

Corridors of Darkness

By

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A curse, a madman, and indomitable friendship.

2013

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SCENE 1 EXT. NIGHT - CITY STREET

On a summer's night in a medium sized city in eastern Europe, a blanket of fog moves across an empty street. Flickering lights from nearby gas lamps cast shadows on the cobblestone as a few passersby saunter along. A light breeze pushes a newspaper along the ground. The paper changes course, flying up into the air and floats for a moment before landing on the street just off the curb. The newspaper tells of several local missing persons. A man walks from right to left, stepping on the paper pushing it down into a puddle of water. A large poster with finely written lettering announces the last performance of the night's star, violinist TOBIAS GRUENBERG. Old buildings line each side of the cobblestone street as people pass by the poster.

FADE

SCENE 2 INT. NIGHT - STAGE

The evening's violinist is seen standing in a spotlight on a stage. He is finishing up the last passage of a haunting melody. The crowd stands to applaud enthusiastically. Tobias smiles gratefully and takes a bow. The curtain closes on the stage and Tobias exits.

CUT TO

SCENE 3 INT. NIGHT - BACK STAGE

Tobias makes his way towards his dressing room in the back of the theater. As he approaches his dressing room, he spots a small note attached to a black rose hanging from the door handle. He sets his instrument down on the floor then reaches for the note. He unties the note from the rose. With a perplexed look on his face he gently smells the rose, then opens the note. The note reads as follows:

*To: The one and only Tobias
Gruenberg*

*I have traveled a great distance to
hear you speak through your
instrument. For many years I have
been an admirer of yours.*

*It just so happens that I will be
in town for the next few days. Meet
me tonight at midnight near the
back entrance and I promise to make
it worth your while. Much like you,*

(MORE)

(CONTINUED)

I am able to speak through my own talents.

Yours Truly,

Your Secret Admirer

Tobias glances up from the note promptly and looks around. Seeing no one, he reaches down and picks up his violin. Tobias enters his dressing room to change for the night.

FADE

SCENE 4 EXT. NIGHT - ALLEY

The alley behind the theater is blanketed in blue-gray fog. Moonlight shines through the fog, creating a spectral tint against the yellow lamplight above. Tobias exits the theater through the rear entrance. He sets the violin down and fixes his coat and hat before walking slowly away.

He walks for several seconds, his shoes creating a distinct echo against the stone buildings. Suddenly, he hears a set of footsteps just beyond a wall of fog behind him. He stops and turns to look. No one is there. He begins walking again, shaking off the mystery steps. After several more steps, he again hears the sounds of footsteps behind him. Once again, Tobias stops and the sound stops abruptly. He turns again and stares out into the night. This time he calls out.

TOBIAS

Hello?

He hears silence in return. He calls out once more.

TOBIAS

(Impatiently)

Who's there?! Come out at once!

With silence as his only response, he turns and starts to walk off. All is quiet for the next several seconds. Then, the footsteps begin again, only this time, they are much quicker. Now certain that someone is following him, Tobias quickens his pace as well. Two sets of footsteps sound in rapid succession against the stone walls of the buildings. Tobias starts to jog. He turns to look behind him often. His breathing has increased dramatically. The footsteps behind him grow louder. He turns to look again, but it's impossible to focus in the darkness of the night. Tobias starts to sprint. He runs faster, faster, searching for the mystery person over his shoulder. As he refocuses on the road ahead

(CONTINUED)

of him, he bumps into a dark figure standing in the middle of the alley.

Tobias drops his violin to the ground. He stumbles backwards and falls, hitting the stone with a hard thud. He scrambles on the ground away from the mystery person and looks over his shoulder for the person chasing him. No one is there. He looks up at the figure standing above him. He notices that the figure is a GYPSY WOMAN. Her face is shrouded in complete darkness by a heavy hood.

TOBIAS

Someone is chasing me. Did you see them?

The mystery woman simply stands there and doesn't speak. Tobias, thinking he was being silly, stands and shakes off his fear. He primly dusts off his coat and places his hat back on his head. After gathering himself, he squints his eyes in the darkness to get a better look. The Gypsy Woman remains silent.

TOBIAS

(Uncertainly)

I guess it was nothing.

She stays still and doesn't respond. Tobias looks at her with growing fear. He doesn't know what to make of her. Whispering surrounds the alley, adding to the nightmarish feel of the fog-soaked street. The woman giggles. The whispering is still bouncing around with a slight breeze. Tobias takes a single, apprehensive step forward.

TOBIAS

(Suspiciously)

Miss?...Did you leave the rose on my door??

The Gypsy Woman steps forward. Her face is still obstructed by the hood. Tobias takes a slight step back. She stops at his retreat. She stands completely silent.

TOBIAS

Miss, I don't know who you are, but it's getting very late, and I...

Before Tobias can finish his sentence, the Gypsy Woman springs forward with inhuman speed and grabs him. She pulls him against her body and kisses him passionately. In the aftermath of the kiss, Tobias finally opens his eyes. What he sees terrifies him to his core. He pulls back, nearly falling to the ground again. The woman steps forward and pulls her hood back, revealing her face. Half of her face is

(CONTINUED)

beautiful and unblemished, while the other half is scarred. Her eyes are as black as coals and her smile is devious and evil. Tobias turns and starts to run, trying to put distance between him and the Gypsy Woman. In the blink of an eye, she is on him again. She closes the space between them and grabs Tobias from behind, throwing him to the ground. They are now face to face. Tobias is breathing erratically. He's sweating bullets. His eyes are wide with fear.

TOBIAS

Good God...What are you?

The woman bends forward slowly and whispers in a foreign and ghastly tone.

GYPSY WOMAN

Cursed.

The Gypsy Woman stares into Tobias's eyes. Tobias is Mesmerized. She reaches down and picks up Tobias's violin. Tobias sits still on the ground in complete shock. He watches as the woman places the bow on the strings. She begins to play a strange gypsy melody. The tones have an effect on Tobias. His breathing becomes even more ragged and distressed. He is flushed with exhaustion. The wind increases in fury. She continues to play. Every note is absolute agony on Tobias. He begins to convulse. His bones begin to crack and pop. He looks down at his hands and notices that they are changing in a very painful way. Tobias looks up from his hands, his eyes change from green to black.

The strange Gypsy Woman plays one final passage, bringing the piece to a climax. Tobias is writhing on the ground in pain. Blood is streaming out of his nose and eyes. The Gypsy laughs as the wind continues to billow around alley. Her scarred face is beautiful again. She allows her robe to fall to the ground, revealing a rather sultry dress underneath. Tobias stares up at the evil woman in astonishment. He opens his mouth to speak, revealing a set of white pointy teeth.

TOBIAS

What have to done to me?! What have you done?!

The Gypsy Woman doesn't answer Tobias. Instead, she bends down and picks up the rose Tobias dropped during the altercation. She breaths in it's intoxicating perfume, then stands. She takes one last look at Tobias, then begins to saunter salaciously down the alley. She leaves behind another string of venomous laughter. Tobias coughs and convulses while he watches the woman disappear in a wall of fog.

FADE

SCENE 5 EXT. DUSK - NEIGHBORHOOD STREET

White lettering superimposed over a black screen notes that it is now one hundred years later.

ELISE, an attractive collegiate dancer in her early twenties, is walking down a suburban street. Dogs can be heard barking nearby. A few cars pass by, though the traffic is not heavy. The crickets and tree frogs create a symphony of sound. She carries a duffel bag over her shoulder. Ballet slippers swing back and forth gently from the bag. She turns a corner and makes her way down another street. She breathes in the air, looking worried, and sighs. A few blocks more, and she finally reaches her house. As she steps onto the porch, she opens the mailbox. She is tense and expectant. A letter catches her attention more than the others. She holds it up, takes a deep breath, and pauses. She refocuses, looks up from her letter, and places her key into the door lock.

SCENE 6 INT. DUSK - LIVING ROOM

Elise enters her house, flips on the lights, and places her duffel on the floor next to the door as she shuts it behind her. She tosses her keys onto a near by table and kicks her sandals off. Her attention is focused entirely on the letter that she is holding.

CUT TO

SCENE 7 INT. DUSK - KITCHEN

Elise walks into her kitchen and places the letter onto the kitchen table. She grabs her tea pot and fills it with water from the faucet. She then places the pot on the stove and turns on the burner. Elise reaches into her kitchen cabinet and pulls out a box of tea along with a cup. She sets them down on the kitchen counter. She walks back over to the kitchen table.

CUT TO

SCENE 8 INT. NIGHT - LIVING ROOM

Her beverage now on the brew, she grabs the letter from the kitchen table and enters the living room. She sits down on the couch, her letter still in her hand. Elise looks at the letter in anxious wonder. She is afraid to open it.

(CONTINUED)

Finally mustering up the courage, she reaches for a knife and begins to slice into the letter. The tea kettle starts whistling softly in the kitchen. Her hands are shaking in anticipation. The whistling grows louder. Just before she completes the cut, her phone rings loudly, causing Elise to jump and cut her finger. She yells out in pain, crimson blood trickles down her finger. Her phone keeps ringing and the tea kettle continues whistling. She sticks her finger in her mouth as she answers the call from her best friend, MADELYN.

ELISE

Shit!

MADELYN (OS)

Whoa! Is that how we're greeting each other now?

Elise walks into her kitchen to search for first aid.

CUT TO

SCENE 9 INT. NIGHT - KITCHEN

Elise enters the kitchen, removes the tea pot from the burner, and turns off the stove. Afterward, she rummages through one of her kitchen cabinets for her first aid kit.

ELISE

Sorry. Your call startled me...I sliced my finger on a knife.

MADELYN (OS)

Hey, man, I was just checking in on my friend. What were you doing, anyways?

ELISE

I was half-way through opening my letter from Juilliard when my phone went off. It scared the shit out of me.

Elise finds a bandage and wraps her finger. She walks back into the living room.

CUT TO

SCENE 10 INT. NIGHT - LIVING ROOM

Elise walks back over to the couch and sits down. She pulls up a pillow and brings it in close to her chest. She looks down at her cut finger.

MADELYN (OS)
Oh. Sorry about that...

ELISE
It's okay.

Awkward pause.

MADELYN (OS)
Sooo, what does it say?

ELISE
I don't know, I haven't opened it all the way yet.

MADELYN (OS)
Well...what are you waiting for?

ELISE
I don't know, Madelyn, something about a phone call.

MADELYN (OS)
That's no excuse. And now you're stalling. Open it!

ELISE
What if I say no?

MADELYN (OS)
Am I gonna have to come over there?

ELISE
Look, I just don't know if I can take another rejection from them.

MADELYN (OS)
So what if it is? You do know that there are other schools out there?

ELISE
Yeah but...Juilliard is the best and I might not get another chance.

MADELYN (OS)
Elise, you need to relax. You're the best dancer I know. So what if
(MORE)

(CONTINUED)

MADELYN (OS) (cont'd)
those pompous bastards say no?
They're the ones missing out.

ELISE
I don't think they see it that way.

MADELYN (OS)
That's their loss...not that you
have a reason to worry. That letter
is an acceptance. I'm certain of
it.

ELISE
Madelyn, why are you so good to me?

MADELYN (OS)
Mainly to butter you up so I can
play your PS3.

ELISE
Ah Ha! You little shit!

Madelyn laughs.

MADELYN (OS)
Seriously though, stop worrying so
much. Just open the damn thing.

ELISE
I guess you're right.

MADELYN (OS)
Of course I'm right. When have I
ever steered you wrong?

ELISE
Oh, let's see...April 5th, 1998,
our whole fifth grade year, dating
Dustin Sanders, my freshman year
haircut that you said would be such
a great idea...I could go on.

MADELYN (OS)
Please don't. Do you need me to
come over?

ELISE
No. I'm okay.

(CONTINUED)

MADELYN (OS)

Will I see you at school tomorrow?

ELISE

Sure, if I don't die of self-loathing first.

MADELYN (OS)

So I'll take that as a yes.

ELISE

I'll see you tomorrow, Mad.

MADELYN (OS)

Don't spend all night dreading it like I know you want to.

ELISE

Goodnight Madelyn.

Elise hangs up the phone. She grimaces in pain at her finger. She glances down at the letter, which fell on the floor. She picks it up and looks at it for a long time. She decides not to open it and puts it on the coffee table. Elise leaves the living room.

CROSS FADE

SCENE 11 INT. DAY - DANCE STUDIO

Dressed in her dancer's attire, Elise dances alone to classical music in a dance studio. She moves gracefully to the sounds, almost in a trance like state. The mirrors on the walls reflect her graceful form. She glides across the floor with pinpoint precision. Performing jumps, plies, and point work. Once her routine is finished, she retrieves a towel from her bag and wipes away her sweat.

She gazes at herself in one of the studio mirrors for a few seconds. Out of the corner of her eye, she sees a man standing just outside the closed studio doors. He is dressed in black, and is staring intensely. He startles Elise and she spins around quickly. No one is there. She walks over to the door to look outside. Once she reaches the studio door, she looks out the door window both ways and doesn't see anyone. As she looks to the right, she hears a loud bang on the door. Elise jumps and takes a moment to freak out. The person on the other side of the door is Madelyn. Madelyn notices Elise's fear. She raises her hands questioningly.

(CONTINUED)

MADELYN

Are you going to let me in or what?

Elise reaches down and turns the key in the door, opening the door for Madelyn. Madelyn steps inside the studio and closes the door behind her.

ELISE

Jesus, Mad! You scared me!

MADELYN

Sorry...Geez! Why are you so jumpy?

ELISE

I thought I saw someone standing here looking in. He was kind of intense and very creepy.

MADELYN

Do you know who it was?

ELISE

No clue.

MADELYN

Do I need to hunt him down and kick his ass? I've had three whole lessons of Kung Fu. Four if you count the one I fell asleep in.

ELISE

I don't...

Pause.

ELISE

It was probably just some guy from school.

MADELYN

You say that like it's okay...Anyways, are you ready to go?

Still bothered by the sighting, but shrugging it off, Elise backs up and turns, headed for the dressing room.

ELISE

Yep, I just need to change, then you can steal my game system for the night and be in zombie paradise.

(CONTINUED)

MADELYN

Alright but hurry. I've got an itchy trigger finger. Like seriously, it itches.

Madelyn scratches her finger. Elise exits the studio.

CUT TO

SCENE 12 EXT. DUSK - ALLEY

Elise and Madelyn walk down an alleyway near their school, headed for Elise's house. Dusk is approaching and it is getting darker outside. They are goofing off and being silly. Their conversation is far from serious. The mood changes as Madelyn realizes the elephant in the room. She kicks an aluminum can down the street in sudden agitation.

