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Glass House S1:E1 “Sweet Temptations”

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GLASS HOUSE S1:E1 “SWEET TEMPTATIONS”

By

Taylor Elizabeth Middleton

A thesis submitted to the faculty of the University of Mississippi in partial fulfillment of the requirements of the Sally McDonnell Barksdale Honors College.

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Approved By

Advisor: Professor Sarah Hennigan

Reader: Professor Jaye Davidson

Reader: Professor Andy Harper

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DEDICATION

I am so thankful for those who supported me throughout my life and my education. Angela and Darren Middleton, Janice and Charles Middleton, Sarah Hennigan, and Robert Richardson.

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ABSTRACT

Sweet Temptations tells the story of the Price family navigating their new lives in Cape Huron. Enticed by the opportunity of a new job with great benefits, the Price family moves to Cape Huron, Maine, a small town with mysterious goings-on. While father, Paul, starts work at the factory in town, twins Seth and Samantha start their senior year of high school. Everything in the town is perfect at surface level, the houses are all the same cookie-cutter design with the exception of the different color palettes and furniture styles. The perfect All-American facade comes crashing down when Seth and Samantha discover the grisly secret of the town. The oddly placed “pantries” in the houses are not for food. They are for human trophies meant to be kept in large jars. The townspeople are on an annual hunt for each other and only two families in the town are safe: The mayor’s family, and the family of their choice that they pardon from The Headcount. To become mayor, a family must have the most trophies in their “pantry.” The award of mayor is given out at the annual fall festival on October 13th. With such a high price to be paid for freedom, the Price family has to learn to kill or be killed.

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Development

Glass House started with the simple idea of taking skeletons in the closet seriously. I worked on fleshing the idea out and giving the situation a variety of points of view. While coming up with the setting and cast of characters, I asked myself the question, “What is the most unsettling way I could present this?” I came to the conclusion that the best way for me to present my idea would be to place it under a mask of uncertainty. The unknown is something that is the most unsettling to people, whether it be the future or the uncertainty of what is hiding behind a door. The uncertainty in *Glass House* is played up by the 1950s-esque, perfect-seeming, American Dream town full of Barbies and Kens. In the town of Cape Huron, things are not always what they seem. It was this concept that made *The Stepford Wives* one of the best horror films in 1975.

I picked the title “Glass House” based on the idiom, “Those who live in glass houses, should not throw stones.” I liked how the theme of hypocrisy could come through in the form of a moral dilemma. The dilemma does not just affect the characters but also affects the audience. The Price family has to learn to break the rules and throw their moral compasses out the window and kill other people to survive life in Cape Huron. This leaves the decision of rooting for the main characters up to the audience. They can root for the Price family to get out of Cape Huron by the means they deem necessary, or they can hope for their downfall because they are doing things that are morally wrong in order to

survive. When thinking about the title for this specific episode, I chose to reference the R&B/Soul group, The Temptations. They wrote the song “My Girl” that Christine sings in the car at the beginning of the episode.

The next step I took was trying to figure out who I wanted to tell the story through and who I wanted my audience to experience the story through. Even though cinema is a relatively removed form of storytelling in comparison to literature because of the third-person visual of the story, the audience can still understand what is going on through the character’s mind through body language and dialogue. Through my own experiences, my life has been centered around my family. I thought that seeing how the interactions between adult parents and teenage children in the situation that the plot revolves around would be extremely interesting. Most people can relate to a family dynamic whether they are an only child or have siblings and whether or not that have one or two parents or even just a guardian.

After I came up with my family of main characters, I needed to give them people to interact with and maybe even someone else the audience can root for. This is how I came up with the Mitchell family who lives down the street. I thought about how the Mitchells and Prices would interact and how that could have an effect on the story I wanted to tell. These interactions and relationships helped me come up with a set of rules to make the conflict of the story more realistic and keep it logical. The rules of “The Headcount” in the plot help shape the story and give future plotlines potential for more episodes in the season of the show.

The next question I asked myself was, “How am I going to get the Price family to Cape Huron?” I lived in a military family, so I moved around a lot for my dad’s job. I drew

from my own experience, but Paul is not in the military. If I had made Paul work for the government, it would make it known that the government would have known about Cape Huron and the conflict that the story centers around. It would be an interesting concept, but I thought that someone not knowing what they are getting into when they move to this unknown place would be more interesting than a government job or the government experimenting on a group of people. In my opinion, that plotline is too easy to make excuses for. I wanted to challenge myself and my writing abilities to come up with logical solutions to any logic problems I ran into while developing my story. This also gave me the liberty to create situations that could be more realistic in the world I created and demonstrate how different my world is from the world outside of the television screen.

The Characters

Delving deeper into the development of the characters in the story, I wanted to give each character their own personalities and construct them individually rather than work with the family as a whole unit. I also liked playing with the idea of differing points of view. I felt that this would make the structure of the episode more complex, but in a dynamic way that was interesting to experience and watch.

I started with the adults in the family, Christine and Paul. I knew I wanted the main family to be tight-knit but also have some emotional conflict surrounding the move to Cape Huron. Drawing from my own experiences again, I modeled Christine after my mother, Angela. Christine is my mother's middle name and, I wanted to take bits and pieces from her personality and put them into the character Christine. One of these pieces occurs at the very beginning of the episode when Christine sings in the car. The song "My Girl" by The Temptations is a song that my mother would sing to me and my siblings when we were in the bathtub when we were babies. She would point at each individual baby in the tub and change the lyrics to girl or boy depending on who she was pointing to. I wanted to incorporate this into the script to start shaping Christine's personality. It demonstrates that she is a loving and sentimental person. Christine makes the best of any situation, for example, the difficult move on the children, but she also has a sense of humor and can lay down the law like when Samantha is being disrespectful and rude. Paul, on the other hand, is a disciplinary figure in the family but leaves most of it to Christine because he is at work

most of the time. He is loving in a more distant way and tells the kids like it is. He has similar traits to Christine in the way that they both try to be optimistic and make the best out of difficult situations as we see in the car on the way to Cape Huron.

Moving on to the twins, Samantha and Seth, I wanted to showcase that even though they are siblings but moreover twins, they do not have to be identical in personality. I am part of a set of quadruplets and I know exactly how the relationship between siblings born on the same day functions. I do not have any older or younger brothers or sisters, so I felt that I was not as qualified to write about siblings with age differences as I am to write on siblings that are of sets of multiples. As a female, I wanted to create something with strong female characters. Samantha, for me, is the embodiment of things I wish I could have said, done, or things I felt and had to keep to myself. I wanted to use Samantha as a way to show other teenagers or even young adults that their feelings are valid and that they are not alone in feeling upset about situations like moving schools or places for a parent's job. Her love of Harlan Coben's literature and television stems from my own admiration of Harlan Coben and his knack for plot twists and mystery. When I started writing, I wanted to create something that would capture the attention of audiences and be able to surprise them with a twist in an already unsettling story. Seth is the voice of reason that keeps Samantha grounded. He is rational and reasonable, but still has the capacity to joke and have fun and even have his own episodes of emotion and irrationality because he is also a teenager with feelings

The House

Determining what the houses in Cape Huron would look like, I did extensive research on the architectural styles of homes in New England. I chose the Cape Cod-style home as seen in Figure 1 and Figure 2. I chose a style of house that was aesthetically pleasing to the eye and one that would also be the most likely to be used in a subdivision where all of the houses are similar but are different colors. Because I wrote more than one floor of the house into the script, I also needed a style of house that had more than one floor and was big enough for a family with multiple children. Cookie-cutter houses were very close to what it was like living on a military base. All of the houses are the same style and made of the same material, but instead of being different colors like in my story, the houses on a military base are all the same red brick.



Figure 1: Cape Cod-Style House



Figure 2: Blue Cape Cod-Style House

Something I wanted to do to differentiate between families' houses was to have different decorations and color palettes on the inside of the houses. I felt like this would help show the personalities of the families or at least of the adults in the houses. With the identical floorplans of the houses, the different decorations also help differentiate whose houses Samantha and Seth are in when the screen splits down the middle.

The Rules

Getting into the logic of things, I wanted to keep everything as air-tight as I possibly could. I came up with some rules (Appendix B) of how the town would function and how that would affect my characters. I wanted to give the town incentive to participate in “The Headcount,” so, I determined that the winner would not be allowed to be killed and they could pardon a family of their choice and that family can leave Cape Huron. Anyone not permitted to leave Cape Huron will be shot on sight, with the exception of those under the age of eighteen. Anyone under the age of eighteen is not permitted to be killed. I made this rule to display that the people of Cape Huron value human life and also would not stoop so low as to kill babies or children.

I liked the idea of having someone help the Prices ease into the town, so I wrote alliances into the rules. Alliances have the potential to help and hurt the protagonists and fill the need for suspense and conflict. In a game where survival is key, people can turn on each other very quickly and cause conflicts in the alliances formed.

Conclusion

Writing a pilot script was a new experience for me when it came to screenwriting. The only other forms of screenwriting I had undertaken before this project were strictly short films. During this process, I needed to learn how to make a story intricate and stretch over the length of twenty-five pages. To keep the attention of the reader and the audience, the story also needed to have detail, interesting characters, and a variety of plotlines to diverge from the main A-plotline.

To keep short films concise, the cast of characters is usually relatively small and the conflict is relatively simple and easy to resolve. This keeps the runtime of the film to the typical short film runtime of an average of twelve to twenty minutes. With the creation of a pilot script and episodes and seasons beyond, there should be a conflict that is not as simple to resolve and also a larger cast of characters. This larger cast adds variety to the series and also provides for additional conflict that can be played out and resolved over multiple episodes.

To diverge from the main plotline, I used the multiple characters in the main family to my advantage. Giving each of them their own thing to do automatically gave me the freedom to have the main plotline with an additional four plotlines I could write and weave in and out throughout the script. Having multiple plotlines throughout the story has also provided for more conflict or situations to arise in future episodes or seasons, stretching the story beyond the pilot script (Appendix A).

Throughout the writing and rewriting process, I realized how easy it is to write awkward and clunky dialogue, as is seen in the original draft of the pilot script (Appendix C). The script went through many passes of editing to smooth out the dialogue and actions of the characters. Sometimes the dialogue seemed a little too “complete” so, I would combine words into contractions or even make the sentences fragments. Taking a look at the way people interact and communicate, most of the time we speak informally and use fragmented sentences. By doing this, I was able to write smooth and concise dialogue for my characters. Having dialogue that sounds too complete or formal sounds awkward in the time that the story takes place and makes the characters sound unnatural and robotic.

