

THE WILLOWS

by

Lisa Hammer

And

Levi Wilson

October 6, 2012

Contact: Lisa Hammer  
Wilson Arts Diversified, LLC.  
5036 42nd Street #1, Sunnyside, NY 11104  
(212) 729-3387

EXT. ABANDONED MENTAL HOSPITAL - DUSK

P.O.V. A video camera focusing on peeling paint that looks like dried blood. The camera spins around and is focused on SEVEN, VERY HIP, SPOILED, PSEUDO-INTELLECTUAL, COLLEGE STUDENTS.

They gather in front of an abandoned mental hospital in Connecticut.

They are leaders of an underground trend of urban "archaeologists" from Manhattan who get off on exploring the horrors of decaying buildings. As an art statement.

They scope out the facade for an entry point.

DEGAN is the leader. He is a dark-haired, attractive, smarmy film student. He wears a Chairman Mao T-shirt, a black hoodie, camouflage pants and a red army military hat. \*

GABE is a flamboyant club kid, dressed like a cabaret performer.

NADINE and PECK, wearing Anime style outfits and animal-shaped knit hats, are whiter than white but wish they were Japanese.

They all get excited taking costumed photos of themselves against the horrific surroundings.

Degan fiddles with his video camera and goes around the back of the building, motioning to the others like a Sargent.

DEGAN

Checking the perimeter. \*

The rest of the group wanders towards the back of the building, checking their cameras and even snapping a few shots of the decaying structure.

BANG!!!

Dramatic music.

A horrific crash from the back of the building. Everyone speeds up to see if Degan is hurt. Gabe screams like a woman.

CUT TO:

EXT. REAR OF BUILDING - MOMENTS LATER

Lucia flails her arms as she arrives.

NADINE

What?

\*

The out-of-shape Winnie is panting when she arrives around back to meet Degan.

The rest of the group arrive and scope out the damage.

PECK

What gives?

\*

DEGAN

Entry point.

Degan points to a broken window which leads to the interior of the hospital. He drops a second giant stone.

\*

NADINE

(scanning the sinister  
building)

I have a really bad feeling about  
this.

Peck secures his goggles over his Hello Kitty hat and takes Nadine by the hand.

PECK

(in his worst John Rhys-  
Davis impression)

Very dangerous. You go first!

\*

\*

\*

\*

Nadine and Peck exchange loving glances. She is cute as a button in her Sailor Moon school-girl outfit.

DEGAN

Everyone check your walkie-talkies.

All of the walkie-talkies are from "Toys Are Us" and are shaped like cartoon characters. \*

Degan's is from the GI Joe collection. The kids all check their devices, goofing around as they test them.

PECK

(like a robot)

"All Your Base Are Belong To Us!" \*

Winnie snaps Nadine's picture in her Sailor Moon pose. Degan focuses his camera on the wall to white balance, etc. \*

Gabe applies lipstick in a compact mirror. \*

CUT TO:

INT. HOSPITAL - MOMENTS LATER

Inside, the hospital is dark and decrepid. Paint is peeling off the walls, boxes of books and toys are spilling out everywhere, covered in mold. Ancient medical torture machines are still and abandoned, like forgotten graves.

Degan captures the surroundings in great detail on video.

No one seems to be sensitive to the massive scale of human tragedy that once took place in this facility. They are more turned on by the thought of the horror as an artistic statement.

DEGAN

Jackpot. Spread out! \*

CUT TO:

INT. SMALL ROOM - MOMENTS LATER

P.O.V. Degan's video camera: Degan ducks into a small side-room that resembles a war zone. \*

Asbestos and lead-filled paint peels down from the ceiling, dried blood covers the floor, hoses hang from the walls, books, helmets, toys, shoes, fake teeth. All of this is caught on tape.

Nadine walks by the doorway. \*

NADINE \*  
I think this is the wing where the \*  
boys were held. \*

GABE \*  
I whole section with young boys? \*

NADINE \*  
They were criminally insane. \*

GABE \*  
Where do I sign up? \*

CUT TO:

INT. RECORDS ROOM - DAY \*

The team wanders into the Records Room and spread out. Peck \*  
are snaps photos of every inch of the place. Nadine picks \*  
through random files. \*

NADINE \*  
Look at this one! \*

GABE \*  
What? \*

NADINE \*  
OMG. John Hawthorne. 15. Somehow he \*  
found his way into the girls wing \*  
and killed like three or four \*  
girls. They closed the boys wing \*  
after that. \*

PECK \*  
How long ago did this happen? \*

NADINE \*  
He died in 1876 at the age of 25. \*  
They kept him alone in the boys \*  
wing. The only boy there for ten \*  
years. Creepy. \*

DEGAN  
 Jesus. Do they put you here cause  
 your crazy or do you go crazy  
 because they put you here?

\*  
\*  
\*  
\*

CUT TO:

\*

INT. HALLWAY - TIME UNKNOWN

\*

Flashlights come across a hidden stairwell.

\*

DEGAN  
 Look at this! It goes really deep!

\*  
\*

INT. STAIRWELL - TIME UNKNOWN

\*

The team slowly make their way down the stairs.

\*

GABE  
 I don't like this.

\*  
\*

CUT TO:

\*

INT. HIDDEN ROOM - TIME UNKNOWN

\*

The camera is grainy and monochrome. Flashlights point to  
 canisters with labels.

\*  
\*

PECK  
 What is this stuff?

\*  
\*

Degan picks up a canister and opens it.

\*

NADINE  
 What are you doing?!

\*  
\*

Degan turns it over. Ash falls to the ground.

\*

DEGAN  
 It's nothing. It's just ash.

\*  
\*

He reads the label.

\*

DEGAN (CONT'D)  
 Francis Mitchell, 1932 - unclaimed.

\*  
\*

NADINE  
 OMG, it's people.

\*  
\*

	GABE	*
Ew!		*
Pause.		*
	PECK	*
Open another one!		*
	NADINE	*
No!		*
Degan grabs another one. He reads.		*
	DEGAN	*
Elise Mallory, 1976 - unclaimed.		*
That's not even that long ago!		*
Degan works at the lid.		*
	NADINE	*
That's so disrespectful!		*
Degan barely cracks the lid when - BOOM!		*
The canister explodes with an otherworldly roar and a flash of ectoplasmic energy! Everyone is knocked off their feet.		*
		*
The camera shows confusion, images difficult to make out. A flashlight moves. Action happens off camera.		*
		*
	PECK (O.S.)	*
Is everyone okay?		*
	NADINE (O.S.)	*
Yes.		*
Some coughing.		*
	PECK (O.S.)	*
Someone have the camera?		*
The camera image moves.		*
	GABE (O.S.)	*
I found it!		*
Gabe points the camera around. The flashlight beams hone in on Degan as the camera centers on him. He is still. Silent.		*
		*
	PECK	*
You okay, Degan? You hurt?		*

Degan looks up. His eyes glow red. His mouth opens. The same otherworldly roar emanates. \*

He charges. \*

Camera drops. \*

Screams. \*

BLACK. \*

CUT TO: \*

TITLE SEQUENCE - 30 YEARS EARLIER

SONG: THE BUOYS - "TIMOTHY" plays on a car radio. MOTOR SOUNDS.

CUT TO:

EXT. CAR - DAY

A 1971 Cadillac winds it's way through back roads in a remote mountain town. ELISE MALLORY, 16, stares out the window, miserable. Her Waspy, well-to-do PARENTS sit in silent anger in the front seat.

CUT TO:

INT. CAR, BACK SEAT - CONTINUOUS

Elise sits in the back seat. She stares at the backs of her parents heads. She is silent.

CUT TO: \*

EXT. CAR - CONTINUOUS

The family car weaves it's way through the curving roads. The trees are bare and the sky is grey. \*



Seen through the window: Peg scrambles to clean up the vomit on the back seat. Dennis rests his forehead in his left hand as he drives.

DISSOLVE TO:

INT. CAR - HOURS LATER

Elise looks up to see a beautiful, stately mansion, surrounded by a vast, bare forest. She looks worried. The gate bears the name "The Willows". The car pulls in, the gates close.

CUT TO:

EXT. MANSION DRIVEWAY - MOMENTS LATER

Mr. Mallory pounds on the rear car window as Peg stands behind him with her arms crossed.

CUT TO:

INT. CAR - CONTINUOUS

Elise holds her hand on the door lock and quickly locks it every time her father tries to unlock it. She is terrified.

CUT TO:

EXT. MANSION DRIVEWAY - CONTINUOUS

Mrs. Mallory looks around. We then see her hands trying to pry open the car door.

PEG MALLORY (O.S.)

She's embarrassing me.

We see through the car window - the keys are still dangling from the ignition. We then see Dennis fumbling in his pockets for another set of keys. \*

DENNIS MALLORY (O.S.)

Oh, this is unbearable. I need a S-

Peg shoots an angry look at Dennis. They have had this argument before. Dennis stops talking.

CUT TO:

INT. INTAKE OFFICE - MOMENTS LATER

DR. AMANDA DEWEY-JONES looks down at Dennis Mallory through her glasses. She resembles Nurse Ratchet but is dressed in a red business suit and pearls. She pushes a pile of papers toward Mr. Mallory.

AMANDA DEWEY-JONES

Sign here. \*

Tension and silence fill the room as he signs. He looks up at her when he finishes.

AMANDA DEWEY-JONES (CONT'D)

And here.

Silence, aside from pen scraping on paper.

AMANDA DEWEY-JONES (CONT'D)

And here.

Tension.

