A Night At The Sundown

by James Anthony McSloy EXT. SUNDOWN NIGHTCLUB - NIGHT

We are in the bad part of town. The streets are deserted and are quiet.

Litter is lifted up into the air by the nights breeze.

The Sundown nightclub rises in front of us. From the looks of it you would think it was just another abandon warehouse. The only sign that it's not is the large neon sign, the unbroken windows and the large thick steel doors.

But at this late hour the doors are closed and the sign is dim.

Everything is still and silent --

-- SMASH! Glass breaks the silence.

CUT TO:

INT. SUNDOWN NIGHTCLUB - HALLWAY 1 - CONTINUOUS

Glass from the window spills inward onto the floor. A hand reaches through the break.

THE HAND

Unlatches the window and opens it fully. The hand belongs to DAVID LAYMON, (20), good looking with sandy blonde hair.

David climbs through the window, into the club.

DONNA (O.S.)

David, I don't think this is a good idea.

David turns his attention back to the window.

DAVID

What are you talking about? We're in now, come on.

We hear a SIGH from outside and then DONNA BARRES, (19), climbs through the window. Donna has chestnut brown hair and beautiful green eyes.

Donna shivers in the cold. David drops his backpack and crouches over it. He pulls out a torch and begins putting new batteries into it.

DONNA

It's so dark in here. I don't think I can go through with this.

David finishes screwing on the end of the torch. He switches the torch on and shines it in Donna's face.

DAVID

Happy?

Donna pushes his hand away.

DONNA

Get that out of my face, David. You can be suck a dick sometimes.

DAVTD

Come on. The sooner we get down there the sooner we can get out.

Donna nods. Reluctantly Donna nods.

DONNA

Okay then. Let's go.

CUT TO:

EXT. SUNDOWN NIGHTCLUB - NIGHT

A Police cruiser pulls up outside the club. Inside is DAN WEBBER, (30). He peers through the windshield, up at the nightclub.

CUT TO:

INT. POLICE CRUISER - CONTINUOUS

He grabs his radio and thumbs the speak button.

DAN

(into radio)

Webber to Dispatch.

Dan continues looking through the windshield up at the club.

THE CLUB

A beam of light flashes inside.

DAN

DISPATCH (O.S.)

(from radio)
Dispatch, go ahead.

DAN

We've got a prowler in the Sundown.

DISPATCH (O.S.)

Ten-nine, Dan. What's the matter with you? Speak up?

Dan sighs.

DAN

(into radio)

I said we've got a prowler, possibly more than one in the Sundown nightclub, just off Regius Road.

DISPATCH (O.S.)

Jeezus! You'd better go in then.

Dan look nervous and a little white.

DAN

(into radio)

I'm not going in that place alone. Send me a back up.

DISPATCH (O.S.)

The only person near you is Stanton, but he's at least a half hour away.

DAN

Shit.

(into radio)

Okay. Radio him and I'll wait for him here.

DISPATCH (O.S.)

Just go in, Webber.

DAN

(scared, into

radio)

Are you out of your fucking mind. I'm not going inside that place alone. You get Stanton up here or we can forget the whole thing. You get me?

DISPATCH (O.S.)

I'll try to raise Stanton. You stay put, and keep an eye on the place of you're to yellow to go in. Oh, and watch your language on the airways, buddy.

DAN

(into radio)

Okay. Sorry.

Dan puts down the radio and looks back up at the --

CONTINUED: (2)

NIGHTCLUB

There is no sign of the torch light. Only darkness. Then in another window the slim white beam of the torch flashes by.

DAN

Rolls up the car window and punches down the lock button on his door.

DAN (CONT'D)

God damn it.

CUT TO:

INT. SUNDOWN NIGHTCLUB - ANOTHER HALLWAY - CONTINUOUS

David and Donna make their way down the hallway. Scanning the darkness with the torch beam.

DONNA

I don't understand why being in this stupid gang is so important to you.

DAVID

(a little
 frustrated)

It just is, okay? And to get in all I need to do is go down to the club's basement.

DONNA

And how on Earth are they going to know you went down to the basement. We could just go right now. Come on, David. They'd never know.

David pulls a digital video camera out of his rucksack. Donna nods her head, understanding.

DONNA (CONT'D)

They think of everything, don't they?

DAVID

When we get down to the basement you have to record ten minutes of footage that has me and the old well in it.

DONNA

The old well? I thought this was a nightclub.

