

THE EYE COLLECTOR

1 INT. FASHION SHOW FRONT STAGE - NIGHT

A fashion show is on. We see a slow-motion montage of quick flash cuts: High-heel shoes of models walking on the runway. Silhouettes of heads watching the fashion show. Hands of the judges marking in a marking sheet. Photographers adjusting their focus rings slowly. Eyes of a model with a dark eyeshadow look devilish. Close-up of the dress of a model with a print pattern of human eyes. Models are waiting in a queue behind the stage. A model, MAYA (27) is running towards end of the dark corridor behind the stage.

2 INT. MAKEUP ROOM - NIGHT

MAYA enters the makeup room hurriedly. She looks around but there is no one around.

MAYA

(shouts)

Makeup? ... anyone from makeup?

Her voice echoes in the dark corridor outside the makeup room.

MAYA (CONT'D)

OK ... You can do it You
can do it Maya. You have to do
it yourself.

Maya sits on her chair and picks up the right brush with her fumbling fingers. She quickly begins to adjust her eyeshadow. She doesn't notice that the lower screw of the mirror in front of her is shaking; it has come loose.

She now picks up her eye liner and starts applying it carefully. The screw is almost out of its grip. The mirror shakes a little.

CUT TO

3 INT. FASHION SHOW FRONT STAGE - NIGHT

The anchor announces the name of model no. 6. Model-6 starts walking on the runway confidently.

CUT TO

4 INT. MAKEUP ROOM - NIGHT

We see a label of number 13 attached to Maya's dress. She is putting final touches to her eye makeup very precisely. The screw from her mirror pops out. Maya looks at the mirror. She is looking mesmerizing in her blue eyes.

Suddenly her reflection on the mirror begins to change. Before she can move, the huge mirror falls on her face. Maya falls on the ground with her chair; broken pieces of the mirror scatter around all over the carpet.

As Maya lifts away the wooden frame of the mirror, we see her lying on a pool of blood. Her skin is torn apart by the broken pieces of glass. Her eyes are stabbed with two huge sharp pieces. She is gasping in shock more than pain.

As she touches the pieces piercing her eyes, she starts screaming like a wounded beast.

CUT TO

5 INT. FASHION SHOW FRONT STAGE - NIGHT

But her voice fails to reach to the front-stage, with loud music playing.

6 INT. MAKEUP ROOM - NIGHT

A silhouette of a person appears outside the makeup room. Picks up that screw from the floor with a magnetic screwdriver. Closes the door of the makeup room.

7 EXT. COUNTRYSIDE HIGHWAY - DAY

SUPER: 2 YEARS LATER

Opening credits on the following montage: Drone aerial view shot of a car driving through a countryside highway. Voiceover of a girl, MAGGI(27) is heard with it.

MAGGI (V.O.)

Hey Mom, tried too call you so many times. Ping me when you get my message. I am off to a shoot at a countryside location. And you know what? It's the next film of Gustav Ivancevich.

(MORE)

MAGGI (V.O.) (CONT'D)

He won three Palme d'Or at Cannes. Wish me luck mom. I love you.

MAGGI (V.O.)

Oh, one sec. Sam will join me day after tomorrow. So please don't worry.

Dry leaves fly away as the car drives through the road.

The girl inside the cab, MAGGI opens her shades and takes a deep breath after opening the car window. She looks very beautiful with her blue eyes as a gentle breeze makes her long golden hair flutter. She puts her hand out of the window and feels the air.

Suddenly She hears a loud honk from behind. As she quickly takes her hand inside, a red open-top convertible car overtakes her cab. Three young women are cheering and screaming with joy.

Before she can see their faces, the car speeds along the road and enters into a wood.

MAGGI raises the window glass as her cab also enters into the woods. A forest with age old tall and dark trees.

The cab drives past a signboard with images of deer and a bear. The car takes a right turn into another road inside the woods. This road is leading towards a huge old mansion.

Title credit ends.

9 EXT. MANSION IN THE WOODS - DAY

The cab arrives at a clearing in the woods where a huge old mansion stands high like a castle.

MAGGI's cab stops in front of it. Maggi steps out of the car and notices the red car also parked there.

She rings the doorbell and waits. The name GUSTAV IVANCEVICH is displayed on a name plate. It is calm around the house. She looks around her and finds that the property is surrounded by deep woods.

She notices something in the woods. A deer?

Suddenly she hears a baritone voice just behind her. She quickly turns towards the door. PETER(65), the Assistant of renowned European filmmaker GUSTAV Ivancevich(45) has opened the door.

PETER

You must be Ms. Maggi Williams,
madam?

MAGGI

Yes I'm. And you are.

PETER

Peter. Mr. Ivancevich's assistant.
Please follow me.

MAGGI

Sure ... Thank you Peter.

Peter takes her to a hall on the ground floor. She finds the other three girls chatting jubilantly inside the hall. They stop laughing as they notice Peter and Maggi.

PETER

Ladies, you have to wait for a
little while. Once Mr.
Ivancevich is done with the
online production call, you will
be called for one to one

interviews. Thanks for your
patience.

As Peter goes away, Maggi sits on the couch in front of
the girls - CLAIRE(30), SANDRA(28) and LAURA(25). They
are staring at her. Maggi feels uncomfortable.

MAGGI

(waves at
them) Hi.

The girl at the middle, CLAIRE(30) speaks up.

CLAIRE

Hi ... I'm Claire ... This is Laura
and Sandra.

MAG

GI I am
Maggi.

Maggi shakes hands with all of them. Claire shows her a
magazine cover and asks,

CLAIRE

I may be wrong, but ... Is this
you?

MAGGI

Yes. It's an old issue.

CLAIRE

Jeez, you are a model of
Victoria's Angles? What are
you doing here?

MAGGI

Actually, that was. presently I am
only into acting ...

SANDRA

Are you crazy? If I ever get
that cover page opportunity once
in my fucking life, I will never
come to act in such low budget
films.

LAURA

How do you know it is low budget?

SANDRA

Standard budget films have lots of people in casting and auditions, and they are held in the proper office of the production.

MAGGI

Actually acting is my passion. modelling I do for a living ... and you can get your fashion contracts once this film wins awards... May be the next Palme d'Or.

CLAIRE

Okay, can we change the topic please? ... Did you get the script yet?

MAGGI

Nope ... Got a mail yesterday and a phone call from an agent ... What about you?

CLAIRE

We got mails separately ... We are basically in modelling and worked together in many shows and shoots. So, I posted it in my WhatsApp group and came to know they are also coming.

SANDRA

And rented a car ... The trip was awesome, wasn't it?

Laura was busy with her smartphone. She looks up.

LAURA

Rented car? Shut up bitch! ... My dad will kill me if anything goes wrong with his car. And you too.

SANDRA

(In a sexy tone)

Daddy's angel ... I know your daddy
veryyyy welll.

They all laugh except Laura. She moves to another sofa at
the corner with her phone.

CLAIRE

Don't know why but I am feeling
a little uneasy. I have never
worked in a film before, but
don't you feel this is a bit
unprofessional? Rather
unnatural? I mean, today is
supposed to be the script
reading session... and here we
are only four actors, waiting
for the director! Shouldn't
there be the script-writer, the
directorial team, DOP, producer?
I don't know ... this place is
so quiet

MAGGI

Don't worry. They might be here ...
Upstairs with the director.