CUT TO:

INT. HALLWAY - CONTINUOUS

Elise and Peg sit in two chairs in the hallway, waiting. Peg cannot bear to watch the papers being signed. \*

Elise shifts in her chair. Her mother grabs her thigh and squeezes it very hard.

PEG MALLORY \*

I'll make my macaroni casserole  
when you come home, I know how much  
you love it... We'll celebrate.

Elise looks uneasy. She hears giggling coming from a distant hall. The hair raises on her arm.

CUT TO:

INT. INTAKE OFFICE - CONTINUOUS

Dennis is still signing a huge pile of papers.

AMANDA DEWEY-JONES

And here.

Dennis signs.

AMANDA DEWEY-JONES (CONT'D)

And here.

FADE TO:

INT. LOBBY - LATER

Elise stares straight ahead. She is now in the lobby, watching her parents car speed away through the front window. Tears fall, but she is silent.

Suddenly Elise's face is smashed into the window by someone. She spins around to see a 15 year old girl, JANIE running away, laughing cruelly.

JANIE

Little piggie!

Janie runs screaming down the hall. \*

Elise holds her fore-head in pain and looks to the adults for an answer. She sits down on the ground and lets her head fall back on the glass. \*

A girl, MARTHA LANGLEY (15), appears. \*

MARTHA

Hi. \*

Elise says nothing. \*

MARTHA (CONT'D)

It's okay. Nobody likes their first day. This place can be weird sometimes. You just can't let it get to you. Don't let it drive you crazy.

\*  
\*  
\*  
\*  
\*  
\*

Elise turns away.

\*

MARTHA (CONT'D)

Here. Chocolate.

\*  
\*

Martha shoves a Reeses cup into Elise's hand. She flashes a set of keys.

\*  
\*

MARTHA (CONT'D)

The director's. I have to get them back.

\*  
\*  
\*

Martha walks off.

\*

RECEPTIONIST

\*

Miss Dewey-Jones, I'm sorry, I- we- one of the girls is hiding from us, we think- yes, I know- we think she is heading up to the fourth floor- I'm so sorry- I know- I understand- we're doing our- we weren't expecting her t-

The receptionist holds the phone far from her ear. The VOICE on the other end is screaming. MALE ORDERLY #2 walks in.

RECEPTIONIST (CONT'D)

(to orderly, her hand covering phone)

You have to go up there and get her!

\*

The orderly leaves- in the opposite direction.

\*

Passed the orderlies Elise sees a TEENAGED HIPPIE GIRL who stands down the hall and looks at her.

\*  
\*

Elise looks very puzzled.

The receptionist slams the phone down. Elise is startled. The hippy girl is gone.

\*  
\*

RECEPTIONIST (CONT'D) \*

Great! Thanks! Now she's coming  
down here herself!

Elise hears a GIRL GIGGLING overhead, in the distance. Elise  
bites a fingernail.

CUT TO:

INT. BEDROOM - LATER

Elise stands in the doorway of a small bedroom. An orderly  
throws her suitcase on her bed and closes the door, locking  
Elise in. She stares ahead. The silence is deafening.

She turns and is startled to see the same hippie girl sitting \*  
on the other bed. The cute dark-haired hippie girl, CERCE \*  
(16) stares at Elise. \*

ELISE \*

Hi. I didn't see you. \*

CERCE \*

Hi. \*

ELISE \*

I'm new. \*

CERCE \*

I'm not. \*

A VERY LOUD BELL rings. Elise jumps.

CERCE (O.S.) (CONT'D) \*

Dinner. \*

Cerce is gone. The door is slightly ajar. \*

CUT TO:

INT. DINING HALL - NIGHT

A room full of TEENAGED GIRLS, varying in age from 11 to 17, \*  
sit at a long, antique table. They have had manners pounded \*  
into them by Amanda Dewey-Jones. They are too terrified to \*  
even look up. \*

The exception: A GROUP OF FOUR POPULAR GIRLS who sit at the head of the table. They are brown-nosing bullies. They spy on every girl and report back to Amanda Dewey-Jones.

Cerce enters and immediately sits at the end of the table by herself, "staring down" the group of popular girls.

The girls poke each other and point when Elise enters the dining hall. Janie whispers to one of the four popular girls. Janie then screams at Elise to show off.

JANIE

Piggy!

The five girls erupt into laughter. The biggest and meanest girl, TRACY, 16, sticks her leg out and trips Elise as she walks to the table. More cruel laughter.

They shut up fast and fall into perfect order as Amanda Dewey-Jones enters the dining hall and stands at the head of the table.

AMANDA DEWEY-JONES

(seething)

Girls.

The girls run to their seats. Cerce helps Elise up. She places Elise next to her at the table.

AMANDA DEWEY-JONES (CONT'D)

First order of business: You're all  
doing a great job, especially you,  
Tracey.

\*

\*

She returns her attention to the crowd, becoming cold.

AMANDA DEWEY-JONES (CONT'D)

Second order of business: Grace.

Amanda grabs the girls hands on either side of her. All the girls hold hands, Cerce grabs Elise's hand.

AMANDA DEWEY-JONES (CONT'D)

Strength of the female spirit. The healthy spirit, fed by the healthy body. (Lost in thought)  
You must detach from the unhealthy spirit, which clings to you. Fed by the unhealthy body, like a parasite. (Snaps out of it) Thanks be to God. Amen.

Amanda waves her hand and TWO NURSES start to bring bowls of broth to each girl.

AMANDA DEWEY-JONES (CONT'D)

Something very disturbing has come to my attention. It has been reported that one of you has broken the rules. \*

Amanda motions to ORDERLY #1 who grabs Janie from her seat. She starts kicking and yelling.

AMANDA DEWEY-JONES (CONT'D)

I'm sorry. You know the rules. Certain sections of this house are forbidden. It is for your own safety. Janie, you should know better.

Amanda Dewey-Jones motions to the orderly and he escorts Janie out of the room very roughly, grabbing her by the arm.

Amanda paces around the room. She hones right in on Elise. She walks by Elise and whispers in her ear.

AMANDA DEWEY-JONES (CONT'D)

Stop feeling sorry for yourself.

Elise turns beet red as she notices all eyes on her. Tracey and her three henchmen, TAMMY, 16, Amy, 16, and MARCY, 14, glow with evil mischief, not taking their eyes off of Elise. They are all ears. \*

Elise is utterly baffled.

ELISE

Excuse me?

Amanda places her hands on Elise's shoulders from behind.

AMANDA DEWEY-JONES

Elise Danielle Mallory. Stand up  
and tell us why you are here.

Elise is frozen with fear. Another GIRL kicks her under the table. Cerce whispers in her ear.

CERCE

You'd better play along. Trust me.

Elise slowly stands up but is silent.

AMANDA DEWEY-JONES

Go ahead, you're almost a woman  
now, take a stand.

Amanda crushes Elise with an "affectionate" arm around her shoulder. Elise is totally confused.

ELISE

I... Don't really know-

AMANDA DEWEY-JONES

Elise! - you drop your baggage at  
the door. Express yourself!

TRACEY

Yeah, stupid, say it!

AMANDA DEWEY-JONES

We all speak our minds here.

\*

ELISE

You can't be serious.

AMANDA DEWEY-JONES

Oh, I assure you, Elise, I am quite  
serious.

There is a silent stand off between Amanda and Elise for a few beats.



Amanda begins to appear anxious and relieves her tension by counting the girls in the room quickly. Without skipping a beat she speaks in an eerily mellow tone.

AMANDA DEWEY-JONES (CONT'D)

That's perfectly all-right. We'll  
forgive her one time.

Amanda smiles and signals the girls to start drinking their broth.

Elise sits back down slowly. She looks around at the other girls, bewildered. She suddenly notices that the girls all look sickly, scared and pale, and they are drinking their broth greedily.

Elise looks down at her bowl, in shock, then looks around as if more food will suddenly appear. Cerce elbows her and motions her to drink her broth.

ELISE

What's the main course?

All the girls just stare at her.

CUT TO:

INT. ELISE'S BEDROOM - NIGHT

Elise stands staring at her bed. An orderly locks her and Cerce in for the night.

Cerce is staring at Elise. Elise is uneasy. Elise's stomach growls.

ELISE

I don't feel well.

CERCE

You'll get used to it. It's just  
the vitamin stuff.

Cerce smiles kindly and turns off the light.

Elise lies down and stares at the patterns of light on the ceiling, brimming with anger and confusion, tears in her eyes. \*

She hears muffled thumping and scraping on the ceiling above her. \*

She is unnaturally drowsy, and falls asleep quickly.

CUT TO:

INT. ELISE'S BEDROOM - LATER

Elise is awakened by the sound of footsteps in her room. She is too groggy to see who it is. \*

She feels someone pull on her covers. \*

Her heart races. \*

She is facing the wall and doesn't dare look. The tugging stops. She hears Cerce's whimpers echo in the hallway. \*

CERCE (O.S.) \*

No, stop. Stop it.

Cerce starts crying. Elise hears a man laughing and whispering.

1,2,3!... Elise finally works up the courage to slowly roll over in her bed and see what is happening. \*

The door is ajar. Elise slowly steps out of the door into the hallway. \*

CUT TO: \*

INT. HALLWAY - NIGHT \*

She sees a large, SHADOWY FIGURE at the end of the hallway. Her heart is racing. \*

The figure runs quickly towards her! She starts and backs quickly into her room. The figure charges at the door. Elise quickly shuts the door but it locks from the outside. \*

The figure hits the door hard throwing the door open. Elise is thrown back and is knocked unconscious. \*

FADE TO BLACK.