DAVID

Yeah, it is. But way back it used to be a slaughterhouse. The workers used the well to drain the animal blood and to dispose of all of the animal parts they didn't want to keep.

Donna looks disgusted.

THE TORCH BEAM

Pans up the wall and up onto a closed door.

David stops in front of the door.

DAVID (CONT'D)

The well is the only original part of the slaughterhouse. The rest of the building was knocked down and rebuilt in the nineteen fifties.

He pushes opens the door, which leads into --

CUT TO:

INT. SUNDOWN NIGHTCLUB - MAIN ROOM - CONTINUOUS

The room opens up into a high-ceilinged ballroom. It has a huge dance floor in the middle of the room, which is surrounded by a seating, tables, and two bars.

David pans the light around the room, picking out the bar, a seat and table etc.

DONNA

I don't like this place at all. I have a bad --

DAVID

Don't you dare finish that sentence. I know you don't want to be here, but please don't go on and on at me about your "bad feelings". Jesus.

Donna goes silent.

DAVID (CONT'D)

If you want to leave, then leave. But there's no way I'm going back now that I've gone this far.

David walks on. Donna waits for a moment and then decides to follow.

DONNA

Hey, wait up.

CUT TO:

EXT. SUNDOWN NIGHTCLUB - NIGHT

Dan is still sitting in the police cruiser.

CUT TO:

INT. POLICE CRUISER - CONTINUOUS

Dan looks at his watch and then back up at the Sundown.

DAN

Come on, Charlie.

He nervously taps on the steering wheel.

CRACKLE! From the radio makes his jump, startled.

DAN (CONT'D)

Jesus Christ!

He takes a couple of deep breathes and then picks up the radio.

DISPATCH (O.S.)

Dan. You there?

DAN

(into radio,
 relieved)

Yeah. You scared the shit out of me, Dispatch.

DISPATCH (O.S.)

Sorry about that, Dan. Stanton still isn't answering.

DAN

(into radio)

You have to be kidding me? You know where that fat bastard will be, don't you? Sitting in a drive-thru eating his own weight in McDonalds.

DISPATCH (O.S.)

Sorry, Dan. But looks like you'll have to go in --

Suddenly, the radio decomposes into STATIC. He glances at it, weird, confused.

DAN

(into radio)

Dispatch? Can you hear me? Dispatch?

We can barely make out the voice on the other end of the line.

VOICE ON RADIO

(a distant whisper)

Help me.

DAN

What was that dispatch?

More STATIC.

DAN (CONT'D)

Fuck.

He flips through the channels on the radio. Nothing but STATIC.

DAN (CONT'D)

(into radio)

Webber to Dispatch. Can you hear me? Hello? Dispatch?

He throws the radio down, angry and scared.

DAN (CONT'D)

This is just my luck.

He looks back up at the Sundown.

SUNDOWN CLUB, WINDOW

A lonely figure of a GIRL, 18 or 19, stands, looking out. She is hauntingly white and thin. She looks down at Dan.

She places her open palmed hand on the glass and then is suddenly pulled away from the window, fast and hard.

DAN

Takes a deep breath, pulling himself together.

DONNA (O.S.)

So what's so scary about this basement?

INT. SUNDOWN NIGHTCLUB - MAIN ROOM - CONTINUOUS

They have reached the edge of the dance floor. David stops dead in his tracks and turns to face Donna.

DAVID

Your joking, right? You've never heard the story behind this place?

DONNA

Nope.

DAVID

Well, back in the eighteen hundreds this place was a slaughterhouse, like I've already mentioned. Sometime during the mid eighteen hundreds local Satanic nuts started using the place as a sacrificial ground. The most famous and gruesome case was that of Sarah Brighton. The poor girl's body was found less than a mile from here. Two local lads, the Jackson brothers I think they were called, were arrested and hung for Sarah's murder.

DONNA

That just sounds like your run of the mill Ted Bundy or Charles Manson.

A smile crosses David's lips.

DAVID

Okay. Well this is where our story differs from Bundy or Manson. During the trail the Jackson's were offered life in prison, on one condition. They revealed the location of Sarah's head.

Donna's begins to look spooked.

DONNA

Her head was missing?

DAVID

Completely cut off. The brothers' laughed at the police and told them that Sarah's head and soul now belonged to Legion.

DONNA

Legion?

DAVID

It's some kind of devil god or something. I'm not quite sure.

DONNA

And her head. Was it ever found?

David shakes his head.