MADELYN

Soooo...

ELISE

Soooo what?

MADELYN

What did your letter say?

ELISE

I didn't open it.

Madelyn sighs in resignation, having expected as much from her best friend.

MADELYN

You'll have a career either way.
You're amazing.

ELISE

I know.

There is a long stretch of silence between them as they walk. Madelyn kicks the can again. Decides to let it go.

ELISE

(nervously)
What if I got in?

MADELYN

Isn't that sort of the point?

(CONTINUED)

ELISE

I mean...maybe I'm not ready for that kind of change in my life. I really like it here. All my family is here...and, of course, my bestest friend in the world is here.

There is another beat of silence. Madelyn smiles at Elise, but knows her worry. She kicks the can again thoughtfully.

MADELYN

I'll tell you what...Why don't we open it together tonight?

ELISE

Only if you promise to buy doughnuts.

MADELYN

Deal.

Elise and Madelyn continue down the alley, the mood lightened slightly by their conversation.

CUT TO

SCENE 13 INT. DUSK - BUILDING INTERIOR ROOM

Tobias is standing inside a building adjacent to the alleyway. He is peering out a window and watching Madelyn and Elise walk down the alley. When they turn the corner, Tobias steps away from the window.

It is dark inside the building and is dimly lit by candlelight. Tobias walks over to a desk, sits and pulls out a picture. He looks at the picture. The girl in the photograph is Elise. He places the picture down on the desk near a candle and gets up. Various paperwork is scattered about including sheets of music. One of the letterheads reads Juilliard.

A violin is laying on the opposite end of the desk. It is obviously an antique and extremely valuable. The instrument's brushed varnish gleams against the faint light. Tobias approaches the violin and places a hand on it's smooth exterior. He runs his fingers along the instrument lovingly. Tobias's left hand is crippled and twisted. It shakes slightly at the feel of the instrument. Tobias takes his right hand and places it over his left to steady it. Another photograph is lying next to the violin. The man in the photo is of Tobias. His name is signed at the bottom.

CROSS FADE

SCENE 14 INT. NIGHT - BEDROOM

Elise and Madelyn are in Elise's bedroom chilling out for the night. The girls are in comfortable relaxed attire. Strings of colored lights hang from the ceiling and from around the room. Modern rock music is playing in the background. Elise glances down at her letter from Juilliard, then refocuses on painting her toe nails a crimson red color. Madelyn blasts zombies with a shotgun on Elise's flat screen TV. She is playing her favorite video game. Madelyn blasts another wave of zombies with devilish enjoyment and Elise rolls her eyes at her overzealous friend.

ELISE

I really think you have an addiction to that game.

MADELYN

Me? No way. It's stress relief, a way to kill things that are dead without killing things that aren't.

ELISE

Right...Because you can stop anytime you want, huh?

Madelyn is distracted by the game and doesn't hear Elise.

MADELYN

Huh?

ELISE

That's what I thought...

Elise continues her work on her nails for a moment. She looks at her letter again, stopping momentarily. She closes her eyes and lets out a loud sigh. This time, Madelyn notices. She pauses the game and turns back to Elise. She places her chin on her hands at the foot of Elise's bed. Her expression is a mixture of bemusement and concern. Elise looks up from her nail painting.

ELISE

What?

MADELYN

You know what.

Elise stops painting her nails and sighs again, looking directly at Madelyn.

(CONTINUED)

ELISE

Fine.

Elise closes her bottle of nail polish and reaches for her letter. She sits down next to Madelyn on the floor at the foot of the bed. Elise looks at the letter for a long moment, unable to open it herself. Noticing Elise's hesitation, Madelyn grows agitated and grabs the letter out of Elise's hands.

MADELYN

Oh for Christ sake! Gimme that damn thing.

ELISE

Hey! I was going to open it!

MADELYN

Sure, maybe next Christmas.

Madelyn swiftly opens the letter and begins to read. Elise becomes increasingly nervous and buries her head in her hands. Elise peers up at Madelyn in suspicion. Madelyn continues to read and remains silent, leaving Elise in suspense. Finally, Elise can't take the suspense any longer.

ELISE

What is it? What does it say!

Madelyn hangs her head as if she is sad and doesn't say anything. She only sighs. She then turns to look at Elise.

ELISE

Mad...

MADELYN

Well...I'm really sorry to say but...you got in!

An explosion of sound erupts in the room. They celebrate the good news with screams of excitement and hugs. The noise quiets as Elise realizes what the letter means. She grabs the letter from Madelyn. Elise's eyes are wide with her excitement. She is breathing rapidly. Elise stops looking at the letter and closes her eyes. She emits a sigh. Madelyn notices the change in her friend's countenance. She furrows her brow in question.

MADELYN

What's wrong?

Madelyn is trying to read her friend's worried expression.

(CONTINUED)

ELISE

Nothing...it's just...I'm not sure
if this is really what I wanted.

MADELYN

(understandingly)

You feel like you'll be abandoning
me if you go.

ELISE

Yes, I do, you're my only friend.

MADELYN

Elise, don't worry about me. We can
still hang out on holidays.
Besides, I might even move to New
York one day. I've always wanted to
see the city. We'll always be best
friends.

Elise glances at the letter then back to Madelyn. Her hope
has grown.

ELISE

You sure?

MADELYN

Of course I'm sure. I can't let you
pass up an opportunity like this.
This is a once-in-a-lifetime sort
of thing. You have to go. Plus, I
hear that the guys up there are
pretty hot. Who knows, you might
just find yourself a boyfriend.
Finally.

ELISE

Oh please!

Madelyn laughs. There is a moment of silence between them.
Elise shifts from where she is sitting and reads the letter
more closely.

ELISE

It says here that I have to go in
for a preliminary interview before
I actually get in...

MADELYN

So?

(CONTINUED)

ELISE

I hate interviews. They make me so nervous. Auditioning is bad enough.

MADELYN

Where do you have to go for it?

Elise looks more closely at the letter and reads an address.

ELISE

It's at 225 Old Brook Crest.

MADELYN

Wait, isn't that near the dance studio?

ELISE

Yeah I think you're right. It's suppose to be in some office building up on the 3rd floor.

MADELYN

Why would they have an interview there? Shouldn't it be at the school?

ELISE

I don't know. Maybe it's a subsidiary or something.

Madelyn frowns at Elise's last comment.

MADELYN

Or something.

Elise looks up at Madelyn from the paper and shrugs her shoulders. She smiles sheepishly.

ELISE

Wow...I guess I just never thought that this would happen.

Madelyn shrugs off her confusion.

MADELYN

Why not? You've worked really hard to come this far. You're brilliant and super talented...You know what?

ELISE

What?

MADELYN

I think we should celebrate. Wait right here.

Madelyn gets up and goes over to her bag next to the door. She unzips it and brandishes a bottle of dark rum and a couple of small glasses. She goes back to the bed and plops down next to Elise. Elise acts surprised by the gesture.

ELISE

Madelyn! You can't be serious!

MADELYN

Hey! This very well could be our last drink together.

ELISE

Mad, don't say that. We have the rest of the semester together.

Madelyn pours Elise a drink and holds out the glass to her.

MADELYN

Just humor me, would ya?

Elise hesitates for a moment, then accepts the drink.

ELISE

Oh alright, what the hell.

They sit sipping on their drinks and talking.

CROSS FADE

SCENE 15 INT. NIGHT - BEDROOM

Madelyn and Elise have fallen asleep. The empty rum glasses and rum bottle are sitting on Elise's bedside table. The acceptance letter from Juilliard is next to the bottle. The TV and game system have been left on. The glow from the screen casts a blue tint throughout the room. On the screen a hideous monster stands ready to pounce.

FADE TO TWO WEEKS LATER

SCENE 16 EXT. DUSK - CITY STREET

A few pieces of stray paper blow listlessly on the ground outside of Elise's dance studio. Traffic passes by casually. Since her acceptance letter, Elise has been training extra hard for the past two weeks. Elise is practicing inside.

CUT TO

SCENE 17 INT. DUSK - DANCE STUDIO

Elise is practicing her barre work with a fiery intensity. She performs a variety of movements with a natural flowing grace. The music playing is upbeat and impassioned. Her face is moist with sweat. The music comes to a stop and Elise rests. She walks over to a nearby chair and grabs a water bottle and towel. She takes a long drink of water and wipes the sweat away. Elise reaches down and grabs her things then exits.

CUT TO

SCENE 18 EXT. NIGHT - CITY STREET

Elise opens the studio doors and walks outside. Her duffel bag is hanging off one shoulder. She turns and shuts the doors behind her. After locking the studio, she turns and walks over to the sidewalk.

Madelyn walks up from down the street and waves to Elise. Elise waves back. They walk toward one another. The sun is slowly sinking down in the background and the streetlights are just starting to come on. The girls meet halfway down the street and greet each other. They begin walking together.

ELISE

Hey, how'd your family thing go?

MADELYN

Eh, you know, uncle Bob was drunk again, and all my cousins have sticks up their asses.

ELISE

Um...sorry?

MADELYN

It's okay. At least I don't have to see them every day.

A few cars pass them by. One car slows down as it passes and a Teenage Guy opens his window. He sticks his head out and yells out at the girls.

TEENAGE GUY

Hey girls, wanna ride? We can go back to my place!

(CONTINUED)

The girls stop walking for a second and stare at the boys in the car.

MADELYN

Your mom's house? No, thanks. Now, shoo. I'm talking to my friend here.

TEENAGE GUY

Your loss!

MADELYN

No. Not really.

The teenage guy looks Elise up and down seductively. Madelyn notices and becomes angry. She steps forward, readying herself for a physical altercation. Elise puts a hand on Madelyn's shoulder.

ELISE

Mad, it's not worth it.

The teenage guy laughs in their faces and pats the car door as they speed off. Madelyn turns back to face Elise and shakes her head in aggravation.

MADELYN

I swear, it's like every guy thinks he's God's gift to women.

ELISE

Don't pay them any attention. They're just trying to get a rise out of us.

MADELYN

It worked. They're a couple of assholes.

Madelyn stands staring after the boys with a stern expression on her face. Elise puts her hand on Madelyn's shoulder looking bemused and urges her on.

ELISE

Come on, I'm going to be late.

The girls turn together and start walking down the street. Elise is very tired and walks slowly, nearly dragging. Madelyn turns to Elise and stops her. They are now underneath a streetlamp.

MADELYN

Hey you okay? You look like you're about to pass out.

ELISE

I'll be alright. I'm just a little tired. Just wanna get this interview over with.

Elise yawns.

MADELYN

(concerned)

Make sure you don't fall asleep during the interview. And make sure you smile. Smiling is important.

Elise gives a little half laugh and smiles despite her tiredness.

ELISE

I will.

MADELYN

You sure you don't want me to walk with you?

ELISE

You've got class tonight, and besides, there won't be anything for you to do but sit around and wait.

MADELYN

Alright...If you're sure...

ELISE

I'll be fine, mom.

MADELYN

Hey now, can't a girl be concerned about her best friend?

ELISE

I'll be fine, seriously. I promise I will call you as soon as it's over.

MADELYN

You're going to be great.

(CONTINUED)

ELISE
Thanks, Mad.

They hug, then Elise walks away. Madelyn watches Elise walk with concern on her face.

MADELYN
Hey Elise?

Elise stops walking and turns back to Madelyn.

ELISE
Yeah?

MADELYN
Stay out of trouble...

There is a pause.

MADELYN
And smile....big smile!

ELISE
I will. I'll see you tomorrow.

Elise walks away. Madelyn watches her for a second, her fear of losing her friend and her concern for Elise's interview on her face. Then, she leaves.

CUT TO

SCENE 19 EXT. NIGHT - CITY STREET

Elise walks alone down a deserted city street. She pulls out the letter she received from Juilliard and reads the address again just to be sure. She stuffs the letter back into her bag then rounds a corner onto Old Brooke Crest. The street is covered in a thick blanket of fog. As she continues down the street, she hears the distinct clank of glass bottles somewhere off to her left. An unmistakable squeaking noise grows louder in the distance. Elise slows her pace.

ELISE
(nervously)
Hello?

She stops momentarily to look through the fog. It swirls around in thick grey wisps. A figure slowly emerges from the swirling mass. A Wino is pushing a half broken down shopping cart down the alley. One of its wheels is making the high-pitched noise. Random objects stick out of the cart at odd angles. Cans hang from off its side, jangling in unison.

(CONTINUED)

The Wino stops and turns to look at Elise. He smiles creepily at her. His teeth are rotten and grotesque. He pulls out a flask and takes a drink.

WINO

Nice night for a stroll, huh
darlin'?

ELISE

Yeah...Sure is.

Elise quickly looks away and begins walking again. The Wino continues grinning and watches as Elise walks past him. He saunters away and starts laughing wildly. Elise is now walking quite fast. She turns once to look behind her, making sure the Wino is gone. She turns back, shakes her head, and marches on. Once she reaches the center portion of the alley, she turns to see a building illuminated by a street lamp. The number near the door reads 225.

ELISE

Well...I guess this is it.

Elise approaches the door and slowly climbs the small stoop. Before she reaches the top, she looks up and sees someone looking through the curtains on an upper level. The person quickly vanishes behind the curtains.

ELISE

Totally not creepy...

She notices an official looking sign on the door which reads, *Juilliard: Preliminary Interviews*. Just underneath the main sign there is a small laminated note which reads, *For Entry Press Intercom Button*. Elise reaches out and presses the intercom button. She places her mouth near the speaker.

ELISE

(nervously)

Hello...?

No one answers. There is a beat of silence. She tries the intercom again.

ELISE

Hi, my name is Elise Crawford. I'm
here for my interview. I was
accepted into Juilliard for dance.

There is another beat of silence. No one answers. Elise becomes agitated. She reaches into her bag and pulls out the letterhead. She rechecks it to make sure she has the right place. Suddenly, the intercom makes a crackling noise.

(CONTINUED)

ELISE

Hello?

TOBIAS

Elise...We've heard so much about you. Come on in.

The door clicks and it slowly swings open, making a metallic creaking sound. Elise stands frozen for a moment as she stares at the open door. Elise sticks the letter back into her bag and steps forward apprehensively. She stops and turns to look behind her before she steps inside the building.

CUT TO

SCENE 20 INT. NIGHT - FRONT LOBBY

Elise enters the building at a slow pace, now feeling a bit uneasy about the whole situation. Once inside, she notices that the interior looks quite rundown. The only light available is from candlelight. Cobwebs are gathered in the corners and the air is thick with dust. Sure that she has stumbled into the wrong building, she backs up and heads toward the door. Before she reaches the exit, the door swings shut with violent fury and locks automatically. A deafening and pervasive sense of dread fills the room.