FADE IN:

INT. ELISE'S BEDROOM - MORNING \*

Elise wakes to a BEAUTIFUL YOUNG NURSE (22) who feels her forehead. She wordlessly presses the back of her hand against Elise's cheeks. She smiles. \*

The nurse has a clipboard that she doesn't write on. \*

She turns slowly and leaves the room. \*

Cerce is up. She sits cross-legged on her bed. \*

ELISE \*

What happened? Where were you? \*

CERCE \*

What? \*

ELISE \*

Was I dreaming? \*

CERCE \*

It's time for breakfast. \*

CUT TO: \*

INT. HALLWAY - MORNING

Elise follows Cerce and a group of girls down a hall. She slows down, feeling strange. She stops. The hair raises on her arms. \*

She quickly looks behind her. \*

There is nothing there. She bites a fingernail. She runs to catch up with the group. She feels a breeze behind her. She speeds her pace.

CUT TO:

INT. CRAFT ROOM - DAY

At a remote craft table Cerce sits across from Elise. Stares at Elise. Confounded. Elise, in a trance, is drawing a circle with her pen until the paper is shredded.

Elise is jolted from her trance by a sharp, shooting pain in her arm. Tracey sticks a pin in Elise's arm as she walks by.

TRACEY

Hey fags, lezzz be friends!

Tracey, Tammy, Amy and Marcy walk to the next table, laughing. Cerce is fuming, but does nothing. Elise becomes even more withdrawn, holding her arm.

A GORGEOUS MALE COUNSELOR, GARY KUNULA, 30, enters carrying a box of art supplies. The girls all giggle and swoon.

Tracey walks up to his desk, flirting like mad. Gary ignores her and starts to set up his class.

GARY

Everyone, take your seats. \*

TRACY

(whispering to him)

I'd rather sit in your lap.

She laughs coquettishly and sits down. \*

Gary begins to distribute the art supplies to the girls sitting at each table.

GARY

(Sarcastic)

I'd hoped to start you all off with Sargent or Whistler discussion today, but I guess we'll have to settle for painting hearts on barrettes.

Gary approaches Elise's table.

GARY (CONT'D)

Cerce, why don't you try turtles,  
here's some green and blue acrylic  
paint-

CERCE

I'm actually partial to Whistler.

\*

GARY

Cerce, you never cease to amaze me.  
I'd love to discuss art with you,  
after I get the others started on  
their macaroni sculptures.

They smile a knowing smile. He notices Elise.

GARY (CONT'D)

And you must be the newest addition  
to our family? Elise-

ELISE

Mallory.

GARY

Mallory? Mallory what?

ELISE

Elise Mallory. And I don't belong  
here, so don't get used to me.

GARY

(smiling)

Oh. Right.

Gary glances over to see THREE MEN IN WHITE LAB COATS who  
take notes on a clipboard.

\*

\*

Gary snaps around and walks away to hand art supplies out to  
the other girls.

Elise looks back at Cerce, but Cerce is busy quickly drawing  
Elise's portrait with charcoal.

CERCE

(smiling)

I want to capture the depth of your  
anguish as it happens. In the  
moment.

Elise gives Cerce the finger. Cerce quickly draws her new  
pose on another piece of paper. \*

They both laugh.

The lab coats take notes. \*

CERCE (CONT'D)

Wow. I didn't know you had teeth.

ELISE

Huh?

Cerce smiles a big smile. Elise smiles a shy smile.

CERCE

Don't mind them. They're not really  
here. \*  
\*  
\*

ELISE

What? \*  
\*

CERCE

They're just observing. \*  
\*

TRINITY, an 11 year old wispy little girl, a serious bookworm  
with glasses, leans over from another table trying to join in  
on the fun.

TRINITY

Shadenfreude.

CERCE

(laughing)

God bless you.

TRINITY

No! You have it!

Trinity moves as if to join them at the table. Elise and  
Cerce laugh.

CERCE

Get lost, titless!

All the girls around them laugh at Trinity. Trinity shrinks back into her seat and looks as if she's going to cry. Cerce notices this and stops laughing abruptly. \*

Elise is also suddenly aware of Trinity's humiliation. \*

The two girls take inventory of the cruel looks on the popular girls' faces. Cerce and Elise look like they suddenly feel horrible.

Elise peers at Trinity's paper. She sees drawings of strange shadowy figures. She looks puzzled.

FADE TO:

INT. HALLWAY - LATER \*

Elise sits in a couch in the hallway with Martha. Next to them is a door to a closed office. The sign on the door reads "MISS REY." \*

MARTHA \*

You're pretty talkative. \*

ELISE \*

I guess. \*

MARTHA \*

Who were you talking to before? \*

ELISE \*

My roommate. Cerce. \*

Martha gives her a strange look. \*

MARTHA \*

Butterscotch? \*

Martha shoves some wrapped butterscotch candies into Elise's hands and then flashes some keys. \*

MARTHA (CONT'D) \*

Miss Rey's. Don't tell anyone. \*

A girl leaves the office. \*

MARTHA (CONT'D)  
I'm after you.

\*  
\*

Elise stands up and enters the office.

\*

CUT TO:

\*

INT. MISS REY'S OFFICE - LATER

\*

A rainbow poster on the wall reads "Kindness in itself is genius."

The industrial clock TICKS LOUDLY on the wall. It is twelve noon.

Elise squirms in her seat.

A 40 something disheveled counselor MISS REY, (similar to Sandy Dennis in Parents) sits across from her at a large mahogany desk, studying a case file.

\*

She mutters things under her breath as she reads, ignoring Elise.

MISS REY  
Depression, appetite loss,  
insomnia, delusions, sexual  
abuse...

Elise is shocked.

ELISE  
Excuse me?

MISS REY  
Huh?

They stare at each other for a long beat.

MISS REY (CONT'D)  
Oh! No... Sorry, I'm just finishing  
up on another girl.

\*

Elise is disgusted. She lets out a huge sigh.

Miss Rey takes notice and closes the folder.



MISS REY (CONT'D)

Animosity.

She takes off her glasses and stares at Elise for a very long, uncomfortable moment.

ELISE

(Annoyed) Can I help you?

MISS REY

You have already seemed to surround  
yourself with friends.

\*  
\*

ELISE

What friends? I barely know anyone.

\*  
\*

MISS REY

But you talk a lot.

\*  
\*

ELISE

Those idiots talk to me. Just  
because I answer back doesn't mean  
we're friends.

\*  
\*  
\*  
\*

Elise looks at her in disbelief. She looks behind her to see if she is on Candid Camera.

Miss Rey takes a quick peek at her file and a psychological handbook. She starts writing in Elise's file.

The TICKING CLOCK becomes very LOUD to Elise.

ELISE (CONT'D)

Stop it!

\*

MISS REY

Stop what?

ELISE

That!

Miss Rey nods her head and continues writing in Elise's file.

MISS REY

Do you like your room?

\*  
\*

ELISE

It sucks. Cerce is alright.

\*  
\*

MISS REY  
Cerce.

\*  
\*

ELISE  
My roommate.

\*  
\*

MISS REY  
Your roommate.

\*  
\*

Miss Rey writes a little more.

\*

ELISE  
Yes! Roommate! What are you  
writing?

\*  
\*  
\*

Elise gets up and grabs the file. Miss Rey stands up quickly,  
grabbing the file and hits a panic button. Elise looks  
through her paperwork and reads.

\*  
\*  
\*

Orderlies run in and grab Elise, dragging her out of the  
room, she is screaming.

ELISE (CONT'D)  
You... BITCH!

\*  
\*

Miss Rey looks terrified. She backs up against the wall  
behind her desk. She acts as if Elise were a convict  
brandishing a knife.

The door slams.

CUT TO:

INT. ELISE'S BEDROOM

The door flings open and Elise is shoved into her room.  
Orderlies push her down on the bed. Orderly #1 gropes her  
breasts before he leaves. Elise screams.

The door slams shut. The LOCK ECHOES LOUDLY.

ELISE  
(screaming)  
FUCK!!!!

Elise stares at the ceiling.

Minutes later a note is slipped under her door. Elise twists her head around to try and read it. Scrawled in red crayon is: "You're welcome!"

Elise hears GIRLS' LAUGHTER coming from outside the door. The girls scurry away. Elise runs to the peephole. No one is there.

Elise flops back onto the bed. She stares back at the ceiling. She is fuming.

CUT TO:

INT. ELISE'S BEDROOM - LATER

Elise wakes up to find Cerce staring down at her.

ELISE  
I'm going to kill them.

CERCE  
(agreeing)  
They are already dead! \*

Cerce laughs. Elise turns over on her bed. \*

ELISE  
Tonight.

CERCE  
Which ones?

ELISE  
ALL OF THEM! This is bull-shit! I'm not supposed to be here! They told my parents it was a place to help me get better. \*

Cerce looks puzzled and concerned.

ELISE (CONT'D)  
Better than what I don't know! \*

CERCE  
Umm...

ELISE

They can't treat people like this!  
I'm going to call my parents and  
fucking sue this place!

\*

CERCE

Elise...

ELISE

My fucking dad is a fucking  
senator!

\*

CERCE

ELISE!

\*

ELISE

What?

\*

Cerce stares at her.

ELISE (CONT'D)

WHAT?

\*

Cerce sits on the edge of Elise's bed.

CERCE

My dad is a lawyer. Tracey's dad is  
a Congressman. Amy's dad is a  
doctor. Tammy's dad is a famous  
actor.

ELISE

So? They sent us to a retreat. They  
got ripped off!

