIS, 17, is at her locker. She's pretty in that way few notice until after high school.

BEN (O.S.)

Hey, Casey, you're friends with the new girl, right?

CASEY

Her name's Allison. We've hung out a couple times, she's cool.

BEN (O.S.)

I bet she'd love to come camping with us.

CASEY

Great idea, you should ask her.

TYLER

Yeah, Ben. You should ask her.

BEN (O.S.)

What, you think I'm scared?

TYLER

Terrified is more like it.

Spader pops up in front of the camera talking loud.

SPADER

Ben Johnson's got herpes? But isn't he still a virgin?

BEN (O.S.)

Dick.

Turn to see Allison, standing there, looking at him. He lowers the camera; his Chuck Connors hurry down the hall.

**INT. MR. LYNCH'S CLASSROOM - DAY**

Tyler films kids entering. A JOCK in a football jersey sits across the room giving Tyler an unblinking glare.

TYLER (O.S.)

The football team got new uniforms last year, yet these are our desks.

He lowers the camera and we see his desk, carved up with initials going back 40 years. "A.K. '72", "R.C. '86" etc.

TYLER (O.S.) (CONT'D)

Probably has some historical value.

Turn to Ben, sitting behind Allison, staring at the back of her head, dreamy-eyed. Turn to Spader, thumbing his phone.

TYLER (O.S.) (CONT'D)

Fantasy baseball or Ameritrade?

SPADER

Fantasy. Setting my lineup for the weekend. My team is *sick*.

(glances off, grins)

Hey, you want proof of life after death? Right over there.

Tyler turns to see their teacher, MR. LYNCH, dodder in. He's in his 70's but looks older. Always wears a bow tie.

MR. LYNCH

Settle down class. We have a busy day. Mr. Johnson, could you please step forward?

BEN

Me?

MR. LYNCH

Unless there's another Mr. Johnson.

Tyler keeps filming discretely as Ben walks to the front.

MR. LYNCH (CONT'D)

Class, I present to you the bottom of the curve. Mr. Johnson set a new low on the mid-term, virtually assuring the rest of you will pass this course with flying colors.



Mr. Lynch sarcastically leads the applause. It's funny, then it's not. Ben is humiliated. Tyler stops filming.

**INT. TYLER'S HOUSE - LATE DAY**

Tyler walks into his picture perfect suburban home. Everything is neat and orderly and dusted twice weekly.

He comes down the hallway. We hear the VOICES of his MOM and DAD behind a partially closed door at the end.

TYLER'S MOM (O.S.)  
(muffled)  
Can you blame me for worrying?

TYLER'S DAD (O.S.)  
No, but he's almost eighteen.

Tyler stops to eavesdrop as he films a FAMILY PHOTO on the wall. His PARENTS in their 30's. Tyler is a cute 5 year-old posing with his big brother DAVE, much older at 14.

TYLER'S DAD (O.S.) (CONT'D)  
He'll be with his friends, honey.  
I think this will be good for him.

He moves past other photos. He and Dave grow bigger. Mom and Dad grow greyer. Then once Tyler is 8 years-old, big brother Dave is conspicuously absent from that point on.

He turns to see his MOM, dressed to go out. She's pretty, late-40's, a little too put together.

TYLER'S MOM  
Oh! I didn't know you were home.  
(embarrassed)  
You heard us, didn't you.

TYLER (O.S.)  
It's okay. I'll be super careful.  
You don't have to worry.

TYLER'S MOM  
I know.  
(a steeling sigh)  
No swimming.

TYLER'S DAD  
(from the bedroom)  
Honey...

TYLER'S MOM

We won't see him again before he  
leaves in the morning.

(back to Tyler)

I love you.

TYLER (O.S.)

Love you too.

She leans in to kiss his cheek.

**DATE: 4/11/2013 - 6:17 a.m.**

**LOCATION: HOPEWELL, PA**

**SOURCE: TYLER'S CAMERA**

**EXT. SPADER'S HOUSE - DAY**

Ben films Tyler driving as they approach an amazing house.  
Spader and Casey are in the driveway, packing a 4-Runner.

BEN (O.S.)

You guys ready for three days of  
snakes, bugs and toxic beer farts?

Allison steps from behind the 4-Runner, giving a "gross"  
look. We hear Tyler trying not to laugh.

**INT. TYLER'S CAR - MOVING - DAY**

Ben films as Tyler drives.

BEN (O.S.)

Why didn't you tell me Allison was  
coming?

TYLER

I didn't know either!

BEN (O.S.)

Do you think she heard me?

TYLER

Oh, she totally heard you.

Tyler laughs as the 4-Runner pulls up next to them. Spader  
leans out the window, shouting.

SPADER

Infidels! You must salute when you  
pass the royal kingdom!

Turn to a sprawling high-tech OFFICE PARK on a grand peak overlooking the town. A sign says: SPADER TECHNOLOGIES.

They honk and salute with a whoop as they speed onward.

**EXT. LIQUOR MART - OFF THE HIGHWAY - DAY**

We watch the entrance from the back of the parking lot.

BEN (O.S.)

She totally digs me. Should I text her again? Or is that too much?

He turns to the 4-Runner to see Casey talking to Allison.

TYLER (O.S.)

You're like, borderline stalker right now.

BEN (O.S.)

It's not stalking when it goes both ways, see?

He holds up his phone to show multiple "sent" texts from Ben with one smiley face response from Allison.

We hear Tyler sigh as Mike emerges from the liquor store with a cart full of booze.

TYLER (O.S.)

Looks like the fake ID worked.

**EXT. MAIN STREET - HAZARD, PA - DAY**

A downtrodden former coal-mining town well beyond the sprawl butting up against an endless sea of forest.

They're parked at a Rite Aid. A haggard BALD MAN goes over a map with Tyler and Spader while Ben films.

BALD MAN

The Hollows? Whatta you wanna go up there for?

TYLER

Just, y'know, camping.

BALD MAN

Got mountain folk up there don't take so kindly to yahoos makin' a racket and trashin' the land.

CASEY

We're not like that. We recycle!

The Bald Man looks at her, then his eyes lower to her chest. Seems overtly pervie until--

BALD MAN

Where'd ya get that uni-corn?

Casey absently touches her UNICORN PENDANT.

CASEY

It was my grandmother's, why?

BALD MAN

My mama had one just like it.  
Always said it was one of a kind.

CASEY

It is.

He frowns. Casey heads into the store; he bugs her.

Ben pans off to HOMELESS sleeping before an abandoned movie theater. A "Grouchy Tavern" pub, a 99 Cent store, a boarded-up gas station; "JACK'S SERVICE." Homemade fliers over it.

He ZOOMS on one: MISSING HIKER, with a college guy's photo.

**INT. TYLER'S CAR - MOVING - DAY**

Music plays as they pass through thinning suburbs on the way toward the mountains.

BEN (O.S.)

Seriously? You win the lottery and that's the first thing you'd do?  
Buy a comic book?

TYLER

It's Amazing Spider-Man number one!

BEN (O.S.)

Okay, yes, but maybe on the way back from Vegas in your new Bentley with a high-priced escort or three?

TYLER

It's in mint condition.

BEN (O.S.)

You're completely hopeless.

**EXT. FOREST - DAY**

Tyler takes the camera as they prep for the hike, chatting away. The cars parked by a TRAILHEAD marked by a BLUE DOT.

**EXT. LOWLANDS - DAY**

Tyler films from the rear as they hop rocks across a STREAM. Spader crosses first, looks around, confused.

SPADER

Where's the trail pick up?

Camera pans, finds another blue dot on a tree.

TYLER (O.S.)

There. It's just overgrown.

ALLISON

My compass is acting weird.

She holds it up; the needle wobbles back and forth.

CASEY

A compass... Okay, girl scout.

ALLISON

Don't start calling me that.

CASEY

Holy shit, you were a girl scout?

ALLISON

So? What were you?

BEN

A stripper.

Casey smacks Ben, harder than playful.

BEN (CONT'D)

Ow! I was joking!

**EXT. DEEP IN THE WOODS - LATER THAT DAY**

The camera comes on to the sound of Casey shouting. We run stumbling over dead trees and thick brush until reaching--

CASEY -- up ahead, staring down at something.

CASEY

Oh my God, oh my God...

We reach her to find: a GRAVESTONE among the weeds. Camera moves closer. Words had been chiseled into it, but it's been worn down by the elements and rendered illegible.

TYLER (O.S.)  
Awesome. Are there more?

BEN  
(looking around)  
I... *don't* see dead people.

CASEY  
Stop it, this is really freaking me out. We should go.

TYLER  
Actually, this is the perfect spot.

They all look at him. Nobody wants to camp here.

TYLER (CONT'D)  
Wow, you are an *awesome* bunch of ghost-busters.

CASEY  
Sorry, but sleeping on an ancient burial ground is where I draw the line.

TYLER  
We can camp down over there then. C'mon, this is why we're here.  
(still no enthusiasm)  
If you wuss out, it's gonna be in the movie.

A gut-punch beat. They all drop their backpacks.

#### **EXT. CLEARING/CAMP SITE - DAY**

The camera is propped in a tree, taking in a comical scene as they set up their tents. Spader is in an awkward position holding both ends of his tent up.

SPADER  
Where's my other rod?

CASEY  
What other rod? This one?

She comes up behind Spader and grabs his junk. As they giggle and kiss--

BEN  
 (mutters close to camera)  
 Lucky bastard.

Behind Ben, Allison finishes in record time. Her tent is perfect... while Tyler struggles with an old-style tent.

BEN (CONT'D)  
 Damn, Tybo, where'd you get that ratty thing? You rip off those homeless dudes back in Hazard?

TYLER  
 It was Dave's.

BEN  
 Ah, shit, man. Sorry.  
 (to the camera, sotto)  
 Battin' a thousand today.

**EXT. FOREST - LATER THAT DAY**

Tyler films as he hikes with Allison.

TYLER (O.S.)  
 With all the caves, there are roughly six miles of tunnels running under here. That's why they call it the Hollows.

ALLISON  
 That is so cool. There isn't anything like this around Boston.

TYLER (O.S.)  
 That's where you're from? So where's your Bahston accent?

ALLISON  
 Nobody actually talks like that.

TYLER (O.S.)  
 Naught even at a Sauks game?

ALLISON  
 (giggling)  
 Shut up.

**EXT. BOULDER FIELD - DAY**

Tyler gives Allison a hand atop a craggy boulder; one of many such glacial hitch-hikers whose journey ended here.

It's a breath-taking view above the treeline. The leafy forest a roiling emerald sea around them.

ALLISON

This is amazing. Can I film some?

Tyler hands her the camera. She pans across the forest.

ALLISON (O.S.) (CONT'D)

It's kind of like how clouds look from an airplane.

(beat)

So... who's Dave?

Tyler doesn't answer. She turns; he looks uncomfortable.

ALLISON (O.S.) (CONT'D)

Oh, I'm sorry, did I--

TYLER

No, it's okay. Dave was my brother.

(beat)

He drowned.

ALLISON (O.S.)

I'm so stupid... Tyler, I'm sorry.

TYLER

Don't be. It was a long time ago.

(looking off)

Actually you can see it. That pond way out there.

Allison turns in that direction. We see a small body of water a mile away. She turns back to Tyler.

ALLISON (O.S.)

So that's why you're doing this.

TYLER

He used to come here. A lot.

(beat)

I have these dreams about him, where he's still alive, comes by for dinner, we talk and... I can't describe it, but they aren't like my other dreams, they're more like... memories. I wake up and it's like they really happened.

ALLISON (O.S.)

(beat)

He's around. Somewhere.



Tyler looks at her. The silence is broken by a distant cry.

CASEY (O.S.)

Hey guys!

Casey's VOICE echoes through the forest, clear as a bell.

TYLER (O.S.)

(shouting back)

What's up?

CASEY (O.S.)

Come up to the caves! You've gotta see this!

#### **EXT. FOREST - LATE DAY**

Tyler follows Allison up a narrow, sloping path along the cliff. Above them, Casey waits at a cave entrance.

#### **INT. CAVE - LATE DAY**

They follow Casey down a tunnel, where it opens up to a vast cavernous space with--

#### **A SWIMMING HOLE**

There's a seam along the ceiling where two massive rocks almost meet, letting in a wide crack of daylight. The water is crystal clear and black as ink beneath it.

TYLER (O.S.)

Oh wow.

ALLISON

It's beautiful. How deep is it?

BEN (O.S.)

Let's find out.

We look up to see Ben perched on a rocky outcropping above in his boxers. He jumps--

BEN (O.S.) (CONT'D)

Cannon ball!

--and lands with a huge splash, soaking everybody. Water spots the camera lens -- there's a hiccup of distortion.

CUT TO:

Everyone is stripping to their underwear. Allison kicks off her boots.

ALLISON  
Aren't you coming?

TYLER (O.S.)  
No, I, uh... I don't swim.

She realizes why -- his brother. Sympathy, then a smile.

ALLISON  
I bet I can get you to come in.

She pulls off her shirt, revealing a sexy bra. She grins and jumps in--

--and there's Ben, treading water; a mix of dazzled by what he's just seen and anger because it wasn't for his benefit.

Then Tyler sees something on the wall past Ben -- zooms in.

It's some kind of **SYMBOL** carved into the cave wall.

TYLER (O.S.)  
Hey guys, check it out...

He points. They all turn to see the symbol -- some ancient depiction of a person -- little more than a stick figure.

SPADER  
That a cave painting?

TYLER (O.S.)  
I guess. I didn't know there were cave men in central Pennsylvania.

ALLISON  
Cool.