SANDRA

She's got a point Claire ...

Suddenly someone knocks the door.

SANDRA (CONT'D)

And here comes the old boy.

Peter opens the door with the same smile he always wears.

PETER

Ladies, I will call you one by one.
Starting with Miss Williams. Please
follow me madam.

Maggi follows Peter to the door.

GIRLS (IN
CHORUS) All the best,
Maggi.

10 INT. MANSION IN THE WOODS - DAY

Peter takes her through a wooden staircase and a long dark hallway with many rooms.

Maggi watches many of Gustav's film posters, photographs and certificates as well as different masks and uncommon sculptures and paintings on the walls.

Her face fills with admiration as well as nervousness. Peter stops at a door and knocks it.

Beat.

Peter , in reply of some inaudible voice from the room,

PETER
Yes sir ... Here is Miss. Williams.

Peter now half opens the door and indicates Maggi to get inside.

PETER (CONT'D)
Good luck ... Ms. Williams ...

11 INT. GUSTAV'S ROOM - DAY

Maggi enters the dimly lit office room of Gustav. The room is covered with racks of books and antique items. There is a table in the middle of the room filled with papers and books. There is a laptop too. But both the chairs are empty. There is no sign of Gustav in the room.

MAGGI
(Nervous)
Hello... Sir? ...

Suddenly she hears a sound of flushing a toilet cistern behind the door next to the table. GUSTAV (40) opens the door of that adjacent toilet and looks at Maggi. Maggi notices Gustav is looking straight at her. Beat.

MAGGI

(CONT'D) Umm ... may I

...

GUSTAV

Oh yes ... I'm sorry ... Please sit
down.

Maggi and Gustav sit on the chairs next to the table
facing each other.

GUSTAV (CONT'D)

Sorry again for this mess on
the table I am editing a
few scenes that I think
Would you like some coffee? Or
tea?

MAGGI

Thanks, but I just had my lunch on
the way.

GUSTAV

Okay ... but I might have one ...
Gustav pours coffee into his mug.

GUSTAV (CONT'D) I

liked the role you played in
"Stranger Lives" on Netflix.

MAGGI

Thank you ... I appeared in only
two episodes.

GUSTAV

You did a good job ... There
were some issues, but I liked
your onscreen appearance. It
fits with my script as well

MAGGI

Thank you sir

Gustav now leans forward to Maggi and speaks in a low
voice.

GUSTA

V Ms. Williams

...

MAGGI

You can call me Maggi ... Sir!

GUSTAV

Maggi ... I am a bit concerned about the other three ladies. To cut the budget, my producer has forced me to take them. They are not even actors. Though the script only demands the reflexes of the side characters, but I don't know how much discipline they have ... You know... to pass through the hurdles of a low-budget experimental film.

MAGGI

I can understand sir... But, how can I help you here?

GUSTAV

You see ... I have not yet been provided with an unit. No AD, no writers, no art director. I had planned to have a script-reading today, but here I am I had to reschedule the shoot to the day after tomorrow. So, could you please explain this to those ladies and request them to stay back till tomorrow. We'll have the reading tomorrow morning.

MAGGI

Definitely! ... Sir ...

GUSTAV

Thank you, Maggi ... Now enjoy yourself downstairs till I am done with this mess right here.... There are some really

nice books here. You can take any. There is also a nice swimming pool downstairs. And yes... don't venture outside without Peter. There are wild animals in the woods. So, be careful.

MAGGI

Sure sir Maggi closes the door.

12 EXT. MANSION IN THE WOODS - DUSK

A wide shot of the mansion from the woods. Lights are on in the rooms on the ground floor.

Suddenly something passes from left to right in the foreground. We hear animal footsteps on dry leaves.

13 INT. MANSION IN THE WOODS - NIGHT

We see a Facebook live on Sandra's mobile. She starts a Facebook live with the front camera. Other ladies are also there.

SANDRA

Hi friends ... How are you all?
... I am now staying at a countryside mansion near South Carolina for a shoot. Today we were supposed to have a script reading session, but as you see its 9.30 p.m. ... and we just got the final script. We had a boring afternoon, and then had an even more boring evening, a boring European dinner. And now I am already bored to go through these pages, so ... let's check what my fellow chicks are doing.

Sandra turns the video to rear camera and comes to Claire. She is sitting with a very serious face.

SANDRA (CONT'D)

This is Claire, the oldest chick in our gang; Say Hi Claire ... Why so serious, mother? Are you thinking whether your husband is banging the baby-sitter?...

CLAIRE

(Disgusted)

Very funny bitch! Should I laugh?

SANDRA

Oh Jeez! The mother is angry now

Sandra comes to Maggi. Maggi is busy writing down some points from the script.

SANDRA

This is Maggi ... a famous Hollywood actress. Can I have your autograph ma'am?

Maggi doesn't look at her. She smiles a little, looking at the script.

SANDRA (CONT'D)

Oh no! Ma'am is a busy good girl ... Even our director seems to fall for her ...

MAGGI

Sandra, why don't you check the screenplay once ... Your character seems to be very interesting ...

SANDRA

My character is very interesting? Yeah? You know what? ... Men say that all the time ... Ha ha ha ha

Maggi smiles too. Sandra now goes to Laura, who is giggling at her smartphone while typing something in it.

SANDRA (CONT'D)

And here is our angel youngest
brat Laura ... She is too busy to
even say 'hi' ... Her Chinese
boyfriend seems to be sending his
nudes ...

LAURA

Shut up bitch! Don't you have any
life?

SANDRA

This chick is angry ... Oh Jeez!
Did I guess it right then? Let's
check it out ...

Sandra suddenly snatches the phone from her hand and runs
away while they are still live on FB.

Sandra gets out of the room and runs through the
corridor. Laura, cursing her runs behind Sandra for her
phone.

Sandra turns her left and suddenly halts as she notices a
silhouette of a man. She steps back as the figure comes
into light.

Meanwhile, Laura joins her and as she is about to snatch
her phone back she freezes watching Peter, standing with
a butcher's knife, in a chef's apron soaked with blood.
Peter talks with his signature smile.

PETER

Sorry for this gross attire
madam. I was just cutting and
marinating a deer, freshly
hunted in our woods. Beat.

PETER (CONT'D)

Do you want to check it? ...

SANDRA

No. Thanks Peter... We are good ...
We were just rehearsing here ...
So..

PETER

Then you can continue here Ms.

Sandra. I can guarantee one thing ... There won't be any trouble.

SANDRA

Thanks Peter! ... We are sort of done here ... And the rest is in our room Come Laura ...

Sandra and Laura get out of that place as quickly as they can. Peter watches them walking through the hallway with his same eerie smile. A Creepy music.

CUTS WITH THE MUSIC

15 INT. PETER'S KITCHEN - NIGHT

The creepy music rises. We see the top-shot of a motionless deer lying on a pool of blood, on the white floor of the kitchen. Camera moves towards its body - its face - its eye. As the music rises to its peak, we hear a chopping sound.

CUTS WITH THE CHOPPING SOUND

16 INT. MAGGI'S ROOM - NIGHT

Maggi, while lying on her bed, suddenly opens her eyes. She has heard something.

Maggi slowly sits on her bed. She hears a distant footstep. Maggi grabs a flower-vase and slowly steps out of her bed and walks towards the door.