\*

CERCE

This is NOT a retreat.

Elise looks at Cerce for a very long time.

The DINNER BELL RINGS LOUDLY. Elise is startled.

CUT TO:

INT. DINING HALL - MOMENTS LATER

In SLOW MOTION Elise and Cerce enter the dining hall. The three white lab-coat wearing doctors are there with their clipboards. They glare at all of the girls one by one. Their gaze lands on the 4 popular girls. \*

Showdown. \*

Music: the Stooges "I wanna be your Dog". \*

Cerce and Elise pass behind the girls. Tracey sticks her leg out and trips Elise. Amy trips Cerce. On their way down, Cerce and Elise drag Tracy and Amy to the ground. \*

CAT-FIGHT!

Pounding of fists.

Pulling of hair.

Scratching. Slapping.

Suddenly, Amanda Dewey-Jones enters in a flurry. Orderlies pull the girls apart.

Music stops. Girls scream.

Orderlies drag Elise over to a chairs in front of the dining table. They will make an example of her. \*

ELISE

(to an orderly)

Stop touching my tits!

Martha is in the opposite corner with a group of girls. She looks concerned in a personal way. \*

Amanda Dewey-Jones turns to Elise. \*

AMANDA DEWEY-JONES

Violence of any kind will not be tolerated here.

ELISE

But they started it-

AMANDA DEWEY-JONES

YOU started it a LONG time ago,  
Miss Mallory. It's you. Think VERY  
HARD. That's why you ended up HERE.

\*  
\*

ELISE

What?

\*

AMANDA DEWEY-JONES

THINK, ELISE. You know what I mean.  
I know all about you.

Elise is stunned.

ELISE

I'm not crazy! She's a liar!

\*  
\*

Shock.

Silence.

A PIN drops out of Tracey's hand in slow motion. She kicks it  
under the table. Tracey and her cronies smile big, wide  
smiles at Elise.

\*

ELISE (CONT'D)

(To the girls) What the fuck did I  
ever do to you?

\*

Amanda Dewey-Jones looks shocked and slaps Elise across the  
face.

WHITE LAB #1

We don't want to do that right now.

\*  
\*

AMANDA DEWEY-JONES

Oh. My apologies.

\*  
\*

CUT TO:

INT. ELISE'S BEDROOM - NIGHT

Cerce lies in fetal position on her bed. Elise sits up in her  
bed holding her growling stomach.

CERCE

(whispering to herself)

The warder he gazes o' the night on  
the graveyards under him lying, The  
moon into clearness throws all by  
her light, The night with the  
daylight is vying. There's a stir  
in the graves, and forth from their  
tombs The form of a man, then a  
woman next looms In garments long  
trailing and snowy.

Elise stares at Cerce. She throws her pillow across the room  
at the wall. Cerce jumps a little but continues reciting.

CERCE (CONT'D)

They stretch themselves out, and  
with eager delight join the bones  
for the revel and dancing --  
Young and old, rich and poor, the  
lady and the knight, their trains  
are a hindrance to dancing.

Elise turns out the light. She lies down and stares at the  
ceiling.

ELISE

(to herself)

I don't belong here.

She can't keep her eyes open.

CUT TO:

SEQUENCE: ELISE'S DREAM.

Bizarre and dramatic music.

Elise sees and hears strange things in her dream, as if she  
is on a psychedelic trip. Distant voices call out to her.

She is compelled to leave her bed and easily unlocks and  
opens her bedroom door.

She is gliding down the hall towards a door.

At the end of the hall there a CUTE BLACK DOG stares at her. \*  
Elise is afraid but approaches the dog. The dog runs down the  
hall and disappears. Elise follows him.

She is led to a stairwell, which she climbs. She hears the  
dog's claws clanging on the steps above her, and she follows.

Two floors up, on floor 6, Elise enters the hall. She glides  
past many doors in the 600 range. Strangely, she stops at  
room 466, which is padlocked from the outside. Elise touches  
the lock. Why is room 466 on the 6th floor?

The dog stares at her from the end of the hall. He is  
standing in front of a door. Elise glides toward the door. It  
is a small storage space door. Elise turns the knob and  
enters.

Inside, the room is only a crawl-space. Elise gets on the  
ground and crawls into the darkness.

She sees light at the end of the tunnel coming from another  
door. She crawls to it and slowly opens it. She hears the  
roar of ten thousand voices, all moaning in pain.

Elise crawls in to the room which is inexplicably the boiler  
room in the basement. A voice calls her name. It is coming  
from a red door across the room. Elise!

- ELISE! \*

CUT TO:

INT. ELISE'S BEDROOM - MORNING \*

The nurse is there as Elise wakes up. She gently presses her \*  
hands against Elise's forehead. She turns and leaves the \*  
room. \*

The door is opened. Cerce is sitting in her bed. \*

ELISE \*  
I had the craziest dream. \*

CUT TO: \*



INT. RECREATION HALL - DAY

Martha approaches Cerce and Elise.

CERCE  
I don't like her.

ELISE  
Why?

They hush up as Martha reaches them.

MARTHA  
Hey.

ELISE  
Hey.

Cerce says nothing.

MARTHA  
Can I sit here?

Elise looks to Cerce. Cerce shrugs.

ELISE  
Okay.

Martha sits.

MARTHA  
What are you playing?

ELISE  
Uno.

Martha laughs.

ELISE (CONT'D)  
What's wrong with Uno?

MARTHA  
Nothing. Deal me in.

Elise deals for the three of them.

ELISE  
You seem normal. Why are you here?

MARTHA  
I'm a little willful.

ELISE  
What?

MARTHA

I like to play sports a little too much. My family thought I should be more interested in girl stuff.

ELISE

I don't understand.

MARTHA

You know, we're all a little embarrassing for our families. Well to do families who need their daughters and sons to act a certain way. What does your dad do?

ELISE

He's a senator.

MARTHA

So is mine. I saw you got to take a look at your file the other day. I hope you didn't scare Miss Rey very much.

ELISE

Yeah. She's a bitch. She thinks I'm crazy.

MARTHA

Why? What did the file say?

Elise says nothing.

MARTHA (CONT'D)

Come on!

ELISE

I didn't read it in time.

MARTHA

You look completely normal.

ELISE

I'm not crazy! I don't belong here!

Elise stands up, the cards go flying. She runs off crying. Martha goes after her.

MARTHA

I'm sorry. Stop! Stop! Don't draw attention to yourself! I'm sorry!

Martha corners Elise.

MARTHA (CONT'D)

I'm sorry.

ELISE

Why does everyone think I'm crazy?

MARTHA

I don't think your crazy. I think you're sweet. I wanna be friends.

ELISE

You do?

MARTHA

Yes.

Elise buckles to the ground and cries softly.

ELISE

You don't think I'm crazy?

MARTHA

No. Sometimes you do some crazy things.

Elise laughs a little.

ELISE

Those little bitches keep messing with me.

MARTHA

Who?

ELISE

Those girls at lunch. They tripped me.

MARTHA

Okay. Well, we'll take care of that.

ELISE

Okay.

Cerce sits by herself with the spilled cards.

CERCE

Uno.

CUT TO:

INT. GYM - AFTERNOON

Close up on Elise whispering a secret into Trinity's ear. Trinity gets excited and passes the message on. It spreads like wildfire.

Amanda Dewey-Jones storms in. She claps her hands three times to shut the girls up. The secret message never reaches Cerce.

AMANDA DEWEY-JONES

The devil finds work for idle hands  
to do.

\*

She motions to the girls.

AMANDA DEWEY-JONES (CONT'D)

Fall in.

The girls all scurry to form three lines of five girls each. This is boot camp. The girls' gym uniforms are military in design.

Elise is clueless. Trinity pushes her into a line.

TRINITY

She likes it like this. Neat and  
Tidy. Neat and Tidy.

Trinity pushes Elise's shoulders back and stomach in. Elise is fuming.

She looks over and sees Cerce. Cerce shoots her a worried glance. Elise smiles a devilish smile.

TWEET!

Amanda Dewey-Jones blows a whistle. Elise jumps.

The girls begin a race. Each of three groups runs to a long table covered in sheets and table cloths. The girls begin to fold them as fast as they can.

Amanda Dewey-Jones throws her whistle and the gym teacher plucks it out of the air.

AMANDA DEWEY-JONES

Finish what I started.

Amanda Dewey-Jones marches out of the gym. Her work is done.

The gym teacher clangs a bell constantly to keep the girls on their toes.

GYM TEACHER

(blowing her whistle  
twice)

Let's move it, girls! Come on,  
Hustle!

Elise is shocked and angry at seeing the ridiculous task she and the girls must perform. They are all thin and sickly, tiring easily. The clanging of the bell is rubbing her nerves the wrong way.

ELISE

(screaming)  
Are you kidding me?

Elise is fuming and she starts to march out the door, but Cerce steps in her path to stop her. She is dead serious.

CERCE

It got back to me.

Elise stares at her.

CERCE (CONT'D)

(slowly smiling)  
Our plan is SO going to work!!!

Elise is still fuming but slowly breaks into a half-smile.

ELISE

Bad news travels fast!

CERCE

It got to the bitches. I know they will show up. It kills them to be excluded from any social gathering. Especially if it's mean.

\*

Cerce stares at Elise. They laugh. The girls return to their tables.