DAVID

Nope. But locals do believe that the brothers' had disposed of the head via the Gateway to Hell.

DONNA

The well?

David nods.

DAVID

The well. Just before the brothers' were hung they vowed to return from the grave and seek their revenge. Rumour is Sarah and the Jackson brothers' haunt this very building.

Everything has gone still and completely silent. A shiver runs down Donna's back.

David seems happy with his little horror tale, and the fact that Donna look scared out of her wits.

DAVID (CONT'D)

You ready?

David pushes a set of double doors open and they go through them

We linger on the doors for a moment and slowly pan across to a sign by the side of the door. That reads: To Basement.

CUT TO:

EXT. SUNDOWN NIGHTCLUB - NIGHT

Dan and managed to get out of the cruiser. He is busy in the boot of the car. He pulls out a torch and closes the boot.

He tests that the torch works and then heads around the back of the building.

SUNDOWN CLUB, WINDOW

The girl is back, watching Dan run around the side of the building. She touches the glass in front of her and flickers. Just for a moment. Blink and you'll miss it.

CUT TO:

INT. SUNDOWN NIGHTCLUB - HALLWAY 1 - CONTINUOUS

Dan climbs in through the window. The broken glass CRUNCHES under his feet.

He shines the torch down the hallway. At the end of the hallway, the door is wide open. In the next room something quickly runs through the torch beam.

Dan jumps with a fright.

DAN

Shit!

(nervous)

Hey! Anyone there?

Dan can't keep himself still. He trembles with fear causing the torch beam to shake. He cautiously makes his way toward the open door.

CUT TO:

INT. SUNDOWN NIGHTCLUB - ANOTHER HALLWAY

David and Donna move down a smaller hallway toward a staircase that leads down.

The torch begins to FLICKER.

A HAUNTING WHISPER FILLS the air.

DONNA

What was that?

DAVID

What was what?

David hits the side of the torch and it stops flickering.

DONNA

You mean you didn't hear that?

DAVID

No. Now come on. Stop being stupid.

Donna continues down the hallway. She moves, and standing feet from her is the GIRL.

Donna stops, feeling as though she's being watched. She turns, looking back. Nothing.

CUT TO:

INT. SUNDOWN NIGHTCLUB - MAIN ROOM - CONTINUOUS

Dan makes his way through the main room. He pans his light over every shadow and shape.

The light moves across the wall and up to a raised part of the club. Again something DARTS through the light.

DAN

Hey! Stop!

Dan's torch begins to FLICKER.

Dan runs in the direction of the steps. The FAINT, HAUNTING SOUND if a GIRL GIGGLING fills the room.

Dan reaches the top of the steps --

-- there is NO ONE on the raised section. The flickering stops.

From below, we hear the FAINT LAUGHTER. Dan spins around and shines his light down on the dance floor. Something runs through the light.

DAN (CONT'D)

This is the police! And your trespassing! Stop right where you are!

Dan makes his way down to the ground floor.

DAN (CONT'D)

Did you hear me?

There is nobody there. The door on the opposite side of the dance floor slowly closes.

A smile forms across Dan's lips.

DAN (CONT'D)

Gotcha.

INT. SUNDOWN NIGHTCLUB - STAIRCASE - CONTINUOUS

David and Donna head down the steps. David has the digital video camera in his hand now and is playing around with it.

Donna holds the torch and guides them down the stairs.

DAVID

When we get down there. I'll give you the camera and you can video me sitting by the well. I've set it to night-vision so you'll be able to see me.

David pushes record and holds the camera up to Donna.

DAVID (CONT'D)

How are you feeling, honey?

THROUGH THE VIEWFINDER

We see Donna in the eerie green glow of night-vision. She gives David the finger.

DAVID (CONT'D)

That's my girl.

DONNA

Once this is done we can go, right?

DAVID

Once this is done we can go. Don't worry.

David continues recording as he descends.

DAVID (CONT'D)

The guys are going to love this. Fuck the Blair Witch.

He aims the camera back at Donna and through the viewfinder his sees:

THE GIRL

Standing a couple of feet from Donna. She reaches out.

DAVID (CONT'D)

Shit!

David steps back in shock and tumbles down the last few steps. Dropping the camera.

DONNA

David!

She rushes down the steps.

David sits up and takes a couple of deep breathes.

DONNA (CONT'D)

Are you okay?

The girl is gone and it's just Donna and him.

DAVID

(startled)

Yeah. Think my mind's playing tricks on me.