Ben splashes Allison. She shrieks, splashes back. Tyler gets splashed. The camera lens spots. Image distorts.

TYLER (O.S.)  
Hey, watch the camera!

They all splash each other, squealing and laughing. The camera distortion worsens until it finally blips out.

**EXT. CAMP SITE - DUSK**

Tyler backs away from the camera, set in the tree again.

TYLER

Yeah, it's working. We're good.

They sit in chairs around a fire with beers. Spader has a big ziplock baggie full of weed, rolling a joint.

SPADER

I'm just sayin' if we see a ghost on that camera tomorrow morning? I am outta here.

CASEY

As far as I can tell, there's nothing out here but snakes, squirrels and waaay too many bugs.

SPADER

Just use the frickin' repellent.

CASEY

Do you have any idea what that shit does to your hair?

She slaps a mosquito. Allison smiles over at Tyler.

SPADER

So you really believe in this stuff, huh, Tybo?

TYLER

I'm just looking for answers. A lot has happened here that nobody's been able to explain.

CASEY

Like no cell phone reception?

They laugh. A beat.

ALLISON

What happened here?

TYLER

Well, a few hundred years ago, the first settlement in the valley stopped coming here to hunt because too many of them never came back.

SPADER

Yeah, but there were Indians back then and like, man-eating cougars.

BEN

Don't talk about Tyler's mom dude.

Ben bumps fists with Spader as he leaves to get a beer.

TYLER

But it didn't stop. People kept disappearing. Last one was only a year ago. That guy from Penn.

CASEY

Sounds more like a serial killer than anything supernatural.

TYLER

For three hundred years?

SPADER

It's the *ghost* of a serial killer.

ALLISON

(unsettled)

Whatever, people get lost in the woods all the time.

TYLER

Yeah, but usually they turn up. Or their bodies do at least. But that never happens out here. Here, they just vanish. Without a trace.

Allison is sketched out when-- *something SNAPS in the dark.*

CASEY

(whispering)

Did you hear that?

Silence as they listen... then a rustling sound, louder.

ALLISON

I definitely heard that.

They keen on the sound -- coming from behind some bushes -- when something leaps out at them! They SCREAM, fall back on their asses, spilling drinks.

But it's only Ben. He howls with laughter.

SPADER

You're lucky I didn't take you out!

BEN

Before or after you shit yourself?

CASEY

You little prick.

Allison is visibly shaken. Tyler reassures her.

TYLER

You okay?

She forces a smile as Ben rolls with oblivious laughter.

**EXT. CAMP SITE - NIGHT**

Camera turns on. The forest is pitch black. Switch to the green tint of NIGHT-VISION and the forest comes to life.

Tyler angles on the gravestone ahead, then walks into view and holds out a DEVICE, scanning the area with it.

A hand grabs his shoulder. He jumps, but it's only Allison.

ALLISON

Oh, sorry.

TYLER

It's okay, we're all a little jumpy.

ALLISON

So... what's all this stuff do?

TYLER

Well, the camera will film in night-vision while we sleep. This thing picks up electromagnetic signals. Then I'll try to record an EVP.

ALLISON

EVP?

TYLER

Electronic Voice Phenomenon. You ask questions and if there's a spirit, it'll use the device to answer you. You won't hear it, but it'll show up on the recording.

ALLISON

What kind of things do you ask?

TYLER

Anything you want. Here, try it.

ALLISON

Oh, um...

(thinks, then)

Is there anyone out there?

TYLER

Perfect.

(turns to the woods)

What's your name?

ALLISON

What's your favorite... food?

TYLER

(smirks)

I don't think ghosts eat.

Allison giggles. They continue as we--

CUT TO:

An hour later. Tyler and Allison have gone to sleep. It's dead quiet. Just the insects and the occasional owl.

Then we hear rustling. Footsteps. The camera shuts off.

**DATE: 4/12/2013 - 7:33 A.M.**

**LOCATION: THE HOLLOWS**

**SOURCE: TYLER'S IPHONE**

**EXT. CAMP SITE - NEXT MORNING**

Tyler turns on his iPhone and films the camp. We can hear Allison calling for Casey, Spader and Ben in the distance.

TYLER (O.S.)

I'm shooting this on my phone... we woke up about... about two hours ago... and my camera was gone.

We see the empty tripod standing by his tent.

TYLER (O.S.) (CONT'D)

So were Ben, Spader and Casey.

He looks in their tents. All their stuff is still there.

TYLER (O.S.) (CONT'D)

They left their phones... Spader left his car keys... shit.

He comes out. Allison is on the brink of panic.

ALLISON

Call 911!

TYLER (O.S.)  
I can't, there's no signal. We  
have to go back down to Hazard.

Allison turns back to the woods and screams their names.

TYLER (O.S.) (CONT'D)  
Allison, they're gone!

**ARCHIVAL FOOTAGE: WNEP TV 16**  
**AIR DATE: 4/13/13 - 5 p.m.**

A FEMALE ANCHOR talks to the camera.

ANCHOR (ON TV)  
*Time is running out in the search  
for three hikers missing since  
Sunday in the woods of central  
Pennsylvania. To make matters  
worse, a major storm is expected to  
move in early this evening...*

**DATE: 4/18/2013 - 8:08 A.M.**  
**LOCATION: WILSON HIGH SCHOOL**  
**SOURCE: TYLER'S IPHONE**

**INT. TYLER'S CAR - RAINY MORNING**

Tyler films the school from inside his car. The wiper blades slap lazily back and forth. STUDENTS hurry by, holding their jackets or backpacks over their heads.

TYLER (O.S.)  
It's been a week. They're calling  
off the search and I'm going back  
to school. I don't want to but my  
folks are making me.  
(long beat)  
I don't know if it's wrong, but I'm  
gonna keep documenting this.... try  
to make sense of what happened.

**INT. MR. LYNCH'S CLASSROOM - DAY**

Tyler's iPhone turns on, going all over the place as students take their seats. Finally lands on Allison.

TYLER (O.S.)  
C'mere and look at this.

She comes over as camera turns to find:

The SYMBOL from the cave, carved into Tyler's desktop.

It wasn't there before, yet it looks as old and worn-in as the old initials around it.

**INT. CAFETERIA - DAY**

It's empty, except for workers in the b.g. prepping lunch.

Tyler and Allison sit at his laptop where two photos of the symbol are displayed; from the desktop and the cave.

TYLER (O.S.)

These symbols are exactly the same.

ALLISON

So?

TYLER (O.S.)

So nobody knows about it but us.

She turns to him, a little annoyed.

ALLISON

Why are you filming me?

TYLER (O.S.)

I'm documenting everything that has to do with their disappearances from now on.

ALLISON

(beat)

I'm going back to class.

She grabs her book bag and heads out.

TYLER (O.S.)

This symbol means something!

The door rattles shut behind her.

**INT. TYLER'S BEDROOM - LATE DAY**

Tyler turns on his iPhone, puts it down, opens his window.

TYLER

I was working at my desk when I happened to see this out my window.



He films an old tree in the back yard. The setting sun highlights a section of the bark. The same SYMBOL again -- carved into the tree -- just under a yawning knot hole.

TYLER (O.S.) (CONT'D)  
This *definitely* means something.

**EXT. BACK YARD - LATE DAY**

Tyler climbs the tree and films the SYMBOL up close. The lines that form it are raised, darkened -- clearly old.

TYLER (O.S.)  
I've lived here my whole life and never saw this symbol here before.

He comes back to the symbol... to the knothole. He reaches his hand in and digs around. Then stops.

He comes back with a dirt-encrusted square *something*.

**INT. ALLISON'S HOUSE - KITCHEN - LATE DAY**

Allison films Tyler at a kitchen table covered with newspaper; dirt particles all over it.

ALLISON (O.S.)  
Just hurry up before my mom comes home. She'll freak about the mess.

TYLER  
I'm trying. It's wrapped in like a thousand layers of duct tape.

He cuts the tape away to reveal a rusty TIN BOX.

He opens it. Inside is a KEY.

TYLER (CONT'D)  
Holy shit.

Tyler holds the key up to the camera. Stamped on the key is the number "5" -- and that's it. Off Tyler's look--

**INT. KEY COPY KIOSK - NEXT DAY**

Allison films discretely as Ben shows it to the KEYMAKER.

KEYMAKER  
This is to a safe deposit box.

TYLER

What, in like, a bank? What bank?

KEYMAKER

If it's local, you've only got two in town. Bank of America, which just opened. And First National, which has been here since '65.

TYLER

Thanks.

(turns to Allison)

It's gotta be First National.

**INT. FIRST NATIONAL - SAFE DEPOSIT VAULT - LATER THAT DAY**

Allison continues to film discretely as the BANK MANAGER pulls SAFE DEPOSIT BOX #5 from the wall.

BANK MANAGER

According to our records, this box was pre-paid for fifty years. I must say, I'm rather curious as to its contents.

The Bank Manager sets the box on a table, then exits.

TYLER

Thanks for your help.

Allison puts the phone down at the end of the table, then walks into the shot with Tyler, who stares at the box.

ALLISON

Well... Open it.

He rubs his hands together, then opens the box. Inside is--

**A VIDEO CAMERA**

--wrapped in dried-out duct tape. But not just any camera.

TYLER

That's the camera I lost in the woods during our camping trip!

ALLISON

(looking at it)

But that's impossible.

Tyler flips up the bottom of the camera. Peels off some of the crusty tape to reveal: "T. MURPHY" in faded sharpie.

They trade a dropped-jaw look. But there's more.

TYLER  
There's a tape in it.

**DATE: 4/11/2013 - 11:58 p.m.**

**LOCATION: THE HOLLOWES**

**SOURCE: TYLER'S CAMERA\***

*\*(start with brief replay of tape, to establish proximity)*

**EXT. THE HOLLOWES - NIGHT**

*Night-vision in the forest. Tyler is scanning the woods with his device when Allison startles him from behind.*

ALLISON  
*Oh, sorry.*

TYLER  
*It's okay we're all a little jumpy.*

ALLISON  
*So... what's all this stuff do?*

*FAST-FORWARD ahead to when: Tyler and Allison are gone. As before, we hear the footsteps... the camera shuts off and--*

**EXT. THE HOLLOWES - NIGHT**

The camera turns back on. We're still in the forest, looking at the gravestone in the distance, but something is off... the camera's been repositioned. But after a beat--

--the gravestone moves back and forth as the earth ruptures and heaves beneath it and something rises from the ground.

A BODY -- clawing for purchase when -- *it coughs.*

Spader enters frame with Casey, speaking in whispers.

SPADER  
Dude. You ruined it.

Now we see the thing from the grave is none other than Ben.

BEN  
I swallowed a bug. Just rewind it.

SPADER  
Won't he be able to tell?

BEN

Later he will. But first, he'll  
freak the fuck out.

CASEY

Guys, this is mean.

BEN

No it's not. We're giving him what  
he came here for.

SPADER

Sure beats eight hours of crickets.

CASEY

No, *you're* just being a tool...

(to Ben)

And you're doing it because you're  
jealous that Allison likes him.

BEN

No she doesn't! He's pathetic with  
girls. I actually think he's gay.

CASEY

(shakes her head)

Denial. The first stage of grief.

Ben grouses as we--

CUT TO:

Shaky POV of the woods as Spader fumbles with the camera.

SPADER (O.S.)

How do I rewind? I can't see shit.

CASEY (O.S.)

What *is* that?

SPADER (O.S.)

What's what?

CASEY (O.S.)

Those lights. Up there.

The camera comes back up and we see a faint, surreal glow  
flickering up over the hill.

BEN (O.S.)

That's coming from the caves.

CUT TO:

Ben films as he runs, climbing over the rock formations to the cave entrance that leads to--

--the swimming hole. Where the dark water glimmers with an eerie light that's coming from deep down below.

Spader and Casey walk into view on the other side, their amazed faces lit by the water's strange glow.

CASEY

What *is* that?

BEN (O.S.)

I don't know.

Then Spader looks at camera/Ben. A grin forms.

SPADER

You're messing with us. It's a waterproof flashlight or something.

BEN (O.S.)

I swear I didn't do anything.

SPADER

Bullshit. You knew right where it was coming from.

BEN (O.S.)

We all did. The cave was glowing!

SPADER

Sure, okay...

BEN (O.S.)

You know what? I'll go down there myself. You bring the weed?

SPADER

I smoked you out already.

BEN (O.S.)

For the ziplock, Kumar. I'm gonna improvise a little here.

CUT TO:

Spader carefully pours the pot into Casey's jacket pocket then hands the empty bag to Ben--

--who puts the camera inside and ziplocks it. It distorts the view a bit as he turns it to his face to inspect it.

BEN (CONT'D)

That'll work.

He turns back to Spader and Casey.

CASEY

Maybe this isn't such a good idea.

BEN (O.S.)

Sure it is. Besides, I gotta get  
this dirt outta my ears.

(takes a few breaths)

Goin' viral, yo!

Ben dives--

### **UNDERWATER**

--and swims straight toward the glowing source, which gets bigger and bigger. Golden light grows brighter. The image distorting crazily as Ben breaks through the surface to--

### **THE OTHER SIDE**

Ben looks/films around the cave. The glimmer below him is gone now, but there's light from above. Water spots the lens. The image continues to pixellate.

BEN (CONT'D)

Guys?

But nobody's there. He places the camera on the rocks. The frame is sideways as he pulls himself out.

Ben shakes out his wet hair and looks around in confusion.

BEN (CONT'D)

Hey! Guys!!

He sits there for a dazed moment -- remembers the camera. He pulls off the ziplock bag and films his surroundings.

