

Don't be Afraid

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1 INT. TRAIN - PASSENGER CAR - MIDDAY

You sit along the window-side of an elegant-looking passenger car. The train hurries along a hilly, green terrain, overlooking clear blue water nearby. The sounds of chatter in the background are heard.

A middle-aged woman sits to your left. When you look at her, a tiny dot hovers above her reading "MOTHER".

She leans over in your general direction, peering out the window.

MOTHER

It's such a beautiful day outside,
sweetie.

You can't say anything, but you can make thumbs up gestures with your hands and nod if you choose.

MOTHER

It's such a shame that we are going
to get home after dark. And it's
been such a long trip...

(beat)

Ah, but at least we have the
memories, don't you agree?

You don't say anything.

MOTHER

Are you ok?

She feels your forehead...

MOTHER

Hmmm... not really very warm. The
other night gave you a scare, huh?

She kisses you on the head.

MOTHER

Aw, it's ok.

After a beat, she begins to fidget, leaning out towards the aisle of the train car, and looking behind her.

(CONTINUED)

MOTHER

(pointing towards the back)
Okay, honey... I'm going to use the
restroom... but on my way back, how
about I pick up one of those
muffins you like from the dining
car?

Give her a thumbs up, or a nod if you choose. It won't
affect the plot. Either way, she will say the following:

MOTHER

Always. And don't you worry. I'm
right here.

She rubs your forehead, and then leaves along the aisle.

You are now given the opportunity to move around in your
seat. To your left is your MOTHER's bag. You are free to
peek inside.

There are: a RED LIPSTICK, a half-eaten BLUEBERRY MUFFIN,
and a bound BOOK. Also, in your left jacket pocket is a
PHOTO of you and your mother watching TV together.

After you have interacted with each object, the option
presents itself to "Look Outside the Window." When you do,
your eyes begin to close...

2 INT. TRAIN - PASSENGER CAR - SUNSET

And are immediately jolted open by a bump in the train ride.
It is now SUNSET. The landscape outside is still
picturesque, now full of yellow-orange hills and reflective
orange water.

And your mother hasn't returned.

The sound of your breath begins to permeate through the car,
as you begin to shake automatically.

A passenger on the other side of the aisle, a kindly OLD
WOMAN, spots you.

OLD WOMAN

Are you okay, child?

Regardless of what you do, after a beat, she beckons to you.

(CONTINUED)

OLD WOMAN

Are you looking for someone?

From this vantage point (looking from your POV across the aisle), you can see the **PHOTO of you and your MOTHER** peaking out from your jacket pocket. If your line of sight crosses paths with it, a caption appears above, reading "Pick Up Photo."

As soon as you pick up the photo, you automatically show it to the OLD WOMAN, who shakes her head.

OLD WOMAN

I'm sorry, child. I haven't seen her.

The dialogue exchange gets the attention of several other PASSENGERS sitting around you and the OLD WOMAN. If you make eye contact with any passenger, the caption appears above, reading "Show Photo to Passenger."

PASSENGER #1

Sorry, kid. I don't know who that is.

Most passengers have this same response. But if you show the photo to the passenger sitting *behind* the old woman - PASSENGER #3 - you get a different response.

PASSENGER #3

Ohhh... oh yeah I saw her a while back. She was heading towards the dining car.

Using his thumbs, PASSENGER #3 points towards the rear of the car, in the same direction your MOTHER left towards.

The caption appears in front of you "Go to the Dining Car?"

If you say NO, you can continue to interact with the objects (the RED LIPSTICK, BOOK, or MUFFIN) in front of you.

If you say YES, you are finally able to move.

You walk to the car behind you, your breath now increasing in pace as you move. The other passengers give cursory, yet silent, glances at you as you move.

3 INT. TRAIN - DINING CAR - SUNSET

Inside the dining car, a spacious car that glows yellow in the sunset, a handful of passengers sit at tables against the windows.

Scattered about the car are three different kiosks, one selling HEALTHY SALADS, the other selling SANDWICHES, and the other selling **MUFFINS & DESSERTS**.

If you interact with the passengers, nothing comes of it. You go up to the "MUFFINS & DESSERTS" kiosk, where a middle-age man, the STAFF, is working behind the stand. the option again appearing: "Show Photo to Staff."

STAFF

You look lost, kid.

(beat)

Oh you looking for her? Yeah!

Yeah she was around a while back... she was scared too.

(beat)

She had thought she had misplaced a book or something... something about missing memories.

(beat)

I told her to check out the baggage area if she was worried about that.

There is silence.

STAFF

Where is the baggage area? It's back the way you came! The other side of the car! Kid, you should know that.

If you interact with the man again, he repeats the previous line. And the other passengers don't know anything, so you must turn around and go back from where you came.

4 INT. TRAIN - PASSENGER CAR - NIGHT

As soon as you reenter the passenger car, night has fallen without any explanation of time. The lights are on inside the passenger car, but the exterior landscape is simply darkness with a soft tinge of moonlight.

(CONTINUED)

And the passengers have changed. The kindly, worried faces that they expressed beforehand have been replaced by nothingness. Their faces are **white, pale, and blank**.