The concept of “show, do not tell” also came into play when trying to write a longer and more complex story. There were many instances of dialogue in which I would have the character say something that would have been much better seen through actions or details on the screen. Smoothing this out and making dialogue into action would in turn make the product more interesting to watch. When the screenwriter tells the audience what is going on or what will happen through dialogue, the quality of the product and the interest of the audience declines. The audience does not need everything explained to them, they are intelligent enough to make inferences and put together details themselves to understand and predict what could happen. It is like giving someone a gift. It is more satisfying to watch the recipient open the gift themselves rather than telling them what is inside the box.

The last thing I learned about screenwriting throughout this process was the style in which I write my own scripts. When I write a script, I write it as if I am already watching the events play out on the screen. I like to write everything the audience should see and hear and I keep abstract and intangible items out of my descriptions. Film is an auditory

and visual medium, and the scripts are the blueprints or foundation of what the product on the screen should be. If there are any details left out of the descriptions, then there are questions left unanswered for the art department and the production designer. The amount of detail in the script also helps those reading the script better visualize the world the story takes place in and assists in character choices that can be made during performances. I am a very detail-oriented person and using this to my advantage, I found that the little details in the personalities of the characters and the environment in which they live are vital to making the story stand out and make the characters distinguishable from one another.

APPENDICES

Appendix A

GLASS HOUSE
"SWEET TEMPTATIONS"
by
Taylor Middleton

Taylor Middleton
336 Winners Circle
Oxford, MS, 38655
(573)855-9888
temiddle@go.olemiss.edu

EXT. HIGHWAY — DAY

A metallic blue Dodge Caravan speeds along the highway. A U-Haul trailer is attached to the back.

INT. BLUE CARAVAN — DAY

Brown leather interior with dark wood accents. The radio plays "My Girl" by The Temptations.

PAUL PRICE, 50s, wears a button-up plaid shirt and khaki shorts. He sits in the driver's seat.

CHRISTINE PRICE, late 40s, wears a light blue blouse and white Capri pants. She sits in the front passenger seat. She holds Paul's hand lovingly.

SETH PRICE, 17, wears khaki shorts, a black t-shirt, and headphones. He sits behind Paul. He scrolls through his phone.

Seth's twin sister, SAMANTHA PRICE, 17, wears a crew neck sweatshirt and denim shorts. She sits behind Christine. She reads "The Stranger" by Harlan Coben.

Samantha glances up from the book to the speedometer in front of Paul. The speedometer pushes past 70mph. Samantha looks at the incoming speed limit sign out the window. It reads 50mph. Samantha puts her book under her seat.

SAMANTHA

It's fifty-five here.

Christine turns around in her seat to face Samantha.

CHRISTINE

What did you say,
sweetie?

SAMANTHA

It's fifty-five here. Are we
really that much in a hurry to get
there? I think we broke the sound
barrier a few miles back.

Christine turns to Paul.

CHRISTINE

Honey, you need to slow down. We don't need to get pulled over again.

Christine dances in the front seat.

CHRISTINE (CONT'D)

Oh, you guys! You know this song!

She turns the radio up and turns around to Seth and Samantha.

She points her fingers at Seth and Samantha as she sings the words.

CHRISTINE (CONT'D)

(singing)

I guess you'd say, what can make me feel this way? My boy, my girl, my boy, my girl, talkin' 'bout my boy, my girl.

Christine's smile fades.

CHRISTINE (CONT'D)

Oh, you guys. You know this song. I used to sing this song to you guys at bath time. You have to remember!

She continues singing.

Seth looks up at his mom and takes his headphones off.

SETH

What's going on?

SAMANTHA

Mom's reminding us about the time we used to take baths together. I'd put those back on if I were you.

She gestures to Seth's headphones.

CHRISTINE
(to Samantha)
You're no fun.

Christine holds an imaginary microphone and points to Seth.

CHRISTINE (CONT'D)
(singing)
*What can make me feel this
way?*

Seth laughs and puts his headphones back on.

CHRISTINE (CONT'D)
Alright. Fine. Don't sing with your mom. It's okay. It's not like I'll be around forever for you to sing with me anyway. I'll be fine. If I had feelings, they'd be hurt.

SAMANTHA
Welcome to guilt trip city, population three.

Christine laughs and turns down the radio. She looks at Paul. Paul smiles at her.

PAUL
You guys are gonna love it here.

He looks in the rearview mirror and smiles awkwardly, his eyes dart between his kids.

SAMANTHA
Yeah, sounds nice. Can't wait to make new friends again.

Samantha leans over and feels underneath her seat for her book. She snatches it up and opens it aggressively.

CHRISTINE

Samantha, you know this opportunity was too good to pass up. We had to take it.

SAMANTHA

Yeah, but it's not a great opportunity for us. Couldn't wait until we graduated, huh?

Christine narrows her eyes at Samantha.

CHRISTINE

Like I said before, the school system here is great and you can graduate here.

SAMANTHA

With a bunch of people I don't know. When my kids ask me what it was like to graduate with my friends from kindergarten, I'll tell them to ask their grandparents because they took that away from me. Why couldn't we just stay in Austin?

Christine faces the front of the car. She sinks in her seat. She looks at Paul. He shifts in his seat.

Samantha turns the page in her book aggressively.

PAUL

Would you look at that? We're already here! There's the sign. Do you guys wanna hop out and take a picture with it?

CHRISTINE

I think that would be lo-

SAMANTHA

No.

Samantha turns the page, her eyes never leave the book.

PAUL

(angrily)

Seth, Samantha, get your shoes on. We're taking the damn picture.

He flips his blinker and touches the brake gently. The car slows and rolls to the shoulder of the highway and stops right in front of the sign.

EXT. HIGHWAY - DAY

The family gets out of the car. In front of the car is the sign welcoming the public to Cape Huron. They walk to the sign and stand in front of it.

SETH

Welcome to Cape Huron. Population 468.

PAUL

Alright, so now I'm just gonna put this on a timer and...

He leans his phone against a rock. It falls over and he resets it. It falls over again.

PAUL (CONT'D)

Jesus H. Christ! Can you just sit up?

Paul sets the phone back up. It stays.

PAUL (CONT'D)

Everyone say "Cheese!"

SAMANTHA

This is so cheesy.

CHRISTINE

Did it take the picture yet?

Paul walks to his phone. He looks at the screen.

PAUL

It didn't take. Alright, say cheese
one more time!

He sets the phone down and sprints to the sign. As soon
as Paul gets in line with his family, the flash goes off.

Paul runs back to the phone. He picks it up and looks at
the picture. He looks up from the phone defeated.

CHRISTINE

Here, let me see.

Paul hands Christine the phone. She looks at the
picture.

CHRISTINE (CONT'D)

This is a cute picture! We'll
frame it up and put it on the wall.
Look how cute the kids look!

Seth looks at the photo over Christine's shoulder. He
laughs.

SETH

Dad's face is priceless. It got
him mid-smile. That's definitely
going on the wall. Sam, get a
load of this.

SAMANTHA

I'm good.

Samantha turns around and walks back to the car.
Seth squints. He takes a closer look at the photo. He
zooms in on the background.

SETH

Weird. What is
that?

In the woods in the background of the photo is the
silhouette of a man between the trees.

EXT. PRICE FAMILY HOME — LATER

A powder blue Cape Cod style home with white trim. A white picket fence lines the perimeter of the yard. The Dodge Caravan and U-Haul trailer are parked in the driveway.

Paul opens the trailer and shimmies cardboard boxes out and stacks them one by one. Christine walks around the back of the trailer.

CHRISTINE

Can I get the keys? Sam and I are going to start cleaning and setting up.

Paul hands her the keys and continues stacking boxes. Seth stands next to a stack. He wears his headphones and scrolls through his phone. Loud rock music blast from the headphones.

Paul picks up a box and holds it out to Seth.

PAUL

Seth. SETH.

Seth looks up from his phone. He slides one of the ear cups back.

SETH

What's up?

PAUL

Yours. Take this to your room.

Seth takes the box and walks to the door.

INT. PRICE FAMILY HOME — CONTINUOUS

A large staircase with white spindles sits to the left of the front door. Boxes litter the inside of the house. Various rooms and contents are written in thick, black sharpie marker.

The walls are painted in pastel colors and the inside is pristinely clean. Seth walks up the stairs with the box.

INT. SETH'S ROOM – DAY

A reasonably-sized bedroom. Not too small. Deep blue paint covers the walls. A window is on the wall across from the door. A closet is to the right.

Seth stacks the box in his hands in the corner with seven other boxes. He walks out of the room.

INT. SAMANTHA'S ROOM – DAY

The walls are a light purple. The room is the same size and layout at Seth's room.

Samantha sets a box down with the other boxes in the corner.

The boxes are stacked in the shape of a throne. She sits on the box throne. She sifts through a box labeled "Samantha Books".

She takes the book she was reading in the car and flips through the pages. Seth walks into the room. He takes his headphones off.

SETH

Hey, there're more boxes out there.

SAMANTHA

Does it look like I care?

SETH

Whatever. I'm not bringing yours in.

Seth puts his headphones back on and walks out of the room. Rock music blaring. Samantha goes back to reading.

Seth walks back into the room.

SETH (CONT'D)

What's your deal? I didn't do anything to you.

SAMANTHA

Get out!

Seth storms out of the room.

INT. PRICE FAMILY HOME ENTRANCEWAY - DAY

Christine watches Seth storm out of the room from the bottom of the stairs. Seth slams his bedroom door. Christine sighs. She walks out of the front door.

EXT. PRICE FAMILY HOME - DAY

A stack of boxes for Samantha sit to the right of the trailer.

Paul hands Christine a box.

PAUL

Kitchen.

Paul climbs back into the U-Haul. Christine turns to take the box inside.

SUSAN MITCHELL, 42, a trim blonde woman walks up to Paul and Christine. She wears a white tennis skirt with a red tank top. A white pull-over jacket is tied around her shoulders. She carries an apple pie with a traditional lattice top.

BRAD MITCHELL, 45, a fit blonde man is with Susan. He wears red chino shorts and a white polo. Not a hair is out of place. Their teeth are perfectly straight and white.

SUSAN

Well, hello there! Welcome to the neighborhood!

Christine turns back around to face Susan. Susan and Brad walk toward the Price family home.

CHRISTINE

Oh! Hi there! Thank
you!

BRAD

I'm Brad. This is my wife,
Susan. We moved here from
Tennessee not too long ago.
It's so nice to meet y'all.

Paul walks out of the trailer. He shakes Brad's hand.
Christine sets the box down.

SUSAN

We brought you an apple pie. Fresh
from the oven!