It's the same place. The same swimming hole. The same cave. The only difference is the light from above. He films up into the crevice to see that this is sunlight.

*SPLASH!* Ben whips around to see Spader and Casey surfacing.

SPADER

We thought you drowned!

Casey looks up, seeing the sunlight beaming through the big rocks, down onto the water.

CASEY

Where are we?

CUT TO:

The water is sloshing before Spader surfaces, gasping for breath, extremely distressed. Deep breath. He dives again.

Seconds later, Casey surfaces. Ben pops up behind her.

CASEY (CONT'D)

Find anything?

BEN

Just rocks and mud.

They scan the water, but the sun's surface glare makes it impossible to know if the glimmer below is still there.

Casey's gone from worried to scared. Ben takes a deep breath and goes back down for another try.

CUT TO:

Later. They sit on the rocks, exhausted, skin pruned.

CASEY

Maybe it only opens up at night.

BEN

Or it only opens once.

SPADER

Could be we just got turned around and we're in the same cave.

CASEY

Then how is it *light* out? It should be barely after midnight.

BEN

Unless we got abducted by aliens. Lost time? That's what happens.

They look at him.

BEN (CONT'D)

What? This place is supposed to be the fucking Twilight Zone.

A beat. Spader gets up.

SPADER

Only one way to find out.

**EXT. FIRE ROAD - DAY**

Spader and Casey look around, confused and worried.

CASEY  
It *looks* the same...

SPADER  
I *know* we parked here!

Ben finds the blue dot on the trailhead marker.

BEN (O.S.)  
There's the trailhead. This is definitely where we parked.

SPADER  
So where's my fucking car??

BEN (O.S.)  
Got jacked, yo. Plain and simple.

SPADER  
*Fuck!* Wait... I bet Tyler did this. His car's gone too.

CASEY  
He wouldn't do that.

BEN (O.S.)  
If he knew we messed with his camera? Yeah he would.

SPADER  
(calling into the woods)  
Ya got us, Tybo! Very funny!

A tense beat of silence.

CASEY  
Okay, now what?

BEN (O.S.)  
I don't know, but I ain't trekkin back up that mountain again, that's for damn sure.

SPADER  
I guess we walk back to Hazard and call someone.



**EXT. COUNTRY ROAD - LATER**

They walk back. A few scattered farms are set deep off the road. Corn and hay fields stretch out in all directions.

SPADER

Anyone remember all these fields on the way in?

**EXT. HAZARD, PA - DAY**

They walk down Main Street, where they got directions from the Bald Man. All cars are from the 1970's or earlier.

SPADER

Must be a car show in town.

But as Ben pans the street, we see things have changed: the "Grouchy Tavern" sign is new. The 99 Cent Store is a Woolworth's. There's a PAWN SHOP where the Rite Aid was.

BEN (O.S.)

What the hell *is* all this?

The formerly boarded-up JACK'S GARAGE is open; gas is 59 cents a gallon.

The two-plex theater is open; now playing, "OH GOD!"

There's a BELL TELEPHONE BOOTH on the corner...

Casey sees a NEWSPAPER lying in a trash can.

She pulls it out and reads the headline, confirming everything her eyes are seeing but her mind still can't quite believe.

She holds up the front page for the camera.

The headline is about PRESIDENT JIMMY CARTER.

The date: October 12, 1977.

BEN (O.S.) (CONT'D)

Why's there a paper from 1977 in the trash?

CASEY

Look around you. This is 1977.

Camera pans past her to PEOPLE with bell-bottoms and long feathered hair, staring curiously back at our three.

DATE: 4/19/2013 - 10:22 A.M.

LOCATION: HOPEWELL, PA

SOURCE: TYLER'S CAMERA

**INT. TYLER'S CAR - MOVING - DAY**

Allison films Tyler driving on the highway.

TYLER

This is either the most brilliant  
prank ever or we've solved the  
mystery of the Hollows. It explains  
all those missing people...

Allison looks at him - *he's excited?* He catches himself.

TYLER (CONT'D)

And them of course.

ALLISON (O.S.)

Yeah, *them*.

TYLER

We don't know the full story yet.  
The tape broke during playback. I  
have to splice it together so we  
can watch the rest of it.

ALLISON (O.S.)

But do you seriously think this  
could be a prank?

TYLER

That's what we're going to try to  
find out.

**INT. SWIMMING HOLE - THE HOLLOWES - DAY**

Tyler films the SYMBOL on the cave wall.

ALLISON (O.S.)

I don't see any light down there.

He turns to see Allison at the water's edge.

TYLER (O.S.)

It was night here and morning there  
when they went through. Maybe it's  
dark over there now.

ALLISON

I can swim down to check.

TYLER (O.S.)

No!

She's startled by his urgent tone.

TYLER (O.S.) (CONT'D)

I don't want you to get stuck over there, too. I've got a better idea.

Tyler turns to his pack and pulls out a ziplock baggie.

CUT TO:

He seals the baggie over the camera, turns it toward his face to inspect it. He turns back to Allison, who is holding a coil of nylon rope.

TYLER (O.S.) (CONT'D)

Ready?

She nods and we are dropped into the water, descending slowly through the murk until we reach--

#### **THE BOTTOM**

--where we emerge upon a new surface. A night sky full of stars is visible through the wide CREVICE above us.

After a moment, the camera is YANKED back underwater and pulled through until we see Tyler and Allison again.

Tyler removes the camera from the housing and turns it off in order to watch the footage we just saw with Allison.

CUT TO:

Allison films Tyler after watching. He's still stunned.

TYLER (CONT'D)

It's not a prank. So we're talking about *real* time travel here.

ALLISON (O.S.)

We have to go to the police.

TYLER

Do we? Think it through. They'd tell the government and then what?

ALLISON (O.S.)

(realizing)

The government starts changing history for their own purposes.

TYLER

Call me paranoid, but I don't see that going so well. So let's keep this to ourselves for right now.

ALLISON (O.S.)

But we can't help them.

TYLER

Maybe we can. Let's check more caves. See if we can find another pool or one of those symbols.

ALLISON (O.S.)

What good will that do?

TYLER

I'm betting if there's a way in, there's a way back, too.

**INT/EXT. A SERIES OF CAVES - DAY**

--Tyler follows Allison down a cave to a dead end.

--Tyler films Allison emerging from a cave above, shaking her head.

--Allison takes the camera from Tyler, then films him going into a narrow cave that goes underground.

--Late day now. Allison sits on a rock, filthy and annoyed as she hugs herself against the chill.

TYLER (O.S.)

Okay. Let's head back.

Allison is up walking before Tyler turns the camera off.

**INT. TYLER'S CAR - MOVING - DUSK**

Camera comes on. Allison sleeps in the passenger seat.

TYLER (O.S.)

Allison!

She wakes with a start. He pans to the windshield. Up ahead are the bright lights of a small city.

ALLISON (O.S.)

Where are we? What is that?

TYLER (O.S.)  
It's Hazard.

ALLISON  
(leaning in)  
No way, Hazard's a shit hole.

TYLER (O.S.)  
It's Hazard. Take the camera.

She does as they speed toward the city.

**EXT. MAIN STREET - HAZARD, PA - NIGHT**

Driving through, the place is completely transformed.

There's a JACK'S FORD DEALERSHIP where the boarded garage used to be. The dinky shuttered movie theater is now a JACK'S 8-PLEX. Rite Aid is JACK'S DRUGS. The Grouchy Tavern is JACK'S TAVERN.

ALLISON (O.S.)  
Who the hell is Jack?

TYLER (O.S.)  
I don't know, but there's no way  
all of this was built since we  
drove through two weeks ago.  
(then, realizing)  
Jesus, it was them.

Camera turns to Tyler.

TYLER (CONT'D)  
That's the only explanation. They  
must've changed something in the  
past that caused this to happen.

ALLISON (O.S.)  
Then we need to watch the rest of  
that tape.

**DATE: OCTOBER 12, 1977 - 11:33 a.m.**

**LOCATION: HAZARD, PA**

**SOURCE: TYLER'S CAMERA**

**EXT. JACK'S GARAGE - HAZARD, PA - DAY**

Ben films as Spader haggles over a beat-up wood-paneled station wagon for sale at Jack's Garage with JACK himself; a 35 year-old grease monkey with his name on his coveralls.

JACK

I can't go less'n four hundred.

SPADER

Three hundred. It's a rust bucket.

JACK

Four. She purrs like a kitten.

Ben turns the camera on himself as they haggle in the b.g.

BEN

So we got a plan. Kind of. We go back to Hopewell to leave you this tape so you know what happened to us. Hopefully you can figure out how to bring us back. Probably less than a snowball's chance in hell, but it's better than nothing.

He turns to see Casey exiting the Pawn Shop, absently touching her neck where her unicorn pendant used to be.

BEN (O.S.) (CONT'D)

How'd you make out?

She holds up cash, not happy about selling her heirloom.

CASEY

Two hundred and change.

BEN (O.S.)

That's not enough.

CASEY

No shit, it was one of a... kind.

She stops, recalling her conversation about it with the Bald Man earlier. Ben grabs her money.

BEN (O.S.)

C'mon, I got an idea.

CUT TO:

Ben walks up to Jack with the money, holding the camera loosely at his side, but continuing to film.

BEN (O.S.) (CONT'D)

We got two hundred cold hard here.

JACK

Two hundred? Where're you jokers from anyway?

BEN (O.S.)  
We're from the future.

Jack looks at him, then bursts into laughter as Spader and Casey are quietly mortified.

BEN (O.S.) (CONT'D)  
Show him your ID, Spader.

SPADER  
What? No, it's--

He communicates "fake" with his eyes.

BEN (O.S.)  
It doesn't matter here. Show him.

Spader takes out his wallet and shows Jack, who frowns at the dates on Spader's ID and credit cards.

JACK  
2013, huh? Right, and I'm the queen of England.

BEN (O.S.)  
Check out the green, pal.

Jack pulls out a \$20 bill. Sees the date on it and pales.

BEN (O.S.) (CONT'D)  
Yeah, not so easy to fake U.S. currency is it? And even if we did, why make it from the future? It'd be useless. Then there's this.  
(holds out camera)  
You got technology like this across the pond, your highness?

The angle goes awry as Jack examines the camera. He turns it on his own stunned face. He touches a button and accidentally turns it off.

CUT TO:

Ben turns the camera back on, now filming Jack.

BEN (O.S.) (CONT'D)  
Two hundred for the car, plus we tell you something about the future. Anything you want.

Spader wipes a nervous hand over his face in the b.g.

JACK

I just... this is pure insanity...

BEN (O.S.)

Come on, Jack. You know that car is barely worth two hundred. Worst case, you break even. And if we are telling the truth..? Hell, man, the sky's the limit.

Jack thinks about it, then gets an idea.

JACK

Tell me the next ten Super Bowl winners and you got a deal.

**INT. STATION WAGON - MOVING - DAY**

Ben films Jack waving goodbye from the lot as they pull away in the Station Wagon. He turns to Spader, driving.

SPADER

Are you insane?

BEN (O.S.)

We got the car, didn't we?

SPADER

You can't just tell people we're from the future! If word gets around the C.I.A.'ll interrogate us 'til our eyes bleed and turn us into their own personal mutants!

BEN (O.S.)

Okay, I got it, calm the fuck down.

SPADER

How much money do we have left?

CASEY

A little over forty bucks.

SPADER

We need new clothes so we blend in.

**INT. DEPARTMENT STORE - DAY**

Ben has hidden the camera under his shirt as he walks down the toy aisle of the store, checking out rows upon rows of shiny new vintage toys in the boxes. G.I. Joe kits. Hot Wheel Redlines. The Six Million Dollar Man doll.



BEN (O.S.)  
 Damn, we're talkin' five figures on  
 eBay here, yo.

He rounds the next aisle to the book section, which also features hundreds of brand new 1977 COMIC BOOKS. Multiple copies in mint condition. Ben whimpers orgasmically.

**EXT. HOWARD JOHNSON'S MOTOR INN - DAY**

Ben films the old cars passing by. A "KOOL" cigarette billboard. Spader and Casey walk out, having changed into '70's attire. Spader in bell bottoms and a rugby shirt. Casey in hip huggers, clogs and a tube top.

BEN (O.S.)  
 Part of me thinks you slipped me  
 some X and I'm still back in the  
 woods, tripping my brains out.

SPADER  
 I wish.

Spader tosses him a roll of DUCT TAPE.

SPADER (CONT'D)  
 Cover up the camera before anyone  
 else sees it.

**EXT. WILSON HIGH SCHOOL - DAY**

Ben films the school through the windshield. Spader and Casey sit up front, framing the image.

SPADER  
 My dad's in there. He's a senior.

BEN (O.S.)  
 I think my dad's a sophomore.

CASEY  
 I'll stay in the car. The last  
 thing I need is for one of your  
 dads to hit on me.

SPADER  
 (looks at her)  
 That's just wrong.

**INT. SCHOOL ENTRANCE - DAY**

Ben follows Spader through the entrance. The lockers are a different color. Everything's newer. The halls are empty and quiet. Until the bell RINGS.

SPADER

Oh shit.

The hallway floods with teens from the '70's. Suddenly the guys find themselves in a Petri dish of wide lapel shirts, polyester pants, clogs and feathered hair.

BEN (O.S.)

We are so far down the rabbit hole.

CUT TO:

Ben follows Spader into an empty classroom, checking out the desks as they move down the aisles.

SPADER

There's Tyler's desk.

He points to "T.J. '72" on an otherwise unmarked desktop -- Tyler's carved-up desk in its infancy.