Eyes wide, she realizes that she has made a huge mistake. She frantically digs for her phone inside her bag. She finds it and begins to dial 911. Before she is able to dial the police, Elise hears footsteps behind her. Tobias is dressed in black. He approaches Elise leisurely. She starts breathing heavily, swallows hard, and slowly turns to face Tobias. He saunters out of the darkness and into the candlelight. His face is horribly pale and his eyes are as black as coals. He smiles evilly, exposing razor-like teeth. Elise steps back in horror. Her breathing becomes more rapid at the sight of him.

TOBIAS

Hello, Elise. Please allow me to introduce myself. My name is Tobias, and I hear you're quite the dancer.

ELISE

(trying to hide her fear)
Umm...I think I must have the wrong building.

Tobias steps forward. He raises his hand and places his finger to his lips, displaying a set of sharp gnarly nails.

(CONTINUED)

TOBIAS

You've come to the place I wanted
you to come.

Elise is terrified, but looking for ways out.

ELISE

What do you mean? What is this? Who
are you?

TOBIAS

All very good questions.

Tobias stares deeply into her eyes. His stare is so intense
that Elise must look away. Tobias takes another step
forward. He reaches out to grab a nearby lever.

TOBIAS

Why don't we step into my office
and talk about it?

ELISE

What do you mean?

Elise looks down and sees an outline of a trapdoor. She
takes her phone and tries to finish dialing the police. In
her haste she presses the wrong button and hits speed dial
for Madelyn instead.

Tobias smiles, laughs, and pulls a lever. A mechanism sounds
off loudly underneath the floor. The trapdoor beneath Elise
suddenly opens up and she falls into a world of pitch black.
Elise is knocked unconscious from the fall.

CUT TO

SCENE 21 EXT. NIGHT - NEIGHBORHOOD STREET

Madelyn is walking down a city street heading for home when
her phone starts vibrating. She grabs her phone and sees
that she has one missed call from Elise.

MADELYN

Damn, that was quick.

Madelyn dials Elise back and waits. Her call goes straight
to voice mail. She leaves a message for her to call her
back.

MADELYN

*Hey, it's me...sorry I missed your
call. I was in class. Anyway...call
me back when you get this.*

(CONTINUED)

Madelyn hangs up and text messages Elise. She waits a few moments and gets no reply. Madelyn immediately starts to worry. She tucks her phone back into her pocket and continues walking home.

CUT TO

SCENE 22 INT. NIGHT - HOLDING ROOM

Elise is lying on the floor in a candlelit room. Classical violin music is playing softly from a loud speaker overhead. She eventually comes to. Her eyes flutter open, her body and head ache from the fall. She grabs her head in pain and winces. She takes stock of her surroundings and slowly gets to her feet. She looks around for a way out and sees the only available door. She rushes to it swiftly and goes for the door handle. It's locked from the outside. Anger swells within her, she hits the door angrily with the palm of her hand. She is afraid and panicked for a minute, then she remembers her phone. She searches her clothes and the room. She can't locate it anywhere. She becomes increasingly panicked and afraid. Following her fit of frustration, something catches her attention out of the corner of her eye. Elise looks over to a corner in the room. It's her phone. She jogs to the corner and picks it up. The phone has been smashed.

ELISE

Shit!

Elise throws her broken phone down in agitation. She moves over to a nearby wall and puts her back against it. She tries to gather her thoughts. She looks up and notices a camera mounted high on the wall. She stands and stares into the lens.

ELISE

What the fuck do you want you
creep! Is this some kind of sick
joke?!

CUT TO

SCENE 23 EXT. NIGHT - APARTMENT STOOP

Madelyn steps up onto her apartment stoop. She unlocks the front door and enters her apartment.

CUT TO

SCENE 24 INT. NIGHT - APARTMENT LIVING ROOM

Madelyn enters her front door and shuts it behind her. She locks the door and flips on her interior lights. She walks into the kitchen.

CUT TO

SCENE 25 INT. NIGHT - APARTMENT KITCHEN

Madelyn enters her kitchen. She walks over to her refrigerator and opens it. She pulls out a bottle of water then approaches the kitchen table. She sits down.

Madelyn opens the bottle of water. She takes a sip. She looks at her watch nervously. Madelyn reaches into her pocket and pulls out her phone. She dials Elise again. Her call goes straight to voice mail for the second time. Madelyn hangs up and places her phone back into her pocket. She takes another sip of water then taps anxiously on the side of her water bottle. After several moments of pensive thought, Madelyn sets her water bottle down and gets up. She walks out of the kitchen.

CUT TO

SCENE 26 INT. NIGHT - APARTMENT LIVING ROOM

Madelyn enters the living room and heads straight for her front door. She unlocks the door, cuts off the lights, and leaves her apartment.

CUT TO

SCENE 27 INT. NIGHT - CONTROL ROOM

Tobias is standing in his control room staring at one of several monitors. His gloved hand taps a steady rhythm while the scene before him unfolds. Elise is visible on the screen. She's pacing around inside the locked room like a trapped animal.

CUT TO

SCENE 28 INT. NIGHT - HOLDING ROOM

Elise continues her pacing. She looks around the room from top to bottom, eventually stopping again in front of the mounted camera.

ELISE

Let me outta here, you asshole!

Elise kicks several bottles scattered on the ground in frustration. She walks towards a corner in the room and rubs her head in pain. Elise sits down forcefully on the floor. Her face is illuminated by a nearby candle. She is nervous and absorbed in thought, desperately trying to think of a way out of her current situation. Elise briefly looks down and notices her broken phone. She picks it up and looks at it in hopes that Madelyn will come looking for her.

FADE

SCENE 29 EXT. NIGHT - NEIGHBORHOOD STREET

Madelyn walks down Elise's street. She's carrying a bag containing ice cream. She reaches Elise's house and steps up on the front porch.

CUT TO

SCENE 30 EXT. NIGHT - FRONT PORCH

Madelyn knocks on the door and waits. No one comes to the door. She knocks again. This time she moves over to look through the window. She doesn't see any movement inside. After several seconds, Madelyn walks back over to the front door.

MADELYN

Elise? It's me. Come on, open up.
If something went wrong with the
interview we can talk about it.

Madelyn listens for a moment.

MADELYN

I've got ice cream. It's your
favorite. Mint chocolate chip.

No one answers. Madelyn grows more uncomfortable. She reaches into her pocket and pulls out the house key Elise gave her. She places the key into the lock and opens the door slowly. She steps inside.

CUT TO

SCENE 31 INT. NIGHT - LIVING ROOM

The house is dark. Madelyn eases her way inside, shutting the door behind her. Everything is quiet. Madelyn reaches over and flips on the light switch.

MADELYN

Hello? Elise?

Madelyn walks towards the kitchen.

CUT TO

SCENE 32 INT. NIGHT - KITCHEN

Madelyn enters the kitchen. She turns on the light. A cat clock on the wall ticks away the time. Madelyn approaches the refrigerator and opens the freezer. She places the ice cream inside and closes the door. She turns and walks over to the kitchen counter and leans against it. Madelyn pulls out her phone.

MADELYN

Okay Elise, what's the deal?

Madelyn dials Elise. Again, her call goes straight to voice mail.

MADELYN

Hey, it's me again. What's going on Elise? You're not answering your phone and you're not at your house. I'm starting to get worried. Please let me know what's going on.

Madelyn looks away from her phone and exhales. She looks up at the ticking cat clock.

CUT TO

SCENE 33 EXT. NIGHT - COLLEGE CAMPUS

Madelyn walks the streets in search of Elise. Her hands are in her pockets, her backpack snug over her shoulder. A gentle wind picks up, causing strands of Madelyn's hair to flow about her face.

(CONTINUED)

She walks until she reaches the front entrance to the college. She looks through the glass of the front doors. The lights are off on the inside. Madelyn turns when she hears talking from behind her. Two collage age girls are walking together side by side down the sidewalk leading from the dorms. Madelyn recognizes one of the girls from Elise's history class. She walks over to the girls and stops in front of them. The girls stop and look up at Madelyn.

MADELYN

Hey, you're Allison right?

ALLISON

Yeah?

MADELYN

I'm Madelyn, I'm friends with Elise Crawford. She's in your history class I think.

ALLISON

Oh, yeah, she's the dancer right?

MADELYN

That's the one. Listen, I was just wondering if you've seen her around tonight? I've been calling her and she's not answering her phone. She's starting to really worry me.

ALLISON

No, I haven't seen her since class earlier today.

MADELYN

Okay, well, if you see her could you tell her to give me a call?

ALLISON

Yeah, sure.

MADELYN

Thanks.

The girls wave goodnight and continue on their way. Madelyn stands still for a moment. She sighs and adjusts her backpack, then walks towards the street.

CUT TO

SCENE 34 INT. NIGHT - HOLDING ROOM

Elise paces back and forth in her room. She is trying to think of a way out. Suddenly, she hears footsteps coming from an outside hall. She stops pacing and backs away from the door. GOON 3 appears through the bars of the only door and stands in silence. The only sound is his heavy breathing. The man points the barrel of a rifle through the bars. Elise steps back in fear, putting her hands out in front of her.

ELISE

What are you doing?!

Goon 3 fires a single shot. A dart hits its mark, landing directly in Elise's neck. She stands confused for a second, finally realizing that she's been tranquilized. She grabs the dart and pulls it out. Elise staggers then falls to the ground. The world turns blurry in the next instant. Elise closes her eyes.

CUT TO

SCENE 35 INT. NIGHT - BUILDING HALLWAY

Goon 3 pulls the barrel back out from between the bars and slings his rifle over his shoulder. He unlocks the door to Elise's cell and enters.

CUT TO

SCENE 36 INT. NIGHT - HOLDING ROOM

The wavy lights from the wax candles almost play in time to the Goon 3's steady footsteps toward Elise. He reaches her near the corner of the room. He gently pushes her on the side with his foot, making sure that she is unconscious, then bends down to pick her up. Now cradling Elise in his arms, Goon 3 exits the room. The empty dart is lying on the dirty floor.

FADE

SCENE 37 EXT. NIGHT - CITY STREET

Madelyn jogs down a city street. She slows down and stops when she reaches an intersection. She looks up at the street sign to her left. It reads *Old Brooke Crest*. Madelyn looks around for a moment, then turns down the alleyway. She walks for several undisturbed seconds. Several yards ahead, a

(CONTINUED)

faint silhouette of a person is outlined in the darkness. Madelyn stops walking. She strains her eyes to see in front of her.

MADELYN

Hello?

There is only silence. Madelyn searches the darkness to see who is standing there. The fog makes it difficult to see.

MADELYN

Is there someone there?

Out of the fog steps GOON 1. Madelyn is immediately uneasy.

MADELYN

Hello?...Can I help you?

Goon 1 stands silent and still for a second, then starts forward. Madelyn steps back in fright. She reaches into her pocket, pretending to be armed.

MADELYN

I have a weapon! I'm warning you!

Goon 1 stops at her warning. There is a pause. After a few seconds, he removes his hood, revealing his face under the lamplight. His eyes are solid black and his skin is incredibly pale. His eyes burn into Madelyn's with savage emotion. He opens his mouth, revealing a set of razor-sharp teeth. Madelyn's mouth drops open. Her face turns pale.

MADELYN

Oh shit.

Madelyn turns away and takes off in a dead sprint. Goon 1 gives chase. Madelyn continues running down the alley for several seconds. She looks left and right for a place to hide. Goon 1 is gaining on her. With time running out, Madelyn finally spots a place to hide just inside an old dilapidated building several yards ahead. She runs into a thick patch of fog, vanishing for a quick second and ducks into an alcove. She enters the building and waits for Goon 1 to pass.

Goon 1 comes upon the alcove and stops. He looks around suspiciously. Madelyn covers her mouth and continues to hide, being careful not to make a sound. When Goon 1 finally realizes that he's lost her, he mumbles under his breath and runs down the alley. Madelyn pokes her head out to see if the coast is clear. She stands and edges over to the corner of the building. She makes sure he is really gone and turns down another road to avoid Goon 1.

CUT TO

SCENE 38 EXT. NIGHT - CITY STREET

Madelyn is heading down another street running parallel to Old Brooke Crest. She's breathing heavily and is suspicious of her surroundings. She keeps looking in all directions. She keeps close to the sides of the buildings as she moves. When she reaches another alcove she stops, kneels down behind a dumpster and digs around for her phone. She can't find it. Frustrated, she continues looking.

MADELYN

No, No, No, No! This isn't
happening, not now!

Madelyn stops rummaging for her phone.

MADELYN

Dammit! It must have fallen out!

Madelyn puts her shoulder against the side of the dumpster to gather herself. In her frustration she notices the flicker of a faint light in a nearby window. She creeps over to the window and peers inside. Goon 2 enters the room from the other side. He's carrying a duffel bag in one hand. A pair of point shoes dangle from the straps. Madelyn realizes that the bag he is carrying is Elise's. Madelyn becomes frightened at the thought of her friend being abducted. She takes a deep breath in and brings her hand to her mouth. Madelyn keeps her eyes fixed on Goon 2.

Goon 2 takes the bag over to a desk and places it on top. He turns away and walks back toward the door he just entered through. He pauses just before he exits the room and looks back over his shoulder. His eyes are the same black color as Goon 1's. Madelyn shrinks back into the darkness to avoid his glare. Goon 2 finally walks out of the door. Madelyn backs away from the window and sits with her back against the outer building wall. She's afraid and thinking hard about what she saw. It doesn't take her long to realize what she has to do. Madelyn tries to open the window leading into the room. It is shut tight. Heavy boards prevent her entry. She stops pushing on the window when she realizes it's no use. Madelyn gets up and looks around the building for another way in. She doesn't see any other entry into the building. She decides to search the rest of the building and takes off down the street.

CUT TO

SCENE 39 EXT. NIGHT - CITY STREET

The moon is rising higher in the night sky. A few black clouds pass by slowly. Madelyn is on the hunt for an alternative way inside the building. She searches the building's exterior up and down. Once she rounds a corner she comes upon a ladder system leading all the way up to the rooftop. Madelyn walks to the base of the ladder and looks up. The bottom rung is just out of her reach. She jumps up several times and grabs for the metal rung. It is too high. She stops jumping when she realizes it's no use.

Madelyn continues her jog down the street, inspecting each window for a way in. As she nears the end of the building, she sees one window that is partially open. A few loose boards separate Madelyn from the interior. She crouches down once she reaches the window and looks inside. The room is dark save for the muted moonlight leaking in, illuminating it just enough to see. Madelyn works to remove the loose boards. Once the boards have been placed to the side, Madelyn gently pushes on the windowpane. It opens far enough for her to squeeze through. Madelyn pulls her backpack off her back and unzips it. She pulls out a small flashlight then enters the building.