She hands it to Christine.

CHRISTINE

Yikes! You weren't kidding. IT
really is hot.

Christine sets the pie on the box in a hurry. Seth walks
out of the house.

BRAD

Hey, sport! Nice to meet
ya!

SUSAN

Honey, we should've brought Tyler
with us.

(to Seth)

You'd like him. He's your
age.

BRAD

Would y'all like some help
unpacking?

PAUL

Oh, no. It's alright. We appreciate it though. With the two kids, we should be finished in a shake of a lamb's tail.

BRAD

Well, we'd love to have y'all over for a barbecue sometime!

SUSAN

We'd love to meet your other little one sometime too! Well, we should get going and get out of your hair. It was so nice meeting y'all.

Paul and Brad shake hands. Susan loops her arm through Brad's. They walk back down the driveway and down the street.

Paul takes a box from the trailer. He walks inside the house with it. Christine follows behind him with the kitchen box she held earlier.

INT. PRICE FAMILY HOME KITCHEN – EVENING

An island with a granite countertop sits in the middle. The countertops of the rest of the kitchen match. The walls are a pastel yellow with white crown molding. Christine opens the box. She pulls out a skillet and some dish towels. She places them aside and moves on to the next box.

Paul opens a box. He pulls out four winter coats. He walks to the entranceway of the house.

INT. PRICE FAMILY HOME ENTRANCEWAY – EVENING

Paul walks to the coat closet to the right of the stairs. He opens it. Shelves line the walls. There isn't a pole to hang the coats on.

PAUL
(to himself)
Well, that's odd.
(calling)
Hey, Christine?

Christine walks around the corner

CHRISTINE
You called?

PAUL
Yeah, did you find a coat closet
somewhere else? This looks like
another pantry.

CHRISTINE
I think there's another one between
the garage and the laundry room.
Weird place to put a pantry.

Paul walks through the kitchen to get to the garage.
Christine runs her fingers over the shelf to her left.
Large rings of discoloration stain the shelves. Christine
finds a piece of glass on the shelf.

She holds it up to the light. She drops it but catches
it midair. She squeezes it too tight. It slices her
hand. Blood drips from the glass to the floor.

CHRISTINE (CONT'D)
Damn it.

INT. SETH'S ROOM - EVENING

A bedframe sits in pieces. The screws for it lay in a pile
next to Seth. He holds a paper pamphlet and an Allen
wrench.

A finished desk sits to the right of the window across
from the door. A desktop computer sits on the desk. An
empty box labeled "Seth Clothes" sits next to the closet
door. A speaker plays "Eyelids" by PVRIS.

Seth puts pieces of the bedframe together and fastens
them together with the Allen wrench and screws.

INT. SAMANTHA'S ROOM – EVENING

Samantha lies on a finished bed. A finished desk sits to the left of the window, closer to the bed. Pieces of wood make up an unfinished bookshelf. Piles of books sit in the corner of the room where the cardboard throne once stood.

Samantha reads a Harlan Coben book. She stands up from her bed. She walks to her desk.

She sits at the desk and writes in the journal. Seth's music rumbles through the wall. She presses the play button on the speaker on her desk. The song "Organs" by Of Monsters and Men plays.

INT. PRICE FAMILY HOME KITCHEN – EVENING

Paul stands in front of the stove. Pasta boils in a pot. Spaghetti sauce simmers in a skillet next to the pot. The table off of the kitchen has four place settings on it.

Christine places the last fork next to one of the plates. She walks over to Paul.

CHRISTINE

How's it coming? Is it done yet? The kids have school tomorrow.

PAUL

It's getting there. Almost done.

Christine walks to the stairs in the entranceway.

INT. PRICE FAMILY HOME ENTRANCEWAY – EVENING

Christine stands at the stairs. She cups one of her hands to her mouth.

CHRISTINE

(calling)
Dinner! Time to eat!

She walks back to the kitchen.

INT. PRICE FAMILY HOME KITCHEN - EVENING

Seth and Samantha walk into the kitchen.

SETH

Is it done yet? I'm
starving.

PAUL

Come try a noodle to see if it's
done. I think it's almost there.

Paul holds a spaghetti noodle on a fork out to Seth.

SAMANTHA

You can tell when pasta is done
when it sticks to the wall.

She walks ahead of Seth and takes the noodle. She throws
it up against the wall. It sticks.

SAMANTHA (CONT'D)

Done.

PAUL

Are you serious?

SAMANTHA

Dead. Let's eat.

Paul looks over at Christine for help. Christine shrugs.

CHRISTINE

(to Paul)

It's done.

(to Samantha)

You're cleaning the wall up after
dinner.

Paul drains the pasta into the sink. Seth takes the
skillet of sauce to the table. Everyone sits down at the
table.

SAMANTHA

Who were Barbie and Ken in the driveway earlier?

CHRISTINE

That was Brad and Susan. They live down the street. Very nice people.

SAMANTHA

They looked like creeps.

CHRISTINE

They're a really nice family.

SAMANTHA

I don't like them. They're weird.

PAUL

Samantha, be nice. They have a son named Tyler. You guys should go over there tomorrow after school to hang out. It'll be a great break from unpacking. Make new friends.

SETH

Yeah, we know Samantha wants to make those.

CHRISTINE

Sam, for once, can you please just stop complaining and be grateful? And Seth, quit antagonizing her. You're making it worse.

SAMANTHA

Whatever. Fine.

Samantha shoves a bite of spaghetti in her mouth and takes her bowl to the kitchen sink.

SAMANTHA (CONT'D)

Night.

She leaves the kitchen.

Paul looks at Christine. Her head is in her hands.
Seth takes a bite of his spaghetti.

INT. SAMANTHA'S ROOM – NIGHT

Samantha walks into the room. She presses play on her speaker. "Arms" by Christina Perri plays.

Samantha flops on her bed. She sighs. She sits there for a moment. She gets up and walks to her closet. She pulls a sketchbook out. She flips to a page with a drawing of a cemetery with a lighthouse in the background.

She rips it out of the sketchbook. She takes a pencil from her desk and draws something on it. She pins the page to the wall above her desk.

Next to the lighthouse is the welcome sign to Cape Huron. The sign reads "Cape Huron: Where families go to die."

INT. PRICE FAMILY HOME KITCHEN – MORNING

Samantha and Seth sit at the table. They both wear matching flannel pajamas.

Paul walks into the kitchen. He wears a short-sleeve blue button-up shirt and khakis.

PAUL

How do I look?

SETH

Good.

PAUL

Your first day of school, my first day of work. It's gonna be a good day, huh?

SETH

Sure, Dad.

PAUL

Pantry is in the entranceway. There's cereal, oatmeal, and bread for toast. Jam and butter in the fridge. Strawberry because no one likes grape. Sound good?

SETH

Yep.

SAMANTHA

Yep.

Seth and Samantha get up and walk to the pantry. Seth takes a box of Frosted Flakes out of the pantry.

Samantha takes out a loaf of bread. They walk to the cabinets.

SAMANTHA (CONT'D)

Shouldn't the coat closet be where the pantry is?

PAUL

It should, but it's by the laundry room in this house.

Paul picks up a newspaper on the countertop and reads. Samantha shrugs. Seth grabs a bowl and a spoon. Samantha grabs a plate and puts a slice of bread in the toaster.

Seth opens the refrigerator. He takes the milk out of the shelf on the door.

SAMANTHA

Can you hand me the butter and jam?

Seth takes the butter out of the shelf on the top of the door. He finds the jar of jam on the shelf in the middle of the door and hands her both the jam and butter.

Seth pours cereal into his bowl and then milk. He walks to the kitchen table and sits down. Samantha's toast pops up and she puts it on her plate. She butters it and puts jam on it and sits down at the kitchen table.

Seth groggily eats his cereal and scrolls through his phone. Samantha takes a bite from her toast. She chews and swallows.

SAMANTHA (CONT'D)

Ready to be stared at and questioned
all day?

She takes another few bites of toast.

SETH

What are you talking
about?

SAMANTHA

The awkward ice breakers and
introductions. Standing in front of
the class telling them your name and
where you're from. Over and over
again.

SETH

No one's gonna do
that.

Samantha takes her last bite of toast.

SAMANTHA

(mouth full of toast)

I'd start coming up with the list
of three interesting things about
yourself because I can't come up
with anything for you.

Samantha gets up from the table. She puts her plate into the sink and walks into the entranceway.

Seth sits quietly. He counts to three on his fingers. He nods and goes back to scrolling on his phone.

Christine walks into the kitchen. She wears white capri pants and a blue blouse.

CHRISTINE

Did you wish your dad good luck on his first day at work?

SETH

Good luck, Dad.

PAUL

Where are you going today?

CHRISTINE

I was thinking about going over to Susan's after we drop off the kids. We might go sightseeing while the kids are in school.

PAUL

Sounds like a plan, honey. You girls have fun.

SETH

Wait. We? Dad, are you dropping us off too?

CHRISTINE

Dad has to go to work. Susan will be here any minute with Tyler. We're all going together. Go get ready so we don't keep them waiting.

Seth chugs what's left of the cereal in his bowl. He gets up and puts the bowl in the sink.

EXT. PRICE FAMILY HOME — MORNING

A white Range Rover is beside the curb by the front yard. The front passenger window rolls down. Susan honks the horn of the car and waves enthusiastically out of the window.

Christine opens the door and waves back at Susan. Christine looks behind her shoulder into the house. She motions for Seth and Samantha to hurry up.

Christine walks out of the house. Seth and Samantha walk outside behind her.

Seth wears a blue polo shirt and white chino shorts. His headphones hang around his neck and his black backpack hangs off of one shoulder.

Samantha wears a purple button-up shirt with black skinny jeans. Her blue backpack hangs off of one shoulder.

Christine opens the front passenger door and sits down. Seth and Samantha climb into the back of the car.

INT. SUSAN'S CAR – MORNING

The white Range Rover has a black leather interior. Susan sits in the driver's seat. She wears a green blouse and white capri pants.

TYLER, 18, has the same blonde hair as his parents. He wears a green polo shirt and khaki shorts. He sits in the seat behind Susan.

Seth, Samantha, and Christine buckle their seat belts. Susan looks at Tyler expectantly.

TYLER

Hi, uh, I'm Tyler.

SETH

I'm Seth.

SAMANTHA

I'm Samantha.

SUSAN

Samantha, such a pretty name.
It's nice to meet you. I'm Susan.
I'll be your tour guide on the way
to school.

Susan laughs at her own joke. Christine laughs along with her.

TYLER

So, what made y'all come here?