SPADER (CONT'D)

Crap, I don't have a knife.

BEN (O.S.)

I do.

Ben hands Spader the camera and pulls out a switchblade. *SHNIKK!* The razor-sharp blade shoots out.

SPADER (O.S.)

Where'd you get a switchblade?

BEN

Got it after those jock assholes beat me up in tenth grade.

Ben flips the blade in his hand.

SPADER (O.S.)

Like you'd ever use it, you pussy.

Ben glowers up at Spader in a way that disturbs him.

SPADER (O.S.) (CONT'D)  
 Just hurry up and get this done  
 before lunch ends.

CUT TO:

Ben finishes carving the symbol.

SPADER (O.S.) (CONT'D)  
 You sure Tyler'll know what to make  
 of this?

BEN  
 He'll know it's from us. When he  
 sees the other one at his house--

MALE VOICE (O.S.)  
 May I help you, gentlemen?

Turn to see a young MR. LYNCH walking in, 39 years-old, bow  
 tie and all.

SPADER (O.S.)  
 No way.

Spader films more discretely as Mr. Lynch dons his glasses.

MR. LYNCH  
 Ah, Randall Johnson. I almost  
 didn't recognize you.

SPADER (O.S.)  
 "Randall"?

BEN  
 (whispering)  
 My dad's name.

MR. LYNCH  
 To what do I owe the honor of your  
 presence?

BEN  
 I, uh, I forgot my pen.

MR. LYNCH  
 Your pen. You haven't been in  
 class all week. Were you looking  
 for the mid-term questions?

BEN  
 Just my pen. Gotta bounce.

Ben heads for the door.

MR. LYNCH

You know, one day you're going to look back and wonder why you never amounted to anything. When that happens, come find me and I'll be happy to tell you why.

Ben stops in his tracks and turns.

BEN

First of all? Ol' Randall Johnson doesn't do so bad.

SPADER (O.S.)

Ben, no.

BEN

I have a job, I own a house, I have a family. Yeah, I drink too much and maybe I'm not the best dad in the world, but I handle my biz.

MR. LYNCH

I beg your pardon?

BEN

But if I *do* need to find you, I know where you'll be. Right here. A miserable old son of a bitch teaching this same boring history class for the next 35 years.

SPADER (O.S.)

Goddamn it, Ben, knock it off!

Camera shoots aimlessly as Spader grabs Ben and ushers him roughly out the door just as--

**THE TAPE ENDS.**

**DATE: 4/20/2013 - 11:50 A.M.**

**LOCATION: WILSON HIGH SCHOOL**

**SOURCE: TYLER'S CAMERA**

**INT. MR. LYNCH'S CLASSROOM - DAY**

Camera is pulled from Tyler's backpack. We hear a woman addressing the class as we flit past a wide-eyed Allison.

FEMALE TEACHER (O.S.)

--this test will count as ten percent of your final grade.

Camera lands on the teacher -- MRS. GRANT, 40's -- walking up and down the aisles, passing out tests.

MRS. GRANT  
After those abysmal mid-terms, I hope you studied this time.

TYLER (O.S.)  
I'm sorry, I'm still confused. So you're not a sub?

MRS. GRANT  
Is that supposed to be funny, Tyler? Because I'm in no mood.

TYLER (O.S.)  
Okay, but where's Mr. Lynch?

MRS. GRANT  
Who?

TYLER (O.S.)  
Mr. Lynch. Our actual teacher.

All the kids in class turn around to look at Tyler.

**INT. HALLWAY - DAY**

Allison asks some FRIENDS in the hallway.

ALLISON  
Mr. Lynch. He's been here forever.

FRIEND  
*What* are you smoking?

**INT. FRONT OFFICE - DAY**

An ADMINISTRATOR looks at them, annoyed.

ADMINISTRATOR  
I've been here for fifteen years. There is no Mr. Lynch teaching at this school.  
(looks at camera)  
Why are you filming me?

**INT. SCHOOL LIBRARY - DAY**

Camera films Tyler and Allison on his laptop, Googling Mr. Lynch's name. They get a hit on DR. PHILLIP LYNCH, PhD. A photo comes up. It's him alright, down to the bow tie.

TYLER

Mr. Lynch has been teaching at Princeton since 1981. It's got to be because of what Ben said to him. It must've shaken him up enough to do something about it.

ALLISON

Like that Jack guy. They told him the Super Bowl winners and now he owns half of Hazard.

TYLER

They're changing history.

They absorb the impact of this for a moment, then--

ALLISON

But I totally remember Mr. Lynch. His boring lectures, that time when his hair piece slipped off--

TYLER

--and how he always called you Alice.

ALLISON

--and how he always called me Alice.

They look at each other.

ALLISON (CONT'D)

How could we *both* remember that if it never happened?

Tyler thinks, then snaps his fingers.

TYLER

I've got him on tape.

**INSERT VIDEO** (*which Tyler shot before they went camping*)

*Ben sits behind Allison in class, dreamy-eyed. Turn to Spader, thumbing his phone.*

SPADER

*...just setting my lineup for the weekend. My team is sick.*

*(glances up)*

*Hey, you want proof of life after death? Right over there.*

Pan to the door as the old Mr. Lynch walks in.

MR. LYNCH

Settle down class. We have a busy day. Mr. Johnson, could you please step forward?

FREEZE FRAME on Mr. Lynch and--

CUT TO:

**INT. TYLER'S BEDROOM - NIGHT**

Tyler films a yawning Allison via SKYPE on his computer. Tyler's face appears in a smaller box next to hers.

ALLISON

It's two in the morning.

TYLER

It is? I've been online all night--

ALLISON

(seeing his camera)

Don't film me right now!

She goes to log off but--

TYLER

Wait! I think I know how we remember the old history when nobody else does.

ALLISON

(beat)

I'm listening.

TYLER

The swimming hole is the portal that connects both worlds, right?

ALLISON

Yeah, so?

He holds up a bottle of water.

TYLER

So water is a natural conductor. And we all made contact with it.

ALLISON

You didn't go swimming.

TYLER

I might as well have, you splashed me enough. But I think that's what keeps us connected to the original timeline with the others.

ALLISON

Okay, but how does that explain Mr. Lynch still being on that tape?

TYLER

Simple. They took the camera with them when they went through, so it's effected just like we are.

ALLISON

So it'll keep recording things the way we experience them? Even if they keep changing?

TYLER

Exactly.

(pats the camera)

This sucker is all we've got to prove we haven't gone insane.

ALLISON

Great, but who else is gonna believe us?

TYLER

Nobody, it's too easy to fake video these days. But there's got to be other people like us out there.

ALLISON

Sure, I'll go put an ad on Craig's List...

TYLER

Actually, there's a chance I might know someone already.

**INT. TYLER'S ATTIC - LATE DAY**

Tyler films with Allison as they search through stacks of old boxes and mothballed clothes.

TYLER (O.S.)

My brother was missing for a month before they found him in that pond. But a few things didn't add up.



TYLER (O.S.) (CONT'D)

I remember the police telling my parents he wasn't malnourished the way someone would be after being lost in the woods for that long. The other thing was his clothes.

ALLISON

His clothes?

TYLER (O.S.)

They were weird. Vintage. Nobody ever saw him wearing them before.

Off Allison--

CUT TO:

Tyler puts the camera down on a box to film both of them as he pulls out an old foot locker labeled, "DAVE'S STUFF."

He flips the lid open. There's a layer of baby clothes on top. He pulls them out to reveal:

A yellowed newspaper article in a plastic sleeve. He holds it up and we see--

**"MISSING TEEN FOUND DEAD FROM DROWNING"**

Tyler stares, memories flooding back. Allison watches him a concerned beat, then takes the article and sets it aside.

ALLISON

You okay?

TYLER

(clears his throat)

Yeah.

He starts going through the trunk. Typical teenage guy stuff at first. Sports magazines, doodle-filled notebooks, an old iPod, a letterman's jacket, a copy of Maxim...

Then he pulls out a jar of JFK sliver half dollars. He puts it aside and finds unopened packs of Topps Baseball cards. Tyler looks at Allison, then opens one.

TYLER (CONT'D)

These are from 1969. They're worth a small fortune in this condition.

He finds a flier for Hopewell's "4th of July Parade!" Wooden nickels -- parade tokens.

ALLISON

Tyler...

She holds up one of Dave's old notebooks -- opened to a page full of pen sketches of the CAVE SYMBOL.

**INT. HOPEWELL PUBLIC LIBRARY - DAY**

Allison films Tyler sitting before a microfiche machine, scanning local newspapers from July of 1969.

TYLER

July of '69 was about thirty-five and half years before he died, the same time difference between now and October 1977.

ALLISON (O.S.)

Then you were right. There is a way back.

(realizing)

The pond.

TYLER

That's what I'm thinking.

Tyler stops, seeing something in a newspaper photo of the 4th of July parade on Main Street in Hopewell.

TYLER (CONT'D)

Hold on...

He zooms in on the crowd watching the floats go by. He zooms in closer, landing on--

**HIS BROTHER:** at age 17, attending a parade that happened years before he was born.

Tyler turns back to Allison.

TYLER (CONT'D)

Let's go bring our friends back.

**INT. TYLER'S CAR - MOVING - DAY**

Allison films Tyler driving through downtown Hopewell.

TYLER

The swimming hole must close up after you go through... until you return to your own time...

We HEAR a low-register BUZZING from some indistinct source.

TYLER (CONT'D)

...but then I'm guessing you can go back and forth as much as you want. It's like going through one unlocks the other... what's that noise?

ALLISON (O.S.)

I don't--

The camera jerks past him, to the window--

ALLISON (O.S.) (CONT'D)

Tyler!!

Tyler turns to see--

**THE WORLD IS TRANSFORMING ALL AROUND THEM!**

--like a wave moving down Main Street, slightly faster than their car, the buildings transform before their very eyes.

Camera pans to a windshield view of the street ahead as the buildings become derelict. Boarded windows and "for lease" signs. Others vanish completely into chain-linked lots.

Parked cars transform into new vehicles. Vehicles in motion explode in a shower of evaporating photons as the wave hits them. New cars take form, already in motion with oblivious drivers... as if they'd always been here.

ALLISON (O.S.) (CONT'D)

Tyler!!

Ahead-- a monster DUMP TRUCK forms out of thin air, making a left turn directly in front of their car!

Tyler SLAMS the brakes and skids to a sideways stop, mere inches from the HORN-BLARING dump truck.

TRUCK DRIVER

Don't text and drive, asshole!

The truck moves on and we see Main Street again -- the wave roiling outward like the shockwave of a bomb -- changing everything in its path, past Main Street and beyond.

The camera begins to tremble in Allison's hands as she turns back to--

TYLER -- white-faced, swallowing dryly, in shock. He finally turns to look at her.

TYLER

What the fuck did they do now?

His PHONE rings, jarring them both. He looks at CALLER ID.

TYLER (CONT'D)

It's the bank.

He clicks on SPEAKER PHONE and answers.

TYLER (CONT'D)

Hello?

BANK MANAGER (OVER PHONE)

*Mr. Murphy? This is Mr. Tannen from  
First National. I need you to come  
in at your earliest convenience.*

**INT. FIRST NATIONAL - SAFE DEPOSIT VAULT - SHORTLY**

The Bank Manager pulls BOX #5 from the wall again as Tyler shoots from the hip discretely.

BANK MANAGER

I thought you took your possessions  
and closed the account.

TYLER (O.S.)

I... thought I did.

BANK MANAGER

Yes, well, when I went to rent the  
box to a new client... you can see  
for yourself, but it's not empty.

He sets the box on the table before them. Tyler opens the box and we don't see inside, but it's definitely not empty.

BANK MANAGER (CONT'D)

Shall I renew your account?

Tyler nods in a daze.

BANK MANAGER (CONT'D)

I'll tend to the paperwork.

The Bank Manager exits and shuts the door. Tyler puts the camera down and anxiously throws open the box.

Inside are two brown paper bags. Tyler takes the first one and pulls out a MINT CONDITION COPY of THE AMAZING SPIDER-MAN NUMBER ONE.

TYLER

Holy shit!

ALLISON

Comic books? Super.

TYLER

What? No! This is the Amazing  
Spider-Man number one!  
(inspecting it)  
In frickin' mint condition!

She has no idea what he's talking about.

TYLER (CONT'D)

Do you have any idea how much this  
is worth??

ALLISON

More than this?

Allison pulls up a bank-banded stack of twenties from the  
second bag. Five grand cash.

TYLER

A lot more, actually, but... wow.

He takes the money and flips through it as she pulls the  
last item from the bag: a big clunky VIDEO CASSETTE.

ALLISON

What's this?

TYLER

It's Beta tape.  
(examining it)  
Nobody's used these in years.

**EXT. WILSON HIGH SCHOOL - DAY**

Camera comes on as they approach the school, now covered  
with graffiti and barred windows.

Allison looks back at Tyler; not just freaked out anymore,  
she's straight-up scared.

ALLISON

How do we know if we're even  
enrolled here anymore?

TYLER (O.S.)

I don't care. I just hope they  
still have an A.V. department.

Allison opens the door for him. They enter and find--  
 --the lobby entrance is blocked by METAL DETECTORS and a  
 SECURITY GUARD.

SECURITY GUARD  
 (re: the camera)  
 I'm gonna need you to turn that off  
 and empty your pockets.

He trades a look with Allison, then turns off the camera.

**INT. SCHOOL - A.V. STOCKROOM - DAY**

The camera films from a table as Tyler hooks up an old BETA  
 DECK to one of the many old televisions.