(beat)

Jesus.

David lets out an embarrassed laugh.

DAVID (CONT'D)

Guess I scared <u>myself</u> a little with that stupid story.

David gets to his feet. He picks up the camera and checks that it's okay.

DAVID (CONT'D)

At least the camera's still working.

Donna sighs. She's getting fed up now.

DONNA

God forbid anything happen to the precious camera.

DAVID

If the camera doesn't work then this trip was for absolutely nothing! I need the footage to get into the --

DONNA

(getting upset)

I know! I know! I know! You need the God Damn footage to get into the stupid gang. I get it.

David's torch begins to FLICKER. He starts to hit it again.

DAVID

Stupid thing. I've just put brand new batteries in.

It goes out. Leaving them in total darkness.

DONNA

Ow.

CONTINUED: (2)

DAVID

What's the matter?

DONNA

You're holding my arm too tight. Stop it. You're hurting me.

DAVID

Donna. I'm not holding onto you.

DONNA

Stop being a jerk.

The LIGHT comes back on and David shines it up at Donna.

He steps back, scared. Donna's eyes widen in horror as she realises that it isn't David holding her arm.

Standing behind Donna is a MAN. He is a big and dressed wearing a butcher's apron, long black plastic gloves and brown work pants.

His face is pale and vacant. His eyes are black, dark blood dripping like tears from them, from his nose and mouth. His voice is otherworldly and seems to come from everywhere. His mouth has been peeled back and pinned back into a gaping rectangle. His teeth are sharp and broken.

His head begins to shake, and distort. He lets out an INHUMAN NOISE and then throws Donna into the opposite wall.

Donna hits the wall hard and falls to the floor.

DAVID

Donna!

He turns back to the guy, but he is gone. David moves over to Donna.

DAVID (CONT'D)

Donna, are you okay? Donna?

She begins to come to. Groggy.

DONNA

Who was that?

DAVID

I'm not sure, Donna.

David looks about frantic.

CONTINUED: (3)

DONNA

(begins to cry)

Please can we just go. I'm

scared.

David nods his head.

DAVID

Yeah, sure. We can go.

DONNA

Where'd he go?

David begins to help Donna up. A LOW BREEZE fills the hallway.

DAVID

I'm not sure. But while he's gone I think we should --

Suddenly David is grabbed by some unseen force and dragged along the ground and down the corridor.

The torch drops to the ground.

David kicks and SCREAMS as he's dragged into the darkness.

DONNA

David!

THE VIDEO CAMERA

Sits on the floor resting on it's side.

THROUGH THE VIEWFINDER -- IN NIGHTVISION

We see David being dragged down the corridor by the big guy, the BUTCHER.

Donna picks up the torch and shines it down the corridor. But there's nobody there.

David and the Butcher are gone.

CUT TO:

INT. SUNDOWN NIGHTCLUB - ANOTHER HALLWAY - CONTINUOUS

Dan makes his way down a long hallway. In the distance he hears DONNA'S SCREAMS. He closes his eyes. Trying to wish away the noise.

DAN

It's all in your head. All in your head.

His light begins to flicker. He looks down at it, bemused.

DAN (CONT'D)

What is wrong with you?

He taps the side of the torch and the light stabilizes. He continues down the hallway.

DAN (CONT'D)

Pull yourself together, man. It's only a God Damn bunch of --

He's stepped in something. He pans his light across the floor picking up a dark liquid -- blood.

He continues panning up the wall where he finds a message scrawled in blood. It reads: "I taste like dreams of mad children."

Dan opens his mouth to scream, but the noise doesn't quite make it out. He turns and come face to face with a tall, lean, man dressed smart in a waist coat, tie, shirt and smart trousers.

He has dark, soulless eyes. Black blood runs from them as well as his nose and mouth.

Dan looks scared shitless. Suddenly the MAN grabs Dan's face and lets out a HAUNTING GROAN.

CUT TO:

EXT. SUNDOWN NIGHTCLUB - NIGHT

From outside we hear the SCREAM.

CUT TO:

INT. SUNDOWN NIGHTCLUB - STAIRCASE - NIGHT

Donna, sobbing, heads down the hallway.

DONNA

David?

She shines the torch down the hallway. She is alone.

She pulls open the door and enters --

INT. SUNDOWN NIGHTCLUB - BASEMENT - NIGHT

The room is large and the ceiling's are high. Donna shines the torch around the room.

The walls are covered with markings, dark red in colour, the colour of long-gone-dry blood.