CHRISTINE

Paul, my husband, got a job at the factory here. It was an offer he couldn't refuse. It was too good to be true and here we are. It's gorgeous here.

SAMANTHA

Yeah, like a cute little 1950s Barbie house.

She emphasizes the word cute in an annoying way. Christine glares at her.

SUSAN

It's the American Dream. White picket fences, apple pie, and a unified community. The factory is a great place to work. Brad got a job there a year ago. We've never been happier.

CHRISTINE

The hours look incredible! We'll be able to spend lots of time together as a family. I think we'll be very happy here.

SAMANTHA

Some of us.

Christine sighs. She rests her head back on the headrest.

SUSAN

I for one thing you'll be happy here, Samantha. You're all welcome to come over anytime. Actually, we wanted to invite all of y'all over tonight.

CHRISTINE

We would love to come! Thank you so much!

SUSAN

Oh! If you look to the right, outside your windows is the festival square. We have a festival every year in October. It's just a couple weeks away. October thirteenth!

The festival square is a plaza made of stone. A grandiose stage sits at the back of the plaza. The steps are made of marble. Composite order pillars adorn the stage. The architecture of it all is immaculate.

SETH

What kind of festival is it?

TYLER

The community gets together to celebrate life and death and everything in between. There's music and dancing and games.

Susan eyes Tyler through the rearview mirror. He looks back at her nervously.

CHRISTINE

That sounds like such fun! We should go together!

SUSAN

That sounds like a great idea. You kids should get a group of friends together to go too. It'll be a lot more fun than just sitting around with us old people.

Susan and Christine laugh together.

The car slows. Outside the car is Cape Huron Memorial High School. Susan puts the car in park.

SUSAN (CONT'D)

Well, we're here! Y'all have a good day at school and we'll see y'all tonight for dinner!

CHRISTINE

Have a good day. I love you.

Tyler, Samantha, and Seth get out of the car.

INT. CAPE HURON MEMORIAL HIGH SCHOOL - DAY

The walls are lined with sky blue lockers. The hallways are made up of white tile floor and white cinder block walls. The mascot, The Cape Huron Reaper is painted on the wall right across from the front door.

The main office is to the left of the front door. The gym is straight through the doors across from the front door next to the mural. HIGH SCHOOL STUDENTS swarm the halls. Some stand at their lockers talking to friends. Others walk through the halls into classrooms.

Every now and then, students glance over at the twins.

TYLER

You guys gotten your schedules yet?

SETH

No. Where do we get those?

TYLER

Those are in the office. I'll take you there.

Tyler, Seth, and Samantha walk to the office. Tyler leans in the window of the glass wall.

MS. MATTHEWS, 63, wears a seafoam green cardigan sweater with a white blouse and a black skirt. Her glasses are thick and her face is soft. Her hair is mostly gray with streaks of white throughout.

She sits at the desk and computer behind the glass wall.

TYLER (CONT'D)

Hey, Ms. Matthews. Do you have
schedules for the Prices?

MS. MATTHEWS

Let me see.

She rummages through some manilla folders in a drawer in
her desk. She pulls out two half sheets of paper.

MS. MATTHEWS (CONT'D)

A-ha! Here we go.

She places them on the counter of the window.

MS. MATTHEWS (CONT'D)

Tyler, would you mind showing
them around and make sure they
get to class alright. It's easy
to get lost in here. I still do
it all the time.

She winks at them. Seth and Samantha look at the
schedules placed in front of them. Tyler looks over
their shoulders.

TYLER

Y'all have similar schedules. Some
classes are just down the hall from
others...And we have the same lunch
period.

Samantha smirks slightly.

SAMANTHA

At least I won't be totally
alone.

TYLER

I'll show y'all around and
introduce y'all to a few people.
Where are your lockers?

SETH

How do we figure that
out?

TYLER

It should be on the top right of the
schedule.

SAMANTHA

I'm number four thirty-
three.

SETH

Four thirty-four.

TYLER

Great. Let's go find
those.

They walk down the hall to the left of the office. Tyler
points to a group of students.

TYLER (CONT'D)

That's—

EXT. THE BON VIVANT BEAN — DAY

A fancy French-themed coffee shop. The chairs are
leather and the tables are draped in white cloth. The
wrought iron detailing compliments the warm ivory walls
of the shop.

The THREE BARISTAS behind the counter wear brown suit
vests and blue ties over white dress shirts. Susan
points at two women outside the window.
MICHELLE COLDWELL, 53, is a moderately tall brunette with
freckles. She wears a red velour tracksuit.

GABRIELLE REYES, 54, has an athletic build. She wears a
sky blue and yellow tracksuit.

SUSAN

Michelle Coldwell and Gabrielle Reyes. They're best friends and the worst enemies to anyone who gets on their bad side. I'm not one to gossip, but between the two of them, they have a lot of skeletons in their closets. I'd-

INT. CAPE HURON MEMORIAL HIGH SCHOOL - DAY

HANNAH COLDWELL, 16, a tall brunette with freckles wears a red pleated skirt and a black short-sleeve shirt.

MICHAEL REYES, 18, wears a black t-shirt under a sky blue and yellow varsity jacket with patches all the way down the back. He leans up against the lockers.

ADAM COLDWELL, 18, tall with brown hair and freckles wears red chino shorts and a black short-sleeve polo.

TYLER

Stay away from the Coldwells and Reyeses the best you can. They'll find any way they can to make your life miserable. Adam and his sister Hannah's family have been here since Cape Huron was founded. Old money kind of assholes. Varsity jacket is Michael. He's in the same boat as them. I've heard Adam is applying to Yale for the fall. As if he'll ever leave this place.

Seth and Samantha walk up to their lockers. Tyler stands behind them. They read the combinations on their schedules and open their lockers. Names are written in sharpie marker all over the inside.

AVERY ABBOT, 18, wears a purple polo and khaki shorts. He saunters up to Tyler. They knuckle bump.

AVERY

Hey, man! What's up?

He looks past Tyler at Seth and Samantha.

TYLER
Hey guys, this is
Avery.

SETH
Hey, I'm Seth.

Avery and Seth knuckle bump.

SAMANTHA
Samantha.

Samantha holds out her hand for a handshake. Avery daps
her up instead of shaking her hand.

AVERY
Yeah, you know what's
up.

SAMANTHA
I don't think I do.

AVERY
What brings you guys to the great
town of Cape Huron?

SETH
Our dad got a job at the
factory.

AVERY
Nice man, my dad works at the factory
too.

SAMANTHA
Is that like, the only place people
work here?

AVERY
I mean, that's the biggest
one. You've got the
businesses and stuff
downtown, but it's mostly the
factory.

SAMANTHA

This place just gets weirder and weirder.

The bell rings.

SAMANTHA (CONT'D)

Saved by the bell.

TYLER

Do y'all know where you're going?

The twins look at each other and then at Tyler. Tyler takes a look at Seth and Samantha's schedules.

TYLER (CONT'D)

Seth, you go down this hall and take the third door on the left with me. Samantha, you take the second on the right.

AVERY

Bro, Sammy. You're in class with me.

Samantha sighs. Seth laughs.

SAMANTHA

Great...

SETH

Have fun in class, Sammy. Don't forget about your three interesting things.

SAMANTHA

Ha. Funny.

Samantha walks to her classroom.

INT. MS. THOMPSON'S ROOM – DAY

The same white cinder block walls are carried into the room. Posters with mathematical equations are plastered

onto the walls. A white board hangs on the wall at the front of the room. Student desks sit neatly in rows, perfectly straight.

MS. THOMPSON, 31, wears a light gray button-up shirt, thick rimmed glasses, and khaki capri pants.

Samantha sits at a desk all the way to the right of the room in the second row. She sets her backpack down. Avery sits at the desk next to her.

KENDALL JAMES, 17, a smart-looking girl with glasses, wears a graphic tee with black jeans and Doc Martens. She sits at the desk behind Avery.

Hannah sits at a desk across the classroom from Samantha. She talks to the girls around her. Ms. Thompson looks over at Samantha and gets up from her desk. She walks over to her.

MS. THOMPSON

Hi, you must be Samantha. I'm Ms. Thompson. We're starting chapter four in the textbook today. I'll grab you one out of the closet. Are you familiar with quadratic equations and factoring them?

SAMANTHA

Not particularly, no. We were about to go over that at my old school.

MS. THOMPSON

Great! Well, that's what we're covering today. If you have any questions, please don't hesitate to ask.

Ms. Thompson walks over to the closet next to her desk. She pulls out a college algebra textbook. She takes a piece of paper off of her desk. She walks over to Samantha and hands it to her.

MS. THOMPSON (CONT'D)
Textbook and syllabus.

SAMANTHA
Thank you.

Kendall leans over her desk towards Avery.

KENDALL
(whispering)
Who's she?

AVERY
Kendall, meet Sammy. Sammy, meet
Kendall.

SAMANTHA
Samantha. It's nice to meet
you.

Kendall looks down at Samantha's open backpack. A Harlan
Coben novel peeks out of the zipper.

KENDALL
Harlan Coben? Bro, he's the king
of mystery novels. I love him.
He's got some series on Netflix
I've been meaning to watch.

SAMANTHA
Really? I'll have to watch
them. He's the best.

KENDALL
Well, if you're gonna watch them
anyway, I could use someone to watch
them with. You could come over
after school or whenever and we
could watch.

SAMANTHA
I'd be so down, but I have to go to
dinner at Tyler's with my family
tonight.

KENDALL

It's no big deal. We can start it
and then I'll drive you over to
Tyler's before dinner.

SAMANTHA

That would be awesome! Thank you so
much!

Ms. Thompson writes some equations on the board. She
flips to chapter four in her book.

MS. THOMPSON

Alright, today is the start of chapter
four.

Samantha pulls out her cell phone. She pulls up the
messaging app and types a text. Ms. Thompson clears her
throat.

MS. THOMPSON (CONT'D)

Samantha? Would you mind putting
that away? I have a no-phone
policy in the syllabus that I gave
you.

SAMANTHA

Oh, uh, yeah. I'm
sorry.

Hannah laughs at Samantha.

HANNAH

What a joke.

She and the girls around her snicker and whisper.
Samantha's face turns red. She quickly shoves her phone
into her backpack.

EXT. DOWNTOWN CAPE HURON — DAY

The street is lined with businesses: restaurants, antique
stores, and boutiques. PEOPLE walk up and down the
sidewalk looking into the stores and walking in and out
of them.

Christine and Susan walk down the sidewalk. They each have a cup of coffee in hand.

CHRISTINE

This is so cute! I wish we would've had something like this back in Austin. We lived too far away from downtown and everything close enough was a chain.