CUT TO

SCENE 40 INT. NIGHT - BUILDING ROOM

Madelyn lands gracefully inside the room and clicks on her flashlight. She sees a desk tucked away in the corner. Madelyn walks over to the desk and begins rummaging around. She looks around for anything that can be used as a weapon. In her search, she notices a plethora of papers and letters scattered all about the desk. She sees a hefty letter opener laying near an unlit candle. She picks it up. As she turns away to start in on her search, she sees something out of the corner of her eye. She turns back to the desk, and picks up a letter. Madelyn glances down at the letter. It's the same letter from Juilliard that Elise received two weeks ago, only this letter is a rejection. Madelyn looks up from the paper. She shines her light upward and notices a whole wall of papers and pictures.

The pictures are formed into an organized pattern, like a family tree. At the very bottom, she sees an older picture of a young gypsy woman. Most of the faces are unfamiliar, but as she reaches the top of the tree of photos, she starts to recognize people. People from Elise's direct family. Her grandparents, mother and father, siblings. Then, Elise. Elise is at the very top of the family tree. Elise's photo is circled in red.

(CONTINUED)

Madelyn pulls off the picture and stares in shock. After a moment of contemplation, Madelyn begins rummaging through the other papers scattered on the desk. She comes across several books on curses. Then, she takes note of a larger photo on the desk. She picks it up. In the photo she sees a young man in formal attire holding a violin. At the bottom of the picture a name can be seen. It reads *Tobias Gruenberg*.

Madelyn places the picture back on the desk, grips the letter opener and takes a deep breath.

MADELYN

Alright Elise, where are you?

Madelyn takes off quickly to find her friend in the darkness of the building, keeping low and to the shadows.

FADE

SCENE 41 INT. NIGHT - RITUAL ROOM

Elise's eyes open slowly. The effects of the drug are finally wearing off, although her vision is slightly blurred. She blinks several times and looks around to get a sense of direction. As Elise becomes more and more aware of her surroundings, she realizes that she is now sitting in a chair with her hands tied behind her back. Elise looks down and notices that she's barefooted and wearing a white dress. She starts to panic and works against her restraints in desperation. She stops when she realizes that her efforts are in vain.

Candles are placed all around the room. Directly in front of her, a strange configuration of candles is on the floor outlined in white chalk. Violin music plays nearby from an old record player. Faint hurried footsteps are coming from the hallway.

Elise turns to look at the doorway. She awaits the return of her captor. A few long and tense seconds later, Tobias walks through the door. He is carrying something wrapped in a cloth. He approaches a table in the corner of the room, lays the cloth-wrapped item down, and opens it. Inside is a beautifully crafted violin. Tobias stands there for a moment admiring the instrument. He runs his hand over the wooden body, then grabs a book from the desk. He walks over to the chalk circle in front of Elise and opens the book.

ELISE

(trying to be reasonable
around her fear)

(MORE)

(CONTINUED)

ELISE (cont'd)
Listen, what is it that you want
from me? What's this about?

Tobias remains silent as he flips through the pages of the book.

ELISE
(angrily)
What are you doing?! Answer me!

Tobias closes the book in agitation and swiftly approaches Elise. He leans over and comes face-to-face with Elise. His black eyes are fierce as his stare melts into Elise's eyes. He emits a demonic smile.

TOBIAS
Keep quiet.

Tobias backs away from her slowly. Elise is terrified. She now knows that Tobias isn't human. She struggles against her restraints harder. Tobias takes the book he had been looking through, opens it back up and continues reading. When he is satisfied with his findings, he sets it on a podium near the center of the room. Elise grows increasingly uncomfortable. Tobias looks at Elise square in the eyes. Elise pulls hard on the ropes. Tobias approaches Elise with a dangerous expression.

ELISE
Hey, what are you doing?

Once again, Tobias is silent as he crouches down in front of Elise. Elise tries to lean away from him, but there is nowhere to go. Her dread is obvious. Tobias leans forward and kisses Elise on the lips. Elise squirms and tries pulling away. The kiss lasts for several seconds. Tobias stops kissing Elise. He gets up and steps away. Elise fusses and spits in repulsion.

ELISE
You sick bastard! What was that
for?!

Tobias remains still, almost as if he is expecting something to happen. Elise looks at Tobias hatefully. She is wild and disheveled. After an awkward moment of silence, Tobias curses and walks back to the podium with the book. He thumbs through the pages in anger.

TOBIAS
It didn't work! What went wrong?!

Tobias is flustered and aggravated. He's having difficulty finding the solution to his curse. Elise watches Tobias unfold. She feels afraid and unsure of what he will do next. She keeps working against her bindings. Tobias becomes more and more furious with each page he turns. In one final fit of rage, he pushes the book off the podium along with several candles. He screams out in complete anger. He hurries over to the table with the violin and leans over the instrument. Tobias tries regaining control of his emotions. He looks down at his instrument for a second. Once he is calm, he walks off and leaves the room.

TOBIAS

There has to be another way.

CUT TO

SCENE 42 INT. NIGHT - HALLWAY

Madelyn creeps down a long, dark corridor. She briefly checks each room she comes to, desperately searching for Elise. As she comes to a bend in the corridor, she makes a turn down another long hallway. In the distance, she sees a dim light coming from one of the rooms. She slowly makes her way down the hall. As she nears the room with the light, she starts hearing voices.

Madelyn quickly changes sides in the hallway and keeps a low profile. She moves closer to the door which is cracked open just enough to see inside. Her mouth drops open at the sight before her. GOON 4 is just beyond the door. He growls loudly, showing razor-like teeth. She hears a disgusting sound of tearing flesh then blood spurting. A forearm connected to a hand suddenly drops to the floor. Madelyn quickly turns away and scurries past the door, her hand firmly over her mouth to keep from crying out. In her haste, she stumbles and falls over some Sterno cans on the ground, causing a loud metallic sound to echo in the hall. She curses to herself.

MADELYN

Oh fuck.

The sound attracts Goon 4 in the room she just passed. He starts towards the door. Madelyn jumps to her feet and runs down the hallway as fast as she can go. By the time she rounds the corner, Goon 4 is already on her trail. He sprints toward Madelyn, a sinister smile on his face. He catches up to her quickly, swiping at her several times with his claws. Madelyn grips the sharp letter opener and slashes behind her, meeting the side of Goon 4's face. He slows and yells with rage at the cut. Blood runs down his hideous face.

(CONTINUED)

Madelyn doesn't stop, she continues sprinting away, looking for a place to hide. She quickly jumps over a pile of rubble on the floor and keeps trucking. Just up ahead, Madelyn spots a potential hiding place. She turns one last corner before taking cover underneath an old, broken down bed. Goon 4 approaches and stops a few feet from the bed.

Madelyn tries to steady her breathing. Goon 4 looks around in anger, his behavior is erratic. When he realizes that he's lost her, he starts off in a different direction. Madelyn waits a moment before taking a peek to see if the Goon is gone. She looks out from around the bed. Goon 4 is nowhere in sight. Madelyn quietly stands up and sneaks down the hall.

CUT TO

SCENE 43 INT. NIGHT - HALLWAY

Madelyn is carefully making her way down another dark hall. Moonlight from the outside shines down through the dirty room windows, spilling out into the hallway. The windows have been boarded up solid. She goes from room to room as she walks, searching for Elise. After a long while of this process, she becomes disheartened and stops for a minute. She squats down near a ventilation duct in one of the empty rooms and puts her back against the wall. She places her head against the wall and looks up at the uneven beams of light coming in from a window.

Madelyn is tired and discouraged. She's hoping that whoever the man was butchering wasn't Elise. She shudders at the thought. Feeling defeated, she places her head in her hands and emits a long sigh. She looks up from her hands.

MADELYN

Get a grip Madelyn. It wasn't
Elise. It was somebody else. Don't
freak out. You can do this.

After a few moments of rest, she begins hearing music coming from the wall behind her. She perks up instantly at the sound. Elise looks behind her at the wall and notices a grate leading into a ventilation shaft. She places her ear against the grate. An entrancing wave of beautiful violin music resonates up through the vent. She remembers the photos of the man with the violin in the first room she entered. Her gut tells her that if she follows the sound of the music, then she will find Elise. Madelyn gathers her courage, clicks on her flashlight, and enters the ventilation shaft.

CUT TO

SCENE 44 INT. NIGHT - TOBIAS'S STUDY

Tobias is standing over a table in his study. Books and papers are everywhere on the tabletop. Several candles are glowing brightly. The wax has melted and has caused them to stick to the wood. Tobias is going through various documents vehemently.

TOBIAS

Where is it?!

Tobias continues going from page to page in a frenzy.

CUT TO

SCENE 45 INT. NIGHT - VENTILATION SHAFT

Madelyn listens to the music increase in tempo and intensity as she crawls through the duct work, inching closer to her destination. She quickens her pace.

CUT TO

SCENE 46 INT. NIGHT - TOBIAS'S STUDY

Tobias is still locked in to finding the proper text to continue his ritual. He closes the book he had been reading violently and slams it down on the table. He hangs his head and pauses for a moment, then looks up from the table. His eyes are wide in his realization. He leaves the table and walks over to another small arrangement of books on a shelf in the corner. He runs his finger along the spines of each book until he comes to the one he's looking for. His finger stops on a large, red, dusty volume. He pulls the book out and opens it.

Tobias turns, his eyes still trained on the page, and walks back over to the table with the candles. He sets the volume down and eyes the page carefully as his long fingernail runs across the words. He has found the passage he had been searching for. His eyes grow wider as he reads. The words on the page mention the necessity of a blood sacrifice before the moon is highest in the night sky, ridding him of his curse forever. He smiles and looks up from the text.

CUT TO

SCENE 47 INT. NIGHT - RITUAL ROOM

Elise is still bound and sitting in the ritual room. She's straining to loosen the rope around her wrists. Her face is flushed from her exertion and covered in sweat. She stops struggling when Tobias and Goons 1 & 2 enter the room. Tobias carries the red book which he found in his study. He takes the book and walks to the podium. His assistants follow him. Once they reach the podium, Tobias sets the book down. Goon 2 takes an object wrapped in cloth and opens it. It is a large silver dagger. Goon 1 is holding a metal bowl. Elise sees the dagger and becomes alarmed.

ELISE

Hey, what is that? What are doing
with that?!

Tobias and his Goons say nothing in response. Tobias stays in front of the podium while Goons 1 & 2 approach Elise with knife and bowl in hand.

ELISE

What are you doing?!

Elise starts struggling harder and harder as the Goons close in. She keeps her eyes fixed on the shiny silver dagger. Tobias begins reciting from the book on the podium.

TOBIAS

o tempus est nox, vigere incipit
vivere

CUT TO

SCENE 48 INT. NIGHT - VENTILATION SHAFT

Madelyn notices the chanting in conjunction with the music, taking them both as a bad sign. She crawls as fast and as quietly as possible. The loud chanting continues as she rounds a corner in the duct work. Finally, she comes to an opening, a rectangular grate separating her from the room on the other side. She peeps through the grate and sees a table with monitors setup. Madelyn carefully pushes open the grate and enters the room.

CUT TO

SCENE 49 INT. NIGHT - CONTROL ROOM

Madelyn jumps down from the opening and approaches the monitors. She sees Elise tied to a chair in the middle of a large room. Goon 2 is holding a knife to Elise's throat while Goon 1 holds a bowl under her chin. Tobias stands chanting from a podium in front of Elise.

Knowing that she must act fast to save her friend's life, Madelyn looks around quickly to find some way to create a distraction. She notices a microphone on the table near the monitors. It's an intercom system. Now knowing what to do, she reaches down, grabs the microphone, and presses the button.

SCENE 50 INT. NIGHT - RITUAL ROOM

MADELYN (OS)

I wouldn't do that if I were you.

Madelyn's voice fills the entire first floor of the building. Tobias and his Goons stop and everything is still. They begin looking around in confusion. Elise looks up hopefully from where she is sitting.

ELISE

Madelyn? Madelyn! Get out of here!
Run!

MADELYN (OS)

Elise, just hang on! I'm going to
get you out of there!

Tobias now knows that Madelyn is in the control room. He picks up a rather large knife, and approaches Goons 1 & 2.

TOBIAS

You, stay with the girl. You, come
with me.

Tobias and Goon 1 exit the room, leaving Goon 2 to stay with Elise. Elise continues struggling and screams to Madelyn.

CUT TO

SCENE 51 INT. NIGHT - CONTROL ROOM

Madelyn sets the microphone down, watching the monitor closely. Elise is still squirming against her bindings on the screen. She continues yelling for Madelyn to find a way out and save herself. Another monitor reveals Tobias and

(CONTINUED)

Goon 1 quickly traversing a hallway, heading in Madelyn's direction. Madelyn takes her pack off her back, opens the zipper, and digs through it frantically.

CUT TO

SCENE 52 INT. NIGHT - HALLWAY

Tobias and Goon 1 are marching down a hallway towards the control room. Their faces hold cold anger at Madelyn's unwanted intrusion. The scarce moonlight from the empty rooms shines intermittently on their faces as they walk. The intercom system blasts a high pitched ringing feedback, followed by Madelyn's voice again. Tobias and Goon 1 stop for a short second and look up at an intercom speaker situated on an adjacent wall. They exchange a glance, then begin walking again, almost jogging.

CUT TO

SCENE 53 INT. NIGHT - CONTROL ROOM

Madelyn once again enters the ventilation shaft. She turns to replace the grate, covering her tracks, then starts crawling on her hands and knees. The voice on the speakers continues.

CUT TO

SCENE 54 INT. NIGHT - VENTILATION SHAFT

Madelyn follows the sound of her own voice on the intercom system. She makes a turn in the ventilation shaft and comes to another opening. She looks through it and instantly recognizes the room from the monitors. On the other side of the room she sees Elise sitting in a chair. Goon 2 is standing next to her. Needing to act quickly, Madelyn quietly pushes on the grate, removes it, and sets it down on the ground. She then crawls out and hops down onto the floor.

CUT TO

SCENE 55 INT. NIGHT - RITUAL ROOM

Madelyn pauses, her eyes trained heavily on Goon 2. She refocuses her attention and looks around for something to create a distraction. An empty liquor bottle is laying on the ground. Madelyn picks it up and looks toward the open

(CONTINUED)

door to her right. She waits until Goon 2 isn't looking, then tosses the glass bottle directly out of the room's only open exit. The glass breaks instantly, creating a loud shatter against the outside hall wall. The sound startles Goon 2. He leaves his post near Elise and exits the room to investigate. Madelyn reacts swiftly and sprints over to Elise. Elise is surprised when out of nowhere, Madelyn places her hand over Elise's mouth. They both whisper quietly.