After a moment as the sound doesn't come back, she moves towards her bed. At that moment, the view from the window draws her eyes. It is a moonlit vast wood in front of her; a scene which is beautiful and creepy at the same time. The trees outside are casting eerie shadows on the glass windows.

As she touches the glass window, she hears a knock on her door. Maggi shivers in shock. Beat. The door knock is heard again. This time a little bit restlessly.

MAGGI

Who ... Who is this?

LAURA

(Almost
whispering)

Maggi ... It's me ... Laura.

Maggi sighs in relief and opens the door. Laura enters quickly grabbing some of her stuffs. She looks frightened.

LAURA (CONT'D)

I am extremely sorry for this ...

MAGGI

It's okay Laura ... Sit over here... What happened? ...

LAURA

Nothing ... Actually, I can't sleep. Feeling like someone is outside my door ... I don't know, may be that blood on his ... Can I sleep over here with you? Please?

MAGGI

It's absolutely fine girl ... You are welcome.

LAURA

Thank you, Maggi ... I think Sandra was tricking me ... She always trolls me ... I knocked at her door. It was open. She was not in her bed.

MAGGI

What are you saying ... Where on the earth can Sandra go at this hour?

17 EXT. SWIMMING POOL INSIDE THE MANSION - NIGHT

Sandra is walking by the side of a beautiful Swimming pool inside the mansion. The pool is beautifully lit in the moonlight the water looks as clear as glass.

SANDRA

(Amazed)

Wowwww

She starts getting undressed. A mischievous smile shines all over her face. She, getting naked, slowly dives into the water in the blue darkness of the night.

CUTS TO

18 EXT. MANSION WINDOW - NIGHT

From the top floor window, Gustav looks at Sandra, swimming in the pool completely naked.

20 EXT. MANSION IN THE WOODS - DAY

Drone aerial view shot of the mansion in the morning. The grey texture of the tiles looks creepy.

INT. GUSTAV'S ROOM - DAY

Close shot: Classical music being played on a gramophone record.

Close shot: Gustav cuts a reddish meat steak with knife.

Juice comes out on the plate as he presses it with a fork.

Peter's hand inserts an old VHS videotape in an old videotapeplayer. Pale distorted video is seen on a TV screen connected to it - holiday tour of a high school gang; They are laughing, screaming, chattering in Russian, pranking and having fun.

Gustav smiles while watching this video. Red juice of cherry dripping down his lips, looks like blood. Jubilant voice of a girl is heard in that video.

PETER
(in Russian)
Your wife ...

GUSTAV
(in Russian)
I miss her ... Bring her back
Peter.

INT. MAGGI'S ROOM - DAY

Maggi and Laura look very tense while they are talking.

MAGGI
Tell me what do you know about her
... you have spent a lot more time
with that bitch!

LAURA
I don't know ... she was not like
that before. May be this place ...

MAGGI
What about this place? ...

LAURA
I'm not sure ... I am having an
unusual feeling ...
something suffocating ...

MAGGI
Whatever it may be ... I think
we should get away from here ...
she can kill us both ...

LAURA
But

MAGGI
What? ... Will you leave with me or
not?

LAURA
(breaks down in tears) You
don't understand, I can't leave

her like this ... I love her so
much ...

Beat.

Maggi's expression changes from serious to a happy tone.
She claps slowly and praises Laura,

MAGGI

That's impressive Laura. You are
doing a great job ... Just one
more thing - you need to focus on
your breathing when you are
delivering a dialogue.

LAURA

Should I lower my voice at the last
portion of this?

MAGGI

Yes, you can. See, you are
improving very quickly ...

Suddenly they hear a knock on the door.

MAGGI

(CONT'D)

Yes come in ...

Sandra enters with a toothbrush hanging from her mouth.

SANDRA

Why were you shouting? ...

LAURA

Did we wake you up, Her Majesty?

SANDRA

Yes, noisy girls.

MAGGI

We were rehearsing a portion from
the script ... Laura wanted some
tips, as she is new...

SANDRA

Woww! That's great... So, can I
also get some tips ... from the
experienced...

Suddenly, someone knocks the door. They look at the
direction of the door.

Beat.

PETER

(From outside the door)
Your breakfast ma'am ...

MAGGI Yes

... come in, Peter.

Peter enters a step into the room.

PETER

Umm, may I bring all the plates
here ... you seem to be
rehearsing together!

MAGGI

Sure peter. Thank you so much.

PETER

You are welcome ...

SANDRA

I am calling Claire ...

Sandra gets out. Peter enters with a food trolley.

One more thing Peter, can we have your company if we roam
around outside ... just to have some fresh air ... may be
after breakfast?

Beat.

PETER

Sorry, but, I must pick up sir
Gustav's wife after this. So, I
won't be available till the
afternoon. Till then, please have
patience and enjoy indoors...

MAGGI

No problem, Peter. You are so generous ...

PETER

You are welcome again ... and please don't explore outside without me or sir. And better keep the doors closed; a bear had entered the garden last night ... I saw its footprints.

MAGGI

Okay. Now that's dangerous

Peter turns back as he remembers something he missed to say,

PETER

Oh! I forget to tell you about the session. Sir Gustav will meet you at the rehearsal room - second floor. 10 a.m. sharp. Good luck ladies.

INT. MANSION - REHEARSAL ROOM - DAY

We see the woods from the second floor rehearsal room's window. The sky is getting covered with dark clouds. A black old-fashioned car drives through the road towards the woods and vanishes in the woods.

LAURA

Woww! A Mustang! Ford ... 1960's.

CLAIRE

Hehh! ... Why don't you join your father's car-business?

All four girls are in the rehearsal room. Laura and Claire sit on the window. They are smoking. Maggi and Sandra are sitting on the chairs facing them. Maggi is making her final notes, while Sandra is busy posing for selfies.

Suddenly they hear a footstep on the wooden stairs outside the room.

CLAIRE

(CONT'D) Oh shit! He's
here ...

Claire and Laura rush towards the chairs after throwing their cigarettes out of the window. Maggi and Sandra also sit attentively.

Gustav walks into the room with an urgency and distributes another set of papers to everyone.

GUSTAV

Here are your character sketches
.... and a few notes about the
story ... please take a quick
look at it.

Gustav takes his seat.

GUSTAV (CONT'D) Oh!

One thing more - I am sorry
that I could not attend you all
in person. I was so stuck in
other challenges. So, in brief
- I am Gustav Ivancevich - your
director. The genre of the
movie, as you already know from
the screenplay, is 'Horror'.
It's yet to get a title. It
will be shot here in this
mansion and the woods. And the
shooting will begin tomorrow.
Any questions?

Beat.

All the girls nod to say "NO".

GUSTAV (CONT'D)

Well then, we shall first
have a cold-reading of scene-
11; Page Sarah got missing
and her friends are arguing

with themselves. Tina speaks.
Please begin.

Beat.

Maggi begins to read the script.

MAGGI

This can't be Lisa. I can surely
tell you - she is not like that.

Beat.

Maggi looks at Sandra. She is still struggling to find
her lines. Laura and Claire also look at her. They are
tense.

GUSTAV

Lisa? ... Who is Lisa?

Sandra clears her throat and begin to read her part. She
starts fumbling.

SANDRA

Really? .. What made you imagine
... such things about her? You
have Possibly ... never met
her since yesterday.