CUT TO: \*

INT. MISS REY'S OFFICE - DAY \*

Elise sits in a chair. Miss Rey looks at her compassionately. Elise is bored and annoyed. \*

MISS REY \*  
I hope we didn't get off on the \*  
wrong foot the other day. \*

Elise says nothing. \*

MISS REY (CONT'D) \*  
I'm sorry about that. Those files \*  
are confidential. \*

ELISE \*  
It's my file. It's on me. \*

MISS REY \*  
There we go. You haven't made a lot \*  
of friends, have you? \*

ELISE \*  
They're all mean. \*

MISS REY \*  
What about Martha? I've seen you \*  
talk to her a little. Is she mean. \*

ELISE \*  
Yes. No. She says I'm nice. \*

MISS REY \*  
Well, good for her. \*

Miss Rey pauses and smiles. \*

MISS REY (CONT'D) \*  
How are you getting along with your \*  
roommate? Cerce. \*

ELISE \*  
She's fine. She's helping me with \*  
the mean girls. \*

FADE TO:

INT. ELISE'S BEDROOM - NIGHT

Elise and Cerce create a make-shift Ouija board out of art supplies. They block out the window with a sheet. The furniture is pushed back to make room.

CERCE

We have to do this fast, social  
block is only 45 minutes.

ELISE

(incensed)  
Jesus Christ!

CERCE

At least we get one. Hey- Should I  
even be talking out loud from now  
on?

ELISE

Just shut up.

Knock! Knock!

One by one, girls start to filter into the bedroom. The are  
greeted by Cerce and Elise.

Eventually the air is buzzing with excitement and the sounds  
of teenage girl chatter.

Within 15 minutes, all of the girls, including Martha, arrive \*  
except for the four bullies. Cerce and Elise look at each  
other and sigh.

ELISE (CONT'D)

Great.

MARTHA

What is this? \*

TRINITY

It's really dark. \*

Suddenly, Tracy, Marcy, Amy and Tammy strut into the room.  
They are bitchy and annoyed. Tracy confronts Elise.

TRACY

This better be good.

Tracy walks away, pleased with herself. Elise laughs and whispers to herself.

ELISE

Oh, it will...

CUT TO:

INT. ELISE'S BEDROOM - MOMENTS LATER

The bedroom door is shut, the girls have wedged a chair under the handle to keep it shut.

The girls are all sitting in a circle. A stolen candle is lit in the center of the circle. An empty small water glass is also in the center of the circle, turned upside-down. Cerce and Elise sit at the head of the makeshift Ouija board.

ELISE

Everyone please hold hands and concentrate.

Tracey rolls her eyes.

CERCE

Or you could LEAVE if you're too chicken.

Tracey grabs the girls hands next to her.

ELISE

(Serious)

Great Goddess of the Lunar Light  
and Mistress of the Seas; Great  
Goddess of the Mystic Night and of  
the Mysteries; Within this place of  
candles bright and with Your mirror  
nigh;  
Protect me with Your awesome might  
while ill vibrations fly!



Tracey chortles. Everyone stares at her. She shuts up.

CERCE

"Mother Earth, Fire, Wind, Water  
and Spirit,  
I ask thee to cleanse my body of  
all negative energies"

ELISE

"Mother Earth, Fire, Wind, Water  
and Spirit,  
I ask thee to free and heal my body  
from all negative forces.  
Blessed be!"

The girls look scared.

Elise holds her hand over another glass. Cerce pulls out a pin and pricks Elise's finger. Drops of blood flow into the glass.

CERCE

"Blood, blood, gift from earth,  
Birth to death and death to birth,  
Keep all evil far away,  
Day to night and night to day."

The girls squeal at the sight of blood. Cerce and Elise share a secret smile.

ELISE

(raising her voice as a  
command)

Air, Fire, Water, Earth, Elements  
of astral birth, I call you now;  
attend to me! I call you now,  
attend to me! From cave and desert,  
sea and hill, By wand, blade, and  
pentacle,  
I call you now, attend to me!  
This Is my will, so mote it be!

CERCE

Come to ME!!! I COMMAND YOU!!!

ELISE

Everybody concentrate! We have to  
join all our energies!

CERCE

I call on you, demons!!! Come into  
this room, come unto us!!! I  
command thee!!!

Cerce holds the lit candle over the glass containing Elise's  
blood. As it hits the blood, there is a SIZZLE. Cerce holds  
the glass to the sky.

CERCE (CONT'D)

I offer this blood to you! Come  
unto us!

Elise jumps a little.

ELISE

Oh my God!

TRACY

What?

Elise puts her hand on the overturned glass.

ELISE

It- just moved on its own.

TAMMY

Shut up, you're trying to scare us!

ELISE

No I am not, I swear to God it just  
moved!

Cerce is laughing to herself.

CERCE

Everyone! Put your hand on it  
lightly, don't push, just let it  
glide around the board.

ELISE

Who is in the room with us?

Silence. The girls slowly let the glass glide over the Ouija board. It spells out a name.

SCARY MUSIC.

ALL

J-E-F-F

Cerce and Elise look at each other and smile. They are manipulating the glass.

ALL (CONT'D)

H-A-N-N-I-T-Y

Tracey screams and lets go of the glass. She falls backward. She wets herself.

TRACY

(crying bitter tears)

You BITCHES!

Cerce and Elise are laughing. The other girls join in.

TRACY (CONT'D)

That's not fucking funny!

Tracey runs to the door and fumbles with the chair but is too upset to get out. She begins to panic.

ELISE

He wants to talk to you, Tracey.

TRACY

FUCK YOU!!!

With Tracy's emotional outburst comes a horrible GROANING SOUND inside the hospital. It sounds like METAL SHIFTING on a SINKING SHIP.

DRAMATIC MUSIC.

Then... Silence and peace. But only for a moment.

Suddenly:

The candle flickers. A smoky substance fills the overturned glass. The blood starts to boil in the second glass.

The girls in the room panic. They push past each other to escape the room. The drama escalates.

Elise is laughing heartily. She looks down on the ground. She is amused. Cerce is on the floor having a fake seizure, foam in mouth, eyes rolled back.

ELISE

Oh my God! Look at Cerce! I think she's getting possessed by his ghost, Tracey!

TRACY

FUCK YOU!

ELISE

Jeff is asking for you, Tracy!

AMY

This isn't funny!

MARCY

Stop it, Cerce!

The panic heightens. The girls start to push each other over to get at the door. In the panic, furniture is moved, objects topple, and girls fall to the floor.

Elise looks down in horror. At the bottom of the panicked mob is little Trinity, being crushed by three other girls.

Elise steps in to help.

ELISE

Stop it! You're crushing her!

MARCY

Let us out, Elise! Game over!

AMY

This is so fucked-up!

Amy shoves Elise and they start fighting.

The chair has been pried away from the door but the handle won't open. Girls panic and pound on the door to escape.

CERCE

(demonic voice)

I told you I'd be back, Tracy!

ELISE

Alright, Cerce! That's enough, we scared them enough. Trinity is hurt!

Tracy is in a corner shaking and crying. Marcy, Amy and Tammy surround Elise and start pushing her. Name calling and violence escalates.

The rumble of the house gets louder. The furniture starts shaking. The girls are terrified.

Suddenly the candle is blown out by an unseen wind.

At the same time the shadow of a human body falls in front of the bedroom window. It can be seen though the light curtains which are back-lit by outside flood lights.

A loud THUMP! And CRACK! Is heard. The unmistakable sound of a splattered human head.

Cerce screams in a loud demonic tone.

The girls scream and run over to the window to see who or what fell.

They open the curtains. They push each other aside to see.

Expecting the worst, they are shocked to see... NOTHING on the ground below.

Cerce sits upright, laughing like a girl possessed.

Tracy tries the door handle again. It opens. The girls trip over each other to get out. No one stops to help Trinity.

CUT TO:

INT. HALLWAY - CONTINUOUS

Twelve hysterical girls run down the corridors of the hospital. They are screaming and crying.

CUT TO:

INT. ELISE'S BEDROOM - CONTINUOUS

Elise hurriedly picks up Trinity and carries her out the door, yelling behind her to Cerce.

ELISE

Cerce, get up, this is fucking serious!

An ALARM BELL goes off.

CUT TO:

INT. HALLWAY - CONTINUOUS

Elise carries Trinity to down the hall. She can hear the girls screaming in the distance. As she turns the corner to the infirmary she is stopped dead in her tracks. The girls are all standing very still, quiet. Orderly #2 has halted them. Elise is alone under a hall light holding the limp body of Trinity. One of the girls stares Orderly #2 in the eye and then without turning her body, thrusts her arm out to point at Elise. No one utters a word. Finally Trinity gurgles blood and the girls scream.

\*

\*

\*

Orderly #2 slowly approaches Elise, gives her a long, empathetic gaze and gently takes Trinity from her arms and carries her away.

\*

\*

CUT TO BLACK:

FADE UP:

INT. INFIRMARY WAITING ROOM - LATER

Elise sits alone, her head in her hands. From her POV everyone looks blurry and distorted. The SOUND is also distorted.

A dull ringing noise starts in Elise's head. The drone gets louder. Elise's eyes open wide in slow motion. \*

Amanda Dewey-Jones enters. She stands in front of Elise, her hands clenching into fists. Gary sits next to Elise, his hand on her back to console her.

CUT TO:

INT. ELISE'S BEDROOM - DAY

Montage of 3 days of Solitary confinement. The montage begins with Elise waking and looking around the room, but she is alone in a padded cell. Intercut Cerce alone in a different padded cell. Elise pounds on her door to get out but no one hears her. Food is slid under the door on a tray. Cerce does the same, and then begins to pace, swearing and cursing. Elise sits Indian style in the middle of the floor and closes her eyes. A tray slides under Elise's door, it is covered in bloody rags. Elise peers through the tiny window and see that it is Tracy, who stares at her then walks away. 3 days worth of food trays accumulate in Elise's room. She does not eat a thing. Then after 3 days, the 2 orderlies bring the exhausted Elise back to her room, and the feisty and angry Cerce back to her room.

