

BLUE

Written by

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1

DISCLAIMER - TEXT ON BLACK

1

White text fades up, centered on a black screen.

(on screen)

In 2016, a social network phenomenon known as the Bluebird Challenge spread across several countries.

This game required the players to commit suicide after several tasks over a 50-day period, sending video evidence to the administrators.

Despite no cases having been confirmed, many videos connected to the game have been reported worldwide, but most of them have been later categorised as attempts to go viral on the internet.

The following footage was discovered in a remote part of the internet known as the Deep Web. Viewer discretion advised.

CUT TO:

2

INT. VERONICA'S ROOM - NIGHT (PHONE FEED) - DAY 1

2

A phone propped on a shelf. CLOSE on VERONICA, nineteen, pale in the dark, as she reaches into the lens and thumbs the focus until her face sharpens. She steps back and sits on the edge of the bed. A long breath. She stares straight down the barrel.

VERONICA

My name is Veronica Cartwright and this is Day 1 of my Bluebird Challenge.

She lifts her phone, flips it, and shows the lock screen to the camera. 3:20 AM.

VERONICA (CONT'D)

As you can see it is 3:20 am as the challenge said. So, a little about me I am a Film student and I am 19 years old. A friend who is doing this challenge already, told me about it and encouraged me to join the group...

A sound from somewhere outside the room. A dull knock, or a footstep. Her head snaps toward the door. She holds there, listening, longer than is comfortable. She does not blink.

CUT TO:

3

INT. VERONICA'S ROOM - DAY (PHONE FEED) - DAY 2

3

Handheld, arm extended, a selfie framing. Flat daylight.

VERONICA

Day two: draw a stylised Blue Bird

She sets the phone down against a stack of books, angling it to catch the desk. She uncaps a blue marker and draws, unhurried, a small stylized bird. When it is finished she picks the phone back up and holds the drawing to the lens. A long beat on the bird.

CUT TO:

4

INT. VERONICA'S ROOM - NIGHT (PHONE FEED) - DAY 3

4

Selfie framing again. Her eyes are heavier than two days ago.

VERONICA

It is day 3

She flips the camera to face her laptop screen.

VERONICA (CONT'D)

It is 4 am in the morning and I am going to listen to hardcore music

She rests the phone against the monitor. We watch her type **HARDCORE MUSIC** into a search bar and click the first link. The track comes in low, a wall of distortion under everything.

CUT TO:

5

INT. BATHROOM - NIGHT (PHONE FEED) - DAY 8

5

The phone sits on a tripod, high, tilted down toward the tile floor. Veronica leans into frame and nudges the focus.

VERONICA

It is day 8.

She shows her phone to the lens, then yawns into her sleeve.

VERONICA (CONT'D)

It is currently 2:30 am and I am very tired.

She kneels in front of the toilet. She stares into it for a long moment. Then she forces two fingers to the back of her throat and makes herself sick. She stands, unsteady, wipes her mouth, and studies her own reflection in the mirror.

She keeps looking. Then she turns her eyes, slowly, directly into the camera.

CUT TO:

6 EXT. CITY STREET / ROOFTOP - NIGHT (PHONE FEED) - DAY 10 6

Handheld, tilted down at her own feet, walking fast on wet pavement.

CUT TO:

The phone swings up to a selfie framing. She is moving, breathless, checking the buildings as she goes.

VERONICA

It is day 10 of my Bluebird
challenge, and I am looking around
for high buildings

She pans the phone across the skyline, holding on the highest roof in sight.

CUT TO:

Rooftop. The phone tilts down to her feet at the very edge, toes over the drop. She lowers herself and sits, legs hanging into the dark, and pans the phone once to show the height beneath her.

CUT TO:

7 INT. VERONICA'S ROOM - NIGHT (PHONE FEED) - DAY 17 7

The phone is set on the desk, facing her. A blue marker lies within reach. She looks at it, picks it up, and begins to draw a bird on the inside of her forearm, pressing far too hard, dragging the tip across her skin with something close to violence.

CUT TO:

8 INT. VERONICA'S ROOM - NIGHT (WEBCAM FEED) - DAY 23 8

Webcam headshot. She sits at the laptop in earphones, the screen light flickering across her face. Whatever is playing, we never see it. We only watch her face curdle from numb to horrified, and stay there.

CUT TO:

9

INT. VERONICA'S ROOM - NIGHT (PHONE FEED) - DAY 29

9

Extreme close on her hand. She runs the pad of her thumb up and down the length of a needle. She taps her index finger on the point, once, twice. A dark bead wells up and slides down her finger.

CUT TO:

10

INT. VERONICA'S HOUSE - DAY (WEBCAM FEED) - DAY 35

10

The phone is propped to look over her shoulder at the laptop. On screen, she uploads the photo of the bird she drew to her social account. Her cursor hovers on POST. She clicks it. The bird goes public.