GUSTAV

Okay. Stop it What are you
doing?

SANDRA

I am reading my part.

GUSTAV

Then why are you fumbling so much?
... Haven't you read the script
already?

Gustav now turns to others.

GUSTAV (CONT'D)

Please pay attention ladies;
... have you gone through
the pages yet?

GIRLS

Yes ..

GUSTAV

Look. This is a serious feature film and it only requires professionalism. You had plenty of time before this session to go through your lines. Why can't you say your lines confidently?

MAGGI

Sir ... can we start with my lines? They are prepared, but a little nervous.

GUSTAV

Look, I am not able to hear excuses now. The shoot will begin from tomorrow. I will be very harsh if this happens again during shoot...

SANDRA

Sorry sir

GUSTAV

You should be Okay, everybody listen carefully. I am reading the entire script for now. Take notes, ask your questions when I am finished? Okay?

GIRLS

Yes sir

Gustav begins to read the script,

GUSTAV

Scene 1. Interior. The haunted mansion - Day. We see a wide ...

Suddenly a phone rings loudly in this room. A loud hilarious sounding Korean song. It was Laura's phone.

As Laura takes out the phone from her pocket the sound becomes louder. She struggles to shut it down with her trembling fingers. Finally shuts it down. All heads looking at her.

CUT TO

23 INT. MANSION - REHEARSAL ROOM - DAY

Maggi puts her phone into a plastic wrapper held by Laura.

Laura moves to Sandra. Sandra does the same. So does Claire. Laura now turns to Gustav.

Beat.

Gustav is staring at her. He looks very angry.

GUSTAV

Come here

Gustav drops his phone too in the wrapper.

GUSTAV (CONT'D) Now

pass this to the girl sitting beside you.

Laura hands over the plastic wrapper carrying all their phones to Claire.

GUSTAV

Go and keep this in your room. Every day you will collect and keep the phones away from my sight Am I clear?

CLAIRE

Yes sir....

GUSTAV

Thank you ... Do it quickly.

24 INT. MANSION IN THE WOODS: DOWNSTAIRS - DAY

While stepping down through the stairs Claire suddenly stops. She hears some noises coming from the corridor.

She walks slowly towards it. As she enters the corridor she finds it as empty. Only the glass door in the backyard is shaking in the wind. The door opens wide in the wind.

Claire slowly comes near the door. She looks through the glass wall. There is no one inside or outside the door. She closes the door.

As she is about to lock it, a shadow is cast on her from her back. She is trembling in fear. As she turns back she looks terrified.

25 INT. MANSION - REHEARSAL ROOM - DAY

Gustav is impatiently tapping his fingers on his knee. Other girls are getting worried too.

GUSTAV

Okay. Enough ... Let's start the reading. We will do the session without her.

SANDRA

Excuse me sir. I think she may be feeling unwell or something serious has happened to her ... She is not so irresponsible ... I think we should check once.

GUSTAV

All right! You go then, find her. If you find her ill, call 911 immediately. But if you find her Okay, then tell her not to join us anymore. Once Peter returns, I will pay her the money and will show her the door.

26 EXT. MANSION IN THE WOODS - DAY

A dark cloud has almost covered the woods. The backyard door is still open and shaking in the wind.

28 I/E. MANSION IN THE WOODS: DOWNSTAIRS - DAY

Sandra picks up a baseball bat from the decorated wall. She shouts,

SANDRA

Claire? ... Are you downstairs?

Beat.

Sandra slowly comes downstairs and notices the open door. She again calls her and walks slowly near the door.

She gets frightened as she steps on blood.

She wishes to scream, but finally stops herself from doing so. She tries to grip the baseball bat tightly as her fingers are shaking.

Sandra follows the blood trails along the garden outside the door.

INT. MANSION - REHEARSAL ROOM - DAY

Gustav, Laura and Maggi are sitting idle in the room.

MAGGI

Excuse me ... I need some air.

Maggi stands up and slowly walks towards the window.

As she looks down, she notices Sandra walking towards the woods.

MAGGI (CONT'D)

What the hell ... is she stupid?

Maggi runs to Gustav. Gustav is amazed.

MAGGI (CONT'D) Do you have a gun?.....

CUT TO

30 EXT. THE WOODS - DAY

Sandra is crying without making a sound while following the trail of blood towards the woods. She halts. She is about to enter the jungle.

Beat.

Sandra steps inside the woods. She tries to call Claire, but she is almost choked in fear.

She notices blood stains on the leaves. She follows it.

Suddenly a few drops of blood fall on her face.

As she looks up she notices the blood-bathed dead body of Claire hanging over her head; from a tree; as if Claire is looking at her.

Sandra looks at her face; there is two black holes in place of her eyes. Her eyes are gone. Thick blood is dipping from them.

Sandra screams with all the energy she has.

EXT. THE WOODS - DAY

Maggi, Gustav (with a rifle) and Laura are running towards the woods following the blood trail. They hear the screaming of Sandra. They rush into the woods. It begins to rain. Lightening and thunder.

MAGGI Sandra!!! ...

Maggi, Laura and Gustav shout her name again and again.

Suddenly a bush near them shakes. Gustav points his gun towards it. As he is about to shoot, Sandra comes out of it.

Sandra, drenched in blood, sweat and mud, hugs Maggi tight while she breaks down in tears. Maggi asks her,

MAGGI

Sandra Listen to me ...
where is Claire? What has
happened to you?

CUT TO

31 EXT. THE WOODS - DAY

Gustav and Maggi bring down the body of Claire from the tree and lays it on the ground. Laura and Sandra stand at a distance. Gustav checks the body,

GUSTAV

Jesus Christ The beast has
scooped out the eye-balls ...

MAGGI

Unbelievable

GUSTAV

Please call 911 ... and do not
touch the body anymore ...

MAGGI

Where are our phones? ...

GUSTAV

Let's check inside. She might
have kept those in her room....
Let's move indoor.

As they are about to leave, Laura notices something.

LAURA

Hold on a second

GUSTAV What now?

LAURA

(CONT'D) I have found
the phones.

The phones are lying on the mud. Broken. Maggi checks them.

MAGGI

They are dead, destroyed

GUSTAV

We are in deep shit now ...

SANDRA

(sobbing)

It's all my fault ... my fault ...

MAGGI

Calm down Sandra ... please ...
we will find a way ... (to
Gustav) Let's check the
internet. You have a laptop,
right? You were having a video
call yesterday

GUSTAV

Oh yes! Certainly. Let's check it.

CUT TO

32 INT. GUSTAV'S ROOM - DAY

Gustav clicks on his laptop. Google gets loaded.

Maggi, Sandra and Laura are waiting eagerly for a
response.

Suddenly the page stops loading. Shows, "Network not
found".

Gustav tries a few more times. But the same result is
appearing on the screen. He bangs on the laptop keyboard.

GUSTAV

Fuck ... Fuck ... Fuck ...

MAGGI

What can we do now?

Beat.

GUSTAV

There are two ways left ... We
can wait for Peter to return and

use his phone. Or I can take
your car and return with a few
cops.

LAURA

Please take my car ... here are the
keys.

Laura takes out her keys from her pocket.

GUSTAV

Well then ... keep this gun with
you ... and lock the doors
properly.

SANDRA

Please take us with you ...

