

THESIS

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***Logline:** A film student makes a documentary thesis about a student film that involved a real murder only to find that the documentary she's making is the film and she is the victim.*

ACT I

ALEX MURPHY in interview recites passages of the diary of a film student facing thesis production, all hopes and fears. Cut to DENISE ADLAO, filming her documentary thesis, explaining that a student at IAFT made a thesis film that ended in murder on camera and that the victim haunts the school ever since.

Students are interviewed, they each provide more details to the story. The student, Mikhail Lamin, and his crew disappeared mysteriously during the shoot of his thesis film but rumor has it he subjected his lead actor to severe torture and that you can sometime still hear the screaming throughout the Bigfoot campus. Others say he was burned to death, strangled or drowned. They all change the name of the victim, calling him a former student, an outsider, even a mentor respectively. They've all heard the story from someone else who heard it from someone else. All stories include the film being shot in the old doctor's office in Bigfoot and that if you hear classical music playing – you're next.

Denise and her CREW go inside the supposedly haunted halls of Bigfoot at night with flashlights. A SHADOW passes by in the hallway. Suddenly the AD starts freaking out, asking if they can hear something. No one does.

Suddenly they are startled by a GUARD. The guard confronts them about permission, Denise takes out a permission slip that strangely has turned blank of signatures. She gets upset at her AD for fucking it up, only to find the AD is suddenly missing. The guards kick them out.

ACT II

Alex recites another passage. Saying that the AD bailed on the shoot, their footage is bad and the crew seems disgruntled.

The next day, reviewing the footage, the CAMERAMAN films as Denise discovers a dark figure staring at her all throughout her conversation with the guard. They cut filming, when they resume, Denise states that the AD's number has been disconnected and no one seems to know even who she is around campus.

Denise goes to ANTHONY, the admin, to find records of the student, Miki Lamin, finding that he did indeed drop out in his fifth term, being part of one of the first batches in 2005. The CAMERAMAN catches a glimpse of JAMES, a strange looking young bearded man stalking the crew. When he looks again, James is gone.

She researches the films he helped make, finding few, LLOYD stating that most productions from that batch have been lost in a hard drive crash, that she should try calling around and seeing if any of that batch are still around and have copies.

She starts calling people, finding that every member of the batch have either died or disappeared. Even the former mentor is said to have left abruptly, she explains.

Denise goes to Anthony asking for the AD's family contact, he responds by saying they've never had a student by that name. The CAMERAMAN draws Denise's attention to James watching outside the office. They run after him to the fifth floor where they corner him. Denise starts asking him questions who he is, what he's doing following her, what he knows about the AD's disappearance. He starts rambling he's following the crew so that someone will remember them. He says he's seen dozens of people follow the story of Lamin and disappear without a trace and he's the only one who remembers them. They find themselves forgotten, people stop remembering them, all evidence of their existence is slowly erased and at the end of it, they see – the film, with themselves as the victim, subjected to the death they fear the most. James is spared because his greatest fear isn't dying, but going insane. He addresses them as "the three of you left" and Denise asks "wait, three?"

Suddenly the boom mic drops. The soundman has disappeared. Everyone freaks out. Cut.

Alex recites another passage. The shoot is officially imploding, something unexplainable is happening with the crew, people are dropping out, disappearing, something drastic has to be done to save it. Something with the final scene.

ACT III

Interview with Denise. She's clearly scared, as is the cameraman. She's freaking out because she can't find her ID and she's afraid the same thing is happening to her.

The crew meets again later that night in the hallways of Bigfoot, avoiding the guards walking about with flashlights. They enter the