

The Ravendale Hotel

By

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INT. HALLWAY 1 EVENING

A narrow passage way decorated in styles ranging from the early 1900s to the late 1960s.

A MAN in his early 30s, wearing early 70s fashion, nervously races along the passage way.

With a frightened look on his face, he regularly glances back over his shoulder.

A voice with a sinister tone can be heard.

ARTHUR PLENK (O.S.)  
Run as fast as you want my friend.  
... It won't help you.

INT. FOYER EVENING

A medium sized area with a reception desk, decorated in a similar fashion to the Hallway.

Above the reception area is a large decorative plaque with a shield and two axes attached to it.

The area seems unoccupied.

The Man dashes into the area.

He spots the entrance door and a look of relief appears on his face.

The Man grabs the door handle and tries to pull it open.

The door doesn't move.

A look of panic appears on the Man's face.

He frantically tries with all his strength to open the door but it doesn't move at all.

With tears in his eyes and a look of defeat on his face, the Man drops to the floor, leaning against the door.

ARTHUR PLENK (O.S.)  
They all thought they'd got rid of  
me. ... But they never will.

The Man looks back towards the reception.

An axe is removed from the plaque.

A pleading look appears on the Man's face.

(CONTINUED)

MAN

Please don't do this. ... Let me go, and I promise I won't say anything about what happened.

Arthur's voice takes on a questioning tone.

ARTHUR PLENK (O.S.)

Why would I not want anyone to know what happened. ... Everyone must know that I live on.

A bargaining look appears on the Man's face.

MAN

Then let me tell them.

Arthur's voice takes on a decisive tone.

ARTHUR PLENK (O.S.)

Why ruin my surprise? ... Let their curiosity be their downfall.

The axe is readied to be thrown.

A pleading look appears on the Man's face again.

MAN

Have mercy.

ARTHUR PLENK (O.S.)

Mercy is for the weak.

The axe is flung at the Man's head.

The axe slices deep into the Man's skull, killing him instantly.

TITLE OVER: The Ravendale Hotel, against a blood red screen that slowly turns into red butter cream being stirred in a mixing bowl.

EXT. VILLAGE FAYRE EARLY AFTERNOON

TITLE OVER: 50 years later, against the backdrop of what seems to be an outdoor timed amateur baking competition.

CLAIRE HARPER, a medium built woman in her mid 20s stands in front of a TV camera, reporting on the competition.

BILL ROACH, a slight chubby man in his late 20s focuses on catching as much of the event as he can from behind the camera.

(CONTINUED)

A friendly smile is on Claire's face.

CLAIRE HARPER

With Rutherton's annual Cupcake challenge starting to heat up, its time to get the inside scoop from this year's hopefuls.

Claire, with Bill following her, heads over to a CONTESTANT, a woman in her late 50s, who is heavily focused on filling up Cupcake moulds.

The Contestant, suddenly sees Claire and the Cameraman approaching, she automatically stops what she's doing, and a huge grin appears on her face.

Claire faces the woman.

CLAIRE HARPER

Hi, I'm Claire Harper with Channel 2 News. I was wondering if we could here about your entry for this your Competition.

WOMAN

Oh my gosh. I love your show. I watch it all the time.

A slightly uncomfortable look appears on Claire's face, before the friendly smile returns.

CLAIRE HARPER

That's always great to hear. ... But anyway, how about you tell us a little something about you?

A look of slight embarrassment appears on the Woman's face, followed by an enthusiastic explanatory look.

WOMAN

Well my name's Valerie Hitchins, born and bred in Rutherton, and I've been taking part in this competition every year since I was a teenager.

A faked look of enthusiasm appears on Claire's face.

CLAIRE HARPER

Well I guess you must have quite a few stories that you could tell.

An enthusiastic look appears on the Woman's face.

(CONTINUED)

WOMAN

Where do you want me to start?

Claire gives her an uneasy laugh, then an inquisitive look appears on her face.

CLAIRE HARPER

Maybe later, but for now just tell us about your baking style.

An enthusiastic explanatory look returns to the Woman's face.

WOMAN

Well a calm hand, a lot of love, and a little bit of elbow grease, but anything else is a trade secret.

The Woman gives Claire a cheeky wink.

Claire gives her a friendly smile.

CLAIRE HARPER

I guess the proof of the pudding will be in the eating then.

As Claire and Bill move away from the woman, an annoyed look appears on Claire's face, and she subtly rolls her eyes.

EXT. VAN LATE AFTERNOON

A van parked on the outskirts of the fayre. A Channel 2 News logo is on its side.

The back of the van is open as Bill loads camera equipment into it.

Claire, clearly not interested in helping Bill, leans back against the van. A depressed look is on her face.

CLAIRE HARPER

2 years as a feature reporter for this station, and I'm still having to cover village fayres.

Continuing to pack away the equipment, Bill smirks at Claire's comment.

BILL ROACH

You get regular TV exposure because of it. ... Better than what a lot of others get.

(CONTINUED)

An unimpressed look appears on Claire's face

CLAIRE HARPER  
Regular exposure on regional TV.  
... I'm looking for the big  
leagues.

BILL ROACH  
You're only 25.

Claire seems to ignore Bill's comment and carries on as before.

CLAIRE HARPER  
Which means in 5 years I'll already  
be too old to catch a major  
Network's eye.

Bill rolls his eyes. A look of slight sarcasm appears on his face.

BILL ROACH  
Well then I guess you'd better move  
quick before all the good spots are  
taken.

An encouraged look appears on Claire's face.

CLAIRE HARPER  
You're damn right I should. ...  
When I get back home, I'm gonna put  
together a show reel that'll have  
the Network's crawl..

A look of realisation suddenly appears on Claire's face.

She gives Bill an annoyed look.

CLAIRE HARPER  
Hey!

Claire walks over to the passenger side door and opens it.  
An upset look is on her face.

CLAIRE HARPER  
You know Bill, after having gone  
through the whole of college  
together, you might have learnt to  
be a little more respective of my  
dreams and ambitions.

Bill stops what he's doing and looks toward Claire's direction. A defensive look on his face.

(CONTINUED)

BILL ROACH

Of course I support your dreams and ambitions, but I'm a realist too. ... Those reporters you aspire to, they weren't just given a golden ticket, they had to fight their way to the top, taking what ever story was thrown their way.

A disheartened look appears on Claire's face.

A knowing look appears on Bill's face.

BILL ROACH

Unless if you know where you can find that Golden ticket, you're just gonna have to keep on fighting like everybody else.

A look of realisation appears on Claire's face.

CLAIRE HARPER

That's it!

A questioning look appears on Bill's face.

BILL ROACH

What is?

CLAIRE HARPER

I'll find a Golden Ticket.

A dismissive look appears on Bill's face.

BILL ROACH

Its not that easy a task.

Claire looks back toward Bill with a confident grin.

CLAIRE HARPER

Its out there, and its mine.

INT. ROCK LATE MORNING

A rock held in a vice, in an undisclosed room.

A green lazer strikes the rock.

The rock starts to glow, then starts to shake.

The rock suddenly explodes.

(CONTINUED)

ADRIAN BRAMBLE (O.S.)  
Damn it!

INT. LABORATORY LATE MORNING

A medium sized room with a large variety of scientific equipment in it.

Several SCIENTISTS are in the room working on separate projects.

ADRIAN BRAMBLE, a slim built man in his mid 20s observes the remains of the exploded rock with a look of disappointment on his face.

SUSAN PARTRIDGE, a slim built woman in her mid 20s casually observes the remains with a curious but unimpressed look on her face.

SUSAN PARTRIDGE  
Expecting something else?

ADRIAN BRAMBLE  
I was hoping to get an energy  
reading from the stone, but  
nothing.

Adrian picks up a piece of the rock and examines it.

ADRIAN BRAMBLE  
You know I really thought this was  
the proof of the paranormal I  
needed. ... But its just another  
dud.

Susan gives him a sympathetic look.

SUSAN PARTRIDGE  
You'll get there eventually. ...  
You've just picked a hard nut to  
crack.

BARRY MARSH, a medium built man with a knowing look on his face, walks over to Adrian and Susan.

Barry gives Susan a playful smile.

BARRY MARSH  
Doctor Partridge. Lovely to see you  
as always.

Sarah rolls her eyes.

(CONTINUED)



With an irritated look on his face, Adrian briefly looks up at Barry before returning his focus to the rock pieces.

ADRIAN BRAMBLE

To what do we owe the pleasure  
Barry?

An unconvincing look of offense appears on Barry's face.

BARRY MARSH

Well that's not a very friendly  
tone to use on a fellow scientist  
is it!

A slightly apologetic look appears on Adrian's face, as he returns his focus to Barry.

ADRIAN BRAMBLE

My apologies ... How can I help  
you?

The knowing look returns to Barry's face.

BARRY MARSH

I just think I know why your  
experiment didn't work.

A look of curiosity appears on Adrian's face.