GUSTAV

Please be patient. This is a
countryside. Things will be much
complicated if I take you to the
police with me now. It will be
quicker if I go alone. It won't
take more than 20 mins.

MAGGI

It's Okay. You go now ...

34 INT. MANSION IN THE WOODS - BATHROOM - DAY

Close shot: water streams are rushing out from an
oldfashioned steel shower.

Sandra standing beneath it, washing the bloodstains.
Blood flows down her legs.

She remains as still and silent as a stone under the
shower.

35 INT. MANSION: KITCHEN - DAY

Maggi opens the fridge for some food. She finds some
icecream.

She does not notice the head of that deer on the lower tray of the fridge. The eyes of the deer are also taken out.

35 INT. MAGGI'S ROOM - DAY

The TV is on. A weather report is saying a huge hurricane is approaching towards the south bay region.

Laura and Sandra are watching the TV. Sandra looks at the window. It looks like almost evening as dark clouds cover the sky.

MAGGI

Anybody wants a scoop?

Maggi enters the room with an ice-cream bucket.

LAURA

Oh yes! ... Hell yes ... Thank you so much...

Maggi scoops an ice-cream ball and puts into Laura's bowl. Slow motion: Sandra stare at the bucket while maggi is scooping it.

SANDRA

I think ... we should leave this place ...

Maggi and Laura stares at her.

SANDRA (CONT'D)

Right now ...

MAGGI

What? ...

SANDRA

This can't be a bear ...

MAGGI

What do you mean? ...

SANDRA

My ex was a wildlife filmmaker.
I have seen pictures of bear

attack. No bear scoops out the eyes of its prey And if it does then there should be several bite marks over the face and claw marks all over the body.

MAGGI

Hold on a second ...

Maggi switches off the TV and comes closer to Sandra.

MAGGI (CONT'D)

What are you talking about?

SANDRA

Try to remember Maggi ... was there any bite mark on her face?

MAGGI

I don't remember seeing any bite mark.

SANDRA

Exactly ... then how the fuck it took out her eyes? And try to remember the wounds on her body ...

they were deep.

But were they wide open? - something, only sharp claws can do?

MAGGI

No ... they were not ...

SANDRA

They were not made by claws Rather by ... a narrower and sharper thing ...

LAURA

A butcher's knife?

SANDRA

Yes ... Yes ... Yes ...

LAURA

Peter?...

SANDRA

Who else? ...

MAGGI

Wait a minute ... we can't say that
out of just a wild guess.

SANDRA

I am not guessing ... not at all
... if you want the truth go
check her body again ...

Beat.

MAGGI

Well then ...

Maggi unlocks the safety lock of the gun .

MAGGI (CONT'D)

Let's check it out again ... CUTS

TO

36 INT. MANSION CORRIDOR - DAY

Maggi, Sandra and Laura walks along the ground floor
corridor.

MAGGI

Stay close out there ... and if
you hear a sound alarm me ...
who knows, we might kill the
beast today ...

SANDRA

And what if I am right? ...

MAGGI

Then run as fast as you can ...
we may get some help once we
reach the highway.

CUTS TO

38 EXT. THE HIGHWAY BESIDE THE WOODS - DAY

Drone aerial view shot of the highway. We see the highway and then camera pans to reveal a long road inside the woods that ends at the mansion.

39 INT. THE MANSION: BACKYARDS DOOR -DAY

Sandra, Maggi and Laura stand in front of the backyard glass door. Maggi touches the lock.

They all look at each other. Sandra nods 'Yes' to Maggi.

MAGGI

One Two And Three

Maggi unlocks the door and pulls the handle. But the door does not open.

Maggi tries again. But it remains closed.

SANDRA

Its locked From outside ...

MAGGI

Let's check the front door.

CUTS TO

39 40 EXT. THE MANSION: FRONT DOOR - DAY

A huge lock is hanging on the front gate.

Sounds of heavy knock comes from inside. The door doesn't even move an inch.

CUTS TO

40 41 INT. THE MANSION: FRONT DOOR - DAY

Sandra continues to bang the door. She and others look exhausted.

MAGGI

Let's break the glass door ...

CUTS TO

41 42 INT. THE MANSION: BACKYARDS DOOR - DAY

Maggi hits the backyard's glass door with the butt of the rifle. But it only leaves a little scratch on the glass.

She hits it again and again ... and again. But the door seems to be solid as rock.

Sandra, panicked, snatches away the rifle from Maggi's hand and shoots the door repetitively. Before Maggi and Laura can respond, all bullets are fired. An empty metallic sound comes out of the gun as Sandra continues to pull the trigger.

The glass door is still unharmed with a few scratches.

MAGGI

It's ... bulletproof

Sandra murmurs in her panic-stricken voice,

SANDRA

Why ... why? ... Why?

She sits on the floor. The rifle falls from her hands. As Sandra begins to cry, Laura also cuddles her tight.

SANDRA (CONT'D)

I don't wanna die here I don't
wanna die ...

MAGGI

Sandra ... hey, listen to me ...
we should not panic right now ...
we will surely find a way to get
out

MAGGI (CONT'D)

May be it's sir Gustav who locked
from outside so that we stay safe
...

SANDRA

(shouts)

Fuck Gustav ... Fuck the film ...
and fuck you ... I want to go
home. NOW.

CUTS TO

42 43 INT. GUSTAV'S ROOM - AFTERNOON

Maggi hits the lock hard with the butt of the rifle. It
breaks into pieces.

They push the door and enter
Gustav's study.

MAGGI

Search for ammo ... we need more
ammo.

They begin searching the room. Maggi searches the
bookshelves. Sandra searches the drawers and cupboards.

SANDRA

Laura ... check if the internet is
back ..

Laura opens the laptop. The internet is still
unavailable. She suddenly opens a file and gets
surprised.

LAURA

(whispering)

Sandra Check this out ...

Sandra gets stunned after having a look on the laptop
screen.

MAGGI

Here they are Got the ammo.

Maggi takes out a cardboard box full of bullets.

SANDRA

Do you know ... how to load?

MAGGI

Not really Do you?

Sandra takes the gun and the ammunition from Maggi.

SANDRA

My father owns a gun-shop ...

Sandra opens the magazine and continues speaking while loading the bullets.

SANDRA (CONT'D)

And you know what ... don't ...
ever ... mess with a person ...
who knows ... how to load a
gun!

Sandra suddenly turns the rifle towards Maggi, with her finger on the trigger.

MAGGI

What the fuck ...!

SANDRA

WHO THE HELL ARE YOU?

MAGGI

What do you mean? ... Please
take the gun down ... It's
loaded Sandra!

SANDRA

I will load them into your
fucking head ... If you don't
tell me who you are ... and what
do you know about this shit we
are in ...

MAGGI

What are you talking about? ...
How the hell I know anything about
it? ...

Sandra turns the laptop towards Maggi and says,

SANDRA

Then ... explain this!

Maggi looks at the laptop. It's a photograph of Gustav holding hands with Maggi.

MAGGI

This can't be true ... I have never met him before ...

SANDRA

Bullshit! ... then why did he met with you yesterday... only with you ... tell me what he told you word by word ...

MAGGI

Sandra ... Please believe me ... it was just a one to one interview

... please stop panicking Sandra, do you wanna say that sir Gustav is also conspiring against us?