ALLISON  
 So you're in A.V.?

TYLER (O.S.)  
 Yes, I am a geek.

ALLISON  
 I'm on the debate team. I think that  
 trumps A.V. in the geek department.

TYLER  
 We could debate that.

ALLISON  
 I'd win.

They trade a short laugh, but it's all nerves. Tyler  
 finishes patching the deck and steps back.

TYLER  
 Let's hope this works.

He hits *play*.

**DATE: 10/18/1977 - 10:30 A.M.**  
**LOCATION: ATLANTIC CITY, NJ**  
**SOURCE: BEN'S BETACAM**

**EXT. PIER - DAY**

Ben sits on a bench, filming himself, wearing a YANKEES  
 cap. We see his face and blue sky. He's in high spirits.

BEN

What's up, yo? Been a few days since our last travel journal, which I hope you got. Can't exactly buy more DV tape back here so I got a new camera. *Betacam!* State of the art! I bet you're wondering how we paid for it...

He turns the camera around to reveal--

**THE ATLANTIC CITY BOARDWALK**

Lined with casinos. He turns the camera back on himself.

BEN (CONT'D)

We were starting to lose our shit about being stuck back here. Outta money and sleepin' in the wagon. Then Spader was like, yo, we told Jack the garage dude about the Super Bowl. Well, it's October. The Yanks are gonna win the world series this year. Of course, stat boy knows who wins *each game*. I think you can figure out the rest.

We hear a car HONK.

BEN (CONT'D)

I believe that's my ride.

He turns to see Spader and Casey pulling up in a brand new Cadillac. Casey blows kisses to the camera.

Ben turns it back on himself, grinning.

BEN (CONT'D)

Prepare to have your minds blown.

**EXT. TIMES SQUARE - DAY**

Ben follows Spader and Casey through streets packed with people. Big lights and billboards. Broadway shows and *CLOSE ENCOUNTERS OF THE 3rd KIND*. Reggie Jackson in pinstripes. Jimmy Carter on the ticker. The DOW at 934.

CUT TO:

Spader films now as Casey comes out of a hair dresser's with a Farrah hairdo, which totally works on her.

CUT TO:

Ben comes out of a comic book store, holding a bag, grinning from ear to ear. He reaches the camera and pulls the copy of Spider-Man #1 out of the bag.

BEN

Mint condition, only three hundred bucks. Tybo's gonna jiz himself.

**EXT. FINANCIAL DISTRICT - LATE DAY**

We look up the face of an enormous building. Up and up and up. It's the World Trade Center's north tower.

BEN (O.S.)

It's a brave new world.

**INT. WORLD TRADE CENTER - NORTH TOWER SKY DECK - DUSK**

A wide open view of a gorgeous autumn sunset over New York City, spread out before them. We see the South Tower, then Spader and Casey, taking in the view, in total awe.

**INT. YANKEE STADIUM - NIGHT**

Casey films the stadium, packed with screaming fans. On the field, Reggie Jackson is on deck. End on Ben and Spader, looking like a couple of kids.

BEN

Mr. October!! Yeah!!

FAN IN NEXT SEAT

Mr. Who?

BEN

Mr. Oct-- oh, right, not yet. Reg-gie! Reg-gie! Reg-gie!

SPADER

(to the fan)

Hey, buddy. Bet you Reggie goes yard on the first pitch.

The fan just laughs.

SPADER (CONT'D)

I'm serious. Fifty bucks.

FAN

Fifty bucks he hits a home run on the very first pitch?



FAN (CONT'D)  
 (Spader nods)  
 Sure, I'll take your money.

They shake hands as, on the field, Reggie steps up to the plate and cracks a towering home run off the first pitch.

SPADER  
 (to the stunned fan)  
 Double or nothing he does it again.

**EXT. NEIGHBORHOOD STREET - ANOTHER DAY**

Ben films himself in the back seat of the Caddy as they drive through their old town. He frames it so we see his face on the left, the passing scenery on the right.

BEN  
 Yo, yo. So we got back from New York a couple days ago. How much we make, Spades?

He turns the camera up front, where Spader drives and Casey rides shotgun. Spader has loosened up since they arrived.

SPADER  
 Twenty grand, baby!

Casey kisses Spader.

Ben turns the camera back on himself.

BEN  
 Spader hooked us up with fake ID's and even with my baby face, the drinkin' age is eighteen, yo! And we got penthouse suites at the Belafonte Hotel down on the river. We are livin' the dream!

CASEY (O.S.)  
 There it is.

Ben swings the camera around to see--

--a charming two-story house with fresh paint and a beautifully-manicured lawn.

BEN (O.S.)  
 That's my house? Damn, we trashed the shit outta that place.

CASEY (O.S.)  
Me next. Me me.

CUT TO:

They drive past a farm. Cows grazing in a pasture.

CASEY (O.S.) (CONT'D)  
Hey, where's my house?

SPADER (O.S.)  
I think it's down by that there hog  
pen, missy.

Camera pans to a pen full of pigs, happily rooting or  
sleeping in their own filth.

CASEY (O.S.)  
No wonder mom's roses grow so big.

They all laugh.

CUT TO:

They drive toward Spader's house at the end of a three-way  
intersection. Ben films through the windshield with Spader  
and Casey in frame.

CASEY (CONT'D)  
It looks exactly the same.

SPADER  
So weird, man. My grandparents  
live there right now. With my dad.

BEN (O.S.)  
Hey. You should go in there.

SPADER  
What?

BEN (O.S.)  
Just say your car broke down. You  
need to use the phone.

SPADER  
The fuck..? Hell no, dude.

BEN (O.S.)  
But they won't know who you--

The front door opens. Spader's TEENAGE FATHER walks out.

BEN (O.S.) (CONT'D)  
Is that him?

SPADER  
(gulp)  
Yeah.

CASEY  
God, he looks just like you.

BEN (O.S.)  
This is trippy as all motherfuckin'  
hell, yo.

Spader's young dad walks to his car. Then he notices them and stops, staring back.

SPADER  
Oh shit.

Spader does a U-turn and speeds away.

**INT. BELAFONTE HOTEL - PENTHOUSE - NEXT DAY**

Spader and Casey sit facing Ben; in serious moods.

SPADER  
Just... seeing my dad... it really  
freaked me out.

BEN  
Why? Nothing happened.

CASEY  
Yeah it did, he saw us.

BEN  
So what? You think he was like...  
"Oh shit, that's my kid!"?

SPADER  
You've heard of the butterfly  
effect, right? Remember that book  
in freshman English?

BEN  
I didn't read it.

SPADER  
Anything we do back here affects  
the future. Even stepping on a bug!

Ben rolls his eyes and cracks another beer.

CASEY

You're drinking? It's eleven o'clock in the morning.

BEN

(a fuck you grin)  
I started at nine.

SPADER

We wanna go back to the Hollows.  
Give it another shot.

BEN

God. We're stuck here, guys! Get over it! Outside of the fact that we only have four channels and no HD yet, it's really not that bad!

SPADER

What are you talking about? We have to go home, man!

BEN

Home sucks!

Ben walks off, sulking. Casey and Spader trade a look -- *he's losing it*. Casey comes up to him, gentler.

CASEY

Ben, we have to try.

BEN

And after that, then what?

SPADER

Then we deal with it. Go somewhere else. Far away from here. Okay?

BEN

Yeah.

SPADER

Good. We'll head out first thing tomorrow. Don't leave this room until then.

Ben rolls his eyes. Spader gets in his face.

SPADER (CONT'D)

I fucking mean it, Ben.

Intimidated, Ben finally nods. Spader and Casey leave.

CUT TO:

A little later. Ben is bored and more than a little pissed. *Ryan's Hope* is on TV. The image starts rolling.

BEN

Fuck this.

He gets up and grabs the camera.

**EXT. CHEVY DEALERSHIP - DAY**

Ben circles around a brand new Z-28 Camaro.

BEN (O.S.)

This is badass!

DEALER (O.S.)

Now there's a man in love.

Ben turns to see a DEALER coming out to meet him.

DEALER (CONT'D)

Like to take 'er for a spin?

**INT. CAMARO - DAY**

Ben films ahead through the windshield, doing 90 mph down a wide open country road, whooping it up.

**EXT. ONE-TREE HILL - DAY**

Camera is set in a tree, filming Ben, sitting on the hood of the Z with a six-pack of Bud in can. He's on a high hill, looking out over their hometown in the valley below.

BEN

Guess where I'm at right now, yo!  
Spader Technologies! Well, not yet  
of course. Ha ha!

(soaks in the view)

You should come back here, Ty.  
Think about it. Back there, we're  
broke. Here we'll be billionaires.  
Back there, girls laugh in our  
faces. Here we'll have a new super-  
model every week! We can buy  
penthouses off Central Park and  
season boxes for the Yankees.  
Shit, we can buy the Yankees.  
'Least that's what I'll be doin'.

He finishes his beer and chucks the can.

BEN (CONT'D)  
 But first? I'm gonna score some  
 weed and go awol until Mr. and Mrs.  
 Buzzkill are long gone.

**EXT. HIGH SCHOOL PARKING LOT - LATE DAY**

The camera is leg-level as Ben approaches some GEARHEADS in  
 the parking lot smoking cigarettes.

BEN (O.S.)  
 I am looking to buy some mary jane.  
 Some grass. Some mowie wowie.  
 Whatever you kids call it nowadays.

They look at him. Tough kids. Not friendly. 'Til Ben  
 holds up a fistful of cash.

BEN (O.S.) (CONT'D)  
 Money is no object.

This changes everything. One of the bigger guys rises from  
 a pick-up bed. It's Spader's dad, DONNIE.

BEN (O.S.) (CONT'D)  
 Oh shit. Mr. Spader...

DONNIE  
 I know you?

BEN (O.S.)  
 No. Nope. Nuh uh.

DONNIE  
 How much grass you lookin' for?

BEN (O.S.)  
 Uh... as much as you got.

DONNIE  
 You got an ID?

BEN (O.S.)  
 Yeah.

DONNIE  
 You buy us three kegs of  
 Hefenreffer and I'll set you up.

BEN (O.S.)  
 Hefenreffer? Fuck that.  
 (pause for effect)  
 Make it Heinekin.

The Gearheads whoop it up. "Keg party!"

**INT. DONNIE'S HOUSE - LIVING ROOM - NIGHT**

Camera is on the floor, filming the cloudy room as Ben smokes up with Donnie and his friends. Some girls have come over. They're high as kites, laughing hysterically.

BEN

No, it's like a handheld computer, but it's also a phone, camera, stereo system, you can even watch movies on it.

DONNIE SPADER

How big is it again?

Ben frames the size of a smart phone with his fingers. They howl with laughter anew.

BEN

I'm serious! Just buy Apple stock when it goes public, trust me.

The door flies open and a white guy with a giant AFRO (19) walks in with a new crowd of kids.

AFRO

Let's get this party started!

BEN

(to the camera)

This is gonna be one fucked-up documentary, yo.

CUT TO:

Ben films through the packed house. The party's raging. Ben turns the camera on himself, plowed, slurring.

BEN (O.S.) (CONT'D)

We're gonna play a little game called... *Guess Whose Mom!*

He walks into the kitchen, where kids are playing quarters. A guy hits, points to a green-faced freshman. Everyone chants, *Chug! Chug! Chug!* as she tries to down one more.

BEN (O.S.) (CONT'D)

Contestant #1, for five million dollars... *Guess whose mom! Um...*

He zooms in as the girl (who looks nothing like Tyler's mom) falls off her chair.

BEN (O.S.) (CONT'D)  
 I gotta go with Tyler's mom.  
 (now she pukes)  
 Yep, definitely Tyler's mom.

CUT TO:

Ben walks into a bedroom where a couple are having sex.

BEN (O.S.) (CONT'D)  
 Oh, this one's easy. Casey's mom!

GIRL IN BED  
 (sees him and screams)  
 Get out of here! Asshole!

The girl (who looks nothing like Casey) throws a shoe at Ben, who ducks out, snickering.

CUT TO:

Ben is dancing in the living room with a pretty girl.

BEN (O.S.)  
 So whose mom are you?

PRETTY GIRL  
 What?

BEN (O.S.)  
 Whose mom are you? Like in the future! You can't be my mom, 'cause that'd be weird.

PRETTY GIRL  
 Creep.

She throws her drink in his face. He staggers back, laughing drunkenly. Then he turns around to see--

--Spader and Casey pushing through the crowd. Spader sees him. He's incensed as he comes over.

SPADER  
 Are you fucking kidding me? You came here?!

CASEY  
 We've been driving all over town looking for you!



BEN (O.S.)  
This's the happ'nin spot!

SPADER  
You're trashed. Come on, we're  
leaving.

BEN (O.S.)  
I'm not going back, yo.

SPADER  
You are not staying here.

BEN (O.S.)  
You can't tell me what to do.

SPADER  
Look, I know you're shit-faced, but  
if I have to kick your ass--

DONNIE SPADER (O.S.)  
Kick whose ass?

Spader turns to see Donnie -- his dad at his age -- right  
in his face. His dad is bigger, with friends behind him.

SPADER  
I, uh... I don't want any trouble.

DONNIE SPADER  
Then I suggest you leave right now.

SPADER  
No, you don't understand--

DONNIE SPADER  
I understand that this is my house  
and you were not invited.

SPADER  
I just wanna get my friend home.

Spader takes Ben by the arm, but Donnie steps in and grabs  
Spader by the shirt.

DONNIE SPADER  
He's filmin' my party for me.

CASEY  
Stop it! He's trying to help you!

Donnie looks at Casey and grins.