ADRIAN BRAMBLE

Really?

BARRY MARSH

Sure

A look of curiosity also appears on Susan's face.

BARRY MARSH

Because there's no such thing as  
ghosts!

Barry bursts into laughter and walks away from Adrian and Susan.

A disheartened look appears on Adrian and Susan's faces.

Barry chuckles at himself.

BARRY MARSH

How about focusing on real sciences  
for a change.

INT. CANTEEN AFTERNOON

A medium sized room with several dining spots and a food counter.

Several people are in the middle of their lunch.

Adrian, with a depressed look on his face, sits at a table with a concerned looking Susan.

Adrian is casually flicking through a newspaper, not really paying attention to the articles.

SUSAN PARTRIDGE

Barry was just being a jerk. ...  
You know how he is.

ADRIAN BRAMBLE

Maybe he made some sense though.

An uncertain look appears on Susan's face.

ADRIAN BRAMBLE

People need proof of the paranormal  
to believe in it. ... And that's  
what I need for people to believe  
in me and what I do.

Susan gives him a sympathetic smile.

Adrian flicks over another page when the title of an article catches his eye "The Ravendale Hotel Mystery: 50 years on, and still no bodies"

A look of confidence suddenly appears on Adrian's face.

He slides the article over to Susan.

ADRIAN BRAMBLE

I think its time to solve the  
mystery of the Ravendale Hotel.

Susan reads the title. An unconvinced look appears on her face.

SUSAN PARTRIDGE

That's just a rumour.

ADRIAN BRAMBLE

Unless if I can prove it isn't. ...  
Get a team together, find the  
answers, and get the exposure I  
need.

(CONTINUED)

SUSAN PARTRIDGE

And you really think you can get  
someone to cover the investigation.

ADRIAN BRAMBLE

All I got to do is convince the  
right person.

INT. COFFEE SHOP LATE MORNING

A medium sized cafe, semi-packed with customers.

At one table, Adrian sits opposite Claire.

A copy of an article about The Ravendale Hotel is in front  
of Claire.

An enthusiastic look is on Adrian's face.

A look of consideration is on Claire's face.

ADRIAN BRAMBLE

So what do you think?

A dismissive look appears on Claire's face.

CLAIRE HARPER

I'll pass.

A look of disappointment appears on Adrian's face.

Claire stands up and grabs her coat.

She looks back at Adrian.

CLAIRE HARPER

The best of luck with your project  
Mr Bramble. I'm sorry I couldn't  
help you.

Claire slides her coat on, and moves toward the cafe  
entrance.

Adrian stares at her with a look of determination on his  
face.

ADRIAN BRAMBLE

It's not just important to me. ...  
It's important for you too.

Claire comes to a sudden halt.

(CONTINUED)

She walks back over to Adrian with an argumentative look on her face.

She sits back in the chair.

CLAIRE HARPER  
You're talking about the  
paranormal. ... Ghost Hunting  
around a Haunted Hotel! ... Do you  
know how crazy I'd look if I  
followed you around on such a wild  
goose chase.

A convincing look appears on Adrian's face.

ADRIAN BRAMBLE  
You're not the first person to  
question my beliefs Ms. Harper.

An unimpressed look appears on Claire's face.

CLAIRE HARPER  
I'm not surprised.

ADRIAN BRAMBLE  
But what if it wasn't a wild goose  
chase. ... What if it really was  
Haunted? ... It would be one of the  
biggest stories of the century. ...  
And you would be there, recording  
it as the mystery unfolds. ... It  
could make your career.

A look of consideration appears on Claire's face, before a  
dismissive look returns.

CLAIRE HARPER  
It's too big a gamble ... If it  
turns out to be nothing, then my  
career will be over. And I'm not  
willing to take that risk.

Claire gets up from the table again.

ADRIAN BRAMBLE  
Sometimes the only way to get ahead  
is to take risks.

A slightly convinced look appears on Claire's face.

CLAIRE HARPER  
Let me sleep on it.

INT. LOUNGE EVENING

A medium sized living area in a studio flat.

It is furnished with a modern but modest style.

Claire is anxiously traipsing around the area while speaking on her phone.

An uncertain look is on her phone.

CLAIRE HARPER

This guy was a definite Kook. ...  
He was honestly convinced that the  
place was haunted.

BILL ROACH (O.S.)

All the better to keep your  
distance from him then.

Claire gives a sigh.

Bill's voice takes on an uncertain tone.

BILL ROACH (O.S.)

You okay there?

CLAIRE HARPER

Part of me wonders if I should blow  
it off so easily. ... What if there  
is something to it. ... What if it  
actually is my Golden Ticket.

BILL ROACH (O.S.)

You think someone who believes in  
Ghosts is your Golden Ticket?

CLAIRE HARPER

Maybe.

Bill's voice takes on a dismissive tone.

BILL ROACH (O.S.)

It's not your Golden Ticket. ...  
It's a crazy person chasing a whole  
lot of problems. ... Don't follow a  
rabbit hole you can't get out of.  
... Another Ticket is out there,  
you just gotta keep searching.

A frustrated look appears on Claire's face.

(CONTINUED)

CLAIRE HARPER

But I have been searching Bill. ...  
I feel like I've been searching all  
this time. ... And maybe I haven't  
found it because I turned down some  
"Kook" with a crazy story.

Bill's voice takes on a reluctantly acceptable tone.

BILL ROACH (O.S.)

I get that you're driven to  
achieving greatness, and that you  
don't want the clock to run out on  
you. ... But your my closest  
friend, and I don't want you  
getting hurt by gambling everything  
on a possibility.

A disheartened look appears on Claire's face.

CLAIRE HARPER

You're right. I know you're right.

BILL ROACH (O.S.)

Take the guy's offer if you want,  
but just make sure its worth the  
risk first.

CLAIRE HARPER

I will.

Claire ends the conversation, then continues to traipse  
around the room with a look of indecision on her face.

SOUND OVER: mobile phone ring

Claire answers her phone.

She looks at the caller ID and a look of uncertainty appears  
on your face.

CLAIRE HARPER

Hey Joe!

Joe has a confident tone in his voice.

JOE RUMFORD (O.S.)

Hey Kid! ... Great news! ...  
There's a big event I want you  
covering for us tomorrow morning.

(CONTINUED)

CLAIRE HARPER  
What is it this time?

JOE RUMFORD (O.S.)  
There's town called Winville that  
has just produced possibly the  
largest Cheese Wheel on record.

An unimpressed look appears on Claire's face.

CLAIRE HARPER  
Really?

Joe's tone does not change.

JOE RUMFORD (O.S.)  
Yeah they've got some Official  
coming to the town to confirm it.  
... I want you to be the person  
that catches the moment.

CLAIRE HARPER  
A giant Cheese Wheel does not  
scream "Historic Event" to me.

Joe takes on an offended tone.

JOE RUMFORD (O.S.)  
Hey! ... Since when have you been  
calling the shots at Channel 2?!

A slightly apologetic look appears on Claire's Harper.

CLAIRE HARPER  
I'm sorry. ... I was just hoping  
you might give me an actual news  
worthy story for once.

JOE RUMFORD (O.S.)  
Well I'm so....rry. ... I know that  
we aren't quite up there with CNN  
when it comes to coverage, but  
Channel 2 proudly supports its  
local communities.

CLAIRE HARPER  
I know it does. ... I just wish  
there were some bigger stories that  
the station could cover.

Joe takes on a sympathetic tone.

(CONTINUED)

JOE RUMFORD (O.S.)  
I know you got big dreams. ...  
We've all been there. ... But  
Channel 2 doesn't have the access  
to hunt down sensational stories.  
So we just focus on communities  
instead.

A disheartened look appears on Claire's face.

Joe takes on a slightly optimistic tone.

JOE RUMFORD (O.S.)  
Although if someone wants to offer  
us free access to a big story, we  
wouldn't say no.

A decisive look appears on Claire's face.

After a moment a suggestive look appears on Claire's face.

CLAIRE HARPER  
I might have something.

EXT. RAVENDALE HOTEL LATE AFTERNOON

An old building on the outskirts of town, it looks to have  
been abandoned for a long time.

The Channel 2 news van from earlier pulls up in front of the  
hotel.

Already waiting outside the hotel are Adrian, Susan, and a  
group of other people, in their mid 20s, of seemingly  
similar stature, BARNEY LANG, WINSTON BAKER, PHILIPPA NAYLOR  
and STEPHANIE WYLER.

Adrian watches the van with a look of excitement on his  
face.

Susan and the rest of the group stare at the van with a look  
of curiosity on their faces.

Claire gets out of the van with a look of enthusiastic  
determination on her face.

Bill gets out of the van with an unenthusiastic look on his  
face.

Claire spots Adrian and the rest of the group and gives them  
a friendly wave.

Adrian and the others wave back.

(CONTINUED)



Claire examines the Hotel.

CLAIRE HARPER  
This is it. ... Our Golden Ticket.