The sound of confused murmurs lightly reverberate around the car.

The option appears again "Show Photo to Passenger" above any passenger, but each one responds the same:

PASSENGER

(confused)

Who are you? What are you talking about?

If you head to where your seat was originally, the bag is still there, as is the BOOK and the MUFFIN. But the RED LIPSTICK is gone.

At this point, you can stay and interact with the remaining objects. OR you move even more forward towards the front end of the passenger car, where the BAGGAGE AREA is.

5 INT. TRAIN - BAGGAGE AREA - NIGHT

The BAGGAGE AREA is almost between cars, full of heaps of luggage and is also where the exits to the train are. A CONDUCTOR stands against the wall, reading a newspaper.

Like the passengers, his face is **white, pale, and blank**.

CONDUCTOR

(confused, annoyed)

Who are you?

The option reads "Show Photo to Conductor." As soon as you do, he responds:

CONDUCTOR

Oh, her? Yeah she was really upset about the missing book. She got off the train about an hour ago.

Your breath rate increases and your movements begin to slow down, as if the air were water.

(CONTINUED)

CONDUCTOR

I don't know what to tell you.
Talk to the engineer if you want.

The conductor opens the door between cars for you. As he does, the pitter-patter of **rain** begins to seep into the room's soundscape. It mixes with your quick, tense breaths.

Slowly, you can move through the door.

6 INT. TRAIN - ENGINE CAR - DEEP NIGHT

The sound of thunder greets you as you enter the engine car and the flashes of lightning are the only pockets of light that you can see outside.

The engine car - the front of the train - is spacious, like the dining car, with just the train's engines at the helm along with a blank floor. However, **there is no engineer at the helm of the train.**

The RED LIPSTICK is sitting on the floor. Pick it up.

When you pick it up, lightning flashes. Written in red lipstick on the windows of the engine car is "PUT ME BACK!"

There is nothing else to do in the engine car. You turn back.

7 INT. TRAIN - PASSENGER CAR - DEEP NIGHT

When you re-enter the passenger car, the lights in the car have gotten dimmer, and the passengers have changed again.

Their faces are completely white, and now shrunken, to the point that you can see the shapes of their facial bones.

Their shrunken faces teeter atop their shirts, all of which are now black.

The sounds of moans begin to fill the air. They are fearful, confused, and everywhere.

The option stills reads "Show Photo to Passenger" above every passenger.

But if you choose that option now, the chosen PASSENGER will lean forward, slowly, to try and grab the photo from you, and you will have to participate in a quick-time event to

keep the PASSENGER from taking it.

At this point, you move in complete SLOW-MOTION, as if you're gliding on ice, and so do the passengers.

Move closer to where your seat is, and, **coming from the bag**, is the faint hint of your mother's voice.

MOTHER (V.O.)
(faint, distant)
Put me back...

At the seat, her bag is still there, and so is the BOOK, although the half-eaten MUFFIN is gone.

If you click on the BAG, your mother's voice gets louder...

MOTHER (V.O.)
(faint, closer)
Put me back...

At this point, the other PASSENGERS, in SLOW MOTION, begin to stand up from their seats and slowly move towards you. A time counter appears and begins to **count down from 30 seconds**.

If you put the LIPSTICK into the bag, it doesn't help. The passengers still move towards you, and your breath speeds up so fast to the point of being a panic attack. Your eyes begin to blink uncontrollably.

Click on the BOOK and open it. It is full of blank pages. But at the top of each page is the thin outline of the word "Memories."

At this point, you can **put the Photo into the book** or just wait until time runs out and the passengers surround you.

8 INT. TRAIN - PASSENGER CAR - NIGHT

You're sitting in the window-side seat again, looking around frantically.

To your left sits your mother, with the BOOK open in her lap. She sees you.

MOTHER

Oh, honey... I'm so sorry to wake
you... you've been out for a while.

After a beat, she spots the PHOTO, back in your left jacket
pocket, peeking out for her to see.

MOTHER

Oh there it is! I was afraid we
lost this one!

She takes the photo from your jacket pocket and places it
neatly into the BOOK. She turns and hands it to you.

In the BOOK are multiple photos of you and your mother, each
in different locations - in a restaurant, kayaking on a
lake, standing on top of a hill, etc.

And now, included in the collage, is the PHOTO of you and
her watching TV together.

MOTHER

It is my favorite one after all...

At this point, the train begins to screech and eventually it
stops. Your mother begins to rummage through her bag,
getting everything in order.

MOTHER

Ok... it's time.

Silence. She looks at you, still holding the book of
pictures.

MOTHER

You know what? Why don't you hold
on to that?

(beat)

Remember. Don't be afraid... I'm
right here...

She holds out her hand. You can take it, and the screen
instantly snapshots to:

9 CREDITS

Still photos of you and your mother from inside the book.
More than just the four mentioned so far...

NOTE: If at any point, you interact with the BOOK and return the photo to the blank pages (keep in mind there is no guided option command to do so), the story will automatically cut to the last scene.