SANDRA

(shouts)

Then why the hell he is not here by now It's been 4 hours ... 4 fucking hours

MAGGI

(in tears)

Sandra ... please lower the gun ... I have no idea what's happening here Believe me! Please ...

SANDRA

I believe You are a ... better actor than us ...

MAGGI

Sandra ... please! ...

SANDRA

I will count up to three ... till you decide your last words

Beat.

SANDRA (CONT'D)

One ... Two And

Suddenly they hear the sound of a car engine outside the mansion.

SANDRA (CONT'D) Gustav ...

As Sandra gets distracted, Maggi pounces on her to snatch the gun away. Laura also jumps to take the gun. The gun falls down. Sandra starts hitting Maggi. Maggi tries to defend her attacks.

Suddenly Sandra lands a powerful punch on her face and Maggi faints and falls down on the floor. Sandra picks up the gun.

SANDRA (CONT'D)

Let her be here till we face
the bastard director

LAURA

It's not him It was the
sound of a Mustang 1960.

EXT. MANSION IN THE WOODS - DUSK

Camera moves forward to capture the front of a black vintage car that stops outside the mansion. Raindrops are flowing over the shining black body of the car.

The camera tracks towards its back to reveal a huge block of ice getting offloaded from the back of the car.

INT. MANSION - 1ST FLOOR CORRIDOR

Sandra, holding the gun and Laura, holding the baseball club are slowly walking along the corridor.

The masks and sculptures hanging from the wall appear very creepy.

They notice a huge cross-bow on the wall too.

Sandra and Laura stop near the stairs. Sound from a television is echoing on the ground floor.

LAURA

(whispers)
Someone is inside ...

SANDRA

Shhhhhh

Sandra points the gun in front of her and starts stepping down through the stairs. Laura, choking to her anxiety follows her.

As they walk along the ground floor corridor, gradually the sound becomes louder. The sound of a cartoon show. We see their bare feet silently stepping on the shiny floor.

The barrel of her gun enters into an almost dark room revealing a TV, where a Tom and Jerry show is on. Tom is running behind Jerry and another mouse.

Sandra switches off the TV.

Suddenly a thunder illuminates the room and they notice the body of Claire, lying at the side of a bed.

Laura screams and runs out of the room.

SANDRA (CONT'D)

Laura ... Stop! ...

Sandra follows her along the corridor outside the room.

Suddenly Laura hears the sound of a door in front of her. She halts.

Sandra also halts.

Suddenly the lights go off and the rooms fills up with a bluish darkness.

Another thunder reveals a dark human figure at a distance.

Sandra fires her gun. The shadow figure turns to another corridor on his right side.

Sandra runs towards Laura and fires again. There is now no sight of the figure.

She reaches out to Laura who is shivering in fear.

SANDRA (CONT'D)

It's okay Laura We are fine
... We'll go home ... Let's move
...

Laura seems too shocked to move a muscle.

SANDRA (CONT'D)

Listen to me Laura ... let's go
... I promise I'll take you to
your home ... aaaaahhh!

Suddenly we hear a chopping sound and Sandra is choked in the middle of her sentence.

The sound of a slow footstep approaches towards them.

Sandra stiffens her face in pain and says to Laura,

SANDRA

(CONT'D) Run Run

....

Laura comes back to her senses and runs backwards with all the energy she has.

As Sandra turns back to the screen we see a chopper on her back, piercing her flesh and bones. She falls on her knees and tries to rise the gun.

She tries to aim at the approaching black figure towards her, but she cannot. Blood flows from her mouth severely.

She shoots, but aimlessly; and the impact of the firing makes her fall on the ground.

CUT TO: LAURA

INT. MANSION CORRIDOR - NIGHT

Laura is almost staggering in terror along the corridor.

She collides with a statue of iron knight. It falls on the ground.

She finds a door suddenly and enters it.

CUT TO: SANDRA

INT. MANSION - GROUND FLOOR CORRIDOR

The figure comes close to Sandra who is gasping in pain.

He bends down and releases the chopper.

Sandra screams but no sound came from her throat. She looks at that figure And manages to say her last words.

SANDRA

Fuck you ...

The man pierces a sharp object into her eye, and rotates it.

Sandra screams like a beast.

CUT TO

EXT. MANSION IN THE WOODS - NIGHT

We see a vast wide shot of the mansion immersed in a bluish darkness in rain, and Sandra's scream is echoing all over the place.

EXT. HIGHWAY - NIGHT

SAM (29), Maggi's boyfriend is driving a car and trying to call her. He gets a switch off notification on calling Maggi.

SAM

Not again.... Not again!

He clicks a switch and starts recording a voice message to Maggi.

SAM (CONT'D)

Hey babe. Sorry, you must be busy now. I am trying to call you for 3 hours. I got my leave earlier and will join you today. Will it be a problem? I am

almost 45 minutes away from the location you sent me yesterday. Please call me once your phone is on. Love you babe. See you soon.

Sam completes the call and puts the phone on the seat. We see a picture of Maggi and Sam on its screen.

CUT TO

INT. GUSTAV'S ROOM - NIGHT

Maggi suddenly opens her eyes. She starts panting out of exhaustion.

As she tries to stand up with the support of Gustav's table, she feels cramp on her leg. She again falls with papers and stationary items kept on the table.

She finds a small torch among them.

She turns the torch on and discovers some printed photographs along with some draft papers on the floor. They are the same printed photos that Sandra had showed to her.

Maggi now picks up the papers. She found it as a script.

"The Sinners - Final draft - by Gustav Ivancevich".

She notices some photographs being used as the page-mark in it. She opens the first page-mark with the photograph of Claire. She gets shocked as she goes through some highlighted lines like,

"Pick up the phones and get them away from me".

"She screams in the wood, while her eyes are being taken out".

Maggi opens the page-marks of Sandra. She founds,

"Stabs to death".

Then Maggi quickly opens her page. She finds,

"She is locked inside the study, by her own friends
A photoshoped image ... Suspicion...."

Suddenly she finds the remaining pages are not
there. She quickly staggers to the door and
pushed it.

CUT TO

INT. THE MANSION - OUTSIDE GUSTAV'S ROOM - NIGHT

The door of Gustav's room is locked from outside. A
metallic object is inserted between the two handles of
the door.

The door only moves a little when Maggi banged it
furiously.

CUT TO: MAGGI

INT. GUSTAV'S ROOM - NIGHT

Maggi, panicked hits a last blow on the door. It doesn't
move.

Maggi comes to the window and opens it. She finds iron
bars are covering the window. She holds it tight and
tries to shake it desperately. But the bars do not move.

She then tries to grab something big and hard to hit the
door with. But nothing reaches her hand.

Maggi then turns the battery torch towards the shelves.
But all she notices is books.

Suddenly the torchlight beam passes over something
suspicious. She again brings back the beam of light to
that place.

She finds a small camera over there.

She comes closer to it.

CUT TO: THE FEED
OF THE

CAMERA We see the infrared camera recording a wide-angle shot.

Maggi comes closer to it. She looks frightened and amazed.

CUT TO: MAGGI

Maggi notices a red dot is illuminated on the camera. She turns her torch to other sides of the room. She finds another one in the shelf opposite to it. She grabs the first camera and smashes it down on the floor.

CUT TO

INT. THE CAMERA-ROOM - NIGHT

We see a screen goes out of signal.

The camera moves back revealing a set of 20 screens on a table showing live feeds of other cameras across the mansion as well as outside of it.