MADELYN

Shhhhhhhh. I'm gonna get you outta this hell hole.

Madelyn releases her hand from Elise's mouth.

ELISE

Madelyn what are you doing here?!

MADELYN

Saving your ass. Now hold still.

Madelyn immediately takes the letter opener she found and starts cutting away at Elise's bindings.

ELISE

Mad, those assholes were going to kill me.

MADELYN

Not tonight they're not. What matters is getting out of here.

ELISE

Madelyn?

MADELYN

Yeah?

ELISE

You are a hundred percent awesome.

Madelyn looks up at Elise briefly and smiles. She finishes cutting the last rope.

CUT TO

SCENE 56 INT. NIGHT - HALLWAY

Madelyn's voice is still blasting away on the intercom system overhead. Tobias and Goon 1 reach the control room. Goon 1 kicks open the door. They both enter the control room.

CUT TO

SCENE 57 INT. NIGHT - CONTROL ROOM

Madelyn is nowhere to be found. Tobias reaches the table with the monitors and sees a hand held digital recorder taped to the intercom microphone. Tobias pulls the recorder off the microphone and examines it closely. Tobias becomes silently agitated. Something on one of the monitors catches his attention. He bends down to look closer and sees Madelyn freeing Elise. Tobias picks up the microphone and throws it against the wall.

CUT TO

SCENE 58 INT. NIGHT - RITUAL ROOM

Just as Madelyn pulls off the last of Elise's restraints, the intercom gives off a loud high pitched feedback. Knowing time is limited, Madelyn helps Elise up from the chair and they start running for the nearest window. Madelyn reaches a large window first, but soon realizes that escape is impossible when she sees the slats of wood nailed into place. She quickly turns and points to the door out of the room.

MADELYN

The door. It's the only way out.

When they reach the door, they both peek around the corner to make sure Goon 2 is gone. After surveying the area, they enter the hall and try to make their escape.

CUT TO

SCENE 59 INT. NIGHT - CONTROL ROOM

Anger is plastered all over Tobias's face. He grips his knife angrily. He turns and walks out the door in a huff. Goon 1 follows close behind him.

CUT TO

SCENE 60 INT. NIGHT - HALLWAY

Madelyn and Elise stealthily walk close together down the dark and dusty passage. Much to their surprise, out of nowhere, Goon 2 rounds a corner down the hall, returning to his post beside Elise. Madelyn and Elise quickly duck down behind an overturned table. Luckily they go unnoticed as the Goon passes them by. When he turns to enter the ritual room, the girls make a run for it in the opposite direction.

CUT TO

SCENE 61 INT. NIGHT - HALLWAY

Tobias and Goon 1 are walking side by side down a long corridor. They're making their way back to the ritual room.

CUT TO

SCENE 62 INT. NIGHT - HALLWAY

Madelyn and Elise continue running through the maze of hallways desperately looking for a way out. They come across a room sparsely lit from the light outside. They enter, thinking perhaps they will be able to exit through the window. Madelyn reaches the window first and is instantly discouraged. Some of the boards have already been removed, however, lengths of steel rebar stand in their way to freedom.

MADELYN

Shit! Are all these windows sealed up?! This place is like a stronghold.

ELISE

There has to be another way out.
There has to.

MADELYN

Let's keep looking. Come on.

Madelyn passes Elise and heads for the door. Elise follows close behind her friend. They exit and soldier on in their search for a way out.

CUT TO

SCENE 63 INT. NIGHT - HALLWAY

Goon 2 exits the ritual room in a hurry. He's now on the hunt for the girls. He looks in both directions as he enters the hallway. He turns and starts down the same path that Madelyn and Elise took only moments before. When he reaches an intersection, Tobias and Goon 1 enter from further down the hallway. Goon 2 spots the other two and they meet halfway down the corridor.

TOBIAS

Where is she?

GOON 2

I'm sorry, they tricked me.

Tobias steps forward and slaps Goon 2 full in the face. The man falls to one knee holding his face.

TOBIAS

What am I paying your for?

Goon 2 stands up, still holding the side of his face. He spits out blood onto the floor.

TOBIAS

Split up and alert the others. They couldn't have gone far. Find them.

CUT TO

SCENE 64 INT. NIGHT - HALLWAY

Madelyn and Elise are still trying to find a way out of the building. The girls turn down another passage as they talk in hushed tones.

ELISE

How did you get in here anyway?

MADELYN

I got in through a window in one of these rooms.

ELISE

Well...which one?

MADELYN

I can't remember. This place is like a maze.

(CONTINUED)

The girls come upon a room and decide to take a minute to rest and collect themselves. They enter the room, leaving the door slightly ajar.

CUT TO

SCENE 65 INT. NIGHT - BUILDING ROOM

Once Madelyn and Elise are inside the room, they sit and prop themselves against a wall. They share a moment of silence. When the silence becomes too much, Elise asks Madelyn a question in an attempt to lighten the mood.

ELISE

So...how's your night been?

Madelyn rests her head against the wall and laughs softly.

MADELYN

Getting chased by monsters, near death experiences, it's been great.

Elise rests her head on the wall as well. She closes her eyes for a few seconds.

ELISE

Mad...How are we going to get out of here?

MADELYN

I don't know.

Madelyn sighs forcefully. She turns to face Elise and looks her friend in the eyes. Elise turns to face Madelyn.

MADELYN

(with grim determination)

What I do know is that we're going to get out of here, one way or another.

Elise nods to Madelyn in understanding.

MADELYN

We'd better get moving.

Before the girls have a chance to get up and get moving, they hear quick footsteps coming from far down the hallway. They both look at each other in fright, then quickly move to find a place to hide. Elise finds an old desk with a cubby-hole underneath.

(CONTINUED)

ELISE
Mad, over here.

Madelyn moves over to the desk and they crouch underneath. They stay still and silent as they listen to the footsteps getting closer. Madelyn pulls out the sharpened letter opener and clutches it tight.

CUT TO

SCENE 66 INT. NIGHT - HALLWAY

Goon 1 creeps down the hallway looking for the girls. He starts to pass the open doorway of the room where the girls are hiding, but stops halfway. He cuts his eyes over and notices that the door is cracked open slightly. He turns and gently pushes the door open the rest of the way. The door makes a distinctive creaking sound. He waits for a long time, taking in the ambient sounds of the room. Although the room is silent, he is not fooled quite so easily. He enters.

CUT TO

SCENE 67 INT. NIGHT - BUILDING ROOM

Madelyn and Elise stay very still as Goon 1 enters the room. Other than his footsteps, his breathing is the only other sound. The girls are very scared, but keep their composure. Goon 1 examines the room. He steps silently and slowly around the perimeter. He stops when he sees Madelyn's backpack resting in the corner of the room. He walks over and bends down to inspect the backpack.

Once he's through examining the backpack, he gets up and checks out the rest of the room. He reaches the desk where the girls are hiding, trusting his instincts. Suddenly, Goon 1 appears upside down looking into the cubby-hole of the desk. There is no one underneath. Madelyn quickly grabs her pack on the opposite side of the room. The girls make a rapid exit. Goon 1 becomes confused and looks around the room. He finally looks toward the door and sees that it's moving.

CUT TO

SCENE 68 INT. NIGHT - HALLWAY

The girls run down the long hallway away from the room they just left. Goon 1 bursts out of the room behind them and stops momentarily. He stands and stares after them. The girls notice their unwanted friend and stop only for a second, just long enough to make eye contact. Goon 1 starts sprinting after them with incredible speed. Madelyn and Elise begin running again. Goon 1 is gaining on them, his long legs eating up the distance. The girls are running out of time. Up ahead in the distance, Madelyn notices an opening in the wall, it's an old laundry shoot. She shouts and points straight ahead.

MADELYN

There!

They finally arrive at the opening, Goon 1 is only yards behind them. Elise enters first, then Madelyn. In the next moment they're gone from sight, the darkness of the shoot swallowing them up. Goon 1 reaches them only seconds too late.

CUT TO

SCENE 69 INT. NIGHT - LAUNDRY SHOOT

Madelyn and Elise are sliding feet first down the dusty, spider-infested laundry shoot. First we see Elise sliding, then Madelyn. They scream in unison all the way down the shoot.

CUT TO

SCENE 70 INT. NIGHT - BASEMENT WORKSHOP

The laundry shoot ends in a musty basement area. Elise enters first, flying out of the opening and landing on a pile of random debris below. A long trail of dust scatters out from the opening. Madelyn follows right after Elise. Dust flies around in all directions. They cough and try to gain their feet in the wake of their descent. Madelyn gets up first.

MADELYN

Jesus! I think I'm gonna need a tetanus shot after that.

Madelyn dusts her self off and tries to get her bearings. Elise is still lying on the ground. She is holding her leg in pain.

(CONTINUED)

ELISE

Speaking of tetanus shot.

Madelyn turns to look at Elise. She sees that she is still on the ground and holding her leg. Madelyn rushes over to Elise.

MADELYN

Elise?! What's wrong?!

Elise removes her hands from her wound, revealing a bloody mess. Blood trickles out of the wound, soaking her clothes and hands in a deep crimson color.

MADELYN

We need to take care of that right now.

Madelyn crouches down and helps Elise up. She steers Elise over to a corner and helps her to sit down. Madelyn pulls up the bottom of Elise's dress to inspect the damage. A long jagged cut runs down Elise's outer thigh. Fresh blood continues to ooze down her skin.

ELISE

(sarcastically)

Oh Madelyn, I didn't know you cared.

MADELYN

Shut up. I have to see what I'm dealing with here.

Madelyn reaches into her pocket and pulls out a handkerchief.

MADELYN

This is bad. You're going to need stitches.

ELISE

(irritatingly)

Well don't just sit there gawking at it, wrap it up.

MADELYN

Okay okay. Don't shoot the nurse.

Madelyn rolls her eyes at Elise. She takes the handkerchief and starts wrapping Elise's bloody thigh.

(CONTINUED)

MADELYN

You know, if we make it out of this
alive, you're so giving me your
PS3.

Elise gives a half chuckle and sighs.

ELISE

Deal.

Madelyn finishes tying the last knot with a firm pull.

ELISE

Owww!

MADELYN

Oh don't be such a girl.

ELISE

I am a girl.

They laugh nervously. Madelyn helps Elise up off the ground. They walk around the room, searching for a way out. Elise finds a set of old lockers along one wall. She opens each one in order. When Elise opens the second to last locker, she finds a pair of worn black work boots inside.

ELISE

Score!

Elise takes the boots, sits down, and starts putting them on her bare feet. On the other side of the room, Madelyn comes upon an old workbench tucked back in a corner. A variety of tools are scattered around on the workbench.

MADELYN

Hey come here, take a look at this
stuff.

Elise finishes tying her laces, gets up, and walks over to the workbench. She looks at the tools lying there. Madelyn picks up a hatchet and observes its sharpened edge. Elise looks down and sees a partially rusted machete leaning against the workbench. She picks it up and runs her fingers along the cold steel. Madelyn glances up at an upper shelf containing several bottles. She reaches up and pulls one down. It's a half full bottle of whiskey. Both girls look at the bottle, then at each other. Madelyn pops the top, smells the liquor inside, then places the bottle to her lips. Elise shakes her head at Madelyn.

(CONTINUED)

ELISE
Madelyn, don't you dare.

MADELYN
What? I'm thirsty.

Madelyn shrugs her shoulders and takes a swig of whiskey. She grimaces at the taste. Feeling thirsty herself, Elise shrugs her shoulders and reaches for the bottle.

ELISE
Oh what the hell!

Elise takes the bottle of whiskey and takes a sip herself. Madelyn and Elise start collecting different items from the workbench, amassing a small arsenal of weapons and items used for making booby traps. Before the girls walk away into the clutches of danger, Elise spies several candles on one of the bench shelves. She reaches up and picks up several. Elise inspects the candles in her hand. She grins roguishly.

ELISE
I've got an idea.

Elise turns to look at Madelyn. Madelyn stops what she's doing, looks up in response to Elise's statement, and returns the smile. When their work is done, both girls find the nearest exit out of the room.

CUT TO

SCENE 71 INT. NIGHT - CONTROL ROOM

Tobias is in the control room watching the monitors for signs of the girls. One of the cameras is pointed towards a stairwell entrance to the basement. Goon 1 enters frame on the monitor. He looks up at the camera for a second, then opens the doors leading to the basement. He heads down to where he suspects the girls are hiding.

CUT TO

SCENE 72 INT. NIGHT - STAIRWELL

Goon 1 moves down the dark stairwell towards the basement. When he reaches the bottom, he looks around, trying to decide which way to go. He looks down to the ground and sees a line of lit candles stretching down a passage. He turns right and follows the candles.

CUT TO

SCENE 73 INT. NIGHT - BASEMENT HALLWAY

The line of lit candles leads into a room just off the main basement hallway. Madelyn squats down to finish lighting the last candle. Elise takes a length of thin metal wire from Madelyn's backpack and places it at the bottom of the doorway leading into the room.

MADELYN

Ya know, I've realized something.

ELISE

What's that?

MADELYN

This is sorta like being in that video game.

ELISE

Madelyn!

Madelyn puts her hands in the air in question.

MADELYN

What? I'm just sayin'...

Elise rolls her eyes and sighs disparagingly.

MADELYN

Are you sure this is going to work?

ELISE

No not really.

Madelyn nods her head sarcastically.

MADELYN

Just great.

Before either one can say another word, their conversation is interrupted by the sound of a creaking door. Madelyn motions for them to get into position. Madelyn hops up off the ground and joins Elise. They scatter and get ready to make their move. Goon 1 slowly comes into view at the end of the hall. He stops for a long second and peers into the darkness. He starts moving forward again, following the dancing lights of the candles.

Goon 1 follows the candles to the open doorway. He walks forward and looks into the room. Now, with his back turned to the girls, Madelyn and Elise emerge from the shadows and approach from behind. Goon 1 remains still for a moment, then slowly turns his head back. Goon 1 senses the girl's

(CONTINUED)

presence and starts to spin around. Before he gets a chance to fully turn, the girls lunge forward, pushing him swiftly. Goon 1 falls forward into the room. He trips over the stationary wire put into place by Elise. In the next instant, he face-plants on the hard floor. He doesn't move. Madelyn and Elise slam the door shut and place a two-by-four against the door, bracing it against the wall across from the room. The girls take a moment to steady their breathing. They exchange relieved glances. They leave the room with the goon inside.