DONNIE SPADER  
Damn, where'd you come from?

He shoves Spader to his pals and moves in on her.

DONNIE SPADER (CONT'D)  
You are *definitely* invited.

SPADER  
Get away from her!

Spader breaks free and decks Donnie, spilling his beer all over his jacket. Donnie tackles Spader and they start going at it in a vicious fist fight.

Ben is suddenly being swarmed by other kids shoving past him to watch the fight. Camera lands on a terrified Casey.

CASEY  
Do something!

BEN (O.S.)  
What? I can't--

CASEY  
*This is your fault!*

Just then Spader lands a shot that puts Donnie on the floor. He breaks for the door, calling back to them.

SPADER  
Come on!

Camera is no longer a concern, just recording the blur of faces and bodies as Ben pushes Casey--

#### **OUTSIDE**

--as the Cadillac pulls up, the passenger door flying open.

SPADER (CONT'D)  
Get in!!

They dive into the car. Spader hits the gas -- Ben is thrown into the back seat. As they speed off the camera points out the back window to see Donnie and two Gearheads running to their car. Camera whips back up front.

BEN (O.S.)  
They're coming after us!

SPADER  
(eyes to the rearview)  
What?!

BEN (O.S.)

Just go! Go!

Camera whips back, seeing Donnie's GTO fishtailing into the street in a cloud of burning rubber.

SPADER

Fuck! Why'd you come here!? What the hell is wrong with you?!

BEN (O.S.)

I don't know! I'm sorry!

CASEY

Go faster!

Spader cuts the wheel. We hear tires screech as Ben goes flying into the door. The camera slams and cuts out.

CUT TO:

Ben turns the camera back on and shoots out the back window. They're out of the suburbs now. Speeding down a dark, winding country road. The GTO is closing when it loses control, flips and rolls.

BEN (O.S.)

Oh my God!

The Cadillac lurches to a stop. They get out to see a cloud of smoke and dust billowing. They run over to find the GTO, upturned and accordioned against a big tree.

SPADER

No!

He runs up to the car. Inside we can see the two mangled Gearheads, clearly dead -- but not Donnie. Spader tries the door, but it won't budge.

SPADER (CONT'D)

Where's my dad?!

He sees the windshield is shattered. He turns -- there's a field past the tree -- but on this moonless night all he sees is darkness.

SPADER (CONT'D)

I can't see anything out here!  
Give me the camera!

Spader grabs the camera from Ben and flips on the spotlight, scanning the field.

There's Donnie -- fifty feet away, lying in a bloody heap, barely moving.

Spader sprints toward him with the camera, forgetting himself and everything else but the moment at hand.

SPADER (CONT'D)

*Dad! DAD!!*

We see Donnie, bloody in the spotlight, trying to lift his arm. As Spader reaches him, Donnie looks at him.

SPADER (CONT'D)

Dad..? Oh God! I'm sorry!

Donnie's arm goes slack. His eyes fix on nothing.

And the camera suddenly has nothing holding it up anymore. It just drops to the ground.

Footsteps race over. Ben's feet appear, close.

BEN (O.S.)

What the fuck..? What the goddamn fuck, man?! Where'd he go?!

Casey runs past, screaming in a blind panic.

CASEY

*MIIIIIKE!!!*

Ben picks up the camera and shines the spotlight all around the field. Back at the wreck, now on fire. His breathing is wheezy with panic. He stops on Casey, standing in the distance, continuing to scream Mike's name.

Ben turns the camera back on Donnie, kneels over him. His hand feels for a pulse. There is none. He retracts his hand, his fingers slick with blood.

BEN (O.S.)

Oh *fuck*.

(it hits him)

Oh fuck oh fuck oh fuck!

SIRENS wail in the distance. Ben runs up behind Casey, screaming herself hoarse calling Mike, near hysteria.

BEN (O.S.) (CONT'D)

We gotta get out of here.

CASEY

I'm not leaving Mike!

BEN (O.S.)  
Casey, he's gone.

CASEY  
What?

BEN (O.S.)  
Mike's gone! His father is dead!

Now it hits her like a hammer. Mike wasn't born yet!

Casey loses her shit. Falls to the ground, screaming and flailing. The SIRENS grow louder and--

**THE TAPE ENDS.**

**DATE: 4/22/2013 - 4:35 P.M.**  
**LOCATION: HOPEWELL, PA**  
**SOURCE: TYLER'S CAMERA**

**INT. A.V. STOCKROOM - DAY**

Tyler has his laptop out, on his FACEBOOK PAGE; typing in a search for "MIKE SPADER."

TYLER (O.S.)  
C'mon, be here...

Allison dials her phone.

AUTOMATED MESSAGE (V.O.)  
(over speaker phone)  
*We're sorry, the number you have  
dialed is not in service.*

TYLER  
Try it again.

ALLISON  
I called him three times!

TYLER  
Try again!

Allison dials the number as Tyler gets NO RESULTS for Spader on Facebook.

**INT. TYLER'S CAR - MOVING - DAY**

We hear Allison's choked sobs as she shakily films Tyler, driving fast.

ALLISON (O.S.)  
This isn't happening...

Tyler pulls over.

TYLER  
Give me the camera.

She hands it to him. He gets out of the car and runs to--

### **SPADER'S HOUSE**

The same house we've seen before, but now in need of paint and a landscaper. Tyler rings the doorbell repeatedly until a MAN (45) answers.

MAN  
Can I help you?

TYLER (O.S.)  
Is Mike here?

MAN  
Mike? I'm sorry, you must have the wrong house.

TYLER (O.S.)  
It's not the wrong house! Mike Spader lives here! His father owns Spader Technologies!

MAN  
I don't know what you're talking about. Please get off my property.

The man goes to shut the door, but Tyler forces his way in.

### **INT. SPADER'S HOUSE - DAY**

The Man's WIFE and CHILD eat at the kitchen table when Tyler barges in. They run down the hall as Tyler spins around, taking in the unfamiliar surroundings.

He goes up to the photos on the wall... all of the Man and his family. There's no sign of Spader anywhere.

He turns to see the frightened man dialing the phone.

MAN  
I'm calling the police!

TYLER (O.S.)  
 No! Please, I made a mistake. I'm  
 sorry. I'm going, I'm sorry...

He hurries out, running back to the car.

**INT. HOPEWELL PUBLIC LIBRARY - DAY**

Camera is on a table, filming Tyler at the microfiche machine while Allison searches recent newspapers.

ALLISON  
 These articles changed... there's  
 nothing about Mike missing. They  
 only mention Ben and Casey.

Tyler finds the article he's looking for.

TYLER  
 Here it is.

Allison picks up the camera to film the article on screen.

***"VIOLENT CRASH LEAVES THREE YOUTHS DEAD"***

ALLISON (O.S.)  
 (reading)  
 Donald Spader, 17, declared dead on  
 the scene...

She pulls back to see Tyler, slumped in resignation.

TYLER  
 Mike Spader doesn't exist...  
 because he was never born.

**INT. TYLER'S CAR - MOVING - DAY**

Allison films their new suburbia out the window. It's the same place, just more decrepit. Less white picket fences, more foreclosure signs.

ALLISON (O.S.)  
 The whole town is like a slum.

TYLER  
 Spader Technologies employed a  
 thousand people. Now he never  
 built his company so the town never  
 prospered from all those jobs.

ALLISON (O.S.)  
Is it too late to fix this?

TYLER  
I don't know. But I'm gonna try.

**INT. TYLER'S BEDROOM - DUSK**

Camera is set on the dresser, filming the room. Tyler stuffs his backpack with clothes and other essentials. He pulls two thousand dollars from the stack of old money the guys left them.

TYLER  
That should be enough. I'll leave first thing in the morning.

ALLISON  
Are you sure? What if you're wrong about the pond? What if you get stuck back there, too?

TYLER  
I don't have a choice. We can't just leave them there.

ALLISON  
What about me? I'll be all alone here and nobody else knows what's happening!

She sits on his bed and starts to cry. He comes over.

TYLER  
I need you back here. In case I am wrong about the pond. Then you'll be the only one who knows what happened to me.  
(beat)  
Hey. It's gonna be okay.

She wipes her eyes, then looks at him.

ALLISON  
I need to tell you something. The F.B.I. called me the other night.

TYLER  
What?

ALLISON  
They want to talk to me about Ben and Casey.



ALLISON (CONT'D)

(beat)

And you.

TYLER

Me? Then they must think we're covering something up.

ALLISON

We are!

TYLER

But not the way they think. Not a crime. Not murder...

ALLISON

They think we *killed* them?

TYLER

Why else would they want to talk to you about me?

Allison paces, running her hands through her hair.

ALLISON

Then we tell them the truth.

TYLER

No! You can't tell them anything!

ALLISON

What the hell am I supposed to do, just sit there and smile? I have to tell them something!

TYLER

Just stick to our story.

ALLISON

We don't have a story anymore! It's all falling apart like the rest of the world. Mike didn't even go hiking with us now. If I slip and say his name, they'll know I'm lying. They won't know about what, but I won't last long if they really start coming at me.

(beat)

Please, why can't we tell them?

TYLER

You know why. You'd be opening a Pandora's Box. Look at how fucked up things are already.

TYLER (CONT'D)

And those guys weren't even *trying*  
to change anything, so if--

There's that low-register BUZZING sound again. They brace themselves as the sound grows louder, sweeping past them.

Then the noise is gone. They trade a wary look.

ALLISON

Did it happen again?

TYLER

I think so.

They look around, but if anything's changed, they can't tell. Then Tyler's Dad sticks his head in.

TYLER'S DAD

Tyler, I'm not going to ask again.

Tyler sees his dad and it startles him -- he looks different. A little greyer. A little paunchier.

TYLER

Dad..?

Dad steps into the room and grabs the camera.

TYLER'S DAD (O.S.)

I'll handle the camera. Just find  
somewhere to hide.

(off their blank faces)

Let's go! Move it!

#### **INT. TYLER'S HOUSE - DUSK**

Tyler's Dad films, following Allison and Tyler into the living room, where a small group of friends and family are clustered. The house is decorated with birthday streamers.

Tyler's MOM pops out from a doorway. Like his dad, she's greyer and heavier than before. She just looks tired.

TYLER'S MOM

Hide! Quick, quick!

Allison follows Tyler as they duck behind the couch.

TYLER

Whose birthday is it?

TYLER'S DAD (O.S.)

Shh! They're coming!

Everyone shushes, the room falls silent. Then a door opens and everyone leaps up shouting, "SURPRISE!"

Camera zooms on the face of a MAN, 25, who is definitely surprised. Everybody claps and cheers.

TYLER'S MOM  
Happy 25th birthday, my boy!

Mom runs over and leans down to kiss the man, who we now see is in a WHEELCHAIR.

TYLER'S MOM (CONT'D)  
Tyler? Aren't you going to wish your brother a happy birthday?

Camera pans back to Tyler, who is in shock.

**INT. SAME - SHORTLY**

Everybody sings "Happy Birthday" to Tyler's big brother DAVE. He blows out the candles, people applaud.

Tyler stands to the side, totally overwhelmed.

**INT. LIVING ROOM - NIGHT**

Allison is filming now as a SLIDESHOW plays to music on the TV -- a collection of funny family photos.

Everybody's howling except Tyler, who watches in horrified awe. Dave looks back at him with concern.

**INT. HALLWAY - NIGHT**

On the FAMILY PHOTO we saw before, where Tyler is 5 and Dave is 14.

Like before, we move past the other photos in the hall, watching the years advance. Unlike before, Dave is in the pictures past Tyler's 8th year now. All the way up to a recent shot with Tyler in front of Tyler's then-new car.

Turn to see Dave at the end of the hall in his wheelchair.

DAVE  
Still no word on your friends?

Tyler just looks at him.

DAVE (CONT'D)  
 You okay, little brother?

Tyler doesn't know what to say.

DAVE (CONT'D)  
 Look, I know I haven't been around  
 in a while, but you can always  
 level with me.

Camera goes askew as Tyler slumps to his knees and hugs his brother, sobbing as his emotions overwhelm him.

DAVE (O.S.) (CONT'D)  
 It's alright, buddy. It's alright.

**EXT. ALLISON'S HOUSE - BACK DECK - NEXT DAY**

Allison films Tyler with a family scrapbook. He hasn't slept. He holds up photos as he explains.

TYLER  
 Our whole family history is  
 completely different. I don't  
 remember half of it.

He shows a photo of himself at 12 in a baseball uniform.

TYLER (CONT'D)  
 I played Little League for a year.  
 Apparently, I did it for Dave,  
 after he was paralyzed. I sucked,  
 but I had a game-winning hit once.  
 Don't remember that.  
 (beat)  
 What I do remember is Dave's  
 funeral. I remember my parents  
 crying. I remember I stopped going  
 to swimming lessons because I felt  
 sick to my stomach whenever I  
 looked into the water.  
 (looks at her)  
 And I still do. Even though now...

He pulls out a yellowed newspaper clipping with Dave's photo on it. Only this time it reads:

*"YOUNG HIKER PARALYZED AFTER TRAGIC FALL"*

TYLER (CONT'D)  
 ...none of that ever happened.

Allison puts the camera down on the table, framing them both. She gets up to sit next to him.

ALLISON

I can't imagine what it's like to have your brother back. Even like this. It's a miracle. A gift.

(gently)

But we still have to try to fix this.

A long beat passes before he finally nods.

TYLER

I know.

He looks up. Their eyes lock and he kisses her. It's passionate but tender and completely new for both of them.

But as they kiss, we hear that low-buzzing sound in the distance, coming closer. This time, they're oblivious to it as they kiss hungrily.