CUT TO MAGGI

INT. GUSTAV'S ROOM - NIGHT

Maggi moves for the second camera. But she cannot reach it as it is mounted much higher than her own height.

She focusses her torch-light to the higher walls to check whether there are any more cameras or not.

Suddenly she notices an air ventilation duct on the wall.

Maggi stares at it.

Beat.

Maggi holds the table of Gustav and starts pushing it towards the wall.

INT. THE CAMERA-ROOM - NIGHT

One by one, we see live feeds of different cameras hidden in the basement storage room.

Suddenly Laura is seen in one camera feed, hiding behind a shelf and crying helplessly.

Suddenly she hears the sound of a door.

INT. THE BASEMENT - NIGHT

Peter opens the door and enters the basement with a large torch.

He whistles while he searches the room with the torch beam.

Laura hides down again. The torch beam narrowly misses her head.

Laura can see Peter roaming around the room behind some broken things stored in a rack.

She notices that Peter is heading towards another rack. He searches something and then finds out an iron rod with a pointed end.

Suddenly she notices a house-lizard on the rack. She gets a little nervous to see the creature. Her hand hits some broken utensils and they makes some noise.

Beat.

She finds that Peter is heading directly towards her.

Laura lays her body flat on the ground, behind the shelf. She is holding her mouth with her hands to lower her gasping sounds in utmost terror.

Beat.

Peter comes to the opposite side of the rack.

He checks the rack with his torch.

The torch beam gradually travels lower and lower and then suddenly halts. It misses Laura's nose by a hair.

Beat.

Peter notices the lizard on the rack. Its eyes shimmer in the light.

Peter smiles. He takes the iron rod higher.

Beat.

A smashing sound is heard and small blood drops sprinkle over Laura's face.

56 INT. PETER'S KITCHEN - night

A huge chunk of ice is hit hard with the iron rod and small pieces of ice scatter around it.

Peter puts the pieces of ice in a glass jar.

Then he starts whistling again and leaves the kitchen.

Suddenly we see the air conditioner duct that goes across the kitchen, is shaking a little bit, like someone is there inside it.

INT. AIR CONDITIONER DUCT ABOVE THE KITCHEN - NIGHT

We see Maggi, covered in sweat and dust, crawling through the air-conditioner-duct as carefully as she can. She is holding the torch in her mouth.

She turns off the torch and takes it in her hand as she comes just over the square opening above the kitchen table.

She peeps out her head outside of that opening and finds it empty.

But suddenly she hears the whistle of Peter and takes her head back inside, just above the opening.

Maggi watches the table from that small opening. She keeps herself absolutely motionless. She hears Peter's

footsteps inside the kitchen. Suddenly he lays down a naked body on the table just below the air-duct.

Maggi watches Sandra's naked body lying on the table now.

Sandra's lifeless face seems to stare at Maggi with one eye bleeding severely.

Maggi gets nauseated seeing this and struggles to hold a sudden urge to vomit.

Suddenly Peter leans forward to Sandra's body and Sandra's face gets covered by Peter's almost bald head.

Maggi shivers in panic silently. She stiffens her face and holds her breath.

INT. PETER'S KITCHEN - NIGHT - INTERCUT BETWEEN MAGGI AND PETER

Peter scoops out one eye of Sandra and puts it into that jar filled with ice.

The ice around it turns red with the blood.

CUTS TO: MAGGI

A drop of sweat flows through Maggi's forehead and comes to her nose. Maggi feels uncomfortable as well as frightened. But She must be motionless, otherwise the sound of her movement can uncover her hideout.

CUTS TO: PETER

Peter takes the butcher's knife and touches Sandra's throat with it.

CUTS TO: MAGGI

The drop of sweat almost reaches the edge of Maggi's nose.

CUTS TO: PETER

Peter measures and draws imaginary points with the pointed edge of his knife on Sandra's body; from her throat to her abdomen.

CUTS TO: MAGGI

The drop of sweat hangs on her nose and it may fall on Peter's head at any moment.

CUTS TO: PETER

Peter suddenly takes the knife higher.

Slow Motion: The knife goes up. The drop of sweat falls on the blunt edge of knife. The knife goes down.

Suddenly Peter hears a doorbell. He stops midway from butchering the body and leaves the kitchen.

CUTS TO: MAGGI

Maggi waits for his footsteps to fade out slowly. And then she hurriedly begins to take her out of that opening.

Maggi takes out her front body and supports her hands on the body of Sandra.

As she takes out her legs successfully she falls on the body. She couldn't resist the vomit and blew up on Sandra's face.

Beat.

Maggi quickly gets her sense back and looks at the open door.

She picks up the torch and then searches for a weapon and finds a few barbecue sticks. She picks one and gets out of the kitchen door quickly.

INT. THE CORRIDOR TO BASEMENT - NIGHT

Maggi runs out of the kitchen door and runs through the corridor. She pushes a door to enter but it doesn't open.

Maggi runs again and slips. She falls on the floor.

She gets up again with a huge pain in her leg.

She notices the door of the basement.

Maggi, staggering across the rest of the corridor, gets herself to the door and enters the dark basement.

INT. MANSION-THE OPERATION ROOM - NIGHT

We see Peter and a dark figure standing in front of a door.

Peter is searching for the right key from a bunch. We recognize the voice of the dark figure as Gustav.

GUSTAV

How is the job going ...

PETER

Perfect Sir ...

GUSTAV

And ... how is she? ...

PETER

(With smile)

Check for yourself Sir.

Peter opens the door.

Gustav steps in. It's dark inside the room. We only see the silhouettes of them.

GUSTAV

How many left? ...

PETER

Two

GUSTAV

Okay! ... Finish them quickly ... I can't wait much long.

PETER

As you wish ... sir...

As Peter switches on a light in front of Gustav, A green reflection of water illuminates Gustav's face.

He smiles a very eerie smile and turns to his left.

Peter opens another room for him - The camera-monitoring room.

We see a set of multiple LED screens with the feeds of the hidden cameras. Gustav walks towards it.

INT. THE BASEMENT - NIGHT

We see bits and pieces of the basement illuminated with the torch of Maggi. Broken furniture, TV sets, laboratory apparatus, cardboard boxes full of small machines are kept in many iron shelves.

Maggi walks slowly avoiding collision with the iron shelves.

Suddenly she hears some noise inside the room.

She turns her torch towards the source of the sound. She saw a leg quickly hides behind a distant shelf.

Maggi holds the barbecue stick firmly in her left hand and moves towards it.

Suddenly she hears someone to move towards the right.

She steps slowly towards it.

She now hears a gasping sound of someone.

As she crosses the last shelf and turns right; she discovers Laura is trembling with fear and is holding her palms in front of her face to avoid that bright torch light.

MAGGI

Laura !!! ...

Maggi drops the stick and runs towards her and holds her tight.

Laura is still too panicked to talk. She shivers in shock and disbelief.

MAGGI (CONT'D)

Laura ... it's me ... Maggi ...

Laura looks at her. She breaks into tears and hugs Maggi tightly. Laura cries as loud as she can.

MAGGI (CONT'D)

Calm down ... please ... Laura ..

Maggi holds her face with her palms and whispers,

MAGGI (CONT'D)

We must be careful ... we are
being watched ... there are
cameras everywhere around this
house ...