The spotlight moves down from the wall and across the floor until it stops.

Donna's eyes widen in complete horror. She takes a step back, her mouth open as if to scream, but no noise comes out.

DONNA'S POV

The torch has lit up something in the center of the room, THE WELL.

But this is not what scares Donna. Lying on the ground meters away from the well is a large concrete slab.

The well is OPEN.

Suddenly, there's a NOISE behind Donna.

She spins around to be confronted by THE GIRL. The girl SCREAMS and then dissipates into the air.

Donna watches, wide-eyed about to scream herself.

DAVID (O.S.)

Donna? Is that you?

Donna spins around, looking for the source of the voice. The light moves across the ground and after a moment it picks out a crumpled heap on the floor, by the well.

It's David.

He's huddled in the fetal position and is shaking back and forth. Muttering to himself.

DONNA

David!

She runs over to David's side. He moves away from her. His back to her at all times.

DAVID

It was them. They were here. Right here. A moment ago.

DONNA

Who, who was here, David?

DAVID

DONNA

You said the Jackson brothers were dead.

DAVID

(manic laughing)
Dead. Death. You think that
matters here in this place?

Donna reaches out to comfort David. He shuffles away. Still muttering.

DONNA

Lets go before it's too late. Before they come back.

DAVID

(ignoring her)

Death is just the beginning.

I've seen what goes on in this place. Death is just an beginig. The real horror has barely begun. I've looked into Hell and seen the Devil.

David turns to face Donna.

Blood crusts his cheeks, and his mouth. He has NO EYES, only clotted, empty sockets.

In his blood soaked hands he holds his eye balls, complete with torn optic nerves.

DONNA

Oh God.

DAVID

And he's coming for you, Donna.

CUT TO:

INT. SUNDOWN NIGHTCLUB - STAIRCASE - CONTINUOUS

Donna comes running out of the door leading to the basement and up the stairs.

INT. SUNDOWN NIGHTCLUB - BASEMENT - CONTINUOUS

David, still hunched over, sways by the well. FOOTSTEPS approach. David turns.

DAVID

He's coming. He's coming.

VOICE

(inhuman, whisper

O.S.)
He's already here.

David turns to face the sound of the voice.

THE WELL

We hear SCREAMS and then HORRIBLE NOISES. A WAVE of blood SPLASHES up the side of the well and slowly begins to crawl down the well.

We hear the FOOTSTEPS walk away and then we see David, or what's left of him. A bloody mess. He has been torn apart.

CUT TO:

INT. SUNDOWN NIGHTCLUB - ANOTHER HALLWAY

Donna races down the hallway. Tears streaming down her face. She turns a corner and trips. She goes tumbling to the ground, hitting her face hard on the concrete floor.

She GROANS in pain and pulls herself up. A cut has formed on her head and blood begins to pour out from it.

FOOTSTEPS echo down the hallway. Donna looks back behind her.

DONNA

(a whisper)

No.

She scrambles to her feet and runs straight into Dan.

DONNA (CONT'D)

Please help me. It's coming. It's coming.

Dan looks fine now. He has an air of confidence about him, which he never had before.

DAN

It's okay. Calm down. What's coming?

DONNA

It. Some kind of monster. It tore his eyes out. It--

DAN

Who's eyes?

DONNA

My boyfriend's.

She breaks down and cries. Dan embraces her. Patting her back.

DAN

There, there. Don't worry. Everything is going to be okay now.

Donna continues to cry, her head over Dan's shoulder.

DAN (CONT'D)

It's just your imagination playing tricks on you. After all, this place is pretty spooky at night. Anyway, what are you doing here? This place closed hours ago.

Donna steps back. Angry.

DONNA

No. This is not my imagination. I saw something. Something--

Dan laughs.

DAN

What? Some kind of ghost?

Donna nods.

DONNA

Something worse.

Dan walks past her. Donna follows.

CUT TO:

INT. SUNDOWN NIGHTCLUB - STAIRCASE

DONNA

Where are you going?

DAN

To prove to you that there's no such thing as ghosts. David's probably just playing a trick on you.

Dan reaches the bottom of the staircase.

Donna stops following. A look of horror on her face. Dan keeps his back to her at all times.

DONNA

How do you know his name is David?

DAN

I guess you must of mentioned it.

DONNA

No. I didn't.

DAN

Sure you did. You said. It tore David's eyes out.

DONNA

(sure)

No. I didn't.