BILL ROACH  
Or our one way ticket to the crazy house.

CLAIRE HARPER  
Oh have a little faith Bill. ...  
You know I'd never get you into trouble.

BILL ROACH  
Depends who's steering.

Claire and Bill walk over to Adrian's group.

A welcoming look appears on Adrian's face.

ADRIAN BRAMBLE  
Welcome to The Ravendale Hotel Ms. Harper.

Claire gives him a complimentary look.

CLAIRE HARPER  
We're more than happy to be here.

Bill's unenthusiastic look remains.

Adrian points to the rest of his group.

ADRIAN BRAMBLE  
These are my other colleagues that will be supporting the investigation: Susan Partridge, Barney Lang, Winston Baker, Philippa Naylor, and Stephanie Wyler.

The group give Claire and Bill a nod of acknowledgment.

ADRIAN BRAMBLE  
Well I think its time to re-open The Ravendale Hotel don't you.

Adrian gives a slight chuckle.

The rest of the group does not respond.

Claire gives him a friendly smile.

Bill remains unenthusiastic.

INT. LOUNGE 2 EVENING

A medium sized room, well furnished with arm chairs, tea tables, and several cabinets full of reading books.

As well furnished as it is, it seems clear that the room has not been decorated in over 50 years.

Adrian, Claire, Bill and Susan stand in the middle of the room.

Adrian is speaking to Claire with an authoritative look on his face as she takes notes.

Bill moves around the room filming it.

Susan examines the room with a look of tension on her face.

ADRIAN BRAMBLE

The Hotel was built in the late 19th century, and was popular with many dignitaries, for its first couple of decades.

Claire stares at Adrian with a curious look on her face.

CLAIRE HARPER

What changed?

ADRIAN BRAMBLE

Fashion. ... It stopped being the place to be seen. ... Its numbers dwindled and became more of a hangout for the lower classes, and seedier members of society. ... It even closed for a decade in the early 20s.

CLAIRE HARPER

How come?

A look of slight uncertainty appears on Adrian's face.

ADRIAN BRAMBLE

Just a time out and reevaluation of its potential. ... It eventually changed management in the 1930s, and re-opened, but it never seemed to regain its former glory.

Claire gives a sympathetic stare.

(CONTINUED)

ADRIAN BRAMBLE  
And since the strange events of  
1971 its remained vacant.

Adrian gives a sly smile.

ADRIAN BRAMBLE  
Until now.

An explanatory look appears on Adrian's face.

ADRIAN BRAMBLE  
Well I think its time to let  
everyone settle in for the night,  
and then tomorrow you can watch the  
action unfold.

Claire gives him a friendly smile.

CLAIRE HARPER  
I look forward to it.

INTERCUT BILL

Bill continues to closely record the room.

As Bill takes a close shot of a bookcase, he catches what  
looks like a book sliding back into the bookcase by itself.

Bill, stops filming, and a look of confusion appears on his  
face.

BILL ROACH  
What the?!

Susan walks up to him with a knowing look on her face.

SUSAN PARTRIDGE  
You should expect a lot more  
moments like that.

BILL ROACH  
I swear I just saw a book move by  
itself.

SUSAN PARTRIDGE  
You probably did.

Bill looks at Susan. The look of confusion still on his  
face.

(CONTINUED)

SUSAN PARTRIDGE  
Adrian is right about this place.  
It is haunted, by something.  
Something powerful. ... Those  
people that disappeared, something  
must have gotten to them.

A slightly nervous look appears on Bill's face.

A concerned look is on Susan's face.

SUSAN PARTRIDGE  
I'm not convinced this experiment  
is safe for any of us.

A look of acceptance appears on her face.

SUSAN PARTRIDGE  
But Adrian and I have been friends  
since we were kids, and I'd always  
said I'd have his back. ... No  
matter what he decides to do.

Bill gives her a sly smile.

BILL ROACH  
Yeah I have a similar deal with  
Claire.

Claire heads towards an entrance door, before turning back  
to face Bill with a little smile.

SUSAN PARTRIDGE  
Well, have a good night, and  
hopefully we're all still around in  
the morning.

INT. BEDROOM LATE EVENING

A small simply furnished room with a bed, a night stand, and  
a chair.

Bill is sitting on the bed checking through his footage from  
the day.

Claire is sitting in the chair, reading over her notes.

A slightly concerned look appears on Bill's face.

BILL ROACH  
Do you think we're safe here?

A dismissive look appears on Claire's face.

(CONTINUED)

CLAIRE HARPER  
They're a bunch of science geeks.  
... I think we can handle them.

Bill gives a little smirk.

BILL ROACH  
Not them.

The concerned look returns to Bill's face.

BILL ROACH  
I mean this Hotel. ... I was  
talking to that Susan girl, and she  
thinks we all might be at risk.

CLAIRE HARPER  
From What?

BILL ROACH  
Whatever was the cause of the  
disappearance.

An unconvinced look appears on Claire's face.

CLAIRE HARPER  
The "Ghost"?!

BILL ROACH  
Exactly. ... People don't vanish  
off the face off the Earth. ...  
Something was behind it, and I'm  
not sure I want to come face to  
face with it.

CLAIRE HARPER  
Right. ... Firstly, you'd have to  
believe that Supernatural beings  
exist.

A defensive look appears on Bill's face.

BILL ROACH  
You're the one who thought this  
story had potential.

A look of slight acceptance appears on Claire's face.

CLAIRE HARPER  
Yeah I know.

A questioning look appears on Claire's face.

(CONTINUED)

CLAIRE HARPER  
But there's believing in  
supernatural beings, and believing  
that a Ghost can wipe an entire  
group of people out of existence.

A look of acceptance appears on Bill's face.

CLAIRE HARPER  
There probably is a story here  
worth reporting, but it's not one  
that'll put our lives at risk.

INT. BATHROOM NIGHT

A simply furnished room with a shower, toilet and sink.

Barney is brushing his teeth.

He finishes brushing his teeth, and puts the tooth brush in  
a glass.

He stares at himself in a mirror, and a determined look  
appears on his face.

BARNEY LANG  
We can do this. ... Set up the  
equipment. Get the recordings. Work  
out the location. Capture the proof  
... And in 3 days time I'm back in  
my cozy laboratory.

ARTHUR PLENK (O.S.)  
What confidence you have.

Arthur gives a cackle.

With a spooked look on his face, Barney desperately scans  
the room looking for the source of the voice.

Arthur's voice takes on a wicked tone.

ARTHUR PLENK (O.S.)  
It makes things so much more fun  
for me.

BARNEY LANG  
Who, ... who said that? ... I'm ...  
not afraid of you.

Arthur's voice takes on a mocking tone.

(CONTINUED)

ARTHUR PLENK (O.S.)  
You're not convincing me so far.

The wicked tone returns to Athur's voice.

ARTHUR PLENK (O.S.)  
Who am I? ... I'm the last last  
voice you'll ever hear.

Barney grabs the door handle and pulls it.

The door doesn't move.

A panicked look appears on Barney's face.

ARTHUR PLENK (O.S.)  
Any last words.

A jokey but nervous look appears on Barney's face.

BARNEY LANG  
I wish I had my recording equipment  
with me.

The glass is flung off the sink towards the door.

The glass smashes into the door narrowly missing Barney.

The panicked look returns to Barney's face.

ARTHUR PLENK (O.S.)  
No more playing. ... Your Journey  
is over Mr Lang.

A piece of broken glass rises from the floor.

Barney watches it nervously.

The glass slits Barney's throat, killing him instantly.

INT. DINING ROOM EARLY MORNING

A large room with tables and chairs.

Its style is in keeping with the rest of the hotel.

Adrian, Susan, Winston, Phillipa and Stephanie are sitting  
at a large table, enjoying a continental breakfast.

Claire and Bill walk into the room.

They see the others eating breakfast and a look of confusion  
appears on their faces.

(CONTINUED)

Adrian, with a welcoming smile on his face, beckons them over.

ADRIAN BRAMBLE

Come join us. ... We have plenty of space and food for everyone.

Claire and Bill sit at the table, the look of confusion remaining on their faces.

An explanatory look appears on Adrian's face.

ADRIAN BRAMBLE

We didn't expect a derelict hotel to have much in the way of catering so we brought our own supplies. ... Better nourished, better results.

Claire and Bill give him a little nod of agreeance and then start helping themselves to breakfast.

Bill observes the rest of the group before turning back to Adrian with a look of concern on his face.

BILL ROACH

Aren't you missing someone from your party?

Winston stops eating and turns to Bill with a knowing look on his face.

WINSTON BAKER

Barney doesn't really do mornings.

Winston scoffs.

WINSTON BAKER

He doesn't really do afternoons either.

A defensive look appears on Adrian's face.

ADRIAN BRAMBLE

But he's a strong researcher so he's worth the patience.

An unimpressed look appears on Philippa's face.

PHILIPPA NAYLOR

And you had to get enough volunteers.