CUT TO

SCENE 74 INT. NIGHT - STAIRWELL

With adrenaline flooding through their veins, Madelyn and Elise near the steps leading up to the first floor of the building. They round the corner and start up the stairs. On the second step, a hand reaches around the corner and grabs Madelyn by the ankle. Goon 1 somehow broke out of the room.

Madelyn turns and yells out. She is pulled down and struggles to break free of his grip. Madelyn kicks at Goon 1 frantically. She reaches for her hatchet. Elise sees her friend in distress and reacts.

Before Madelyn has a chance to grab her weapon, Elise pulls out her machete and swings downward with all her might. The machete hits its mark and spatters of blood hit Elise's face. Goon 1 falls dead. Elise looks down in shock at the bleeding man lying on the ground. A shocked expression is locked into place on Goon 1's face. His eyes are still open. Elise stands silent. Her hands shake slightly. Madelyn looks up from where she is lying on the stairs and sees Elise's expression. Madelyn slowly gets up and approaches Elise.

MADELYN

Hey.

Elise is still in shock and doesn't respond.

MADELYN

Elise!

Elise turns to look at Madelyn. She finally snaps out of it and comes to her senses. Tears gather in Elise's eyes at the sight before her. Madelyn steps in close to Elise and embraces her. She hugs Elise for several seconds, trying to give her what consolation she can in the moment. Madelyn releases Elise and looks her in the eyes. A single tear drop falls down the side of Elise's face. Madelyn reaches out and gently wipes the tear away.

(CONTINUED)

MADELYN

You did what you had to. He was going to kill us.

ELISE

(uncertainly)

I know.

MADELYN

Here.

Madelyn steps forward and pulls the machete out of Goon 1 and hands it to Elise. The blade is coated in blood.

MADELYN

You okay?

Elise doesn't say anything. She simply nods. Madelyn gently squeezes Elise on the shoulder, then they continue up the stairs together. Goon 1 stares blankly into oblivion. His blood covers the stairs. It drips serenely into a gathered pool on the landing below.

SCENE 75 INT. NIGHT - HALLWAY

The girls open the doors from the stairwell. They carefully enter the hallway, searching for any signs of trouble. Madelyn looks up and sees a camera mounted in a corner. She nudges Elise. Elise looks up and sees it as well. Elise reaches into the knapsack and pulls out a can of spray paint. She runs swiftly over to the camera.

CUT TO

SCENE 76 INT. NIGHT - CONTROL ROOM

Tobias stares at the monitor in the control room. He sees the girls in the hallway. Tobias is shocked to see the girls instead of Goon 1. He watches as Elise steps forward with something in her hand. She is now standing directly in front of the camera. She looks straight at the lens, flips a bird while mouthing the words *fuck you*, and shakes her can of paint. Elise then stands on her tiptoes and sprays the camera lens. The monitor goes black.

CUT TO

SCENE 77 INT. NIGHT - HALLWAY

Elise sets her heels back down on the floor and places the can of spray paint back in her knapsack. She returns to the spot where Madelyn is waiting. The girls turn and walk down the hall.

FADE TO

SCENE 78 INT. NIGHT - HALLWAY

Goon 2 is investigating the first floor for Madelyn and Elise. He darts in and out of rooms and runs down empty hallways. He's traveling to the stairwell entrance to check on the status of Goon 1. Goon 2 spies the stairwell door just up ahead. He grabs the handles to the door leading down to the basement and opens it. His eyes burn with his rage at the sight of his friend. Goon 2 enters the stairwell.

CUT TO

SCENE 79 INT. NIGHT - STAIRWELL

Goon 2 quickly runs down the stairs and squats down next to Goon 1. A thick pool of blood surrounds his lifeless body. Goon 2 reaches out and turns his friend over. When he sees the blank expression on Goon 1's face, he keeps silent. A savage storm is apparent in his expression. Goon 2 stands up and climbs the stairs. He reaches the door and exits the stairwell.

CUT TO

SCENE 80 INT. NIGHT - HALLWAY

Goon 2 closes the door behind him and takes a step over to the wall. He reaches out and presses the button for the intercom system.

GOON 2

He's dead. They killed him.

There is a long pause of silence. Then, Tobias gives a sigh of agitation.

TOBIAS

Bring me the dancer and kill the other one. Camera 3.

(CONTINUED)

Goon 2 doesn't respond back. He smiles maliciously, then furrows his brow. He is all business in an instant. He turns and takes off in the darkness, more determined now than ever to catch his prey.

CUT TO

SCENE 81 INT. NIGHT - HALLWAY

Elise finishes spray painting another camera. She backs up and places the spray can back in her bag. She steps close to Madelyn and gives her a nod.

ELISE

You ready?

MADELYN

Yep.

Madelyn is holding a can of WD-40. She gives it a firm shake, a serious expression on her face.

CUT TO

SCENE 82 INT. NIGHT - HALLWAY

Goon 2 rounds a corner and heads straight to where Madelyn and Elise were last seen on one of Tobias's cameras. Right before he makes it to the camera, Elise steps out from one of the rooms. Goon 2 stops and stares at her for several seconds. Elise raises her hand and gives a friendly wave, then smiles calmly.

ELISE

Hi.

GOON 2

You're coming with me.

ELISE

Um, no.

Goon 2 smiles evilly and starts towards Elise. Madelyn steps out from behind Goon 2 and flicks on a lighter. The sound causes him to spin around.

Madelyn depresses the button on her can of WD-40. A large, searing-hot flame shoots toward Goon 2. The flame engulfs him, instantly burning his eyes and face, and brings him to his knees. He falls to the ground in complete agony. He is blinded and cannot see. Knowing that this time around they

(CONTINUED)

must make sure the job gets done right, Madelyn steps over Goon 2. She raises her hatchet high over her head and swings downward. The hatchet connects with the Goon 2's head with a repulsive thwack. A thin spatter of blood paints the hallway wall. His body convulses, then goes limp. Goon 2 is dead. The girls take a second to collect themselves, then turn and run down the hall.

CUT TO

SCENE 83 INT. NIGHT - HALLWAY

Madelyn and Elise move silently in the dark. They're trying to locate the room with the open window.

MADELYN

Alright, this is starting to look more familiar. I'm pretty sure the room is right around here.

The girls walk for several more feet before hearing the sounds of voices up ahead. They duck down behind cover and peep out cautiously. Another hundred feet up the hall, Goon 3 exits a room off to the right. Faint lights flood out into the corridor. Goon 3 is walking straight towards the girls. They back up slowly and bury themselves deeper into the shadows. The girls watch as Goon 3 passes them by. When they're sure he's gone, they carefully come out from the darkness and jog in the direction of the open room. Before reaching the room, they hide and wait to make sure no one else comes or goes.

MADELYN

That's the room. We can get out through the window in there.

ELISE

Then let's go.

The girls get up to enter the room. They sneak alongside the far wall to their destination. Just prior to reaching the room, Goon 4 exits. Once again Madelyn and Elise retract back and hide. This time they turn a corner and hide just on the other side. Goon 4 turns to shut the door behind him and locks it with a key. He turns and starts walking, whistling an old sea shanty, passing the girls hiding just behind the corner.

When Goon 4 is completely out of sight, Madelyn and Elise make their way to the room that he just locked. Madelyn reaches for the door handle and tries turning it. Nothing happens. She tries it again, this time with more agitation in her movements. Nothing, the door is locked.

(CONTINUED)

MADELYN

Dammit! That jackass must have locked it behind him.

Elise is worried and afraid. Their only way out has been cut off. She tugs on the door several times to be sure that her friend is right, panic guiding her more than anything.

ELISE

You've got to be kidding me!

MADELYN

No, we're about five feet past screwed. We're super screwed.

ELISE

Well there has to be some other way out of here.

Elise stands still and watches as Madelyn starts to pace back and forth. She is pensive as she racks her brain for an answer. Finally, having thought of a solution to their problem, she stops pacing and looks at Elise with a serious expression.

MADELYN

I've got it.

ELISE

What?

MADELYN

I saw one of those metal ladders outside the building when I was trying to get in. If we can just make it to one of the upper levels, we can climb down from up top.

ELISE

Yeah, but how are suppose to get past those creeps? We don't know how many more of them there are.

Madelyn gives Elise a devious stare. She smiles wickedly.

MADELYN

We improvise.

CUT TO

SCENE 84 INT. NIGHT - HALLWAY

Madelyn and Elise work together to arrange a booby trap for the remaining Goons. Madelyn tapes buck shot from several shotgun shells they found earlier to an aerosol can, while Elise gathers the gun powder into a small mound.

CUT TO

SCENE 85 INT. NIGHT - CONTROL ROOM

The monitors in the control room cast a strange bluish color onto Tobias's face. He picks up the reconnected microphone to the intercom system and begins speaking in a slow malicious tone.

CUT TO

SCENE 86 INT. NIGHT - HALLWAY

The girls freeze at hearing Tobias's creepy voice all around them and exchange worried glances.

TOBIAS (OC)

Did you really think that killing my assistants would do you any good? Did you think it would matter? You won't escape. Come back and I'll make your deaths as painless as possible.

CUT TO

SCENE 87 INT. NIGHT - CONTROL ROOM

Tobias pauses for a few seconds to let his previous message sink in. We see his smirk widen before he places the mic close to his mouth again.

TOBIAS

We can play games all night, and you can do your worst, but in the end it will be me and you, and I have waited far too long for you not to get what I want. The finale I have planned for is one a hundred years in the making....You won't survive it.

Tobias laughs manically through the microphone.

CUT TO

SCENE 88 INT. NIGHT - HALLWAY

The girls look at each other in mutual disgust. They finish up their work on the booby trap.

ELISE

That guy is really starting to piss me off.

MADELYN

Starting to? I wanted to punch him an hour ago.

Madelyn places one last piece of tape around the aerosol can and sets it down in the middle of the gun powder. Elise takes out a small bottle of hand sanitizer and squirts out a trail of gel leading away from the gun powder.

With their work done, the girls gather their things and head into the abyss to hide.

CUT TO

SCENE 89 INT. NIGHT - HALLWAY

Goons 3 and 4 walk side-by-side down a long passage. Goon 3 carries a syringe full of tranquilizer while goon 4 is holding a long sharpened knife. They're steady in their resolve to aid Tobias.

CUT TO

SCENE 90 INT. NIGHT - HALLWAY

Elise is hiding behind a corner, waiting for the Goons to make an appearance. She peaks around the corner just as the Goons come into view far down the hall. Elise slips back behind the corner and slowly recedes into the darkness. She stays low to the ground, just within the shadow's reach. She disappears out of sight.

CUT TO

SCENE 91 INT. NIGHT - HALLWAY

Madelyn is crouched down near her makeshift aerosol bomb. She's waiting on Elise to report back so she can begin her distraction, luring the baddies into their trap. Madelyn looks up at hearing a noise close by. Elise appears from out of the darkness and crouches down beside Madelyn.

ELISE

They're coming.

Madelyn nods in response. She takes a lighter out of her pocket. The girls look one another in the eyes. Elise gives Madelyn a serious nod.

CUT TO

SCENE 92 INT. NIGHT - HALLWAY

The Goons are almost ready to turn the corner which will carry them to their doom, when all of a sudden, from some distance ahead in the stillness, a somber whistling can be heard. Both of the men stop and stare out with shadowed expressions. They look at each other then back towards the direction of the sound. The whistling reverberates against the quiet hush of the building.

CUT TO

SCENE 93 INT. NIGHT - BUILDING ROOM

The girls have changed positions in avoidance of the coming blast. They nestle themselves in a room several yards down the corridor. They both peer just around the doorway as Madelyn continues whistling.

CUT TO

SCENE 94 INT. NIGHT - HALLWAY

Goons 3 & 4 round the corner. They slow their pace when they hear the whistling grow louder, playfully urging them on only yards away. The bomb has been placed out of view from the main hall, having been tucked into a recess on the left. The Goons cautiously walk closer to the bomb.

CUT TO

SCENE 95 INT. NIGHT - BUILDING ROOM

When the girls see that the Goons are in the bomb's effective range, Madelyn stops whistling. She readies her lighter.

CUT TO

SCENE 96 INT. NIGHT - HALLWAY

Goons 3 & 4 are standing only feet away from the explosive when they hear the whistling stop. The hallway is completely devoid of sound. The Goons stare out tenaciously in the stillness.

CUT TO

SCENE 97 INT. NIGHT - BUILDING ROOM

Madelyn takes the lighter and lights the trail of hand sanitizer. The girls watch as the blue flame takes shape. It moves quickly along the ground, heading straight for the fragmentation bomb. The gun powder ignites around the aerosol can. Flames erupt and burn hot against the aluminum metal.

CUT TO

SCENE 98 INT. NIGHT - HALLWAY

Goons 3 & 4 take a step back at seeing the flames ignite. The aerosol can is hissing wildly. The hissing grows louder by the second.

CUT TO

SCENE 99 INT. NIGHT - BUILDING ROOM

Madelyn and Elise place their fingers in their ears. They close their eyes and ready themselves for the explosion.

CUT TO

SCENE 100 INT. NIGHT - HALLWAY

Eyes wide, the Goons turn and start to run away. It's too late. Much like a thunder clap from the heavens, the aerosol bomb bursts with incredible force, sending scorching flames in all directions. As quickly as the bomb explodes, a calm descends upon the hallway. There is no sound. All is calm. A thick smoke smothers the air.

CUT TO

SCENE 101 INT. NIGHT - BUILDING ROOM

The girls are sitting side by side on the floor. Their eyes are closed, their hands still cover their ears. A dense gray smoke surrounds them. The girls open their eyes and begin coughing. Madelyn waves the smoke away from her face. They help each other up off the ground and move to the hallway to inspect the damage.

CUT TO

SCENE 102 INT. NIGHT - HALLWAY

The hallway is a swirling haze of smoke. Madelyn and Elise ease out from the room cautiously. They stand still for a moment, listening hard. When the smoke clears, the girls search the ground for the bodies. Much to their surprise, they only find one. Goon 3 is lying face down on the ground. His corpse is now riddled with fleshy holes from the buckshot. The ground is a bloody mess.

Madelyn takes in the sight with a worried expression. She takes a step closer to Goon 3's body. She pushes him gently with her foot to make sure the bomb did its work. He doesn't move. Madelyn starts looking around for the other body. Elise takes a step closer to Madelyn.

MADELYN

Elise?

ELISE

What?

MADELYN

Where's the other one?

Elise looks around in search for the second body. Madelyn spins around and makes eye contact with her friend.

(CONTINUED)

MADELYN

The other one's not here.