SUSAN

If you'd like to go in somewhere, there's this little boutique on the corner that has the cutest outfits.

Christine and Susan walk past Happy Pappy's Deli. Next door to Happy Pappy's is Tucker's Handmade Glassware. Hand-blown vases and sculptures sit on shelves in the window.

CHRISTINE

These are beautiful!

Susan's smile fades.

SUSAN

Oh, yeah. They're something alright.

CHRISTINE

Let's go in and look around!

SUSAN

Brad would kill me if I buy one more decorative vase we have nowhere to put in the house.

CHRISTINE

We can just pop in and out. Just a quick look around. I'd love to get acquainted with everything here.

Christine pushes the door open.

INT. TUCKER'S HANDMADE GLASSWARE — DAY

Colorful hand-blown sculptures of coastal birds and marine life adorn the shelves to the right. The shelves to the left have extremely large jars on them. The jars are at least eighteen inches tall and twelve inches wide.

The shelves directly in front of the door contain bowls, vases, plates, and drinkware.

TUCKER CARMICHAEL, 64, a balding and rather old-looking gentleman for his age stands behind the counter. He looks up as Christine and Susan walk in. The bell on the door has a distorted chime.

Christine looks around in awe at the colorful wares. Susan becomes more visibly uncomfortable by the minute. Christine walks over to the jars.

CHRISTINE

Wow, there are so many jars here.

(to Tucker) Do you make these all yourself?

TUCKER

Yes ma'am. Those there are the highest quality jars you'll find in town. Also, the biggest.

(to Susan)

You needing to restock?

Susan freezes. Her anxiety is apparent. Sweat forms on her upper lip.

SUSAN

Oh, no. Thanks, Tuck. I'm still okay on jars.

CHRISTINE

Looks like you don't sell many. There are so many here! I used to make jam with my mother, but we never used jars this big. Susan, what do you put in yours?

SUSAN

Um, I use them for pickles. We make our own.

CHRISTINE

That sounds amazing! I might try my hand at making pickles for the kids.

(to Tucker)

I'll take two, please.

Tucker stares at Susan sideways. She smiles calmly at him. Christine puts two jars on the counter. Tucker takes them from her and wraps them up in bubble wrap and paper. He puts them in a bag.

Christine pays for the jars and takes the bag.

TUCKER

Y'all have a nice day. I'll be seeing you real soon.

Christine and Susan open the door to leave. The bell on the door chimes again.

INT. CAPE HURON MEMORIAL HIGH SCHOOL CAFETERIA — AFTERNOON

Bustling with HIGH SCHOOL STUDENTS. Students stand in line to get trays. Some students sit at tables with lunch boxes. Samantha, Avery, Tyler, Seth, and Kendall sit at a table with their trays.

Kendall stares across the cafeteria at Adam and Hannah. Her face wrinkles in disgust.

AVERY

Drink some sour milk?

KENDALL

I hate them. They're on my list. They've officially made it.

Avery turns around to look across the cafeteria.

TYLER

They're on everyone's list. You're just a little late.

SAMANTHA

What list?

AVERY

The shit list.

SAMANTHA

Makes sense.

KENDALL

Yeah, after graduation they're dead.

SETH

That's a little harsh, isn't it?

TYLER

They've done really shitty things. Believe me. I know.

Kendall sighs unnecessarily loud.

KENDALL

I just wanna finish the day so I don't have to look at their stupid faces in class anymore. Well, at least for today.

SAMANTHA

Oh, Seth, Kendall's gonna drive me to dinner tonight. We're gonna hang out for a little bit.

SETH

Did you tell Mom?

SAMANTHA

Yeah, I texted Mom. Almost got my phone taken away in class. She wants me to come over early to help with dinner, but I can still chill with Kendall before.

EVERY

Hey, Sammy are you gonna eat your applesauce?

SAMANTHA

If you call me Sammy one more time, you're gonna be on my shit list.

Samantha smiles slightly. She hands Avery her applesauce.

INT. KENDALLS'S HOUSE - DAY

The interior of the house is plush. The carpets are a light ivory. The walls are white. All of the fixtures are ivory with gold trim. The floor is made up of white and gold marble tile. The furniture is covered in white faux fur.

The floor plan is similar to the Prices' house. The only difference is the different placement of bathrooms and the garage is on the other side of the house.

Samantha and Kendall lie lazily on the L-shaped couch in the middle of the living room. Harlan Coben's *The Stranger* plays on the flat-screen television. Kendall pauses the show.

SAMANTHA

Where do you think she is?

KENDALL

She got on the train and she threw her phone out the window.

SAMANTHA

No, she can't be there. He's the king of twists. She has to be somewhere else.

KENDALL

Then she has to be dead somewhere.

SAMANTHA

I bet it was Martin.

Kendall plays the show. Samantha takes out her phone. She types a message to Christine.

ON SAMANTHA'S PHONE SCREEN

The text message reads: "I think I made a friend :)"

Samantha puts her phone down and smiles.

INT. TYLER'S ROOM - DAY

The inside of the Mitchells' house is trendy and comfortable.

The house is furnished with matching blue and white checkered couches and chairs.

Tyler's room is painted royal blue with white crown molding.

Tyler and Seth sit in checkered armchairs. They play Call of Duty on the Xbox.

TYLER

You stole my kill.

SETH

What are you talking about? I did all the work for that one. That was mine.

TYLER

I almost had an ace. You stole the ace from me.

SETH

You'll get another one.

Tyler smiles.

TYLER

You're right.

He checks the time on his phone and thinks for a moment.

TYLER (CONT'D)

Shouldn't Samantha be here any minute?

SETH

Yeah, Kendall said she'd drive her over here. I'll text her to see if she's on the way.

Seth takes out his phone and types a text to Samantha.

TYLER

Cool. Are you hungry? Mom was gonna make snacks before dinner, but she's still at the store.

SETH

I'm actually starving.

TYLER

There's some stuff in the pantry if you wanna go downstairs and get it. I'm gonna go to the bathroom real fast while you're doing that.

Seth stands up. He walks towards the door.

SETH

Do you want anything?

TYLER

Yeah, I'll take a coke and a bag of chips.

SETH

Gotcha, I'll be right back.

INT. KENDALL'S HOUSE - DAY

Samantha's phone dings. She looks at it. She inhales sharply.

SAMANTHA

Oh, shit. I have to go to Tyler's now. I lost track of time. We were supposed to be there half an hour ago.

Kendall sits up quickly.

KENDALL

I'm gonna go grab my keys.

SAMANTHA

Do you mind if I use your bathroom?

KENDALL

No, go ahead. Oh, and hey, I put your jacket in the coat closet. Would you mind grabbing the gray one with the black buttons out for me?

SAMANTHA

Yeah, of course!

As Samantha walks to the bathroom, the screen splits.

On the left, Seth walks down the stairs towards the entranceway and kitchen. The tile floor is blue and white marble. The countertops are blue marble with decorative white backsplash.

The floor plan is almost identical to the Prices' house, but the Mitchell's house is more open concept.

Seth walks to the closet in the entranceway. He opens the door and turns on the light. All of the blood drains from his face. His mouth hangs open. Inside are large jars with human faces preserved inside.

On the right, Kendall walks over to her backpack to get her keys. Samantha walks into the bathroom. She comes out of the bathroom and walks to the closet in the entranceway.

She opens the door and turns on the light. She freezes.

Her mouth drops open and her eyes widen. Inside are large jars with human faces preserved inside.

CUT TO BLACK

MUSIC CUE: *Way Down We Go* by Kaleo

Appendix B

Glass House Rules:

1. Mayors and their families are exempt from the Head Count.
2. Mayors can pardon one family of their choice from Cape Huron.
3. Mayors are elected at the annual festival on October 13th.
4. Whoever has the most heads in the Head Count is elected mayor.
5. Alliances between families are allowed.
6. Smuggling trophies between allies is **NOT** allowed.
7. Anyone caught leaving Cape Huron will be shot on sight.
8. Once you leave Cape Huron, you can never discuss the Head Count.
9. Only those over the age of 18 are allowed to participate in the Head Count.
10. Children under the age of 18 may not be killed.

Appendix C

GLASS HOUSE
"SWEET TEMPTATIONS"
by
Taylor Middleton

Taylor Middleton
336 Winners Circle
Oxford, MS, 38655
(573)855-9888
temiddle@go.olemiss.edu
ORIGINAL DRAFT

EXT. HIGHWAY — DAY

A metallic blue Dodge Caravan speeds along the highway. A UHaul trailer is attached to the back.

INT. BLUE CARAVAN — DAY

Brown leather interior with dark wood accents. The radio plays "My Girl" by The Temptations.

PAUL PRICE, 50s, wears a button-up plaid shirt and khaki shorts. He sits in the driver's seat.

CHRISTINE PRICE, late 40s, wears a light blue blouse and white Capri pants. She sits in the front passenger seat. She holds Paul's hand lovingly.

SETH PRICE, 17, wears khaki shorts, a black t-shirt, and headphones. He sits behind Paul. He scrolls through his phone.

SAMANTHA PRICE, 17, wears a crew neck sweatshirt and denim shorts. She sits behind Christine. She reads "The Stranger" by Harlan Coben.

Christine dances in the front seat.

CHRISTINE

Oh, you guys! You know this song!

She turns the radio up and turns around to Seth and Samantha. She points her fingers at Seth and Samantha as she sings the words.

CHRISTINE (CONT'D)

(singing)

I guess you'd say, what can make me
feel this way? My boy, my girl, my
boy, my girl, talkin' 'bout my boy,
my girl.

Seth looks up at his mom and takes his headphones off.

SETH

What did you say?

CHRISTINE

I used to sing this song to you
guys at bathtime. Come on. You
have to remember.

She continues singing.

CHRISTINE (CONT'D)

(singing)

What can make me feel this way?

She gestures at Seth. He laughs and puts his headphones
back on.

CHRISTINE (CONT'D)

Alright. Fine. Don't sing with
your mom. It's okay.

She laughs and turns down the radio.

CHRISTINE (CONT'D)

You guys are gonna love it here.
It's got the ocean breeze from the
coast, the best school in Maine,
and there's some kids your age
down the street.

SAMANTHA

(sarcastically)

Yeah, it sounds nice. Can't wait
to make new friends again.

She turns the page in her book aggressively.

CHRISTINE

Hun, you know we didn't have a
choice. It's a great opportunity
for your dad.

SAMANTHA

Yeah, but not for us. Couldn't
wait until we graduated though,
huh?

CHRISTINE

Like I said, the school system here is great and you can graduate here.