A slightly embarrassed look appears on Adrian's face.

(CONTINUED)



Bill still has a concerned look.

A slightly mocking look appears on Winston's face.

WINSTON BAKER

Or did you think a Ghost got him.

Susan gives Bill an empathising look.

A convincing look appears on Adrian's face.

ADRIAN BRAMBLE

Well I'm sure he'll make an  
appearance soon.

A look of curiosity appears on Claire's face.

CLAIRE HARPER

So what are our plans for today?

An explanatory look appears on Adrian's face.

ADRIAN BRAMBLE

Philippa, Stephanie and Susan will  
work through the first floor of the  
hotel, searching for signs of any  
activity, while I will search and  
guide you around the ground floor.

Winston looks at Adrian with an uncertain look on his face.

Adrian catches Winston's glance, and a commanding look on  
his face.

ADRIAN BRAMBLE

Winston I'd like you to investigate  
the basement.

A slightly reluctant look appears on Winston's face.

ADRIAN BRAMBLE

I was also wondering if you might  
be able to get the hotel's boiler  
working. ... I feel like we might  
work better if we were warmer.

An offended look appears on Winston's face.

WINSTON BAKER

Hey, how am I lumbered with fixing  
a boiler. ... That's you atypical  
racism for you.

A sarcastic look appears on Philippa's face.

(CONTINUED)

PHILIPPA NAYLOR  
Or maybe its because you're the  
only one of us with an engineering  
degree.

A diplomatic look appears on Adrian's face.

ADRIAN BRAMBLE  
Its not just that Philippa. ... But  
it does make sense to draw from  
each of our strengths.

Winston mumbles to himself.

Adrian gives Claire and Bill an optimistic smile.

ADRIAN BRAMBLE  
I think you're in for quite the  
entertaining day.

Claire gives a slightly awkward looking smile.

The concerned look remains on Bill's face.

INT. KITCHEN AFTERNOON

A medium sized room with a variety of ovens, cupboards and  
work surfaces.

Much like the other rooms, the area seems to have a style  
that suggests it has not been updated in over 50 years.

Adrian is in conversation with Claire while he uses a small  
device which seems to be picking up some sort of recordings  
from the furnishings in the room.

Bill switches his camera focus between Adrian and Claire and  
the room's surroundings.

A look of curiosity is on Claire's face as she observes the  
device.

CLAIRE HARPER  
So what does it actually do?

An explanatory look is on Adrian's face.

ADRIAN BRAMBLE  
It picks up any residual  
supernatural energy from surfaces.  
... I've tuned the device to a  
signal common with supernatural  
phenomena.

(CONTINUED)

Claire gives Bill a subtle questioning glance before giving Adrian a look of curiosity again.

CLAIRE HARPER  
And has it picked up a lot of  
supernatural energy so far?

A regretful look appears on Adrian's face.

ADRIAN BRAMBLE  
Not so far.

An optimistic look appears on Adrian's face.

ADRIAN BRAMBLE  
But our investigation has only just  
begun, and I'm sure there's plenty  
of secrets to uncover here.

Bill stops filming and turns to Adrian with a look of curiosity on his face.

BILL ROACH  
So what do you think happened to  
the people here Mr Bramble.

Claire shoots Bill an unimpressed look.

She returns her gaze to Adrian with a look of curiosity on her face.

Bill turns his camera towards Adrian, and starts filming again.

CLAIRE HARPER  
I guess that is the million dollar  
question isn't it. ... What do you  
think could have caused there  
disappearance?

A slightly awkward look appears on Adrian's face.

ADRIAN BRAMBLE  
Well I'm not sure anybody really  
knows. ... There are so many  
unexplainable events in the world.  
... I mean the supernatural isn't  
called the supernatural because it  
happens all the time.

Adrian gives a nervous chuckle.

CLAIRE HARPER

But with your knowledge of the supernatural, and the articles available on the Ravendale Hotel, you must have an inkling of what might have occurred.

The awkward look remains on Adrian's face.

ADRIAN BRAMBLE

Well it could potentially be the work of a poltergeist. ... A spirit that causes physical disturbances.

CLAIRE HARPER

Should we be afraid?

Adrian gives her a slightly reassuring smile.

ADRIAN BRAMBLE

Only if you think a Ghost could kill you.

INT. BOILER ROOM AFTERNOON

A poorly lit room with piping running through it.

In the middle is a large rusted looking boiler which looks like it has never been used.

Winston is examining the area with an unenthusiastic look on his face.

WINSTON BAKER

Oh sure, make the black guy get his hands dirty.

Winston walks over to the boiler and examines it closely.

An unconvinced look appears on his face.

WINSTON BAKER

This thing looks like its from The Stone Age. ... I might be a good engineer, but I ain't no miracle worker.

A defeatist look appears on his face.

WINSTON BAKER

Ah well I may as well scope out this place while I'm down here.

(CONTINUED)

Winston takes out a device like Winston's and starts scanning the piping.

SOUND OVER: gas whistle.

A spooked look appears on Winston's face.

Hearing the whistle coming from the boiler, he walks around to the front of it with a look of slight caution on his face.

Winston looks through the door window of the boiler and sees flames.

With a look of confusion on his face, Winston calls out to the others.

WINSTON BAKER

Guys, I don't know how but the boiler seems to have just started by itself. ... I'll still give it a check over.

Winston waits for a response but doesn't hear anything.

He takes a closer look at the boiler trying to see what started it working.

He pulls at its front door, but it doesn't move.

WINSTON BAKER

Maybe this place is haunted.

ARTHUR PLENK (O.S.)

Something like that Mr Baker.

With s spooked look on his face, Winston grabs a loose metal rod and backs himself up against the boiler.

ARTHUR PLENK (O.S.)

That won't help you. ... I have you exactly where I want you.

WINSTON BAKER

For what?

ARTHUR PLENK (O.S.)

Your death.

The boiler door swings open.

Winston quickly moves away from the boiler and heads towards an entrance door.

(CONTINUED)

A long trolley is sent hurtling towards Winston.

It hits him on the back of his legs, causing him to fall back on to the trolley.

Winston's head slams hard on the trolley, leaving him dazed.

The trolley starts to move away from the door.

Winston, still dazed, is unable to retaliate.

The trolley positions itself in front of the still open boiler room.

Winston focuses his eyes on the boiler, and a look of confusion appears on his face.

WINSTON BAKER

What the hell are you doing?

ARTHUR PLENK (O.S.)

Keeping good on my promise.

The trolley is launched toward the boiler.

Winston is unable to get himself off the trolley.

The trolley slams against the boiler.

Winston is propelled into the boiler.

The boiler door slams.

The boiler's flames increase.

INT. KITCHEN AFTERNOON

Adrian continues to examine the kitchen area, as Claire and Bill record his actions closely.

SOUND OVER: Winston yelling out in agony

Looks of shock appears on Adrian, Claire and Bill's faces.

INT. BOILER ROOM AFTERNOON

Adrian, Claire and Bill charge into the room with panicked looks on their faces.

They scan the room for Winston but can't see him.

Seeing the boiler humming away, they cautiously examine it.

(CONTINUED)

They reach the front of the boiler, and through the boiler window they see Winston's charred remains.

Claire staggers away from the boiler with a nauseous look on her face, and tries to prop herself up against one of the pipes.

Adrian and Bill stare at Winston's remains with speechless looks on their faces.

Susan, Philippa and Stephanie dash into the room. They have concerned looks on their faces.

Susan sees the look on Adrian's face and a worried look appears on her face.

SUSAN PARTRIDGE

What happened?

Adrian remains speechless as he stands by the front of the boiler.

SUSAN PARTRIDGE

Did something happen to Winston.

Susan charges over to the front of the boiler with Philippa and Stephanie.

A terrified look appears on Susan's face.

A speechless look appears on Philippa's face.

A nauseous look appears on Stephanie's face.

Stephanie vomits.

SUSAN PARTRIDGE

Oh God!

A look of sudden realisation appears on Susan's face.

She turns to Adrian.

SUSAN PARTRIDGE

Where's Barney?!

INT. BATHROOM AFTERNOON

Barney's body is lying on the floor in a pool of blood.

The door is forced wide open and Adrian and Bill, with concerned looks on their faces, step into the room.

(CONTINUED)

They see Barney's body and a look of dread appears on their faces.

A questioning look appears on Bill's face.

BILL ROACH  
Care to change your view on killer  
Ghosts?

Barney and the blood vanish in front of Adrian and Bill's eyes.

A confused look appears on both of their faces.

INT. BOILER ROOM AFTERNOON

As the others console each other, Susan remains focused on Winston's corpse.

Claire walks over to her with a supportive look on her face.

Claire glimpses at the corpse, when it suddenly vanishes.

A confused look appears on their faces.

SUSAN PARTRIDGE  
What's going on here.

INT. LOUNGE 2 EVENING

Adrian and the others are in the middle of a heated discussion with each other.