DAN

(otherworldly)

Oh. Well.

Dan turns around suddenly. He's changed. His face is a bloody mess, his eyes black as tar. He smiles, revealing broken teeth. Black blood oozes from his mouth and eyes.

Donna SCREAMS and turns to run. But standing at the top of the stairs is THE BUTCHER. Donna is trapped.

DAN (CONT'D)

Nowhere to run.

The BUTCHER takes a step forward. In his left, bloodstained, hand he holds a rusty, bloodstained butcher's cleaver. Blood drips from the end of the cleaver.

DAN (CONT'D)

Don't mind my brother back there. He just <u>loves</u> young girls.

Dan steps toward Donna.

CONTINUED: (2)

DAN (CONT'D)

Especially ones as pretty as you.

DONNA

Please. You don't need to do this. You don't need to kill me.

DAN

(laughs)

When we're finished with you, Darlin'. You'll be begging for death. Just like all the others.

Donna begins to sob (again). Dan pushes open the door into the basement and we MOVE into it.

CUT TO:

INT. SUNDOWN NIGHTCLUB - BASEMENT

Is completely different now. Blood lines the walls and floors. Dead, mangled bodies hang from hooked chains from the ceiling.

Hundreds of SCREAMS echo throughout the room.

Dan and the Butcher drag Donna into the room and toward the well. She kicks and screams.

All around her is DEATH.

A MAN BEING PINNED TO A THE WALL

Being tortured by a little girl in a long red hood. She turns and we see her eyes have been sewn closed and she has a permanent grin carved into her mouth.

A NAKED WOMAN

Lays on the ground, her torso has been torn open and the skin has been pinned to the ground around her by thick rusty nails. Above her a MAN in a SURGEONS get-up cuts into her.

The woman would scream, but her mouth has been sewn shut. Instead we see the fear and pain in her eyes.

A MAN

Strapped to a wooden chairs covered in inch long rusty nails. He SCREAMS in agony as a ROTTING, NAKED, FEMALE SPIRIT pushes down on his legs, forcing the nails in deeper.

He SCREAMS like a banshee. The SPIRIT grabs his tongue. His eyes widen even further.

He squirms in his seat as she produces a large pair of rusty scissors. He continues to struggle as she CUTS OFF his tongue.

Dan and the Butcher reach the well. Dan grabs Donna by the back of the head.

DAN

Welcome to Hell.

Dan throws her to the ground. Something in the shadows moves. We hear a LOW, EVIL GROWL.

Donna turns to the sound. Her eyes widen and we:

CUT TO:

EXT. SUNDOWN NIGHTCLUB - NIGHT

Donna's SCREAM is quiet.

CUT TO:

EXT. SUNDOWN NIGHTCLUB - MORNING

A car pulls up outside the nightclub. A portly man in a Hawaiian shirt gets out the car. He notices the police car parked outside and pulls down his sunglasses to get a better look at the car.

He shrugs and head for the front door.

CUT TO:

INT. SUNDOWN NIGHTCLUB - MAIN ROOM

We are at the front door. Outside we hear keys rattle and then the sound of the door being opened.

In walks the man from outside. He closes the door by kicking the door shut with his foot. He opens some mail he has obviously picked up outside.

CUT TO:

INT. SUNDOWN NIGHTCLUB - STAIRCASE

The man makes his way down the staircase. He stops at the bottom and pushes open the door into the basement.

INT. SUNDOWN NIGHTCLUB - BASEMENT

The basement is normal. The large concrete slab sits on top of the well. The man enters and moves over to a large panel of switches on the wall. He flicks them on.

CUT TO:

INT. SUNDOWN NIGHTCLUB - STAIRCASE

The man exits the basement and begins to head up the stairs when something catches his attention.

ON THE FLOOR

Is David's camera.

The man picks it up and closes the viewfinder.

CUT TO:

INT. SUNDOWN NIGHTCLUB - OFFICE - MOMENTS LATER

The man enters the office and puts down the mail on the desk. He moves over to the back of the room and opens the top drawer of a filing cabinet.

INSIDE THE DRAWER

We see numerous items. Digital cameras, video cameras, backpacks, mobile phones.

The man adds David's camera to the collection.

OWNER

Damn kids.

With that the man closes the drawer and sits at his desk.

FADE TO BLACK:

THERE IS A FLASH AND WE SEE THE BASEMENT IN HELL MODE ONCE MORE. SCREAMING, TORTURE, AND SUFFERING.