FADE TO BLACK.

FADE IN:

INT. ELISE'S BEDROOM - LATER

Elise is sleeping in fetal position. She looks over at Cerce. Her bed is just a lump of blankets, almost as if Cerce isn't even there. \*

Elise is startled by whispering voices. She looks around the room and slowly gets up. Her hearing and vision are distorted again, most likely from drugs or somnambula. \*

She walks to the window and looks out, but no one is there. She turns to the door and sees slippers walking past her room through the crack below the door.

In a dream state she hears her heart pound. She goes to the door, looks under the door crack sees the slippers walk away from her door. She stands up and slowly turns the doorknob. To her surprise it is open.

CUT TO:

INT - CORRIDOR, MOMENTS LATER

Elise slowly walks down the corridor, following the path of the person who was just at her door.

She is very quiet and wide-eyed, she seems to be sleepwalking.

Elise hears more WHISPERING and follows the sound. She walks through a stairwell doorway to a back stairwell. She walks up the stairs to the 6th floor. \*

A sign on the door says RESTRICTED ACCESS. The door should be locked, but Elise slowly turns the knob and the door opens.

Her heart pounds loudly, as she looks down the forbidden hallway there is a dark figure standing at the end of the hall, staring at her. \*

It looks like it might be a nurse in a 1950 era uniform, but she's hard to see. Elise seems frozen with fear, but somehow her feet propel her toward the shadowy nurse figure.

As Elise travels slowly down the dark hallway, she sees the shadowy figure change from a nurse to some kind of shadow figure. \*

She hears FOOTSTEPS behind her. Elise looks to her side and the shadow nurse is escorting her. Elise is unable to react or scream, she can only turn her head, her vision is limited by darkness and she cannot stop herself from walking to the end of the corridor.

When she looks forward again, the shadow figure at the door looks at her, and his eyes glow red and then back to black. He disappears through the doorway he is standing in front of.

Elise arrives at the doorway. Number 446. It is deadlocked and bolted, and a sign on the door reads RESTRICTED. \*



The nurse shadow figure arrives at the doorway, seems to walk through Elise's body, takes a key-ring full of hospital keys and opens the multiple locks on the door, opens the door and walks inside.

Elise stands alone in the doorway, eerily silhouetted by the hall light behind her. She stares into the dark room.

Her eyes adjust to the room which is dimly lit by the hall light. \*

She looks around and sees an old office, overflowing with files and paperwork. The file cabinets are lining the walls, and files are stacked on the desks. From the look of the room no one has been in here for many years.

Elise walks over to one of the desks and opens a drawer. Inside she sees a small container with several female's detached fingernails in it, labeled "Patient: John Hawthorne." Her eyes widen with disbelief. The room falls absolutely SILENT.

From a back corner of the room the SOUND OF SWINGING ROPE is heard. Elise looks up slowly. Behind her very dimly we see the shadow nurse appear, who has been standing there. Elise moves out of frame to follow the noise. The ROPE NOISE gets louder.

Elise turns a corner and sees a flash of the shadow nurse hanging from a noose from the ceiling, The vision is jolting and instantaneously gone, like a flash of lightning. The flash is accompanied by muffled screams which vanish with the apparition.

Elise falls back in fear, steadying herself on a file cabinet. She looks up and sees a few feet away from her a file cabinet drawer that is open. She is drawn to it and goes to investigate. She leafs through the files and notices patient names. \*

She searches the folders to find her own but sees the file for John Hawthorne. \*

She slowly opens it and sees crime scene photos of mutilated women in various stages of dismemberment. She drops the file on the floor.

She hears a noise in the hall and makes a dash for the door, peering out. She quickly goes back to her room and climbs into bed unnoticed.

Suddenly the lights go on in the room and Elise is woken from her dream state.

CUT TO:

INT. CORRIDOR CLOSET - NIGHT

Amanda Dewey Jones and TWO ORDERLIES stand and stare at Elise, who somehow has climbed into a closet shelf in the corridor. She had thought it was her own bed. Amanda nods her head at the orderlies who grab Elise and pull her out.

ORDERLY #1, ugly and 18 years old, is rough and "accidentally" grabs her breast as he pulls at her arm. ORDERLY #2 is more gentle and very cute, about 20 years old. \*

He pries #1's fingers off of Elise's breast and pushes his hand away. #2 gently escorts Elise down the corridor. Elise stares at him with silent gratitude.

CUT TO:

INT. ELISE'S BEDROOM - MORNING

Light shines in on Elise's face through the window, waking her up. Cerce is sitting Indian style on the foot of Elise's bed. She stares at Elise for a very long time with a smug grin on her face.

ELISE

What?

CERCE

How many fingers am I holding up?

Cerce keeps her hands folded in her lap.

ELISE

Fuck off.

CERCE

Oh thank god, I thought they got you finally.

ELISE

Who?

CERCE  
The soul goblins. They live under  
the stairs. So... Your new  
boyfriend is nice.

ELISE  
What?

CERCE  
(Teasing) Matt. Yep. He tucked you  
in really well last night.

Cerce starts to laugh and Elise rolls her eyes. Suddenly she  
sits up straight in her bed.

ELISE  
Trinity!

Cerce is very silent and suddenly very serious. She looks  
away. Elise begins to tear up.

CUT TO:

INT - CAFETERIA - MORNING

It is breakfast. Girls sit at tables, run around, throw  
things, gossip. Cerce and Elise approach the door.

CUT TO:

EXT. HALLWAY BEFORE CAFETERIA - MOMENTS LATER

Cerce approaches the door with Elise en tow. Elise puts her  
hand on Cerce's arm to stop her. Elise looks very nervous  
about entering the cafeteria.

CERCE  
(Tenderly) Imagine them all in  
their underwear.

Cerce feebly laughs at her own joke. Elise braces herself and  
the girls enter.

CUT TO:

INT. CAFETERIA - MOMENTS LATER

Elise and Cerce enter the cafeteria and find a seat, alone. All the action stops and the girls stare at them. Tracy has the look of hatred on her face, but most of the girls look scared.

Tracey gets up and storms over to their table. She looks very threatening.

TRACY

You really think you can show your face here ever again? You are OVER, pig.

Tracy spits in Elise's face and Elise doesn't react. Cerce however, stands and leaps on top of Tracy, punching her in the face and throwing her to the ground. Tracy fights back with gusto. The cat fight triggers a near riot in the cafeteria.

Elise looks around her at the distorted faces of the girls. Her eyes dart around the room. \*

Suddenly she sees a quick flash of the shadow nurse in the corner, frowning. She runs around the girl-fight toward the nurse but the vision has fled, the nurse is gone.

Elise looks down at one of the tables and sees a lone GIRL, 13 years old, looking as if she is beginning to have a seizure. \*  
\*

Elise looks down at the girls hands on the table and sees she is drawing the face and figure of the demonic shadow-person she had seen last night. \*

The girls eyes roll back in her head and she starts shaking and convulsing.

Elise is shocked and runs to the door. She looks around to see if any of the shadow figures are in the room, following her. In a panic she pulls the fire alarm. She sits down on the floor Indian style and closes her eyes.

CUT TO:

BLACK.

CUT TO:

INT. OFFICE WAITING ROOM - DAY

Elise stares at her feet, she is silent. Her face is red. Cerce sits next to her with ice on her cheek, smiling. \*

The door opens to Amanda Dewey-Jones office and Tracy walks out slowly. She has a black eye and blood on her face and shirt. She glares at Elise and avoids Cerce's gaze entirely. She leaves the office.

The secretary looks up at Amanda and then addresses the girls.

SECRETARY

You girls may go in now.

CUT TO:

INT. OFFICE - MOMENTS LATER

Amanda is seated next to her desk, which seems unusual to Cerce and Elise. Their eyes dart around the office. \*

A policeman sits at Amanda's desk, Gary sits in a chair by the wall and Miss Rey sits next to Amanda, by the other wall. An intimidating DOCTOR sits next to Gary. He has a very large head.

The policeman is writing in a file. He doesn't stop writing to look at the girls.

OFFICER ARMSTRONG

I never like having to come out here. And I especially don't like to answer calls like this.

Elise looks down.

CERCE

Then don't.

Cerce gets up to leave. Elise grabs at Cerce's hand and gently pulls her back down to her seat. She stares at Cerce as if to tell her to stop.

The policeman is eerily calm, Amanda is fuming and the doctors are taking notes. Cerce notices his grin and shoots him a flirtatious smile. Elise notices. \*

OFFICER ARMSTRONG

In cases like this we usually haul your butts off to juvie hall, what is this your... (looks at notepad) second offense?

AMANDA DEWEY-JONES

(Jumps in) THIRD. This month.

ELISE

What? Are you kidding me?

Amanda begins to bite her nails. It is unsettling.

OFFICER ARMSTRONG

The thing is, you obviously don't intend to act like civilized adults and cohabit with your friends and staff here, even though they are looking out for your welfare-

ELISE

Bullshit.

\*

OFFICER ARMSTRONG

So be it. You have two choices. Stay here but have no contact with each other, or go together to Juvenile Hall where you will be put into the general population of kids who are the scum of the earth. I can't guarantee your safety there. But I can guarantee you will never be the same.

MISS REY

If I can just chime in here- uh, as a licensed therapist my function is to lead the patients to wellness no matter what it takes. I have worked hard with Elise and Cerce for a long time.