A defensive look is on Adrian's face.

Accusing looks are on the other's faces.

ADRIAN BRAMBLE  
I promise you I had no idea this  
would happen. ... I was just trying  
to find proof of Supernatural  
activity in what I thought would be  
a hot spot.

BILL ROACH  
Well congratulations you found it!

A questioning look appears on Claire's face.



CLAIRE HARPER

All of that research, and there was nothing that mentioned about anything like this.

An awkward look appears on Adrian's face.

ADRIAN BRAMBLE

Nothing that seemed concrete.

A questioning look appears on Susan's face.

SUSAN PARTRIDGE

So there was something?

ADRIAN BRAMBLE

Maybe a suggestion of something.

A sarcastic look is on Philippa's face.

PHILIPPA NAYLOR

Well maybe you could tell us what you know before we all die.

ARTHUR PLENK (O.S.)

Or why don't I explain Ms. Naylor.

Looks of confusion and panic appear on all faces as they search for the voice.

Arthur's voice takes on an explanatory tone.

ARTHUR PLENK (O.S.)

You see this hotel and myself are not just connected, we are one.

Looks of confusion remain on everyone's faces.

ARTHUR PLENK (O.S.)

It is I who decides who can stay in this hotel, and I who decides you can leave it. ... And by the end of this night, you, like those who perished at my hands 50 years ago, will be wiped from existence, and this hotel's secrets will remain for my next willing victims.

Panicked looks return to their faces.

Adrian gives Sarah an apologetic look.

(CONTINUED)

ADRIAN BRAMBLE

I swear I didn't know anymore than that. ... I just thought it was rumours to keep people away. ... I thought we'd be okay.

Claire stares at Adrian with an angered look on her face.

CLAIRE HARPER

Well you were wrong.

A commanding look appears on Bill's face.

BILL ROACH

How about we give the arguing a break and find out what we're actually up against. ... And how we can survive it.

Claire, with a determined look on her face, charges out of the room.

Bill follows her movement with an irritated look on his face.

BILL ROACH

It might be best if we don't just wander off.

INT. FOYER EVENING

Claire charge into the area, walking toward the entrance door.

She calls out to Bill.

CLAIRE HARPER

Or maybe that's exactly what we should be doing! ... Walking away from this place, rather than waiting for that whatever-it-is to kill off the rest of us.

Claire grabs the door handle and turns it.

The door doesn't move.

With an angered look on her face, she continues to pull at the door.

The door still doesn't move.

(CONTINUED)

CLAIRE HARPER  
Are you kidding me!

INT. LOUNGE 2 EVENING

Claire charges back into the room with an irritated look on her face.

A look of curiosity is on the others' faces.

CLAIRE HARPER  
Well apparently we aren't getting  
out of here.

Susan, with a determined look on her face, grabs her phone and dials.

SUSAN PARTRIDGE  
Well maybe someone on the outside  
can get in.

Susan puts the phone to her ear.

After a brief moment a look of doubt appears on her face.

She puts the phone.

SUSAN PARTRIDGE  
No signal.

Claire starts tapping away on her phone with a determined look on her face.

CLAIRE HARPER  
There's always email.

After a brief moment a look of irritation appears on her face.

CLAIRE HARPER  
Apparently that's not an option  
either.

A look of hopelessness appears on Stephanie's face.

STEPHANIE WYLER  
They have us exactly where they  
want us. ... We're lambs to the  
slaughter.

Philippa gives Stephanie an irritated look.

(CONTINUED)

PHILIPPA NAYLOR  
Oh don't get so melodramatic  
Stephanie.

Stephanie gives Philippa an argumentative look.

STEPHANIE WYLER  
Well I'm sorry if I'm not as blase  
about death as you Philippa. ... I  
was actually looking forward to  
having a full life. ... Not having  
mine cut short because of one of  
Adrian's hunches.

Adrian addresses the others with a diplomatic look on his  
face.

ADRIAN BRAMBLE  
Hey, in-group fighting is not going  
to make this any easier. ... I know  
we're in a difficult position.

BILL ROACH  
Define "difficult".

Adrian ignores Bill's comment and continues.

ADRIAN BRAMBLE  
But we can still survive this. ...  
We'll split in to three groups. I  
and Ms. Harper will find out what  
we can about the history of the  
hotel. ... The rest of you can work  
through the hotel for other escape  
points.

Looks of agreeance appear on the rest of the group's faces.

INT. GARAGE NIGHT

A medium sized room full of rusted tools and work tables.

Under a large cloth seems to be a vehicle.

A side door opens and Bill and Stephanie walk in.

A confident look is on Bill's face.

A doubting look is on Stephanie's face.

Bill starts exploring the room thoroughly.

(CONTINUED)

Stephanie observes the room, but her expression doesn't change.

Bill notices the garage doors and sees they have been chained together with a padlock.

He gives Stephanie an instructive look.

BILL ROACH

I bet they would have kept the key  
for that lock nearby. Help me  
search for one.

They start searching through a variety of draws and trays.

After a few minutes, Bill comes across a pair of keys.

A look of success is on his face.

BILL ROACH

Bingo!

Bill tries the key on the lock as Stephanie watches on with a look of curiosity on her face.

The key undoes the lock, and Bill removes the chain.

He pulls the garage doors but they don't move.

A look of disappointment appears on Bill's.

A look of doubt returns to Stephanie's face.

STEPHANIE WYLER

Another dead end. ... I feel like  
it would be less painful to just  
let whatever it is kill me.

Bill gives her an irritated look.

BILL ROACH

We'd probably find a way out of  
this place a lot quicker if you  
dialed down the charm.

An argumentative look appears on Stephanie's face.

STEPHANIE WYLER

I'm just being a realist. ... Its  
what I do as a scientist. ...  
Examine the facts, and figure out  
the logical answer. ... And the  
answer is, we're not getting out of  
here.

(CONTINUED)

The look of disappointment appears on Bill's face.

Bill continues to examine the room before he turns his focus to the tools in the garage and the cloth covered vehicle.

An optimistic look appears on Bill's face.

BILL ROACH

Well I'm a cameraman. ... Its my job to capture a story in its entirety. ... Not just what is being said, but what the world around you wants to say.

He grabs the cloth and whips it off the vehicle.

A pristine condition Cadillac is revealed.

An amazed look appears on Bill's face.

BILL ROACH

Doors aren't the only way to exit a building.

INT. DINING ROOM NIGHT

Adrian and Claire are sat at one of the tables researching the Hotel.

A questioning look appears on Claire's face.

CLAIRE HARPER

How is it that we can search anything we want about this place, but we still can't send an email?

A suggestive look appears on Adrian's face.

ADRIAN BRAMBLE

I guess whatever being is in this hotel, wants everyone in the hotel to know who they are, but for everyone else to experience it first hand.

An unenthusiastic look appears on Claire's face

CLAIRE HARPER

A narcissistic killer. ... Aren't we the lucky ones.

A moment later a frustrated look appears on Adrian's face.

(CONTINUED)

ADRIAN BRAMBLE

I don't get it. All I can find  
about what happened tells the same  
story. ... No bodies found. ... No  
sign of struggle. ... What are we  
missing.

A look of achievement appears on Claire's face.

CLAIRE HARPER

Maybe you need to look at what else  
happened at this hotel.

Claire spins her laptop round to show Adrian.

Adrian reads a headline from 1921 titled "Arthur Plenk's  
Last Stand".

INT. LOUNGE 2 NIGHT

Adrian and Claire are addressing the others.

a confident look is on everybody's faces.

ADRIAN BRAMBLE

I thought it was time we had a  
catch-up on the situation. ...  
Firstly how are the escape plans  
going?

A regretful look appears on Susan's face.

SUSAN PARTRIDGE

We're no closer with our search.

A look of disappointment appears on Adrian's face.

ADRIAN BRAMBLE

Ah.

A slightly confident look appears on Bill's face.

BILL ROACH

We might have a couple of  
possibilities.

A look of relief appears on Adrian's face.

BILL ROACH

But they're just theories at the  
moment.

The look of disappointment returns to Adrian's face.

(CONTINUED)

A confident look appears on Claire's face.

CLAIRE HARPER

On the plus side, we know who's  
killing everyone.

An unenthusiastic look appears on Philippa's face.

PHILIPPA NAYLOR

Oh Yay.

Ignoring Philippa's response the look of confidence returns  
to Adrian's face.

ADRIAN BRAMBLE

His name is Arthur Plenk. A  
gangster who was shot dead by the  
police during a shoot-out 100 years  
ago.

A questioning look appears on Bill's face.

BILL ROACH

So how is he still killing people?

A look of slight unease appears on Adrian's face.

ADRIAN BRAMBLE

Well, in an effort to get an edge  
on his competition, Plenk decided  
to start practicing black magic.

Questionable looks appears on the other's faces.

ADRIAN BRAMBLE

And according to some eyewitness  
accounts, as a last hurrah, Plenk  
proclaimed that he would return  
every fifty years to avenge his  
death.