SAMANTHA

With a bunch of people I don't know. When my kids ask me what it was like to graduate with my friends from kindergarten, I'll tell them to ask their grandparents because they took that away from me. Why couldn't we just stay in Austin?

Christine sits back in defeat. She looks at Paul. He shifts awkwardly in his seat.

PAUL

Would you look at that? We're already here! There's the sign. Do you guys wanna hop out and take a picture with it?

CHRISTINE

I think that would be lo-

SAMANTHA

No.

Samantha turns the page, her eyes never leave the book.

PAUL

(angrily)
Seth, Samantha, get your shoes on.
We're taking the picture.

Paul pulls the car over onto the shoulder of the highway.

EXT. HIGHWAY - DAY

The family gets out of the car. In front of the car is the sign welcoming the public to Cape Huron. They walk to the sign and stand in front of it.

PAUL

Alright, so now I'm just gonna put
this on a timer and...

He leans his phone up against a rock and runs back to his
family.

PAUL (CONT'D)

Everyone say "Cheese!"

SAMANTHA

This is so cheesy.

CHRISTINE

Did it take the picture yet?

Paul walks to his phone. He looks at the screen.

PAUL

It didn't take. Alright, say
cheese one more time!

He sets the phone down and sprints to the sign. As soon
as Paul gets in line with his family, the flash goes off.

Paul runs back to the phone. He picks it up and looks at
the picture. He looks up from the phone defeated.

CHRISTINE

Here, let me see.

Paul hands Christine the phone. She looks at the
picture.

CHRISTINE (CONT'D)

This is a cute picture! We'll
frame it up and put it on the
wall. Look how cute the kids
look!

SETH

Dad's face is priceless. It got
him mid-smile. That's definitely
going on the wall. Sam, look at
this.

SAMANTHA

I'm good.

Samantha turns around and walks back to the car.

EXT. PRICE FAMILY HOME - DAY

A powder blue Cape Cod style home with white trim and a white picket fence. The Dodge Caravan and U-Haul trailer are parked in the driveway.

Paul is inside the trailer. He holds a box out to Seth. Seth wears his headphones and scrolls through his phone. Loud rock music blasts from the headphones.

PAUL

Seth. SETH.

Seth looks up from his phone. He slides one of the ear cups back.

SETH

What's up?

PAUL

Yours. Take this to your room.

Seth takes the box and walks to the door.

INT. PRICE FAMILY HOME - DAY

A large staircase with white spindles sits to the left of the front door. Boxes litter the inside of the house. Various rooms and contents are written in thick, black sharpie marker.

The walls are painted in pastel colors and the inside is pristinely clean. Seth walks up the stairs with the box.

INT. SETH'S ROOM - DAY

A reasonably-sized bedroom. Not too small. Deep blue paint covers the walls. A window is on the wall across from the door. A closet is to the right.

Seth stacks the box in his hands in the corner with seven other boxes. He walks out of the room.

INT. SAMANTHA'S ROOM - DAY

The walls are a light purple. The room is the same size and layout at Seth's room.

Samantha sits on a cardboard box in the corner. It's labeled "Samantha Books". She reads the book from the car. Seth walks into the room. He takes his headphones off.

SETH

Hey, there's more boxes out there for you.

SAMANTHA

Does it look like I care?

SETH

Whatever. I'm not getting them for you.

Seth puts his headphones back on and walks out of the room. Rock music blaring.

EXT. PRICE FAMILY HOME - DAY

A stack of boxes for Samantha sit to the right of the trailer. Paul hands Christine a box.

PAUL

Kitchen.

SUSAN MITCHELL, 42, a trim blonde woman walks up to Paul and Christine. She wears a white tennis skirt with a red tank top. A white pull-over jacket is tied around her shoulders. She carries an apple pie with a traditional lattice top.

BRAD MITCHELL, 45, a fit blonde man is with Susan. He wears red chino shorts and a white polo. Not a hair is out of place. Their teeth are perfectly straight and white.

SUSAN

Welcome to the neighborhood!

CHRISTINE

Oh! Hi there! Thank you!

BRAD

I'm Brad. This is my wife Susan.
It's so nice to meet you.

Paul walks out of the trailer. He shakes Brad's hand.
Christine sets the box down.

SUSAN

We brought you an apple pie.
Fresh from the oven!

She hands it to Christine.

CHRISTINE

Yikes! You weren't kidding.
That's hot.

Christine sets the pie on the box in a hurry. Seth walks
out of the house.

BRAD

Hey, sport! Nice to meet ya!

SUSAN

Honey, we should've brought Tyler
with us.

(to Seth)

You'd like him. He's your age.

BRAD

Would y'all like some help
unpacking?

PAUL

No, it's alright. We appreciate
it though. With the two kids, we
should be finished in a shake of a
lamb's tail.

BRAD

Well, we'd love to have y'all over
for a barbecue sometime!

SUSAN

We'd love to meet your other
little one sometime too! Well we
should get going and get out of
your hair. It was so nice meeting
y'all.

Paul and Brad shake hands. Brad and Susan walk back down
the driveway and down the street.

INT. PRICE FAMILY HOME KITCHEN – EVENING

An island with a granite countertop sits in the middle.
The countertops of the rest of the kitchen match. The
walls are a pastel yellow with white crown molding.

Christine opens a box. She pulls out a skillet and some
dish towels. She places them aside and moves on to the
next box.

Paul opens a box. He pulls out four winter coats. He
walks to the entranceway of the house.

INT. PRICE FAMILY HOME ENTRANCEWAY – EVENING

Paul walks to the coat closet to the right of the stairs.
He opens it. Shelves line the walls. There isn't a pole
to hang the coats on.

PAUL

(to himself)

Well, that's odd.

(calling)

Hey, Christine?

Christine walks around the corner

CHRISTINE

You called?

PAUL

Yeah, did you find a coat closet
somewhere else? This looks like
another pantry.

CHRISTINE

I think there's another one
between the garage and the laundry
room. Weird place to put a pantry.

Paul walks through the kitchen to get to the garage.

Christine runs her fingers over the shelf to her left.
Large rings of discoloration stain the shelves.
Christine finds a piece of glass on the shelf.

She holds it up to the light. She almost drops it. She
catches it. It cuts her finger and blood drips from the
glass to the floor.

CHRISTINE (CONT'D)

Damn it.

INT. SETH'S ROOM - EVENING

A bedframe sits in pieces. The screws for it lay in a
pile next to Seth. He holds a paper pamphlet and an
Allen wrench.

A finished desk sits to the right of the window across
from the door. A desktop computer sits on the desk. An
empty box labeled "Seth Clothes" sits next to the closet
door. A speaker plays "Eyelids" by PVRIS.

Seth puts pieces of the bedframe together and fastens
them together with the Allen wrench and screws.

INT. SAMANTHA'S ROOM - EVENING

Samantha sits on a finished bed. A finished desk sits to
the left of the window, closer to the bed. Pieces of
wood make up an unfinished bookshelf. Piles of books sit
in the corner of the room where Samantha was sitting
before.

Samantha reads her Harlan Coben book from the car. She
looks over to the backpack that leans up against the desk
chair.

She gets up and walks over to it. She reaches her hand
in and pulls out a journal and a pencil. She sits at the

desk and writes in the journal. She presses the play button on a speaker. The song "Organs" by Of Monsters and Men plays.

INT. PRICE FAMILY HOME KITCHEN – EVENING

Paul stands in front of the stove. Pasta boils in one of the pots in front of him. Spaghetti sauce simmers in a skillet next to the pot.

The table off of the kitchen has four place settings on it.

Christine places the last fork at one of the plates. She walks over to Paul.

CHRISTINE

How's it coming? Is it done yet?
The kids have school tomorrow.
They still need to get packed for
that.

PAUL

It's getting there. Almost done.

CHRISTINE

I'll go call them down then.

Christine walks to the stairs in the entranceway.

INT. PRICE FAMILY HOME ENTRANCEWAY – EVENING

Christine stands at the stairs. She cups one of her hands to her mouth.

CHRISTINE

(calling)
Dinner! Time to eat!

She walks back to the kitchen.

INT. PRICE FAMILY HOME KITCHEN – EVENING

Seth and Samantha walk into the kitchen.

SETH

Is it done yet? I'm starving.

PAUL

Come try a noodle to see if it's done.

Paul holds a spaghetti noodle on a fork out to Seth.

SAMANTHA

You can tell when pasta is done when it sticks to the wall.

She walks ahead of Seth and takes the noodle. She throws it up against the wall. It sticks.

SAMANTHA (CONT'D)

Done.

PAUL

Are you serious?

SAMANTHA

Dead. Let's eat.

Paul looks over at Christine.

CHRISTINE

(to Paul)

It's done.

(to Samantha)

You're cleaning the wall up after dinner.

Paul drains the pasta into the sink. Seth takes the skillet of sauce to the table. Everyone sits down at the table.

SAMANTHA

Who were Barbie and Ken earlier? You guys were talking to them in the driveway.

CHRISTINE

That was Brad and Susan. They live down the street. Very nice people.

SAMANTHA

They looked like creeps.

CHRISTINE

They're not creeps. They're a really nice family.

SAMANTHA

They looked too perfect. All smiles and pie. That's like horror movie creepy.

PAUL

Samantha, be nice. They have a son named Tyler. You guys should go over there after school tomorrow to hang out. It'll be a great break from unpacking. Make new friends.

SETH

Yeah, we know Samantha wants to make those.

SAMANTHA

Whatever. Fine.

Samantha shoves a bite of spaghetti in her mouth and takes her bowl to the kitchen sink.

SAMANTHA (CONT'D)

Night.

She leaves the kitchen.

INT. SAMANTHA'S ROOM – NIGHT

Samantha walks into the room. She presses play on her speaker. "Arms" by Christina Perri plays.

Samantha flops on her bed. She sighs. She sits there for a moment. She gets up and walks to her closet. She pulls a sketchbook out. She flips to a page with a drawing of a cemetery with a lighthouse in the background.

She rips it out of the sketchbook. She takes a pencil from her desk and draws something on it. She pins the page to the wall above her desk.

Next to the lighthouse is the welcome sign to Cape Huron. The sign reads "Cape Huron: Where families go to die."

INT. PRICE FAMILY HOME KITCHEN – MORNING

Samantha and Seth sit at the table. They both wear matching flannel pajamas.

Paul walks into the kitchen. He wears a short-sleeve blue button-up shirt and khakis.

PAUL

How do I look?

SETH

Good.

PAUL

Your first day of school, my first day of work. It's gonna be a good day, huh?