AMANDA DEWEY-JONES

What Miss Rey is trying to say is that we feel the best line of rehabilitation for these girls is for them to remain here and for our trained doctors to intensify their treatments.

MISS REY

No- actually I was going to recommend expulsion-

DOCTOR

Elise exhibits some sociopathic traits along with schizophrenia, command hallucinations. Patients with sociopathic personality disorder can not be rehabilitated.

\*  
\*  
\*

The room erupts into an argument. Elise is staring into space. She suddenly snaps out of it when she hears schizophrenia.

\*  
\*  
\*

ELISE

What's in room 446?

Everything stops. People, clocks, noise. A look of fear passes over Miss Rey's face. The policeman looks shocked.

AMANDA DEWEY-JONES

Have you been visiting restricted areas-

ELISE

Stop bull-shitting me. What is going on here that you don't want anyone to know?

DOCTOR

(Writing in pad) Her doses should be reduced-

ELISE

(To the doctor) Fuck off. The drugs aren't THAT good here. (To Amanda) I know you're hiding things from us.

(To Officer Armstrong) You have been here before- more than once or twice. And I'm starting to understand why.

Cerce is staring at Elise with her mouth agape. The adults in the room look scared and very much like they have been caught.

OFFICER ARMSTRONG

We're done here.

He gets up and leaves the room.

Amanda walks over to Elise and whispers in her ear.

AMANDA DEWEY-JONES

You are going to regret this.

Elise spins around to address Gary as the orderlies enter the office to escort her and Cerce away. She is desperate.

ELISE  
Gary, please, please call my  
parents.

Gary looks at Elise with empathy. Elise and Cerce are let out \*  
of the room.

CUT TO:

INT. ELISE'S BEDROOM - NIGHT

Elise is alone in her room. She is curled up on her bed. \*

The lock opens on her door, and Amanda enters. She closes and locks the door behind her. A loop of hospital keys similar to the ones held by the shadow nurse dangle from her hand.

Elise turns around on her bed and pushes herself against the wall, scared. She recognizes the keys.

Amanda starts to look through the keys on an ominous way.

AMANDA DEWEY-JONES  
I thought a lot about what you said  
earlier today. I understand your  
curiosity, you're a young  
blossoming girl who has seen  
nothing of the world. I take for  
granted that I was always a person  
who knew what she wanted to do in  
the world. A person with a higher  
calling.

Amanda's words seem grotesque to Elise.

AMANDA DEWEY-JONES (CONT'D)  
My higher calling compels me to  
rear every girl in this house as if  
she were my own. It is this higher  
calling- a call to excellence- that  
drives me to improve the system we  
live by- every day- no mistakes, no  
margin for error.

Elise looks as if she is becoming aware of her imminent danger.

ELISE  
I'm sorry I embarrassed you, I-



Amanda is fuming from this outburst.

AMANDA DEWEY-JONES  
 (Dumbfounded) What is it that makes  
 you think it's OK to speak to me  
 this way? I am flabbergasted. I  
 have done nothing to warrant this.  
 (Amanda opens the door and  
 signals the orderlies to  
 enter)  
 I am going to give you everything  
 you want Elise. Because I love you.

ELISE  
 What... happened to Cerce?

AMANDA DEWEY-JONES  
 Who's Cerce?

ELISE  
 Come on! Cerce! My roommate!

AMANDA DEWEY-JONES  
 You've been in this room all by  
 yourself since you got here, honey.  
 Now you go to sleep.

Orderly #1 enters and grabs Elise's head and pulls it back.  
 He forces her jaw opened. Amanda drops a pill into her mouth.  
 The orderly closes Elise's mouth until she swallows.

AMANDA DEWEY-JONES (CONT'D)  
 This will help. Night night.

They leave Elise to her bed.

CUT TO:

INT. ELECTROSHOCK THERAPY ROOM - DAY

Elise is strapped to an operating table surrounded by doctors  
 in white lab coats. They give her a mouth guard. A doctor  
 gives a signal.

A switch is thrown. A low hum as electricity courses through  
 some unseen device.

CUT TO:

INT. HALLWAY - DAY

Outside of the electroshock therapy room Elise's screams can be heard as they echo.

CUT TO:

INT. ELISE'S BEDROOM - MORNING

Elise awakens again to the young nurse caressing her cheek. She looks over to Cerce, who sits on her bed. Elise rolls out of bed and falls to the floor.

She reaches for Cerce who tries to help her. Elise is weak and her voice is slurred. She wipes drool from her mouth.

ELISE  
Where were you last night?

CERCE  
Nowhere.

ELISE  
Cerce.

CERCE  
It's time for breakfast.

CUT TO:

INT. HALLWAY - DAY

A heavily drugged Elise stumbles down the hallway to breakfast. Cerce is with her.

ELISE  
Who are you?

CERCE  
I'm Cerce. I'm your roommate.

Elise stumbles. Martha catches her.

MARTHA  
Oh, god. They have you on something heavy. Can't say I blame them.

ELISE  
(to Martha)  
Are you real?

MARTHA  
What do you mean? I'm real.

ELISE  
(to Cerce)  
Are you?

MARTHA  
Yes!

ELISE  
Not you. Her.

MARTHA  
Who?

ELISE  
HER!

Martha pauses.

MARTHA  
Wow. They might want to up your  
dose.

Elise laughs weakly. She can barely speak as it is.

Elise puts her mouth to Martha's ear.

ELISE  
I'm crazy.

MARTHA  
Okay. They don't like that word  
here.

CUT TO:

INT. CAFETERIA - DAY

Martha and Elise and Cerce eat in the cafeteria without  
incident. Cerce is not eating.

ELISE  
You never eat. You never eat.

MARTHA  
Are you talking to Cerce?

ELISE  
I'm crazy.

Elise looks around the cafeteria. She is getting stares. Not necessarily from the other patients. But from a group of people standing at random parts of the room. She recognizes them. \*

Gary. Janie. Tracey. Marcy. The young nurse. Tammy. \*

ELISE (CONT'D) \*  
Stop looking at me. \*

Elise stands up, but is still drugged. She tumbles onto the floor spilling food everywhere. \*

CUT TO:

BLACK.

FADE IN:

INT. ELISE'S BEDROOM - NIGHT \*

Elise is sitting on her bed. She is no longer drugged. Cerce is facing her on her bed. \*

ELISE \*  
This isn't happening. \*

CERCE \*  
Please. Help us. \*

ELISE \*  
You aren't real. Are you! \*

CERCE \*  
We need your help. \*

A horrifying roar deafens the room. Stomps like a giant four legged animal running. It echoes loudly and stops in front of their door. \*

A slam against the door. Claws push into the door stretching into the room. \*

CERCE (CONT'D) \*  
Please. \*

ELISE \*  
You're not real. \*

CERCE

Please!

The door stretches in further threatening to rip apart.

ELISE

This isn't happening!

The door explodes open revealing a huge roaring gaping maw!

CUT TO:

INT. ELISE'S BEDROOM - MORNING

Elise wakes screaming! She shoots up grasping her chest. She is alone. It is daytime. Cerce is no longer there. Neither is the nurse.

Elise is alone for the first time.

CUT TO:

INT. MISS REY'S OFFICE - DAY

Elise sits in the office with Miss Rey. She is no longer drugged.

ELISE

I haven't seen her in a while.

MISS REY

Well, that's a good thing.

ELISE

I still have dreams about her.  
They're so real. But I wake up.

MISS REY

As long as you can identify the  
dreams from reality you'll be doing  
fine.

Elise smiles. Miss Rey smiles back.

CUT TO:

INT. RECREATION HALL - DAY

Martha and Elise skip rope. A few other friends join them.

MARTHA  
Two weekends from now!

ELISE  
That's so exciting! I'm so happy  
for you!

MARTHA  
What about you?

ELISE  
I talked to my parents yesterday.  
Miss Rey is going to authorize a  
visit. I can go home.

MARTHA  
We have to stay in touch!

Elise and Martha jump and hug excitedly.

CUT TO:

INT. HALLWAY - NIGHT

Elise walks passed Amanda Dewey-Jones.

AMANDA DEWEY-JONES  
Sleep well, Elise.

ELISE  
Thanks!

Elise walks down the long empty hallway and enters her room.

CUT TO:

INT. ELISE'S BEDROOM - NIGHT

Elise enters her room. She is content for the first time. She  
grabs a book by her bed and sits to read.

Cerce is there. She is disheveled, her hair greasy and matted  
to her face. Her clothes torn and caked with dirt and blood.

CERCE  
Help us!