ELISE

He has to be.

MADELYN

(knowing he's alive and
nearby)

Run!

Elise turns away, trusting her friend, and is attacked. Goon 4 tackles her, sending them both crashing hard into the wall. Elise struggles against her attacker. The aerosol bomb has obviously maimed Goon 4. His clothes are ripped and bloodied. One of his eyes is missing. Blood covers his face.

Elise gasps for air. Madelyn reaches for her hatchet. Elise fights back for all she's worth. She manages to land a straight jab right into Goon 4's injured eye. He immediately releases Elise, now in even more excruciating pain. He grabs at his bloody eye, grunting in agony. Not quite finished yet, Elise steps closer. She executes a full powered front kick right into the his groin. He stumbles back just as Madelyn reaches them, hatchet in hand. In one last ditch effort attempt, Goon 4 lunges at the girls, arms outstretched. Madelyn swings her hatchet in a powerful fluid motion. Goon 4 falls dead.

CUT TO

SCENE 103 INT. NIGHT - CONTROL ROOM

All of Tobias's cameras have been disabled. The monitors are completely black. Tobias is cut off from his men. He reaches over and brings the microphone to his mouth.

TOBIAS

What's happening? Do you have them
yet?

No one responds to his question. He speaks through the microphone once more, this time with agitation in his voice.

TOBIAS

What is going on? One of you had
better answer.

Again, Tobias receives no response. He goes to speak again but is cut off by a voice over the intercom.

CUT TO

SCENE 104 INT. NIGHT - HALLWAY

Madelyn steps close to the intercom system and presses the button.

MADELYN

What's the matter? Did all your friends leave you to play with the cool kids?

CUT TO

SCENE 105 INT. NIGHT - CONTROL ROOM

Tobias pauses for a moment before responding. Tobias grows increasingly nervous and angry.

TOBIAS

I'm going to gut you while your friend watches.

CUT TO

SCENE 106 INT. NIGHT - HALLWAY

Madelyn presses the intercom button once more.

MADELYN

Then come get us.

CUT TO

SCENE 107 INT. NIGHT - CONTROL ROOM

Tobias puts the microphone down and gets up in irritation. He walks out of the room in a hurry.

CUT TO

SCENE 108 INT. NIGHT - HALLWAY

Now knowing that all four of his assistants have been snuffed, Tobias must resort to other measures in capturing the girls. He walks hurriedly to a secluded room. Tobias nears a large door. He unlocks it and enters.

CUT TO

SCENE 109 INT. NIGHT - BYRON'S ROOM

Byron, a large feral Black Eyed man, is sitting in a corner of the room. He is a servant under Tobias's command. Tobias approaches Byron and kneels down next to him. Byron keeps his head down, his breathing is steady and ghoulish.

TOBIAS

Tell me Byron...are you hungry?

Byron slowly looks up at Tobias. He looks him dead in the eyes and smiles.

CUT TO

SCENE 110 INT. NIGHT - HALLWAY

The girls are walking through a maze of hallways when suddenly they hear an all too familiar voice come on over the intercom system. They stop dead in their tracks and listen attentively.

TOBIAS

Where are you going, little birds?
Don't you know it's rude to run out
on a party?

Madelyn and Elise stay silent. They look at each other with concern on their faces.

TOBIAS

What kind of a host would I be
without giving you both a little
parting gift?

Madelyn looks at Elise bewilderingly. Tobias starts laughing over the intercom. A loud feedback resonates from the laughter.

MADELYN

What the hell do think that means?
A parting gift?

ELISE

I don't even want to-

Elise is cut off by a bone chilling sound. A high-pitched scream echoes off the walls around them. It sounds as though it is coming from all different directions. The girls look at each other in terror.

(CONTINUED)

ELISE

What in God's name?

The sound of sharp nails on metal shatters the stillness. Another loud scream can be heard from down the hallway. Both girls look down the long corridor. Their terror is heightened at what they see. Byron is slowly walking towards them. He is smiling sinisterly as he rakes his sharp nails across metal pipes along the long wall. The girls look back at each other. Byron's pace picks up. Madelyn and Elise glance back and notice that he's running at full speed.

MADELYN

Oh Shit! Run!

The girls take off. They run as fast as they can. Byron gains speed, closing the distance between them easily. He continues to scream. Madelyn and Elise have to cover their ears. Up ahead, they spot an open door.

ELISE

There!

They head for the door, with Byron gaining ground. They reach the door and fall inside. Madelyn kicks the door closed.

CUT TO

SCENE 111 INT. NIGHT - STORAGE CLOSET

Madelyn looks around for something to barricade the door with. She sees an old metal pipe lying on the ground nearby.

MADELYN

Quick! The pipe!

Madelyn points down to where the pipe is resting near Elise. Elise grabs it and tosses it over to Madelyn. Madelyn quickly slams the pipe into place right as Byron makes it to the door. Byron bangs and tears at the door ferociously. The pipe holds.

Madelyn and Elise back away as Byron continues pounding against the metal. The girls wait nervously, their hands gripping their weapons firmly. After several seconds of sheer terror, Byron ceases his assault. Madelyn and Elise breathe heavily, beads of sweat collect on their brows. The silence stretches out before them eerily. They look at one another in disbelief.

(CONTINUED)

MADELYN

Holy hell! What in the name of all
that is holy?

Elise stands quiet, still petrified. She snaps to and speaks slowly, turning her head from the door to Madelyn.

ELISE

It's definitely not holy...

After the initial shock of what just happened, the girls are finally calm enough to start looking for a way out. Madelyn eyes the room carefully. She stops looking when she feels a cool draft coming from inside the room.

MADELYN

Do you feel that?

ELISE

What?

MADELYN

That cold air. It's coming from
somewhere in here.

Madelyn looks over her shoulder, following the feel of the cold draft. She sees a large vent much like the one she crawled through earlier. Madelyn nears the vent and looks inside.

MADELYN

I think I just found the way out.

CUT TO

SCENE 112 INT. NIGHT - VENTILATION SHAFT

The girls crawl through a large ventilation shaft. They come to an intersection in the vent, they pause.

ELISE

Which way?

MADELYN

How am I suppose to know?

ELISE

Wishful thinking, I guess.

Madelyn rolls her eyes at Elise's comment, sighs, and makes a decision.

(CONTINUED)

MADELYN

My vote is right. Or left. Or straight. No...definitely right.

ELISE

Lead the way.

The girls make a right turn in the ventilation shaft and continue on. They crawl for several more moments before hearing a very distinctive scurrying sound. The sound stops when they stop crawling.

MADELYN

What was that?

ELISE

(Hopefully)

A rat?

The girls remain silent and immobile, listening out for the noise. When the sound doesn't return, they begin their route through the duct once again. They crawl for a minute more. After another minute, they hear the sound again. It's closer. They stop, frozen in the small space. The noise ceases.

MADELYN

Okay tell me you heard that.

ELISE

I heard that.

The girls wait and listen. Again, only silence. A short distance up ahead, another intersection comes into view. Madelyn and Elise look straight ahead. They grip their weapons in anticipation. The silence is terrifying. Madelyn turns back to Elise. They look at each other for a short second, wondering what to do next. Elise looks past Madelyn and sees something that scares her. She looks as though she's about to pass out. Madelyn notices her fear.

MADELYN

Elise! What is it!

Elise doesn't speak a word. She simply points in the opposite direction. Madelyn now shares the same panicked look. Madelyn very slowly turns her head back to look in front of her. Staring back at them, only 20 feet away, is Byron. Madelyn stares at him and he opens his mouth wide, exposing his sharp teeth. He screams in the same tone as from before.

(CONTINUED)

MADELYN

Back up! Go Go!

Madelyn and Elise immediately back up as fast as they can. Byron closes in for the kill. They crawl back the other way for several seconds. He swipes at their feet with his sharp claws. The girls keep moving. They eventually round the corner of a bend in the duct work. Just as they clear the corner, the monster swipes at Madelyn's legs once more.

His claws slice into her leg. She yells out in pain, stopping long enough to kick him in the face with her other foot. The blow stuns Byron, but only for a few seconds. Remembering the can of WD-40 in her pocket, Madelyn pulls out the can, gives it a shake and brings her lighter up to the nozzle. At the last second, Byron tries jumping forward at Madelyn.

MADELYN

Just die!

A steady stream of fire explodes from the can and into Byron's face. He screams out in pain. Following several seconds of pure adrenaline, Madelyn releases the button on the can and the flame stops. Elise has stopped behind Madelyn. Both girls are still, their breathing is labored. They look down at Byron, who is now face down in the ventilation shaft. Smoke rises from his body and fills the tunnel. The girls cough and gag from the smell of burnt flesh. Relieved that they've subdued Byron, Madelyn and Elise turn and crawl in the opposite direction.

CUT TO

SCENE 113 INT. NIGHT - VENTILATION SHAFT

Madelyn and Elise make a turn in the vent. Elise is leading the way. She spots a possible exit ahead. She stops near the grate and looks out. She sees a large room resembling an old cafeteria.

MADELYN

What do you see?

ELISE

It's a big room.

MADELYN

Is it clear?

(CONTINUED)

ELISE

From what I can tell.

MADELYN

Alright, let's get out of here.

Elise removes the grate separating them from the room. Both girls slowly climb out of the ventilation shaft. Once inside the large room, the girls begin looking around for ways out.

CUT TO

SCENE 114 INT. NIGHT - VENTILATION SHAFT

Byron is still lying face down in the ventilation shaft. Smoke billows around the small space. His face is now charred, bloody, and raw. His eyes open.

CUT TO

SCENE 115 INT. NIGHT - LARGE ROOM

Madelyn's leg is dripping blood from where Byron clawed her. She limps in pain. Elise takes note of Madelyn's limp and helps her to sit down on an old broken down chair. Elise gently pulls back Madelyn's ripped fabric to inspect the wound closer. The wound is deep.

MADELYN

How bad is it, doc?

ELISE

It's pretty deep. Here.

Elise takes her machete and cuts off part of her dress. She bandages Madelyn's leg. Madelyn looks up from where Elise is working and surveys the room worriedly.

MADELYN

That man with the violin, do you know what he wants with you?

ELISE

I have no idea.

MADELYN

Well I've got a pretty good one.

ELISE

What's that?

(CONTINUED)

MADELYN

He wants to sacrifice you so he can get his mojo back.

ELISE

Excuse me?

MADELYN

I think he's been stalking you for a long time.

ELISE

How do you know that?

MADELYN

I saw a bunch of documents and pictures on a desk. Pictures of you and your family. He tricked you with the letter because he needs you somehow. Something about a curse from one of your ancestors.

ELISE

That's crazy!

MADELYN

I think that's safe to say.

Elise finishes up bandaging Madelyn's leg, tying one last knot.

ELISE

Well then too bad for him.

Elise gets up and leans against a wall. She crosses her arms. Madelyn stays still in the chair. She watches Elise's angry expression and waits for her to say something. Elise looks up at Madelyn.

ELISE

You know what? I'm sick of playing that guy's little game.

Madelyn shifts uncomfortably in her seat. She adjusts her bandage, then reaches for her hatchet. She inspects the blade.

MADELYN

Then we kill the bastard.

Madelyn tosses her hatchet at an adjacent wall. It lands in the drywall with a loud thump. The hatchet is directly in between the black eyes of an evil looking graffiti figure painted on the wall.

(CONTINUED)

CUT TO

SCENE 116 INT. NIGHT - HALLWAY

The beam of Madelyn's flashlight illuminates the current path the girls are on. Having been sidetracked by their near death encounter with Byron in the air duct, they must now try and find another stairwell leading up to the upper floors. They stay as low as possible and stick to the shadows. After a short walk down the hallway, they finally see a single door up ahead. A sign reading 'stairs' is hanging cockeyed on the wall beside the door. The girls exchange a glance and nod at one another.

Madelyn reaches the door first and pushes it open. Before Elise has a chance to follow Madelyn into the stairwell, Tobias approaches her from behind. He grabs Elise and throws her hard against the opposite wall. Elise hits the wall and falls to the floor stunned. She drops her machete. Tobias shuts the stairwell door and locks it behind Madelyn.

CUT TO

SCENE 117 INT. NIGHT - STAIRWELL

Madelyn turns at the sound of the commotion and sees Elise on the ground in the hallway through the small rectangular glass window. She tries opening the door but it won't budge. Madelyn pounds against the door and screams for her friend.

CUT TO

SCENE 118 INT. NIGHT - HALLWAY

Tobias walks over to Elise and picks her up off the ground. Elise comes to her senses at his harsh touch. She starts struggling against him, throwing punches and yelling obscenities.

CUT TO

SCENE 119 INT. NIGHT - STAIRWELL

Madelyn hits the door furiously with her shoulder several times. She calls out to Elise from the other side.

CUT TO

SCENE 120 INT. NIGHT - HALLWAY

Elise continues her fight with Tobias. She lands a punch directly in Tobias's face and kicks him on his shin. Tobias grabs his nose in pain. Blood streams down his mouth and chin. Elise crouches down to reach for her machete. Tobias kicks it out of her grasp. She reaches for it again. Tobias pulls out a stun gun and places it on her back. He presses the button on the stun gun. A blue spark lights up the darkened hallway, followed by a loud electric clicking noise. Elise's body tenses then she collapses on the floor unconscious. Tobias wipes at his bloody nose. He walks over and picks Elise up, throwing her over his shoulder. Before he takes off down the hall, Tobias stops for a second, turns to look at Madelyn, and smiles. Madelyn stops banging away at the door long enough to look Tobias directly in the eyes. In the next second, he disappears in the darkness, carrying Elise away to her fate.

CUT TO

SCENE 121 INT. NIGHT - STAIRWELL

Madelyn calls Elise's name several times. When she realizes that there is nothing else she can do, Madelyn stops pounding against the door with a final angry hit. Her breathing is ragged and her hands tremble. She sits down on the stairs, feeling defeated for the second time in the night. Madelyn gathers her thoughts for a moment. Then, after several seconds, she looks up with new-found hope on her face. Madelyn quickly stands and starts up the stairs.

CUT TO

SCENE 122 INT. NIGHT - RITUAL ROOM

Elise opens her eyes very slowly. She is extremely groggy as she comes to, and her head throbs from the stun gun. The sound of classical music fills up the room she is in. Soft candlelight dances around her. She strains against her restraints and tries to focus. She looks up and sees Tobias. He is standing opposite from her, near a table. He moves around the table and bends down to face her.

TOBIAS

Well...I'm so glad you're awake.

Elise cringes at Tobias's voice.

(CONTINUED)

ELISE

What the hell did you do to me?