SETH

Sure, Dad.

PAUL

Pantry is in the entranceway. There's cereal, oatmeal, and bread for toast. There's jam and butter in the fridge. Strawberry because no one likes grape. Sound good?

SETH

Yep.

SAMANTHA

Yep.

Seth and Samantha get up and walk to the pantry. Seth takes a box of Frosted Flakes out of the pantry.

Samantha takes out a loaf of bread. They walk to the cabinets.

Seth grabs a bowl and a spoon. Samantha grabs a plate and puts a slice of bread in the toaster.

Seth opens the refrigerator. He takes the milk out of the shelf on the door.

SAMANTHA (CONT'D)

Can you hand me the butter and
jam?

Seth takes the butter out of the shelf on the top of the door. He finds the jar of jam on the shelf in the middle of the door and hands her both the jam and butter.

Seth pours cereal into his bowl and then milk. He walks to the kitchen table and sits down. Samantha's toast pops up and she puts it on her plate. She butters it and puts jam on it and sits down at the kitchen table.

Seth groggily eats his cereal and scrolls through his phone.

Samantha takes a bite from her toast. She chews and swallows.

SAMANTHA (CONT'D)

Ready to be stared at and
questioned all day?

She takes another few bites of toast.

SETH

What are you talking about?

SAMANTHA

The awkward ice breakers and
introductions. Standing in front
of the class telling them your
name and where you're from. Over
and over again.

SETH

No one's gonna do that.

Samantha takes her last bite of toast.

SAMANTHA

(mouth full of toast)

I'd start coming up with the list of three interesting things about yourself, because I can't come up with anything for you.

Samantha gets up from the table. She puts her plate into the sink and walks into the entranceway.

Seth sits quietly. He counts to three on his fingers. He nods and goes back to scrolling on his phone.

Christine walks into the kitchen. She wears white capri pants and a blue blouse.

CHRISTINE

Did you wish your dad good luck on his first day at work?

SETH

Good luck, Dad.

PAUL

Where are you going today?

CHRISTINE

I was thinking about going over to Susan's after we drop off the kids. We might go sightseeing while the kids are in school.

PAUL

Sounds like a plan, honey. You girls have fun.

SETH

Wait. We? Dad, are you going to school with us?

CHRISTINE

Dad has to go to work. Susan will be here any minute with Tyler. We're all going together. Go get ready so we don't keep them waiting.

Seth chugs what's left of the cereal in his bowl. He gets up and puts the bowl in the sink.

INT. SUSAN'S CAR – MORNING

The white Range Rover has black leather interior. Susan sits in the driver's seat. She wears a green blouse and white capri pants.

TYLER, 18, has the same blonde hair as his parents. He wears a green polo shirt and khaki shorts. He sits in the seat behind Susan.

Susan rolls down the front passenger window. She honks the horn and waves ecstatically.

EXT. PRICE FAMILY HOME – MORNING

The white Range Rover is beside the curb by the front yard. Christine opens the door and waves back at Susan. Christine looks behind her back in the house. She motions for Seth and Samantha to hurry up.

Christine walks out of the house. Seth and Samantha walk outside behind her.

Seth wears a blue polo shirt and white chino shorts. His headphones hang around his neck and his black backpack hangs off of one shoulder.

Samantha wears a purple button-up shirt with black skinny jeans. Her blue backpack hangs off of one shoulder.

Christine opens the front passenger door and sits down. Seth and Samantha climb into the back of the car.

INT. SUSAN'S CAR — MORNING

Seth, Samantha, and Christine buckle their seat belts.
Susan looks at Tyler expectantly.

TYLER

Hi, uh, I'm Tyler.

SETH

I'm Seth.

SAMANTHA

I'm Samantha.

SUSAN

Samantha, such a pretty name.
It's nice to meet you. I'm Susan.
I'll be your tour guide on the way
to school.

Susan laughs at her own joke. Christine laughs along
with her.

TYLER

So, what made y'all come here?

CHRISTINE

Paul, my husband, got a job at the
factory here. It was an offer he
couldn't refuse. It was too good
to be true and here we are. It's
gorgeous here.

SAMANTHA

Yeah, like a cute little 1950s
Barbie house.

She emphasizes the word cute in an annoying way.
Christine glares at her.

SUSAN

It's the American Dream. White
picket fences, apple pie, and a
unified community. The factory is
a great place to work. Brad got a
(MORE)

SUSAN (CONT'D)

job there a year ago. We've never been happier.

CHRISTINE

The hours look incredible on the schedule and the pay is way better than we anticipated a factory job to be. I think we'll be happy here.

SAMANTHA

Some of us.

Christine sighs. She rests her head back on the headrest.

SUSAN

I for one think you'll be happy here, Samantha. You're all welcome to come over anytime. Actually, we wanted to invite all of y'all over tonight for a barbecue.

CHRISTINE

We would love to come! Thank you so much!

SUSAN

Oh! If you look to the right, outside your windows is the festival square. We have a festival every year in October. It's just a couple weeks away. October thirteenth!

The festival square is a plaza made of stone. A grandiose stage sits at the back of the plaza. The steps are made of marble. Composite order pillars adorn the stage. The architecture of it is immaculate.

SETH

What kind of festival is it?

TYLER

The community gets together to celebrate life and death and everything in between. There's music and dancing and games.

Susan eyes Tyler through the rear view mirror. He looks back at her nervously.

CHRISTINE

That sounds like such fun! We should go together!

SUSAN

That sounds like a great idea. You kids should get a group of friends together to go too. It'll be a lot more fun than just sitting around with us old people.

Susan and Christine laugh together.

The car slows. Outside is Cape Huron Memorial High School. Susan puts the car in park.

SUSAN (CONT'D)

Well, we're here! Y'all have a good day at school and we'll see y'all tonight for dinner!

CHRISTINE

Have a good day. I love you.

Tyler, Samantha, and Seth get out of the car.

INT. CAPE HURON MEMORIAL HIGH SCHOOL - DAY

The walls are lined with sky blue lockers. The hallways are made up of white tile floor and white cinder block walls. The mascot, The Cape Huron Reaper is painted on the wall right across from the front door.

The main office is to the left of the front door. The gym is straight through the doors across from the front door next to the mural. HIGH SCHOOL STUDENTS swarm the

halls. Some stand at their lockers talking to friends. Others walk through the halls into classrooms.

TYLER

You guys gotten your schedules yet?

SETH

No. Where do we get those?

TYLER

Those are in the office. I'll take you there.

Tyler, Seth, and Samantha walk to the office. Tyler leans in the window of the glass wall.

MS. MATTHEWS, 63, wears a seafoam green cardigan sweater with a white blouse and a black skirt. Her glasses are thick and her face is soft. Her hair is mostly gray with streaks of white throughout. She sits at the desk and computer behind the glass wall.

TYLER (CONT'D)

Hey, Ms. Matthews. Do you have schedules for the Prices?

MS. MATTHEWS

Let me see.

She rummages through some manilla folders in a drawer in her desk. She pulls out two half sheets of paper.

MS. MATTHEWS (CONT'D)

A-ha! Here we go.

She places them on the counter of the window.

MS. MATTHEWS (CONT'D)

Tyler, would you mind showing them around and make sure they get to class alright. It's easy to get lost in here. I still do it all the time.

She winks at them. Seth and Samantha look at the schedules placed in front of them. Tyler looks over their shoulders.

TYLER

Y'all have similar schedules.
Some classes are just down the
hall from others...And we have the
same lunch period.

Samantha smirks slightly.

SAMANTHA

At least I won't be totally alone.

TYLER

I'll show y'all around and
introduce y'all to a few people.
Where are your lockers?

SETH

How do we figure that out?

TYLER

It should be on the top right of
the schedule.

SAMANTHA

I'm number four thirty-three.

SETH

Four thirty-four.

TYLER

Great. Let's go find those.

They walk down the hall to the left of the office. Tyler points to a group of students.

TYLER (CONT'D)

That's—

EXT. THE BON VIVANT BEAN — DAY

A fancy French themed coffee shop. The chairs are leather and the tables are draped in white cloth. The

wrought iron detailing compliments the warm ivory walls of the shop.

The THREE BARISTAS behind the counter wear brown suit vests and blue ties over white dress shirts.

Susan points at a two women in the outside the window as they pass.

MICHELLE COLDWELL, 53, a moderately tall brunette with freckles. She wears a red velour tracksuit.

GABRIELLE REYES, 54, has an athletic build. She wears a sky blue and yellow tracksuit.

SUSAN

Michelle Coldwell and Gabrielle Reyes. They're best friends and the worst enemies to anyone who gets on their bad side. I'm not one to gossip, but between the two of them, they have a lot of skeletons in their closets. I'd-

INT. CAPE HURON MEMORIAL HIGH SCHOOL - DAY

HANNAH COLDWELL, 16, a tall brunette with freckles wears a red pleated skirt and a black short-sleeve shirt.

MICHAEL REYES, 18, wears a black t-shirt under a sky blue and yellow varsity jacket with patches all the way down the back. He leans up against the lockers.

ADAM COLDWELL, 18, a tall with brown hair and freckles wears red chino shorts and a black short-sleeve polo.

TYLER

Stay away from them the best you can. They'll find any way they can to make your life miserable. Adam and his sister Hannah's family have been here since Cape Huron was founded. Old money kind of assholes. Varsity jacket is Michael.

(MORE)

TYLER (CONT'D)

He's in the same boat as them.
I've heard Adam is applying to
Yale for the fall. As if he'll
ever leave this place.

Seth and Samantha walk up to their lockers. Tyler stands behind them. They read the combinations on their schedules and open their lockers. Names are written in sharpie marker all over the insides.

AVERY ABBOT, 18, wears a purple polo and khaki shorts. He saunters up to Tyler. They knuckle bump.

AVERY

Hey, man! What's up?

He looks past Tyler at Seth and Samantha.

TYLER

Hey guys, this is Avery.

SETH

Hey, I'm Seth.

Avery and Seth knuckle bump.

SAMANTHA

Samantha.

Samantha holds out her hand for a handshake. Avery daps her up instead of shaking her hand.

AVERY

Yeah, you know what's up.

SAMANTHA

I don't think I do.

AVERY

What brings you guys to the great town of Cape Huron?

SETH

Our dad got a job at the factory.

EVERY

Nice man, my dad works at the
factory too.

SAMANTHA

Is that like, the only place
people work here?

EVERY

I mean, that's the biggest one.
You've got the businesses and
stuff downtown, but it's mostly
the factory.

SAMANTHA

This place just gets weirder and
weirder.

The bell rings.