Behind them, the paint on the house changes color in a wave creeping toward them. The planters and patio furniture change and finally--

--Allison's very molecular structure is pulled apart in Tyler's arms. For a second, she's smiling at him, completely unaware of what's happening... then she's gone.

Tyler sits there, holding air, staggered to the core as the buzzing sound rolls into the distance and is gone.

Tyler looks at the empty air before him, where she just was. Then around, unable to register what's just happened.

Then he screams.

**INT. TYLER'S HOUSE - DAYS LATER**

We are moving down the hall, almost like a steady-cam as we roll up to Tyler's closed bedroom door. A hand reaches out and knocks. No answer. It knocks again.

TYLER (O.S.)

(from behind the door)

Go away!

DAVE (O.S.)

Not this time. Let me in.

(silence)

DAVE (O.S.) (CONT'D)  
You know damn well I can pick this  
lock if I want to.

After a beat, the door opens. Tyler frowns when he sees  
the camera on him.

TYLER  
What're you doing with my camera?

DAVE (O.S.)  
Dad said he found it in the trash.  
Guess that makes it mine now.

TYLER  
Whatever.

Tyler goes back to his bed, where it appears he has been  
for the past day or more. Dave rolls in behind him.

DAVE (O.S.)  
It reeks in here.

Dave opens a window, turns back to Tyler, squinting in the  
sudden blast of sunlight.

DAVE (O.S.) (CONT'D)  
Mom and dad are really worried.  
They're talking about sending you  
to a shrink.

TYLER  
A shrink can't help me. Nobody  
can. We're all fucked anyway.

DAVE (O.S.)  
Oh? Why is that?

TYLER  
It's impossible to explain.  
Literally. Impossible.

DAVE (O.S.)  
Try me.

TYLER  
(looks at him)  
Can you stop filming me? I'm sick  
of that thing.

DAVE (O.S.)  
No, I think we should keep filming  
everything. In case one of us is  
the next to disappear.

Tyler whips around like he's been shot.

TYLER  
What did you say?

DAVE (O.S.)  
You heard me, little brother.  
(beat)  
I remember Allison, too.

TYLER  
(sitting up)  
You do?

DAVE (O.S.)  
She was at my birthday party. And if you ever want to see her again, then you need to pull your shit together asap because I'm in no position to fix this for you.

TYLER  
But how..?

DAVE (O.S.)  
All of us who've been... baptized by those waters... will remember our own personal experiences, no matter how much the world around us changes. I've only met two others. Now you. And this camera. Wish I'd thought of that.

Dave rolls toward a thunderstruck Tyler.

DAVE (O.S.) (CONT'D)  
Document everything I'm about to tell you. Then you'll know what you need to do to fix this... to save your friends... and bring Allison back into existence.

A beat, then Tyler nods and takes the camera as we--

CUT TO:

**INT. ROADSIDE MOTEL ROOM - HAZARD, PA - NIGHT**

We're in a dark, dingy motel room off a rural two-lane highway just outside Hazard.

Tyler is talking on the phone as he pans over items spread across the bed: An extra set of clothes.

Hiking boots, ropes and a rock hammer. The cash from the safe deposit box. Duct tape. Hefty bags. And all of the video tapes.

TYLER (O.S.)

(into phone)

Yeah, mom, I know I've been acting strange lately... it's just a girl, that's it. I'm fine, but I'm gonna crash at Dave's tonight. Yeah, he is a great brother, I know.

(beat)

I love you too, mom.

He hangs up.

CUT TO:

Camera films from the nightstand. Tyler at his laptop, perched on the bed, playing back the video of Dave talking to him in his room.

DAVE (O.S.)

*Document everything I'm about to tell you. Then you'll know what you need to do to fix this.*

*A beat, then Tyler nods and takes the camera.*

CUT TO:

*Tyler now films Dave in his wheelchair.*

DAVE (CONT'D)

*First, tell me what drew you to the Hollows? Was it me? My accident?*

Suddenly, back in the motel room, headlights blast through the curtains.

Tyler drops to a crouch. The lights shut off. We hear car doors shut. We hear a COUPLE laughing as they walk to their room. Tyler exhales in relief.

CUT TO:

Later. The camera is aimed close to a wall. There's some banging around, then cables drop into view.

Camera is placed on the cabinet next to the TV. Tyler partially enters frame to attach the cables to the back of the TV, then turns the TV on.



He picks up the camera and aims it at the TV to make sure it works, creating the infinity effect. He positions the camera with the lens peeking through the curtains to--

### THE MOTEL PARKING LOT

It's serving as a makeshift security camera for him. He switches on NIGHT-VISION and we--

CUT TO:

*RIIIING!*-- It's hours later. The parking lot remains the same as the phone RINGS off-camera. We hear Tyler answer it with a wary voice.

TYLER (O.S.)

Hello?

(beat)

Who is this?

(long beat)

Yeah I'm still here... How do I know this is really you?

We hear him coming over toward the camera as he switches to speaker phone.

MAN'S VOICE (V.O.)

--*tell me you don't recognize my voice? I'm not that old.*

Tyler turns the camera to film the conversation. His eyes are wide, senses on full alert.

TYLER

Name something you put in the safe deposit box besides the tapes.

MAN'S VOICE (V.O.)

*Spider-Man number one in mint condition. Your wet dream come true, yo.*

TYLER

Jesus... Ben.

BEN (V.O.)

*I don't actually say "yo" anymore--*

TYLER

Fuck you.

BEN (V.O.)

*Not the reception I was expecting.*

TYLER

You could've come to me weeks ago, stopped us from going to the Hollows. Stopped this whole thing from happening! Why didn't you?!

BEN (V.O.)

*It's complicated. If you want answers, come take a ride with me.*

TYLER

A ride..?

He turns the camera out the window again. A black BENTLEY MULSANNE is now pulled up out front.

TYLER (O.S.) (CONT'D)

Give me a second.

Tyler pulls the cables out of the camera, turns back to his bed and puts it down. Off-angle as he stuffs his laptop into his backpack, then grabs the camera and heads out to--

### **THE BENTLEY**

The DRIVER gets out and opens the back door for him. We see a man inside, cloaked in shadow.

DRIVER

No cameras.

BEN

(from inside the car)  
It's alright. He's making a documentary about me.

Tyler gets in. The door shuts. He turns the camera to see:

### **BEN**

Now 53 years old with a silver mane of hair; a man transformed. Not simply from age, but from over thirty-five years of wealth and power.

BEN (CONT'D)

Well. You haven't changed a bit.

Tyler is momentarily stupefied.

BEN (CONT'D)

What was your question again?

The Bentley starts to move.

TYLER (O.S.)  
 Why... why didn't you stop this  
 from happening?

BEN  
 You're kidding, right? See this?

He taps a muted flatscreen monitor. Financial news from  
 around the world with a stock ticker scrolling.

BEN (CONT'D)  
 I own dozens of those companies. I  
 have a substantial interest in  
 hundreds more. The places I've  
 been... the women! I've lived an  
 amazing life. Why on Earth would I  
 want to change that?

Tyler lingers on the screen, then back to Ben.

TYLER (O.S.)  
 Then why show up at all? Why now?

BEN  
 Because I know what you're planning  
 to do.

TYLER (O.S.)  
 You've been following me?

BEN  
 Not me personally. I have people.

TYLER (O.S.)  
 Do you know about Allison?

Ben just looks at him, unreadable.

TYLER (CONT'D)  
 She's gone, Ben! All of our  
 friends are! Do you even care?

BEN  
 Let's be honest, they were *your*  
 friends. My only friend was you.

TYLER  
 I loved her, you asshole!

Now Ben goes cold. His eyes just deaden.

TYLER (O.S.) (CONT'D)  
 (realizing)  
 It was you.

BEN

Tyler, listen to me--

TYLER (O.S.)

You killed her, didn't you!?

BEN

She told the FBI, or thought she did. The man she met with actually works for me. Call it a test. She failed. She told him everything. Even offered to show him the tapes.

TYLER (O.S.)

Oh God...

BEN

I'm worth more than the state of Pennsylvania. I got there by knowing what would happen in the future. I learned early on that meant leaving things alone. Certain changes couldn't be helped, but for the most part, this is the same world I left thirty-five years ago.

(deliberate)

And it's going to stay that way.

TYLER (O.S.)

I'll kill you. I will go back and erase you from existence.

BEN

No, see, that's my thing. I actually recruit ex-military. Amazing how adept they are at following orders. We have a carefully-crafted program in place. Virtually foolproof. If a problem arises. I send one of my foot-soldiers back to take care of it. Like so...

He presses a button and an old NEWS STORY plays over the monitor. Images of a burning house. The crude graphics at the bottom of the screen tell us it's in Boston.

BEN (CONT'D)

Allison's mother was trapped on the third floor. Only fifteen years old. Tragic.

(clicks it off)

BEN (CONT'D)

So, you see, now is not the time to play hero, old pal. The only reason you still exist is because of our enduring friendship.

TYLER (O.S.)

You're fucking insane.

BEN

I know you're angry. Go ahead and punch me if you want. I probably deserve it. But you'll get over her once you see what I can offer you, trust me. I can use an ally, Tybo. I'll give you anything you want. Name it.

A long beat as Tyler lingers on him.

TYLER (O.S.)

I want Allison back.

Tyler suddenly swings the camera around, slamming the Driver in the head. Camera tumbles off and we catch crazy, bouncing images of what follows:

Tyler dives forward, grabs the steering wheel. The Bentley cuts and turns -- hard -- flipping and rolling off the road into a culvert. The camera tumbles, catching flits of all three men in the car being tossed around in the crash.

CUT TO BLACK.

#### **EXT. FOREST - NIGHT**

Camera comes on in the woods, up a hill. We hear Tyler breathing hard. Then the image turns GREEN as he switches to NIGHT-VISION, so he can see.

He turns back, down to the far road below. Through the trees we see the upturned Bentley, smoking from the grill.

A black BMW speeds up to a stop. A man dressed like an FBI AGENT gets out to help pull Ben from the wreckage. Ben gives urgent order to the Agent, who looks up to the woods.

Tyler turns and runs, using the camera's night-vision to navigate his way through the thick forest.

**EXT. FOREST - LATER THAT NIGHT**

Night-vision. We wait between trees, perfectly still and focused on the FBI AGENT, coming through a clearing. He stops, looking our way. Then he quietly moves out of view.

A long moment goes by before the Agent bursts into view right before us, a GUN aimed directly at the camera.

He stops, looking around, confused.

Tyler appears behind him and swings a heavy branch at his head. There's a sharp CRACK. The Agent crumples.

Tyler stands there, breathing hard. Then he kneels down below frame. He comes back up holding the agent's GUN.

**INT. CAVE - NIGHT**

The camera sits on the rocks. The black water sparkles with the GLIMMER from the depths, casting a magical, dancing light about the cave walls.

Tyler kneels at the edge and stares at the water a long, terrified moment. He shuts his eyes, working up the will.

TYLER

(sotto)

Don't wuss out, it'll be in the movie.

He exhales, grabs the camera and turns it off.

**DATE: 10/29/1977 - 9:33 P.M.**

**LOCATION: HOPEWELL, PA**

**SOURCE: BEN'S BETACAM\***

*\*(as before, the footage begins with a brief replay of prior events to establish time and place)*

**EXT. STREET - NIGHT**

*SIRENS in the distance. Ben runs up to Casey.*

BEN (O.S.)

*We gotta get out of here.*

CASEY

*I'm not leaving Mike!*

BEN (O.S.)

*Casey, he's gone.*

CASEY

*What?*

BEN (O.S.)

*Mike's gone! His father is dead!*

*Now it hits her like a hammer. Mike wasn't born yet.*

BEN (O.S.) (CONT'D)

*We have to get outta here. Now.*

*Casey loses her shit. Falls to the ground, screaming and flailing. The SIRENS grow louder and--*

**EXT. THE HOLLOWES - NIGHT**

Ben films using the camera's spotlight to cut through the inky darkness of the woods.

BEN (O.S.)

Casey! Casey, where are you?!

**INT. CAVE - NIGHT**

Ben approaches the water to find Casey there, staring down into it. She's in deep shock.

CASEY

What happened to the light?

BEN (O.S.)

(gently)

It's a one-way ride, Case.

CASEY

(trying to convince herself)

No it's not. It's just night-time over there, too... so it's dark.

BEN (O.S.)

We can't see it because it's gone. It closed up after we came through.

CASEY

No! We're going home and... and then Mike will be okay again.

BEN (O.S.)

Even if we could... how's that gonna bring Mike back?

She tries to think of an answer, but can't. She starts to cry. Ben puts the camera down and goes over to her.

CASEY  
Get away from me!

She loses it -- starts slapping and hitting him.

CASEY (CONT'D)  
This is *your* fault! You fucking  
asshole! *We told you to stay put!*

BEN  
I'm sorry!

CASEY  
Just leave me alone! I never want  
to see you again!

She dives into the black water and kicks under. Ben sinks to his knees, breaking down.

BEN  
I'm so sorry...

CUT TO:

It's been a few minutes. The water has settled. Ben is at the edge; can't see a thing down there.

BEN (O.S.) (CONT'D)  
(sotto)  
Did she make it through..?

He kicks off his shoes and dives in. We hold on the rippling water for one very long beat.

CUT TO:

The water is almost still yet again before Ben bursts to the surface, gasping for breath in anguish.

He pulls Casey's limp body up after him.

CUT TO:

Ben leans over Casey on the rocks, desperately trying to revive her with CPR.