LAURA

Sandra? ...

MAGGI

She is no more ...

Laura steps back from Maggi. Her face is full of helplessness.

LAURA

Are you here to kill me? ... Maggi?

MAGGI

Laura I am not with them ... I'm
just one of you ... stuck in the
middle of this hell ... he
planned each of our moves
before. Right from the beginning
... from sending Claire
downstairs to ... keeping my
photoshopped image almost
everywhere of that room ...

(MORE)

MAGGI (CONT'D)

You have to believe me Laura.
Please ... we are being filmed
... this is the fucking real
time film based on real
incidents that are going on

and we are just acting
according to his script ...

Beat.

LAURA

What should we do now?

MAGGI

Basements usually have a storm
door - the only way to move
outside. We must find it now.
But before that we have a more
important thing to do.

CUT TO

INT. THE CAMERA-ROOM - NIGHT

We see the set of the screens in the camera room.

We hear the sound of washing some metallic things.

Gustav is seen washing some medical instruments in a
basin at the corner of that room.

He is humming an unknown tune while doing this.

We see his hands cleaning a medical scissor, silhouetted
by the LED screens as the background.

Suddenly one screen goes OFFLINE. A message appears on
it,

"No Signal. Check your connection".

Gustav looks at it.

Then another screen goes offline with the same message.

Gustav leaves his work and rushes towards the screens. He
tries to look for the girls on the screen.

Camera hovers over the screens until we find Maggi and
Laura in front of a camera in the basement.

In that screen he finds Maggi, staring at the camera.

Gustav looks worried.

Maggi suddenly hits the camera with something and it goes offline too.

CUT TO: BASEMENT

INT. THE BASEMENT - NIGHT

The camera that Maggi has just hit, is lying still on the basement floor. It gets hit again and again by Laura with a stick.

MAGGI

Leave it, Laura ... it's gone ...
we need to find the door.

Maggi holds her hand and moves away.

She looks for the storm door on the walls, but the beam of torch only shows more shelves and blocked walls.

Suddenly they step on water spilled on the floor.

She turns her torch to the floor. Water is flowing from somewhere in the dark.

MAGGI (CONT'D)

It's raining outside... let's
follow the water ... we might
find the storm door.

CUT TO

INT. THE BASEMENT - NIGHT

We see the beam of the torch and the girls from a distant corner of the room. Their movements are a deformed reflection, behind some glass bottles filled with liquids.

Suddenly a shadow walks past the bottles.

CUT TO

INT. THE BASEMENT - NIGHT

We see the beam of Maggi's torch is following the water trail on the basement floor.

Laura is holding Maggi's shirt while having an eye around.

Suddenly a few big rats runs in front of them. Maggi and Laura get shocked and halts for a moment.

MAGGI

Let's go ...

As they move a few steps they hear the sound of water dropping from the dark.

Maggi turns her torch towards it and discovers the source of the water. Rain water is flowing through a leak on the storm door.

They run towards it. Maggi touches the water flow and tears roll down through her cheeks. Laura hugs her and they both celebrate this little hope to get out of this place.

Maggi finds the lock. She takes the barbecue rod and hits it hard on the lock. But the lock turns out to be much stronger than that stick.

MAGGI (CONT'D)

We need something stronger

Maggi gets shocked as she turns back.

There is no sign of Laura.

Beat.

Maggi gets panicked now. She stammers

MAGGI (CONT'D)

(whispering)

La... Laura ...?

She hears a footstep in front of her.

She begins to move the torch beam up, slowly. She is almost holding her breath in fear to discover something frightening.

But there is no one. Only a rack with some dusty bottles appear in the light. Maggi, still in panic, steps forward slowly and raises her voice.

MAGGI (CONT'D)

Laura? ... have you found something?

Beat.

Maggi hears a whistle in the dark.

Beat.

Maggi stands there holding her breath. Her hand is shaking as she grips the barbecue rod firmly.

Again, the whistle is heard. This time from her back.

She turns back and discovers Peter, holding a handkerchief on Laura's mouth, in front of the storm-door.

Beat.

Maggi steps back in reflex. The beam of the torch shakes as she is trembling in shock.

Suddenly Peter begins to stab Laura on her stomach with a big knife. He continues stabbing as the blood continues to squirt out of her stomach.

Maggi screams and steps back from the place. She collides with the rack and falls down on the floor.

Peter leaves the motionless body of Laura on the floor and comes for Maggi.

Maggi tries to rise supporting the shelf. But she fails as the things falls on the ground instead.

Peter arrives near her with the knife.

Maggi shivers in sheer terror, watching the figure of Peter, rinsed in blood, is leaning forward to her.

Peter touches the knife to her shoulder while he whispers in a calm voice,

PETER

Shhhhh! ... Don't panic Miss.
Williams. ... Everything will be
fine.

Peter then scrubs the knife on her shirt to clean the stains of blood from it.

PETER

(CONT'D)

Now ... Ms. Williams
...

Maggi suddenly kicks on his genitals with all her power.

Peter falls on his hip. He gets numb with this unexpected blow.

Maggi manages to rise holding the rack beside her. She tries to move away from that place.

Peter rises up and catches her almost immediately. He punches her and throws her on the ground.

Then he again kicks her and gets her up holding her long hair. He continues to hit her while Maggi tries to defend herself.

Maggi, finally collides with that shelf with dusty bottles.

Peter runs to her furiously.

Maggi, in her reflex, picks a bottle from the rack and hits him hard on the left side of his face.

The bottle breaks and Peter's face is rinsed with that liquid. He suddenly starts screaming as the liquid begins to burn his skin.

Maggi discovers the label of "H2SO4" on the bottle.

Maggi picks up another bottle and smashes it on Peters head with all her power.

Peter falls and screams in agony as the acid burns his entire face down. Parts of his face melts and drops with the acid on the floor.

He still rises up holding the knife and swings it on the air randomly. Maggi saves herself from those blows and runs towards the storm door.

Peter collides with another rack and falls on the ground with the items kept in it.

Maggi finds Laura lying on a pool of blood. Maggi shakes her to check if she is still alive. Laura coughs.

MAGGI

Laura ... keep breathing ... stay
with me Laura ... keep
breathing...

Maggi finds the barbecue rod on the floor.

But as she tries to get up, Peter runs towards her screaming like a beast.

Before Maggi can move, Peter gets disbalanced and jumps on Maggi with the knife.

A stabbing sound is heard in the darkness.

The torch that fell on the floor reveals Peter kneeling over Maggi, with the barbecue stick penetrating into his eye, and releasing out of his skull.

Maggi leaves the rod and steps back.

She quickly picks up the torch and takes out the bunch of the keys from Peter's pocket.

EXT. MANSION - OUTSIDE THE STORM DOOR - NIGHT

It is raining heavily outside of the mansion.

Maggi opens the storm door and comes out of it on the open ground. She then supports Laura on her shoulders and takes her out too.

She carries her towards the cars parked beside the mansion.

She rushes to the BMW and lays Laura on the backseat. But she doesn't find the keys.

MAGGI

(Shouts)

Shit ... shit .. Shit ...

Maggi again takes out Laura, bleeding heavily towards the black Mustang.

As she opens the rear gate, someone hits her on the head from back. She turns back in severe pain and shock, and finds Gustav standing in front of her with a baseball club .

He hits her again and everything turns black.