A look of questioning and slight disbelief appears on  
Susan's face.

SUSAN PARTRIDGE

So what happened 50 years ago,  
wasn't an isolated incident. It was  
Plenk exacting his revenge on those  
who stayed in the hotel.

Adrian gives an awkward nod of agreeance.

An angered look appears on Bill's face

(CONTINUED)



BILL ROACH

And now he's going to kill us  
because we were dumb enough to stay  
in this place on the 50th  
anniversary of his last mass  
slaughter.

Adrian gives a slightly sheepish nod.

ADRIAN BRAMBLE

Yeah that's about it.

BILL ROACH

Well that's great! We're all gonna  
get killed by a ghost!

A controlling look appears on Claire's face.

CLAIRE HARPER

Hey! ... We're not gonna get killed  
by a ghost.

A look of disagreement appears on Philippa's face.

PHILIPPA NAYLOR

Try telling that to Barney and  
Winston.

A look of dread appears on Stephanie's face.

STEPHANIE WYLER

We have nowhere we can hide from  
them. ... And you can't kill  
someone that's already dead. ...  
It's just a matter of time now.

A defensive look appears on Adrian's face.

ADRIAN BRAMBLE

Yes they can be anywhere, but it  
doesn't mean we can't still  
survive. ... If we keep together we  
can watch out for each other. ...  
Strength in numbers.

ARTHUR PLENK (O.S.)

A good suggestion Mr Bramble. ...  
But it won't work against me.

Uneasy looks appear on their faces.

Pieces of thin metal are ripped from glass panes and door  
hinges.

(CONTINUED)

The group observe the floating pieces with looks of uncertainty on their faces.

The pieces of metal suddenly take flight.

They strike Stephanie piercing her body like darts.

Stephanie yells out in agony and drops to the floor.

With panicked looks on their faces, the others rush over to Stephanie.

They work at removing the pieces of metal embedded in her.

A controlling tone appears on Arthur's voice

ARTHUR PLENK (O.S.)  
I'm no mere ghost. ... I control  
every part of this hotel. ... I am  
everywhere, and I can make the  
hotel do everything I want.

As the others continue to help Stephanie, two narrow pieces of metal are removed from a glass frame.

They hover in front of Stephanie.

The others are distracted trying to nurse Stephanie's wound.

With a dazed and weakened look on her face, Stephanie observes the floating pieces.

The two pieces are launched towards Stephanie's head.

They pierce her eyes, killing her instantly.

The others watch on in terror, as Stephanie's body collapses on the floor.

INT. DINING ROOM NIGHT

Adrian, Claire, Bill and Susan are sat at a table in a heated debate.

Philippa, seemingly distancing herself from the others, is on her laptop.

A defensive look appears on Adrian's face.

ADRIAN BRAMBLE  
There must still be a way to get  
out of here. ... Nothing is  
inescapable.

(CONTINUED)

BILL ROACH

I think us dying here is  
inescapable! ... You heard him, he  
is the hotel, he can make it do  
whatever he wants.

ADRIAN BRAMBLE

Well I refuse to believe that all  
hope is lost.

SUSAN PARTRIDGE

That's the sort of reasoning that  
got us in this spot in the first  
place!

A slightly optimistic look appears on Philippa's face.

She turns to the others with a commanding look on her face.

PHILIPPA NAYLOR

I just found our escape plan.

A slightly confused look appears on the others' faces.

PHILIPPA NAYLOR

So how about you all stop arguing  
so that we can get out of here  
before Plenk kills the rest of us.

A questioning look appears on Claire's face.

CLAIRE HARPER

So what's the plan?

Philippa turns her laptop around to show the others.

An image is shown of Arthur wearing an unusual pendant.

A look of curiosity appears on the other's faces.

An explanatory look appears on Philippa's face.

PHILIPPA NAYLOR

Plenk's powers were connected to a  
pendant he always had on his  
person. When the police removed  
Plenk's body from the hotel, he  
didn't have the pendant. ... The  
pendant attached itself to the  
hotel when Plenk became part of it.

(CONTINUED)

BILL ROACH  
So if we find and destroy the  
pendant, we destroy Plenk's power.

A look of slight uncertainty appears on Philippa's face.

PHILIPPA NAYLOR  
Yes. ... In theory.

An unimpressed look appears on Susan's face.

SUSAN PARTRIDGE  
"In theory" ... As in little more  
than a hunch.

An argumentative look appears on Philippa's face.

PHILIPPA NAYLOR  
You got a better idea? ... I'm sure  
we'd all like to hear it!

A awkward look appears on Susan's face.

A questioning look appears on Bill's face.

BILL ROACH  
If that pendant really is here, how  
are we going to find it? ... It'll  
be like looking for a needle in a  
haystack. ... Plus the fact that  
Plenk probably knows what we're  
planning, and could stop us at  
anytime.

A suggestive look appears on Adrian's face.

ADRIAN BRAMBLE  
We split in to groups. We can cover  
the hotel quicker.

An unconvinced look appears on Claire's face

CLAIRE HARPER  
And get killed off easier.

A defensive look appears on Bill's face.

BILL ROACH  
Not if we watch out for each other.

A look of uncertain acceptance appears on Claire's face.

(CONTINUED)

CLAIRE HARPER  
Best not to waste anymore time  
then.

INT. HALLWAY 2 LATE NIGHT

A long narrow area with several connecting doors.

It is decorated in a similar fashion to the rest of the hotel.

Bill and Philippa are walking through the hallway.

Bill has an unenthusiastic look on his face.

Philippa seems to be scanning the doors with a look of determination on her face.

A sarcastic look appears on Bill's face.

BILL ROACH  
Maybe it would be better to check  
every room we pass in order, rather  
than being picky about what number  
we like.

A irritated look appears on Philippa's face.

PHILIPPA NAYLOR  
I'm not picking the numbers I like  
you ass. ... I'm looking for the  
one specific number that could give  
us all the answers we need.

A confused look appears on Bill's face.

Philippa stops in front of a door, and a look of achievement appears on her face.

Philippa forces the door open and walks in.

INT. BEDROOM 2 LATE NIGHT

A small modestly decorated room.

Bill observes the room with a look of uncertainty on his face.

BILL ROACH  
I don't get it. ... What's so  
special about this one?

(CONTINUED)

An explanatory look appears on Philippa's face.

PHILIPPA NAYLOR  
According to the old guest  
registers, this was Arthur Plenk's  
room.

A look of realisation appears on Bill's face.

BILL ROACH  
What better a place to hide  
something important to you.

PHILIPPA NAYLOR  
Exactly.

A commanding look appears on Philippa's face as she opens  
the bathroom door.

PHILIPPA NAYLOR  
I'll start in here.

Bill opens a wardrobe, and carefully explores each section  
of it before closing it again.

He opens the drawer of a bedside table and finds it empty.

Philippa walks back into the room with a look of  
disappointment on her face.

Bill scans the room with a look of determination on his  
face.

After a moment a look of disappointment appears on his face.

BILL ROACH  
Well I guess we just have to look  
somewhere else.

PHILIPPA NAYLOR  
I really thought this would be it.  
... Where else would you keep  
something so important, than in  
your own living quarters.

A sly look appears on Bill's face.

BILL ROACH  
Unless if they were so paranoid  
about losing it that they actually  
kept it on them at all times.

A look of sudden realisation appears on Philippa's face.

(CONTINUED)

PHILIPPA NAYLOR

That's it. ... That's where it is.

A confused look appears on Bill's face.

BILL ROACH

Where?

PHILIPPA NAYLOR

His last known location. ... I bet that when he died, the pendant latched itself on to that same spot.

A dismissive look appears on Bill's face.

BILL ROACH

The problem is we don't know where in the hotel he died.

A confident look appears on Philippa's face.

PHILIPPA NAYLOR

The crime scene images can give us those details. ... We just need to locate them online.

A look of agreeance appears on Bill's face.

BILL ROACH

Then we'd better start looking for them.

Bill walks over to the bedroom door, and Philippa follows him.

The bed suddenly launches itself across the floor towards Philippa.

It slams into Philippa, slamming her against the wall.

Philippa, wincing in pain, tries to free herself from the bed.

ARTHUR PLENK (O.S.)

Well aren't you smart.

Bill, with a look of determination on his face, pulls at the bed, trying to move it away from Philippa.

The bed starts to move away.

The bedside table is flung at Bill.

(CONTINUED)

It smashes into him, knocking him to the floor.

Bruised from the attack, Bill tries to get back on his feet.

The beside table, pushes against him, stopping him from getting back up.

Phillipa stares at Bill with a look of desperation on her face.

A wall lamp behind Philippa unravels itself.

It wraps itself around Philippa's neck.

Bill watches on with a fearful look as Philippa tries to loosen the lamp's grip.

Arthur's voice takes on a sly tone.

ARTHUR PLENK (O.S.)