TOBIAS

Apparently it's called a stun gun. Technology is such a beautiful thing, isn't it?

ELISE

I'm getting really tired of you. If you're gonna kill me, you had better do it now, cause if you don't, I'm going to make you eat that violin of yours.

Tobias smiles, then walks over to the table and sits on the corner. He crosses his arms and looks at her haughtily.

TOBIAS

Calm yourself. I will kill you. I will take every drop of your blood before the night is over. There's no sense in getting worked up about it.

Elise does the only thing she can think of to disconcert his confidence. Elise rears her head back and spits in Tobias's face. This gesture startles Tobias. He smiles deviously and gently wipes away the spit. He gets off the table and approaches Elise menacingly. Elise looks up at Tobias sternly and doesn't break eye contact. Tobias stands silent for a second, then chuckles.

TOBIAS

That was very rude.

CUT TO

SCENE 123 INT. NIGHT - 2ND LEVEL HALLWAY

Madelyn is searching for another stairwell. She runs past several rooms in an attempt to find a way to Elise. She passes a room and stops. She turns back to the room as what she saw registers and looks inside. Outside of the window, which is not nearly as boarded up as the others, she sees a metal staircase. Madelyn smiles at the sight.

CUT TO

SCENE 124 INT. NIGHT - 2ND LEVEL ROOM

Madelyn walks over to the window and looks out. The staircase leads to the street below. She pulls on the weakened boards and removes them from the window. Madelyn grabs hold of the window and pushes up. The window does not give way easily. It groans and creaks. She finally manages to open the window just enough to be able to crawl out onto the metal stair.

CUT TO

SCENE 125 EXT. NIGHT - EXTERIOR STAIRS

Madelyn looks down to the lower level of the building and sees a faint light coming from a room directly below her. The soft sound of music can be heard.

Madelyn crawls back through the window. She squats down, and takes stock of her weapons and equipment. Her back is turned to the doorway of the room she's in when she feels the presence of someone watching her. She hears the sound of heavy breathing from behind her. Madelyn turns her head slowly at the sound. Her eyes crawl from the floor to the doorway. Then, there standing as still as the night, bloodied and grotesque, Byron is staring at Madelyn devilishly.

MADELYN

Didn't I kill you?

Byron jumps toward Madelyn and slashes out at her. Madelyn parries to one side, but his claws graze her face. Blood oozes down her skin. He attacks again, using his claws to slice through the air at her. Madelyn steps back just in time and counters with her hatchet. She firmly plants her blade into Byron's right shoulder. Madelyn pulls the blade out as she kicks him away. Byron stumbles back. Blood pours from his wound. Madelyn makes a run for it out of the room.

CUT TO

SCENE 126 INT. NIGHT - 2ND LEVEL HALLWAY

Madelyn bursts through the door and hobbles quickly down the hallway. A few seconds later, Byron emerges from around the door frame. He enters the hall after Madelyn.

CUT TO

SCENE 127 INT. NIGHT - RITUAL ROOM

Tobias is standing over his desk flipping through the pages of his book. He's trying to find the right passage to finish his ritual. He becomes increasingly frustrated, seemingly unable to locate the proper incantation.

TOBIAS

Where is it!?

He grows more and more distraught. Elise watches from where she is bound to her chair. She starts working against her restraints silently.

ELISE

What's the matter? Can't work your spells without your friends?

Tobias slams his book shut and turns around in a fit of anger.

TOBIAS

Silence!

Elise continues working to free herself from the ropes around her wrists. Tobias works frantically to find the correct passage. As he goes from page after page, he eventually takes note of the time, flipping open his pocket watch in fearful agitation. After checking the time, Tobias hurries over to the window and stares up at the moon. He slams his fist down on the window seal.

CUT TO

SCENE 128 INT. NIGHT - 2ND LEVEL HALLWAY

Madelyn is crouched and walking in the darkness. She inches her way along the ground, trying hard not to make a sound. Sweat gathers on her brow and her cuts are bleeding on the side of her face. She still has her knapsack on her back and in her right hand is her trusty hatchet. Blood seeps out through her bandage on her injured leg. It creates a small trail of blood as she walks. Madelyn has managed to evade Byron for a short time, if only long enough to catch her breath. She sees an open door up ahead and creeps over to the entrance. She enters the room.

CUT TO

SCENE 129 INT. NIGHT - 2ND LEVEL STORAGE ROOM

Madelyn finds refuge in a large storage room. Chairs and tables are scattered all around. She hides on the opposite side of one of the overturned tables. She glances down at her bleeding leg, touches the bandage, and cringes in pain. She enters her knapsack for something to rebandage her leg with. She pulls out a piece of cloth and begins tying it around her leg.

CUT TO

SCENE 130 INT. NIGHT - 2ND LEVEL HALLWAY

Byron appears from around the corner of a corridor. He looks down at the floor and sees several droplets of blood leading into an open doorway. Byron bends down and swipes his finger through the blood. He brings the blood to his nose then licks it hungrily. The taste of Madelyn's blood triggers a ravenous expression on his face. He gets up and follows the blood.

CUT TO

SCENE 131 INT. NIGHT - STORAGE ROOM

Madelyn finishes tying up her leg. The room is still and quiet. Then, in a flash of violence, a hand smashes through the table behind Madelyn, sending splinters flying everywhere. Madelyn covers her head in response.

Madelyn screams as Byron reaches for her through the hole, grabbing her by the neck. Byron squeezes Madelyn's throat. Madelyn gasps for air and tries to break free from his vice grip. Remembering her hatchet, she reaches for it on the floor next to her. It's only inches away from her hand, however, she must strain against Byron's hand to grab it. She tries again, this time she's lucky. Madelyn snatches up the hatchet and slices into his hand. Blood spurts from Byron's hand. He screams out in agony. His grip is weakened and Madelyn finally breaks free.

Byron retracts his hand back through the hole in the table. Still on the floor, Madelyn scurries back away from the scene. She places her hand on her throat and coughs. Her breathing is labored from the force of his grip. When she finds her strength, Madelyn gets up off the floor and walks over to the old oak table. She bends down to look through the hole. The silence pervades the room for a short moment. Like a flash of lightening, Byron's face suddenly appears on the other side of the hole. Madelyn kicks the table hard, tossing it right into Byron's face.

(CONTINUED)

CUT TO

SCENE 132 INT. NIGHT - RITUAL ROOM

Tobias calms himself, finds the proper passage in the book after flipping through several more pages. He reads through the ritual and lights several black candles. Elise has almost worked her way out of her restraints. Only a few more minutes and she'll be free. Her hands work steadily behind her back. Tobias is too distracted to notice Elise's handiwork.

Tobias turns to Elise, book in hand. The look on his face is one of pure demonic delight. Elise gazes back at Tobias in fear. She now must work doubly hard at conquering her restraints. The moon is rising higher in the night sky. Tobias approaches the window with his book and looks outside.

TOBIAS

Just enough time.

Tobias turns away from the window and crosses the room. He sets the large book on the podium. Tobias takes his sacrificial blade, spins it in his hand and plants it into the podium. He opens the book, flips a few pages, then lands on the exact one he needs. A smile appears on his face. He places his finger on the correct section in the book and begins to read.

TOBIAS

Lux orta est reuersus, Non est qui
resistat, Aurora reducet

A strong draft of wind enters the room, scattering several pages from Tobias's desk, and causes the candles to flicker. A loud thunder clap is heard from outside and lightening flashes blue. Elise's hair whips around her face wildly. Behind her back her hands are nearly free.

CUT TO

SCENE 133 INT. NIGHT - 2ND LEVEL STORAGE ROOM

Byron and Madelyn circle one another in a stand off. He shows his deadly teeth aggressively. He occasionally lashes out at Madelyn with his claws. Madelyn stands her ground, her hatchet kept at the ready. They circle each other for a few seconds more before Byron becomes irritated at wasting time. He screams loudly. Madelyn covers her ears. Byron lunges forward at Madelyn with his razor nails. Madelyn

(CONTINUED)

dodges the attack and counters with her hatchet. Her strike misses only barely, landing firmly in a nearby wall. She quickly dislodges her weapon. Byron becomes infuriated. He turns swiftly and grabs Madelyn with both hands, then throws her away from him. Madelyn crashes into a wall and slides down. The impact takes her breath away. She lies still for a second, trying to regain her wind. Byron closes in for the kill.

CUT TO

SCENE 134 INT. NIGHT - RITUAL ROOM

Tobias continues his chant, nearing the end of the ritual.

TOBIAS

Sit ne accensus, Sit ne vivens
lucem adferre, Fac iter tutum, In
tempestate.

Elise works against her bindings with increased speed. The moon is shining full, casting its rays inside the candle lit chamber. The wind in the room whirls around fiercely.

CUT TO

SCENE 135 INT. NIGHT - 2ND LEVEL STORAGE ROOM

Madelyn recovers and rolls to her feet. She throws her hatchet. It lands in Byron's leg. She uses the distraction to run out of the room.

CUT TO

SCENE 136 INT. NIGHT - 2ND LEVEL HALLWAY

Byron follows her with a scream of rage. He chases her down the hallway. Madelyn sprints as fast as she can with her injured leg. She sees the room with the open window ahead. Byron is closing in on her, despite the fact that he is injured as well. Madelyn makes a sharp turn into the room. Byron swats at her, just missing her. His claws tear out the wood.

CUT TO

SCENE 137 INT. NIGHT - 2ND LEVEL ROOM

Byron enters the room and looks around in confusion. Madelyn is missing. He turns and searches the room in a fit of rage. He finally sees the open window.

The wind blows through the window, creating a whistling noise. Save for the storm outside, all is quiet, all is still. He sniffs the air. He slowly approaches the open window. When he's an inch from the window, Madelyn springs up on the opposite side and hits him with a piece of metal. She slams the metal against his face hard. He stumbles back and Madelyn jumps through the window. She hits him again before he can recover. She spins and they change sides. She hits him a third time and he stumbles. He falls out the window. She hurries over to the window in time to see him stand groggily. He leans against the rail and tries to gain his wind.

CUT TO

SCENE 138 EXT. NIGHT - EXTERIOR STAIRS

Madelyn jumps onto the stairs, grabs the railing above her, and kicks him squarely in the chest. He falls over the railing and hits the ground below.

Madelyn looks down at him in relief. She recovers her wind, touches her leg, which is throbbing painfully, and then turns away grimly.

CUT TO

SCENE 139 INT. NIGHT - RITUAL ROOM

Tobias finishes up with the last of his incantations. Elise has almost worked herself free of the rope. The room is a mess. Papers fly around everywhere, candles flicker and go out. Sweat drips from Elise's face. Even though the night's events have taken their toll on her, she is steadfast in surviving.

TOBIAS

Imperdiet quis est qui revertatur, Circulus circa solem in via, Terra mater est qui invocet, Filii eius et in domum suam.

Tobias finishes the last words and closes his book with a sharp snap. He grins at Elise with his wicked smile as he pulls his knife out of the podium. Elise has worked herself

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free from her bindings. She keeps her hands behind her back to make him believe she is still bound. Tobias comes closer. The knife in his hand gleams brilliantly in the light. The thunder and lightning continue their onslaught outside. Flashes of blue fill the room with undeniable sinister beauty.

Tobias approaches Elise as the lightning accentuates his features. Elise stays steady and stares at Tobias. She readies her rope bindings behind her back. Tobias is only feet away from Elise when there is a crash through the large window. Shards of glass and splinters scatter everywhere.

Madelyn lands on the floor close by. She stands up and eyes Tobias, daring him to take a step toward her.

MADELYN

Hey, ya dick.

Seeing that Tobias is distracted, Elise jumps up from her chair and wraps her rope around Tobias's wrist. She pulls him away from Madelyn. They begin fighting for the upper hand.

Madelyn pulls out the letter opener she found earlier and rushes to her friend's aid. She takes the letter opener and thrusts it into Tobias's back. He yells out. Tobias loses his grip on his knife. It falls to the floor. Tobias becomes infuriated. He lunges forward, grabs Elise by the throat and throws her down to the floor. He reaches for the knife on the floor. Madelyn steps in closer. She kicks him in the face. Tobias stumbles, falling backwards.

During the commotion, one of Tobias's documents catches fire on a candle. The fire quickly spreads. Soon, half the room is enveloped in hot searing flames.

Elise grabs a stray board as Madelyn helps her up off the ground. The smoke fills the room. Tobias stands and rushes the girls like a madman. Elise swings the board, connecting hard with the side of his face. While Tobias is recovering from the hit, Madelyn picks up Tobias's knife. In one last fit of rage, he runs at the girls again. Madelyn side steps Tobias and stabs him in the neck.

Tobias staggers back and reaches for the podium for support, knocking off his spell book along with several candles. He coughs and gurgles. He stumbles over to his desk and reaches for the knife in his neck. He supports himself on the desk with his violin. He looks down at his instrument, then pulls the blade out. Blood spurts from the wound. Soft red specks of his blood fall upon the violin. His eyes grow distant and weak. He places a hand on the violin before collapsing on

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the floor. Papers and books fall with him. Tobias props himself up against the desk. He looks back at the girls with a blank stare. His eyes change from black to green. His breathing ceases. The flames are raging throughout the entire room. Smoke billows around like ghosts. Madelyn and Elise hurry to the window to make their final escape.

CUT TO

SCENE 140 EXT. NIGHT - EXTERIOR STAIRS

The girls crawl out onto the metal grating on the outside of the building. Elise starts down the ladder. Madelyn stops briefly and turns back to stare at the destruction. The flames burn hot against the darkness of the night. Tobias's lifeless body is lying on the floor. Madelyn turns away, unable to look at him any longer. She follows Elise down to the street below.

CUT TO

SCENE 141 INT. NIGHT - RITUAL ROOM

Tobias's violin has caught on fire and is burning in the flames.

FADE

SCENE 142 EXT. NIGHT - CITY STREET

Sirens wail in the night. Madelyn and Elise are leaning on one another as they limp together down an empty alley. Having been through a night of sheer hell and unfathomable terror, the girls walk silently, unable to articulate their feelings in the moment. Finally, Madelyn looks up at Elise and speaks.

MADELYN

So, I guess you must be pretty
bumped about Juilliard, huh?

Elise smiles and chuckles. Madelyn looks at Elise questioningly, waiting for her answer.

ELISE

No, I can't say that I am.

Madelyn nods and smiles at Elise's response. They walk towards the end of the alley. Madelyn looks over at Elise before they turn the corner onto the main road.

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MADELYN
So how about that Playstation?

Elise laughs.

ELISE
It's yours.

The girls turn the corner onto the main road, limping and laughing together as only close friends can do.

FADE

THE END