SAMANTHA (CONT'D)

Saved by the bell.

TYLER

Do y'all know where you're going?

Tyler takes a look at Seth and Samantha's schedules.

TYLER (CONT'D)

Seth, you go down this hall and
take the third door on the left
with me. Samantha you take the
second on the right.

EVERY

Bro, Sammy. You're in class with
me.

Samantha sighs. Seth laughs.

SAMANTHA

Great...

SETH

Have fun in class, Sammy. Don't forget about your three interesting things.

SAMANTHA

Ha. Funny.

Samantha walks to her classroom.

INT. MS. THOMPSON'S ROOM – DAY

The same white cinder block walls are carried into the room. Posters with mathematical equations are plastered onto the walls. A white board hangs on the wall at the front of the room. Student desks sit neatly in rows, perfectly straight.

MS. THOMPSON, 31, wears a light gray button-up shirt, thick rimmed glasses, and khaki capri pants.

Samantha sits at a desk all the way to the right of the room in the second row. She sets her backpack down. She pulls her Harlan Coben book out of it. Avery sits at the desk next to her.

KENDALL JAMES, 17, a smart-looking girl with glasses, wears a graphic tee with black jeans and Doc Martens. She sits at the desk behind Avery.

Ms. Thompson looks over at Samantha and gets up from her desk. She walks over to her.

MS. THOMPSON

Hi, you must be Samantha. I'm Ms. Thompson. We're starting chapter four in the textbook today. I'll grab you one out of the closet. Are you familiar with quadratic equations and factoring them?

SAMANTHA

Not particularly, no. We were about to go over that at my old school.

MS. THOMPSON

Great! Well, that's what we're covering today. If you have any questions, please don't hesitate to ask.

Ms. Thompson walks over to the closet next to her desk. She pulls out a college algebra textbook. She takes a piece of paper off of her desk. She walks over to Samantha and hands it to her.

MS. THOMPSON (CONT'D)

Textbook and syllabus.

SAMANTHA

Thank you.

Kendall leans over her desk towards Avery.

KENDALL

(whispering)

Who's she?

AVERY

Kendall, meet Sammy. Sammy, meet Kendall.

SAMANTHA

Samantha. It's nice to meet you.

KENDALL

Harlan Coben? Bro, he's the king of mystery novels. I love him. He's got some series on Netflix I've been meaning to watch.

SAMANTHA

Really? I'll have to watch them. He's the best.

KENDALL

Well, if you're gonna watch them anyway, I could use someone to
(MORE)

KENDALL (CONT'D)

watch them with. You could come over after school or whenever and we could watch.

SAMANTHA

I'd be so down, but I have to go to dinner at Tyler's with my family tonight.

KENDALL

It's no big deal. We can start it and then I'll drive you over to Tyler's before dinner.

SAMANTHA

That would be awesome! Thank you so much! Ms. Thompson writes some equations on the board. She flips to chapter four in her book.

MS. THOMPSON

Alright, today is the start of chapter four.

Samantha pulls out her cell phone. She pulls up the messaging app and types a text. Ms. Thompson clears her throat.

MS. THOMPSON (CONT'D)

Samantha? Would you mind putting that away? I have a no phone policy in the syllabus that I gave you.

SAMANTHA

Oh, uh, yeah. I'm sorry.

Samantha's face turns red. She quickly shoves her phone in her backpack.

EXT. DOWNTOWN CAPE HURON — DAY

The street is lined with businesses: restaurants, antique stores, and boutiques. PEOPLE walk up and down the

sidewalk looking into the stores and walking in and out of them.

Christine and Susan walk down the sidewalk. They each have a cup of coffee in hand.

CHRISTINE

This is so cute! I wish we would've had something like this back in Austin. We lived too far away from downtown and everything close enough was a chain.

SUSAN

If you like these, there's this little boutique on the corner that has the cutest outfits.

Christine and Susan walk past Happy Pappy's Deli. Next door to Happy Pappy's is Tucker's Handmade Glassware. Hand blown vases and sculptures sit on shelves in the window.

CHRISTINE

These are beautiful!

Susan's smile fades.

SUSAN

Why don't we go in and look around.

INT. TUCKER'S HANDMADE GLASSWARE — DAY

Colorful hand blown sculptures of coastal birds and marine life adorn the shelves to the right. The shelves to the left have extremely large jars on them. The shelves directly in front of the door contain bowls, vases, plates, and drinkware.

TUCKER CARMICHAEL, 64, a balding and rather old-looking gentleman for his age stands behind the counter. He looks up as Christine and Susan walk in. The bell on the door has a distorted chime.

Christine looks around in awe at the colorful wares.
Susan becomes more visibly uncomfortable by the minute.
Christine walks over to the large jars.

CHRISTINE

Wow, there are so many jars here.
(to Tucker)
Do you make these all yourself?

TUCKER

Yes ma'am. Those there are the
highest quality jars you'll find
in town. Also, the biggest.
(to Susan)
You needing to restock?

Susan freezes. Her anxiety is apparent. Sweat forms on
her upper lip.

SUSAN

Oh, no. Thanks, Tuck. I'm still
okay on jars.

CHRISTINE

Looks like you don't sell many.
There's so many here! I used to
make jam with my mother, but we
never used jars this big. Susan,
what do you put in yours?

SUSAN

Um, I use them for pickles. We
make our own.

CHRISTINE

That sounds amazing! I might try
my hand at making pickles for the
kids.

(to Tucker)

I'll take two please.

Tucker stares at Susan sideways. She smiles calmly at
him. Christine puts two jars on the counter. Tucker
takes them from her and wraps them up in bubble wrap and
paper. He puts them in a bag.

Christine pays for the jars and takes the bag.

TUCKER

Y'all have a nice day. I'll be seeing you real soon. Christine and Susan open the door to leave. The bell on the door chimes again.

INT. CAPE HURON MEMORIAL HIGH SCHOOL CAFETERIA — AFTERNOON

Bustling with HIGH SCHOOL STUDENTS. Students stand in line to get trays. Some students sit at tables with lunch boxes. Samantha, Avery, Tyler, Seth, and Kendall sit at a table with their trays.

Kendall stares across the cafeteria at Adam and Hannah. Her face wrinkles in disgust.

EVERY

Drink some sour milk?

KENDALL

I hate them. They're on my list. They've officially made it.

Avery turns around to look across the cafeteria.

TYLER

They're on everyone's list. You're just a little late.

SAMANTHA

What list?

EVERY

The shit list.

SAMANTHA

Makes sense.

KENDALL

Yeah, after graduation they're dead.

SETH

That's a little harsh, isn't it?

TYLER

They've done really shitty things.
Believe me. I know.

Kendall sighs unnecessarily loud.

KENDALL

I just wanna finish the day so I
don't have to look at their stupid
faces in class anymore. Well, at
least for today.

SAMANTHA

Oh, Seth, Kendall's gonna drive me
to dinner tonight. We're gonna
hang out for a little bit.

SETH

Did you tell Mom?

SAMANTHA

Yeah, I texted her. Almost got my
phone taken away in class. She
wants me to come over early to
help out, but I can still chill
with Kendall.

AVERY

Hey, Sammy are you going to eat
your applesauce?

SAMANTHA

If you call me Sammy one more
time, you're gonna be on my shit
list.

Samantha hands Avery her applesauce.

INT. KENDALLS'S HOUSE – DAY

The interior of the house is plush. The carpets are a
light ivory. The walls are white.

All of the fixtures are ivory with gold trim. The floor is made up of white and gold marble tile. The furniture is covered in white faux fur.

The floor plan is similar to the Prices' house. The only difference is the different placement of bathrooms and the garage is on the other side of the house.

Samantha and Kendall lie lazily on the L-shaped couch in the middle of the living room. Harlan Coben's *The Stranger* plays on the flat screen television.

SAMANTHA

Where do you think she is?

KENDALL

She got on the train and she threw her phone out the window.

SAMANTHA

No, she can't be there. He's the king of twists. She has to be somewhere else.

KENDALL

Then she has to be dead somewhere.

SAMANTHA

I bet it was Martin.

INT. TYLER'S ROOM – DAY

The inside of the Mitchells' house is trendy and comfortable. The house is furnished with matching blue and white checkered couches and chairs.

Tyler's room is painted royal blue with white crown molding. Tyler and Seth sit in checkered armchairs. They play *Rainbow Six Siege* on the Xbox.

TYLER

You stole my kill.

SETH

What are you talking about? I did all the work for that one. That was mine.

TYLER

I almost had an ace. You stole the ace from me.

SETH

You'll get another one.

TYLER

You're right.

He checks the time on his phone and thinks for a moment.

TYLER (CONT'D)

Shouldn't Samantha be here any minute?

SETH

Yeah, Kendall said she'd drive her over here. I'll text her to see if she's on the way.

Seth takes out his phone and types a text to Samantha.

TYLER

Cool. Are you hungry? Mom was gonna make snacks before dinner, but she's still at the store.

SETH

I'm actually starving.

TYLER

There's some stuff in the pantry if you wanna run downstairs and get it. I'm gonna run to the bathroom real fast while you're doing that.

Seth stands up. He walks towards the door.

SETH

Do you want anything?

TYLER

Yeah, I'll take a coke and a bag of chips.

SETH

Gotcha, I'll be right back.

INT. KENDALL'S HOUSE – DAY

Samantha's phone dings. She looks at it. She inhales sharply.

SAMANTHA

Oh, shit. I have to go to Tyler's now. I lost track of time. We were supposed to be there half an hour ago.

Kendall sits up quickly.

KENDALL

I'm gonna go grab my keys.

SAMANTHA

Do you mind if I use your bathroom?

KENDALL

No, go ahead. Oh, and hey, you can grab a snack out of the pantry if you want. I know I'm hungry, so you probably are too.

SAMANTHA

You're amazing. Thank you so much!

As Samantha walks to the bathroom, the screen splits.

On the left, Seth walks down the stairs towards the entranceway and kitchen. The tile floor is blue and white marble. The countertops are blue marble with decorative white backsplash.

The floor plan is almost identical to the Prices' house, but the Mitchell's house is more open concept. Seth walks to the closet in the entranceway. He opens the door and turns on the light. All of the blood drains from his face. His mouth hangs open. Inside are large jars with human faces preserved inside.

On the right, Kendall walks over to her backpack to get her keys. Samantha walks into the bathroom. She comes out of the bathroom and walks to the closet in the entranceway.

She opens the door and turns on the light. She freezes. Her mouth drops open and her eyes widen. Inside are large jars with human faces preserved inside.

CUT TO BLACK

MUSIC CUE: Way Down We Go by Kaleo