Do you know how a gangster manages  
to hold on to a successful  
business?

A brief look of uncertainty appears on Bill's and Philippa's faces.

ARTHUR PLENK (O.S.)

By eliminating any threats.

The lamp tightens more around Philippa's neck.

SOUND OVER: neck snap

A lifeless stare appears on Philippa's face.

A look of terror appears on Bill's face.

The lamp unwraps itself from Philippa's neck.

Philippa's body drops to the floor.

ARTHUR PLENK (O.S.)

Now run and tell your friends that  
I'll kill them all very soon.

INT. DINING ROOM EARLY MORNING

Adrian, Claire and Bill are sat at a table looking through crime scene images from the Ravendale Hotel with heavily focused looks on their faces.

(CONTINUED)



Susan nervously paces back and forth from the table with a worried look on her face.

A look of success appears on Claire's face.

CLAIRE HARPER  
Bingo! ... I founds the image of  
Arthur Plenk's last known  
whereabouts.

Adrian and Bill examine the image closely with somewhat enthusiastic looks on their faces.

Susan notices their responses and an appalled look appears on her face.

SUSAN PARTRIDGE  
How can you all be so optimistic?  
... Arthur Plenk said he's going to  
kill us all.

Bill stares at her with an argumentative look on her face.

BILL ROACH  
Its not optimism. ... Its  
determination to not let that thing  
kill anyone else.

Looks of agreeance appears on Adrian's and Claire's faces.

A sheepish look appears on Susan's face.

BILL ROACH  
I was forced to watch Plenk kill  
Philippa. ... I've never felt more  
helpless ... I won't let any you be  
put in that situation.

With a look of acceptance on her face, Susan walks over to the others and examines the image.

SUSAN PARTRIDGE  
Then lets figure out where that  
pendant is.

After a moment a look of realisation appears on Claire's face.

CLAIRE HARPER  
That's the foyer. Near the  
staircase.

A sly look appears on Claire's face.

CLAIRE HARPER  
That son of a bitch almost escaped.

INT. FOYER EARLY MORNING

Adrian, Claire and Susan are examining the staircase.

An unconvinced look appears on Claire's face.

CLAIRE HARPER  
There's nothing here, damn it. ...  
He just wanted to see us suffer one  
last time.

Susan, ignoring Claire's comments, closely examines the rail  
of the staircase with a look of curiosity on her face.

She takes a close look at a small round plaque.

A look of success appears on her face.

SUSAN PARTRIDGE  
I found it.

Adrian and Claire examine the plaque.

SUSAN PARTRIDGE  
It's the same design as the  
pendant. ... What better a way to  
hide something than make it look  
like its always been part of the  
furniture.

Susan pulls at the plaque but it won't budge.

An uncertain look appears on Susan's face.

SUSAN PARTRIDGE  
Now that we've found it, we've just  
got to figure out how to get rid of  
it.

Bill, with a confident look on his face, walks into the  
room, brandishing a large toolbox.

The others stare at him with looks of curiosity on their  
faces.

Bill drops the toolbox near the plaque.

(CONTINUED)

BILL ROACH  
This lot should cover it.

Bill opens the toolbox and takes out a chisel and a hammer.

Bill positions the chisel between the plaque and the rail,  
and raises the hammer.

A look of concern appears on Adrian's face.

ADRIAN BRAMBLE  
Easy.

BILL ROACH  
Nothing to worry about. ... I'm  
quite the handyman when I need to  
be.

Bill taps the hammer with the chisel.

After a few well timed strikes, the plaque comes off the  
rail.

The others examine the plaque.

A look of curiosity appears on Claire's face.

CLAIRE HARPER  
What are we supposed to do with it  
now?

An explanatory look appears on Bill's face.

BILL ROACH  
We destroy it.

The room shudders.

A cautious look appears on Bill's face.

BILL ROACH  
Before Arthur Plenk destroys us.

A commanding look appears on Bill's face.

BILL ROACH  
Can one of you hold it in place for  
me.

Adrian steadies the plaque.

Bill rests the chisel in the middle of the plaque and raises  
the hammer.

(CONTINUED)

Bill strikes the plaque several times.

The plaque snaps in half, letting off a faint green glow.

The group examines the room for any further signs of movement.

A questioning look appears on Claire's face.

CLAIRE HARPER

Did it work?

Bill stares at her with a look of uncertainty.

BILL ROACH

We'll only find out by trying.

He turns to the group with a questioning look.

BILL ROACH

Who wants to check?

A look of acceptance appears on Susan's face.

SUSAN PARTRIDGE

I'll give it a try.

Susan walks over to the entrance door and turns the handle.

The others watch on with looks of anticipation on their faces.

Susan pulls the door gently.

The door opens slowly.

A look of relief appears on the group's faces.

BILL ROACH

Finally.

An uncertain look appears on Claire's face.

CLAIRE HARPER

So do we just walk out. ... It seems a little easy.

A reassuring look appears on Adrian's face.

ADRIAN BRAMBLE

I wouldn't class everything we've been through as easy. ... Maybe that is all we have to do.

(CONTINUED)

A confident look appears on Susan's face.

SUSAN PARTRIDGE  
I guess there's only one way to  
find out.

As the others watch on with looks of anticipation, Susan pulls the door open a little more and cautiously slides her arm outside.

The door suddenly slams hard.

Susan's arm is torn from her body.

Susan collapses on the grounds, her face full of agony.

The others watch on in terror.

ARTHUR PLENK (O.S.)  
You might have broken the seal, but  
you're far from safe.

Helpless looks appear on the group's faces.

ARTHUR PLENK (O.S.)  
I still control this hotel, and  
everybody who is left in it.

A commanding look appears on Adrian's face.

ADRIAN BRAMBLE  
We need to find something to stop  
the bleeding. ... Maybe there's  
something in the kitchen.

Adrian neals next to Susan, trying to comfort her as the others race towards the kitchen.

A pleading look appears on Susan's face.

SUSAN PARTRIDGE  
No! ... Stop!

Claire and Bill stop and turn round to face Susan.

They all look at Susan with uncertain looks on their faces.

SUSAN PARTRIDGE  
You can't afford to waste time on  
me.

A worried look appears on Adrian's face.

(CONTINUED)

ADRIAN BRAMBLE  
I'm not going to lose you.

Susan gives a weakened smirk.

SUSAN PARTRIDGE  
I just lost an arm and I'm bleeding  
heavily. ... You don't really have  
a choice.

A determined look appears on Adrian's face.

A commanding look appears on Susan's face.

SUSAN PARTRIDGE  
The only way you can stop Arthur  
Plenk is by destroying him  
completely. ... You have to find a  
away to destroy the hotel. ... All  
I'll do is cost you time.

ADRIAN BRAMBLE  
But you're my best friend. ... I  
can't do this without you.

Susan gives him a weakened smile.

SUSAN PARTRIDGE  
You've already found the proof  
you've always been searching for.  
... And I'm glad I got to be by  
your side when you found it. ...  
Now you have to live so you can  
share it with the world.

ADRIAN BRAMBLE  
But?

A commanding look appears on Susan's face.

SUSAN PARTRIDGE  
Go before its too late. ... I can  
entertain our host for a few  
minutes.

Adrian, Claire and Bill give Susan regretful looks before  
dashing out of the Foyer.

After a moment looking to make sure the others had left,  
Susan scans the room closely.

(CONTINUED)

SUSAN PARTRIDGE

I guess you've got me where you  
want me now Plenck? ... Do your  
worst.

Arthur takes on a confident tone.

ARTHUR PLENCK (O.S.)

You're friends will not be  
successful, no matter how much of a  
head start they think they have.  
... But I may as well finish what  
I've started with you.

A decorative shield is removed from a plaque.

Susan watches as the plaque hovers in the air before  
aligning itself with her.

A look of concern but willingness appears on Susan's face.

The shield is launched towards Susan, decapitating her.

INT. KITCHEN EARLY MORNING

Adrian, Claire and Bill are in conversation with each other.  
They all have guilty looks on their faces.

ADRIAN BRAMBLE

I shouldn't have left her. ... She  
deserved better. ... It's all my  
fault.

A defensive look appears on Bill's face.

BILL ROACH

It's not your fault. ... We all had  
the right to choose if we signed up  
for this experiment of yours. ...  
These things are never without  
risk. ... Maybe not such a big risk  
as this, but it was still our own  
choice.

Claire gives Bill a slightly guilty look.

A mixed look of guilt and acceptance appears on Adrian's  
face.

A commanding look appears on Bill's face.

(CONTINUED)

BILL ROACH  
Now we've just got figure out how  
to blow up this place.

An uncertain look appears on Claire's face.

CLAIRE HARPER  
Any chance this place has a large  
stock of explosives somewhere.

An unimpressed look appears on Bill's face.

A look of realisation appears on Adrian's face.

ADRIAN BRAMBLE  
We don't need explosives, we just  
need the right elements to cause an  
explosion. ... And I think I can  
figure out what they are.