CUT TO:



Ben lies beside Casey's lifeless form as the cold light of dawn begins to creep through the crevice above.

CUT TO:

DATE: 10/30/1977 - 8:01 A.M.

LOCATION: THE HOLLOWES

SOURCE: BEN'S BETACAM

**EXT. WOODS - MORNING**

Camera is off-angle in the crook of a tree.

Ben steps up, looking like hell warmed over. Shirtless, covered in sweat and dirt.

He reaches with dirt-caked hands to straighten the camera.

He looks to make sure the tape's rolling, then steps back to reveal a freshly-dug grave.

Casey's cold stiff body lies beside it.

Ben stands over her. He should say something. He opens his mouth, but there are no words. Finally--

BEN

You saw what happened. It wasn't my fault. Her foot was stuck... wedged between some rocks.

He hears a noise in the forest and stops, looking around, a little paranoid. But it's nothing. He turns back.

BEN (CONT'D)

It's not like I can call the cops or whatever. I gotta do it this way. We aren't even registered people back here. They'd lock me up for good.

(anxiety peaking)

Fuck. Alright, let's do this.

He kneels down and rolls her body into the grave with an awful THUMP. He recoils at the sound when--

VOICE (O.S.)

Ben...

Ben snaps around.

BEN  
Who's there? Who said that?

Tyler steps out of the shadows. Soaking wet.

BEN (CONT'D)  
Tyler? What the..?

Tyler looks down into the grave and sees Casey. He looks back at Ben in horror.

TYLER  
What did you do to her?

BEN  
Nothing! She did this! She tried to go back through and she drowned!

Tyler deflates for a moment, then realizes...

TYLER  
No... it's okay. This doesn't have to happen.

BEN  
What are you talking about? It already happened, dude!

TYLER  
We can undo it. I can. You have to go back home.

BEN  
There *is* no way back!

TYLER  
Yes there is. It's the pond where my brother drowned.

BEN  
What?

TYLER  
I'll explain everything later.

BEN  
No. I'm not going back.

TYLER  
Yes you are. You have to.

BEN

What do I got to go back to? Huh?  
Home sucks, my dad's drunk half the  
time. I'm flunking out of school.  
My only real friend is you and  
you're going off to college. Me?  
I'm goin' nowhere back there. I  
got *nothing* back there.

TYLER

You don't get it, Ben. You can't  
stay here.

Ben stares back defiantly.

BEN

Y'know, all my life you've been the  
take charge one. Hey, I'm making a  
movie and you're gonna shoot it for  
me. Okay, Ty. No problem. Hey,  
Ty, I really like Allison. Ha ha,  
really? Then I guess I'll move in  
on her.

TYLER

It's not... it wasn't like that.

BEN

No? Then what was it like?

Tyler grapples with what needs to be said.

TYLER

Ben... if you stay here... you're  
going to kill her one day.

BEN

What? You're fuckin' crazy.

TYLER

It's already happened! That's why  
I'm here, to bring you back. To  
stop you from doing it.

BEN

Bullshit! I'd never kill anybody!

TYLER

You do, Ben! You change! You turn  
into a fucking psychopath!

Ben struggles, eyes welling with tears.

BEN  
 You don't get to decide this! This  
 is *my* life! *My* choice!

Tyler pulls the FBI Agent's gun.

TYLER  
 I'm not giving you a choice.

BEN  
 (disbelief)  
 You're gonna shoot me?

Tyler cocks the gun.

TYLER  
 If I have to.

BEN  
 (beat)  
 Bullshit.

Ben starts walking toward Tyler, whose hand shakes...  
 finger twitching... but Tyler can't do it. He can't shoot  
 his friend in cold blood.

TYLER  
 Damn it Ben! Just go back!

BEN  
 No way.

Ben grabs the gun and they wrestle for control of it,  
 rolling in the dirt, trading punches. Then Ben grabs a  
 rock and nails Tyler in the head, causing Tyler to  
 reflexively squeeze the trigger.

Ben screams and rolls back. His side is bloody.

BEN (CONT'D)  
 You *shot* me!

TYLER  
 Oh shit! I'm sorry!

BEN  
 You *fuckin'* shot me!

As Tyler struggles to get up, Ben goes for the gun again.  
 But Tyler tackles him and they wrestle for it. It's a  
 fierce struggle. They're both badly hurt.

Ben punches Tyler in the face and grabs the gun, but Tyler grabs the rock and cracks him in the kneecap with it. Ben howls in pain and fires the gun, shooting Tyler in the leg.

Tyler goes down, grabbing his leg, screaming in agony.

Ben stands with the gun, insane with pain and fury and disbelief at this utter betrayal.

BEN (CONT'D)  
Feels good doesn't it, bitch!

Ben aims the gun at Tyler's head.

Tyler freezes, looking up at him.

Ben cocks the gun. Tears in his eyes. Hand wavering.

BEN (CONT'D)  
I thought you were my friend!

TYLER  
I am your friend, you asshole.

Tyler grabs a branch and sweeps Ben's legs out.

Ben drops hard, hitting his head on the rock.

Ben's body goes rag doll limp.

TYLER (CONT'D)  
Ben! Ben!!

He rushes over to Ben.

He's not moving.

He's dead.

Tyler comes apart. His body wracking sobs as we--

CUT TO:

Later. Tyler pulls off his shirt and ties a tourniquet around his leg. Screams in pain as he tightens it.

With great effort, he rises to his feet.

He limps toward the camera. Reaches up and takes it down from the tree and shuts it off.

CUT TO:

Tyler turns the camera back on. It's set on the ground, shooting him next to the now-filled in grave.

Tyler uses the pick end of his rock-hammer to finish carving something on a slab of stone. It's a gravestone.

The gravestone.

He raises it high overhead and stabs it into the earth.

Then he grabs the camera and brings it around to film the gravestone close up.

The words that were too worn to read all those years later now stand out, sharp and clear.

**MIKE SPADER CASEY LEE BEN JOHNSON**  
**Born - 1996 Died - 1977**  
**R.I.P.**

**EXT. FOREST - DUSK**

Handheld POV hiking up steep terrain -- labored breathing -- until reaching the top of a ridge.

An incredible view of the sun setting over the fiery-colored canopy of dying leaves as far as the eye can see.

Come around to Tyler.

He looks like death. From the gunshot wound. From the arduous trek to get here. From the whole goddamned ordeal.

TYLER

There it is.

He pans to the POND below.

As the shadows of the forest creep over the surface, a faint glimmer ignites from the deepest depths, burning brighter and brighter and--

**THE TAPE ENDS.**

**DATE: 4/25/2013 - 4:20 P.M.**  
**LOCATION: TYLER'S BEDROOM**  
**SOURCE: TYLER'S CAMERA**

Tyler takes the camera from Dave and films him in his wheelchair that day in his room.

DAVE

So what drew you to the Hollows?  
Was it me? My accident?

Tyler doesn't know how to say it.

DAVE (CONT'D)

Were things... worse before this?

TYLER (O.S.)

You drowned there.

Dave absorbs this with an odd measure of calm.

DAVE

Where?

TYLER (O.S.)

In the pond. You died, Dave. I  
went to your funeral. Mom and Dad  
were like zombies for a year.

DAVE

I know.

(looks at Tyler)

They were like that when you died,  
too.

TYLER (O.S.)

(long beat)

What?

DAVE

When you were ten years old, you  
were playing in an old barn with  
Ben. The floor was rotten. You  
fell through and broke your neck.

TYLER (O.S.)

What old barn?

DAVE

The one out in the woods behind the  
Daniels place.

TYLER (O.S.)

There isn't any barn out there.

DAVE

That's because I went back and  
burned it down. In 1969.

(beat)

And when I came back, you were  
alive again.

Tyler's knees give out and he slumps to a seat on the edge of the bed. The camera wanders to the floor.

DAVE (CONT'D)

Keep it on me.

Tyler gets Dave back in the frame.

DAVE (CONT'D)

I went there to go camping with my friends. I was intrigued by the mysterious reputation of the place like you were. One night I couldn't sleep so I went out to see the stars. That's when I saw the light and you know how curious I am. When I found the swimming hole, I dove right in.

TYLER (O.S.)

So the pond really is the way back to the present. How did you figure that out?

DAVE

Dumb luck. I got lost trying to get back to the cave and saw the glimmer in the pond. Once I knew how it worked, I realized I could save you. But there were some... unfortunate consequences.

(beat)

We had a sister. Her name was Lisa, two years older than you with these big blue eyes and the happiest smile...

He looks up, his eyes welling.

DAVE (CONT'D)

I don't know what caused it... it could've been any of a thousand tiny things I did along the way. But when I came back, Lisa was gone. Never born.

TYLER (O.S.)

Oh man... Dave...

DAVE

So I tried to go back a third time, to try to... fix that. But when I climbed up to the cave that time, someone was there.



DAVE (CONT'D)

I didn't see their face. I just saw two arms come out of the shadows and push me.

(beat)

That's how I ended up like this.

(beat)

We're in one big loop, little brother. Trapped. It just plays over and over and over again. And we're the only ones who know it.

(beat)

Now I can never go back again, but you can. You can break the loop so we can finally move forward again.

TYLER (O.S.)

How?

DAVE

It always brings you back 13,000 days from the day you left exactly. So you can't go back as far as I did, but you will get there many years before I found the place. If you destroy it, then I'll never find it... never go through. And none of this will have ever happened.

TYLER (O.S.)

(realizing)

And I'll die.

Dave looks up at him.

DAVE

But everyone else will live.

A long beat and--

CUT TO:

**DATE: 5/5/2013 - 12:11 P.M.**

**LOCATION: THE HOLLOWES**

**SOURCE: HIKER'S CAMCORDER**

**EXT. THE CLIFFS - DAY**

POV climbing up the steep ridges of the cliffs with two other HIKERS (CHRIS & RITA) who we haven't seen before.

They reach the CAVE entrance up ahead and look back.

RITA

You should just get that camera surgically-implanted.

CHRIS

If you fall and die, I'm putting it on YouTube.

POV GUY (O.S.)

You're a riot.

He makes it to the cave.

**INT. THE CAVE - DAY**

The camera's spotlight is on as they move down the tunnel.

POV GUY (O.S.)

According to Algonquin legend, one of these caves is supposed to be a power vortex.

RITA

They're all the same. Let's just go have lunch and enjoy the sunshine? I'm whiter than when we came here this morning.

CHRIS

I second that. We've O.D.'d on spelunking, dude.

POV GUY (O.S.)

Last one, I promise.

They enter the cavernous area where the cave opens up... where suddenly there's bright sunlight coming through the crevice running along the cave ceiling.

POV GUY (O.S.) (CONT'D)

Oh my God. It's sensational.

But when the camera moves down to the swimming hole--

--we find it's been FILLED to the brim with rocks.

RITA

Wow, that's weird. What is that?

CHRIS

Looks like an underground well. Used to be, anyway.

Each rock is about the size a man could carry by himself. Water pools among them, bubbling to the surface in spots.

POV GUY (O.S.)

It's an underground spring. But these rocks aren't natural, someone had to put them there.

RITA

Who would do something like that?

CHRIS

Someone who doesn't like swimming.

POV sweeps the cave and finds the SYMBOL on the wall. As we zoom in...

POV GUY (O.S.)

I think this was our power vortex.  
(dejected sigh)  
So much for that.

CUT TO:

**EXT. FOREST - LATER THAT DAY**

POV catches up with Chris and Rita, who are checking out an old CABIN by an overgrown clearing. The roof is moss-covered; the walls choked by vines.

POV GUY (O.S.)

We shouldn't be here, guys.

CHRIS

It's fine, it's abandoned. Look.

The door is off its hinges, rotting away. Camera turns to find an unfinished meal on the table, covered in mold. The elements have ransacked the interior. We move inside--

--following Chris, who rifles through shelves and drawers. He finds an old backpack in a hutch and pulls it out. It's moss-covered. He unzips it and--

CHRIS (CONT'D)

Whoa, check it out.

He pulls out a laptop computer, then--

CHRIS (CONT'D)

Oh, dude...

He pulls out a stack of cash, grinning.

POV GUY (O.S.)

Holy shit!

Chris dumps the rest of the contents on the table.

Video tapes. DV, Beta... dozens of them.

CHRIS

I know what this is.

(grins)

Porn.

Then they hear Rita SCREAMING outside.

They run out to the back of the cabin to find her, repulsed and retreating from something on the ground.

RITA

God... I almost stepped on it!

POV moves in to see a mass we can't quite make out at first, hidden among an entanglement of weeds, moss and dead leaves. But once we finally see it, it stands out:

A HUMAN SKULL.

We lean closer, panning over the barely-visible skeleton trailing after the skull, then back up again.

CHRIS (O.S.)

What do you think happened to him?

POV GUY (O.S.)

I don't know, but we need to report this as soon as we get back.

Above the skull -- an arm reaches out -- vanishing into the dirt where the hand would be.

But there's something poking out of the ground there.

Metal and glass.

A partially-buried camera lens.

POV turns back to Chris.

POV GUY (O.S.) (CONT'D)

Hold this?

Chris takes the camera and we finally see our POV Guy:

It's Tyler's brother, DAVE. Walking. Alive.

He slips off his pack and kneels down, digging out the camera and pulling it from the ground.

He holds it up and brushes off the dirt.

DAVE

That's weird. It's a DSR. This model's a few years old, but it looks like this guy's been dead for longer than that.

RITA

A hell of a lot longer.

Dave takes a closer look at it. His eyes widen.

DAVE

There's a tape in it.  
(turns to them)  
Let's go home and watch this.

**CUT TO BLACK**