CUT TO:

11

SERIES OF SHOTS - DAYS 10 TO 35 (VOICE-OVER)

11

Fragments of the videos we have already seen and some we have not, cut fast and quiet: the rooftop edge, the marker on skin, the needle, her face in the screen light. Over all of it, her voice, recorded later, hollowed out.

VERONICA (V.O.)

I'm confused. I think there is no turning back at this point. There's no escape. Yesterday was Richard's last challenge. And now he's gone.

(cries)

For good. I've never felt more lost. I'm alone and I'm just realising the true consequences of this game.

CUT TO:

12

INT. VERONICA'S ROOM - DAY (WEBCAM FEED) - DAY 36

12

Webcam close on Veronica. A video call is open. The other window is dark, only a shape in it. When THE BIRD speaks, the voice is calm, patient, almost kind.

THE BIRD (V.O.)

You knew what you were getting yourself into.

VERONICA

(angry)

I didn't. I don't know if I can do it.

THE BIRD (V.O.)
 You have to. Richard is finally
 free now. He flied like a bird. And
 you'll fly too.

CUT TO:

13 INT. VERONICA'S ROOM - NIGHT (WEBCAM FEED) - DAY 39 13

She lifts the laptop, or the camera, and holds it close,
 staring into the lens. When she speaks, she says it flatly at
 first, then it starts to come apart.

VERONICA
 I am going to die on the 1st of
 December.
 (repeated six times, the
 fear increasing, tears
 rising)

CUT TO:

14 INT. VERONICA'S DESK - NIGHT (WEBCAM FEED) - DAY 45 14

Her voice bleeds in first, over black, the same six words on
 a loop.

VERONICA (V.O.)
 I'm going to die on the 1st of
 December.

Medium shot. She sits at the laptop in earphones and shows
 the time to the camera. 4:20 AM. The screen light shivers on
 her face. She is watching something violent and trying very
 hard not to cry.

CUT TO:

15 INT. VERONICA'S DESK - NIGHT (PHONE FEED) - DAY 47 15

Close-up. She runs her open hand back and forth over the
 flame of a lighter, several passes. Then her hand closes into
 a fist, tight, as the pain lands, and she brings it down hard
 against the desk.

CUT TO:

16 INT. SCHOOL OF BUSINESS, ELEVATOR - NIGHT (PHONE FEED) - DAY 49

Medium shot. She stands in a mirrored elevator, filming her
 own reflection as the floors climb. The doors part.

She steps out, crosses to a small window, and holds the phone to the glass, zooming down, down, until the ground below fills the frame.

CUT TO:

17 INT./EXT. BUILDING, STAIRWELL AND ROOFTOP - NIGHT - DAY 50 17

Medium shot. She climbs a stairwell in the dark, the phone bouncing with each step.

CUT TO:

Rooftop. She films the view from the top, showing the drop, then walks a few paces back and fixes the phone to a tripod. She returns to the edge. She takes one deep breath and spreads her arms.

VERONICA

I am a bird.

She leans into the fall.

And the building behind her vanishes. The skyline peels away to flat, humming GREEN. There is no roof. There is no drop. She is standing on a foot-high platform in a studio.

RASHAD

(O.S., then striding into frame)

Cut.

RASHAD AHMED, late twenties, the director, walks into the shot with a monitor in his hand, unbothered. Grips and a stray crew member drift at the edges of the frame.

The director explains that they are having trouble with the green screen, and that she has to be more dramatic in the interpretation.

Veronica lowers her arms and nods, professional, a little tired. The illusion is over. It was always a set.

CUT TO:

18 REWIND - TEXT ON BLACK

18

A single word rewinds itself across the black, letters unspooling.

(on screen)

REWIND

CUT TO:

19

INT. VERONICA'S ROOM - NIGHT (PHONE FEED) - DAY 1, FIVE 19
MINUTES EARLIER

The same room from the very first video. The phone already stands on the table, recording. Voices carry from off frame, indistinct at first, two people mid-conversation. As RASHAD and VERONICA step into the shot, the voices sharpen and we catch them in the middle of it.

Rashad explains that she has to give the best performance of her life, so the film is believable and reaches their goal: to make their project go viral on the internet. Veronica assures him she will do her best.

Rashad squeezes her shoulder and steps out of frame. She settles herself in front of the lens, shakes out her hands, drops her face into stillness.

RASHAD

(O.S.)

Action.

CLOSE on Veronica. She reaches into the lens and thumbs the focus until her face sharpens. She steps back and sits on the edge of the bed. A long breath. She stares straight down the barrel, and now we know exactly what we are watching.

VERONICA

My name is Veronica Cartwright and
this is Day 1 of my Bluebird
Challenge.

CUT TO BLACK.

CREDITS

BLUE.