A questioning look appears on Adrian's face.

ADRIAN BRAMBLE  
I just need to know where they'll  
be.

Supporting looks appear on Bill and Claire's faces.

BILL ROACH  
We can help you find them.

A variety of utensils and crockery start flinging their way  
towards them.

The others quickly shield themselves the best they can from  
the attacks.

A look of urgency appears on Claire's face.

CLAIRE HARPER  
Let's find them quickly.

INT. GARAGE EARLY AFTERNOON

Adrian and Bill are working on an electrical device with  
several leads running out of it.

Claire, with a cautious look on her face, stands guard over  
the others in a defensive position while tightly holding a  
spade and observing the room.

A screw driver is launched towards Adrian and Bill.

(CONTINUED)



Claire swings at the screw driver, knocking it across the room.

A brief look of confidence appears on Claire's face.

CLAIRE HARPER  
I'm getting pretty good at this.

A questioning look appears on Claire's face.

CLAIRE HARPER  
Speaking of which. ... How are you guys getting on there. ... Not that I don't like playing ball with this guy, but my arms are starting to get tired.

A convinced look appears on Adrian's face.

ADRIAN BRAMBLE  
I think we're actually there.

A slightly cautious look appears on Bill's face.

BILL ROACH  
You sure?

A slight look of uncertainty appears on Adrian's face.

ADRIAN BRAMBLE  
Well as sure as someone whose never wired up a hotel to explode before ,with random items found in a garage and kitchen, can be.

A doubtful look appears on Bill's face.

ADRIAN BRAMBLE  
I'm sure. ... I was just saying how it is.

Adrian gives Bill a questioning look.

ADRIAN BRAMBLE  
Although, blowing up this place is only half the battle. ... We also need to make sure we can get out of this place without getting caught in the blast. ... and without anyone else losing a limb.

Claire gives Bill a questioning look.

(CONTINUED)

Bill picks up a small hand held device, and an explanatory look appears on his face.

BILL ROACH

This will allow us to detonate this place from a distance. ... But its the only one we got, so we can't forget it

Bill walks over to the car and taps his hand on it.

BILL ROACH

And this will get us out of the hotel. ... We should be able to smash through the garage doors and clear the house before Plenk has the chance to retaliate.

Adrian flicks a switch on the electrical device.

SOUND OVER: electrical hum

Adrian examines the device.

After a moment, a confident look appears on his face.

ADRIAN BRAMBLE

Its working.

A determined look appears on Bill's face.

BILL ROACH

Then lets get out of here.

They move over to the car.

A small toolbox is launched towards Bill.

It slams into him, knocking him against the car.

The hand held device flies out of his hand and slams into a wall.

Adrian and Claire stare at bill with concerned looks on their faces.

Dazed and aching from the attack, Bill gets back to his feet.

ARTHUR PLENK (O.S.)

You really think I'd just let you get away with this plan of yours. ... I just wanted you to see your hopes collapse.

(CONTINUED)

The electrical device starts to shake.

Adrian, Bill and Claire watch on in panic.

Bill launches himself at the electrical device, wrestling back control of it.

Bill looks at Adrian and Claire with a demanding look on his face.

BILL ROACH

We've got to find the remote.

Adrian and Claire frantically search the garage.

Adrian sees the remote on the floor, and with a look of relief on his face picks it up.

A look of relief appears on Bill and Claire's faces as well.

Adrian takes a closer look at the remote, and a look of worry suddenly appears on his face.

Bill and Claire look at Adrian with uncertain looks on their faces.

CLAIRE HARPER

What's wrong?

ADRIAN BRAMBLE

The mechanism is damaged. It won't work.

Worried looks appear on Bill and Claire's faces.

Bill looks at Adrian and Claire with a regretful look on his face.

BILL ROACH

But it can still be triggered manually right?

A confused look appears on Adrian's face.

ADRIAN BRAMBLE

It can, but not if you want to surv..

A look of sudden realisation appears on Adrian's face.

BILL ROACH

I can't let you do that.

A look of realisation appears on Claire's face.

(CONTINUED)

She turns to Bill with a look of refusal on her face.

CLAIRE HARPER  
You're not going to sacrifice  
yourself.

An argumentative look appears on Bill's face.

BILL ROACH  
We need to make sure this Hotel is  
destroyed, or no-one will be safe.  
... And seeing as I'm the only one  
stopping this device from being  
destroyed before it can be used, we  
don't have a choice in the matter.

Tears roll down Claire's face.

CLAIRE HARPER  
But we've always been together. ...  
You can't not be there anymore.

A supportive look appears on Bill's face.

BILL ROACH  
You've always had a fighting  
spirit, you've just got to run with  
it. ... I was just happy to enjoy  
the ride, but my journey ends here.  
... You've got the story you need  
to be a success. Don't throw it  
away.

A look of refusal appears on Claire's face.

A suggestive look appears on Bill's face.

BILL ROACH  
Either you all leave now, or I  
flick a switch and none of us  
leave.

Claire gives a weak nod of acceptance.

Claire and Adrian get in the car.

SOUND OVER: car engine

Bill watches on with a mixed look of sadness and relief on  
his face.

The car charges forward smashing through the garage doors.

A grin appears on Bill's face.

(CONTINUED)

BILL ROACH  
You lose Plenk.

Arthur's voice takes on a challenging tone.

ARTHUR PLENK (O.S.)  
Not if you can't flick that switch.

BILL ROACH  
Well if it means one less asshole  
in the world.

Bill flicks the switch.

EXT. RAVENDALE HOTEL EARLY AFTERNOON

The car races away from the hotel.

INT. CAR EARLY AFTERNOON

As Adrian races the car along the road, Claire with a saddened look on her face stares back at the hotel.

EXT. RAVENDALE HOTEL EARLY AFTERNOON

Several small explosions go off in the Hotel before culminating in one large blast that blows it to pieces.

EXT. RAVENDALE HOTEL LATE NIGHT

Several police cars, ambulances and TV vans are surrounding the remains of the Hotel.

Police officers closely observe the remains as reporters describe what is going on.

A worn out looking Adrian and Claire are speaking to a Police Officer who is taking notes.

The Police Officer excuses himself for a moment.

Adrian observes one of the reporters with a look of curiosity on his face.

ADRIAN BRAMBLE  
Shouldn't that be you over there?  
... Getting the scoop, especially  
with your first hand experience.

(CONTINUED)

Claire observes the reporters and a dismissive look appears on her face.

CLAIRE HARPER

After what we went through, what we lost, I'm not sure if exposing the gritty details of it on TV feels right to me anymore.

A questioning look appears on Adrian's face/

ADRIAN BRAMBLE

But what about what Bill said? ... You shouldn't throw the opportunity away.

A determined look appears on Claire's face.

CLAIRE HARPER

I'll share my experiences, but in a book. ... I think I'll just stick to the hidden joys of reporting on my own community's lives these days. ... Less risky.

A look of curiosity appears on Claire's face.

CLAIRE HARPER

What about you getting yourself out there? ... You got the proof of the supernatural. You can pretty much right your own ticket as a ghost hunter.

A determined look appears on Adrian's face.

ADRIAN BRAMBLE

I'll just let my research do the talking. ... I don't need the glory. Inspiring others is a healthier option.

Claire gives him a little smile.

CLAIRE HARPER

I guess we're both in agreeance then. ... Maybe there is more important things than fame.

Adrian gives her a little smile.

(CONTINUED)

ADRIAN BRAMBLE

Maybe.

EXT. RAVENDALE HOTEL LATE AFTERNOON

Although the emergency services and TV crews have moved on, shattered pieces of the Hotel are still scattered around.

TWO YOUNG BOYS on bicycles come racing along the road and pull up in front of the Hotel's remains.

The First Boy gets off of his bike and starts hunting around the pieces with a determined look on his face.

The Second Boy, with an uncertain look on his face hurries over to the other boy.

SECOND BOY

Are you sure about this?

FIRST BOY

Its all over the Net. Trust me. ...  
This is where the Haunted Hotel  
was.

SECOND BOY

And what exactly are you looking  
for? ... Proof of Ghosts?

FIRST BOY

Just a little proof. ... Maybe  
something got left behind.

SECOND BOY

I don't think the police would just  
leave haunted items lying around.

After a minute, a look of disappointment appears on the First Boy's face.

FIRST BOY

Damn it!

A slightly mocking look appears on the Second Boy's face.

SECOND BOY

No haunted items?

FIRST BOY

Nothing.

(CONTINUED)

SECOND BOY

So I can go home and have dinner?

FIRST BOY

Yeah I guess.

They both get on their bikes.

The First Boy looks back at the Hotel's remains.

FIRST BOY

I really thought there'd be  
something.

An unimpressed look appears on the Second Boy's face.

SECOND BOY

Oh well, I guess you'll just have  
to hunt somewhere else.

The Boys cycle away.

A moment later a blue glow briefly appears on a piece of  
rubble.