Elise covers mouth and screams. \*

ELISE \*  
No! No! Stop! I don't see you! \*

CERCE \*  
Please. It hurts. \*

ELISE \*  
Why? \*

Elise cries in frustration. She tries rubs her eyes violently \*  
to make the vision go away. It doesn't work. \*

ELISE (CONT'D) \*  
NO! NO! \*

She throws her book at Cerce but it goes right through her. \*

ELISE (CONT'D) \*  
See?! You're not real! \*

Cerce walks out the door and beckons Elise to follow. \*

ELISE (CONT'D) \*  
No. Forget it. You're not real! \*

Elise follows Cerce in spite of herself. \*

CUT TO: \*

INT. HALLWAY - NIGHT \*

The hallway is empty and darker than normal. It's nearly \*  
pitch black. The only light emanates from Cerce, just enough \*  
to light faintly light the floor below her. They are \*  
practically walking through space. \*

Eyes appear in the pitch black behind Elise. A growl. Elise \*  
looks back and sees nothing. Her heart races as she hurries \*  
to catch up with Cerce. \*

The hallways seems to lengthen the distance between her and \*  
Cerce no matter how fast to she scurries. \*

They reach a door. ROOM 446. Cerce stops there. \*

ELISE \*  
What's in here? \*

CERCE \*  
Help. \*

A growling in the darkness. Red glowing eyes appear. \*

ELISE \*

Cerce! \*

CERCE \*

Help! Help us! \*

The demon's silhouette charges for them. It is impossibly huge. Jaws open! Elise screams! Cerce is consumed. \*

BLACK \*

FADE IN \*

INT. HALLWAY - MORNING \*

Elise wakes up on the floor. She looks up to see the door to Room 446. She weeps deeply. \*

CUT TO: \*

INT. CAFETERIA - DAY \*

Elise sits quietly by herself. She doesn't eat her breakfast. \*

CUT TO: \*

INT. MISS REY'S OFFICE - DAY \*

Elise doesn't look so good. Miss Rey isn't terribly concerned. She attempts an upbeat tone. \*

MISS REY \*

Don't worry. It's just a dream. \*

Elise doesn't look convinced. \*

ELISE \*

I want to go home. \*

MISS REY \*

I expect there to be relapses. I'm going to send you home with a prescription just in case. \*

Elise is uncertain but hopeful. \*



ELISE  
Okay.

\*  
\*

CUT TO:

\*

INT. RECREATION HALL - DAY

\*

Martha is playing Four Square with some girls. Elise rolls up to her.

\*  
\*

MARTHA  
Wow. What happened to you?

\*  
\*

ELISE  
I didn't sleep much.

\*  
\*

She waves Martha away from the game.

\*

ELISE (CONT'D)  
Can you do me a favor.

\*  
\*

MARTHA  
Anything.

\*  
\*

ELISE  
I need keys to Room 446.

\*  
\*

Martha pauses.

\*

MARTHA  
What's going on?

\*  
\*

ELISE  
I have to check something out. Help me?

\*  
\*  
\*

MARTHA  
It's not real, whatever is going on. You know that.

\*  
\*  
\*

ELISE  
I know.

\*  
\*

MARTHA  
Elise. You're going home soon. What are you doing?

\*  
\*  
\*

ELISE  
Then come with me. Keep me on the ground.

\*  
\*  
\*

Martha contemplates.

\*

MARTHA  
 Okay. But you have to help me with  
 this one.

\*  
 \*  
 \*

ELISE  
 Okay.

\*  
 \*

CUT TO:

\*

INT. AMANDA DEWEY-JONES' OFFICE - DAY

\*

The office is empty. Martha quietly creeps in. She scans the  
 office area. She has no idea where this key is.

\*  
 \*

CUT TO:

\*

INT. HALLWAY - DAY

\*

Elise guards Amanda's door. She's on the lookout.

\*

CUT TO:

\*

INT. AMANDA DEWEY-JONES' OFFICE - DAY

\*

Martha rifles through drawers and cabinets, trying her best  
 to keep everything in the order finds it.

\*  
 \*

CUT TO:

\*

INT. HALLWAY - DAY

\*

Elise stands by the door. She gasps to see Amanda coming down  
 the hallway towards her. Amanda waves friendly.

\*  
 \*

Elise timidly waves back.

\*

She surreptitiously knocks at the door.

\*

CUT TO:

\*

INT. AMANDA DEWEY-JONES' OFFICE - DAY

Martha jumps. She grabs a small safe box in a cabinet. This better be it!

CUT TO:

INT. HALLWAY - DAY

Amanda reaches her office door.

AMANDA DEWEY-JONES  
What can I do for you?

ELISE  
Hi! I just... uhm.

AMANDA DEWEY-JONES  
I know what this is about.

ELISE  
Huh?

AMANDA DEWEY-JONES  
We're not going to worry about those bad dreams, young lady. You've made incredible progress. With the Lord's help you'll be home in no time.

Amanda opens her office door.

Elise screeches.

Amanda turns to her quizzically.

ELISE  
I'm just so. Excited.

AMANDA DEWEY-JONES  
You are a sweetheart!

Elise tries to peak into the office as the door shuts her out.

CUT TO:

INT. AMANDA DEWEY-JONES' OFFICE - DAY \*

The office appears empty. Amanda walks to her desk and places paperwork on the top. She lights a cigarette and takes a couple of deep satisfying puffs and sets in on the ashtray. \*

She sits on her chair and pulls into her desk. \*

Under the desk Martha squeezes herself into the edge as much as possible. She looks up to see a SMALL KEY BOX taped to the inside of the desk. \*

CUT TO: \*

INT. HALLWAY - DAY \*

Elise is in a mild panic. Out of desperation she pounds on the Amanda's door. \*

CUT TO: \*

INT. AMANDA DEWEY-JONES' OFFICE - DAY \*

Amanda puts out her cigarette and waves away the smoke. \*

AMANDA DEWEY-JONES \*

Yes! \*

The door pounds again. \*

Amanda gets up in a huff. She opens the door to see Elise again. \*

AMANDA DEWEY-JONES (CONT'D) \*

Hello, young lady! I don't have all day for chit-chat. \*

Elise is uncomfortable. \*

AMANDA DEWEY-JONES (CONT'D) \*

Well. \*

ELISE \*

Fire. \*

AMANDA DEWEY-JONES \*

What? \*

ELISE \*

Fight! \*

AMANDA DEWEY-JONES  
What!

ELISE  
A fight! In the rec hall.

AMANDA DEWEY-JONES  
Terrific.

Amanda calls orderlies to the Recreation Hall and runs off herself.

Elise sighs. She looks around the empty office.

ELISE  
Martha?

Martha emerges from the desk. She presents the key to Room 446.

CUT TO:

INT. HALLWAY - DAY

Elise and Martha skip down the hallway from Amanda's office and round a corner.

Amanda is there.

She is furious.

CUT TO:

INT. ELISE'S BEDROOM - DAY

Elise is thrown into her room. The door locks behind her.

FADE TO:

INT. ELISE'S BEDROOM - NIGHT

Elise's door jiggles and opens slightly. She stiffens.

Martha appears behind the door. She holds up a SKELETON KEY.

Elise relaxes.

ELISE  
I thought you were someone else.

\*  
\*

MARTHA  
Let's get this over with.

\*  
\*

CUT TO:

\*

INT. HALLWAY - NIGHT

\*

Elise and Martha find Room 446 and unlock it. They enter.

\*

CUT TO:

\*

INT. ROOM 446 - NIGHT

\*

Martha and Elise find themselves in a giant records room.

\*

MARTHA  
Wow.

\*  
\*

ELISE  
What is this?

\*  
\*

Martha pulls out files. She opens one.

\*

MARTHA  
It's everyone. Everyone who's ever  
been here.

\*  
\*  
\*

ELISE  
There's so many.

\*  
\*

Elise looks down an aisle.

\*

ELISE (CONT'D)  
There.

\*  
\*

They run to the aisle.

\*

MARTHA  
This has all boys! When were they  
boys here?

\*  
\*  
\*

Elise looks over to a file cabinet. One drawer is open. Elise is terrified but drawn to it. Once more she sees the files she saw in her dream. She recognizes a name and slowly pulls the file out.

\*

The file name is John Hawthorne. Elise looks puzzled. She had dropped the file in her dream. She sits on the floor and starts to read.

ELISE  
John Hawthorne.

\*  
\*

Elise reads every page of his file. She winces at the pictures of mutilated women and girls.

\*  
\*

She reads that the women's bodies were all found in the basement, where John had been hiding for years. He had been thought to have escaped, but he was living in the ancient body chutes and collecting the women's nails, then tossing their body parts down the chute.

\*

The women were inmates of the hospital and their bodies were never claimed.

A picture of John's tiny cubby where he lived for 10 years had drawings and notes all over the walls. Elise reads the words in the picture.

ELISE (CONT'D)  
55 Mary, 23 Eleanor, 16 Jennifer

There are drawings and phrases all over his wall. Elise walks back over to the desk drawer she had opened.

\*

She pulls it out and sure enough the box is in there, with John Hawthorne's name. Inside the box Elise finds women's fingernails, with dried flesh still attached.

\*

She drops the box. She lifts the folder again to read it and sees pictures of the same nails in a crime scene photo. Under the photo the caption reads: LOCATION: BASEMENT, WEST WING, WILLOWS HOSPITAL

Behind Elise the figure of A MAN materializes in the window, as if he is floating and looking in at Elise. Elise senses someone watching her and turns around slowly, but when she looks back, no one is there.

Elise flips through the file until she rests on a picture of a very handsome but sinister looking man, a real "bad boy". He is smiling even though he is restrained in a strait jacket. Under the picture the caption reads: PATIENT: JOHN HAWTHORNE.

This is the same man who's reflection just appeared in the window behind Elise.

ELISE (CONT'D)  
Are you going to kill me too?

\*

MARTHA \*  
 What? \*

John is silent for a moment.

JOHN HAWTHORNE \*  
 No. \*

Elise closes her eyes.

ELISE  
 Where?

JOHN HAWTHORNE \*  
 In the basement. \*

The hospital makes an eerie moaning sound. John looks worried. Elise spins around to confront John but he is not there anymore. She runs to the door. \*

MARTHA \*  
 Whatever you're seeing. It's not \*  
 real! \*

ELISE \*  
 You don't have to come with me. \*

Elise runs out into the hallway. Martha follows. \*

CUT TO: \*

INT. HALLWAY - NIGHT \*

A stairwell. They go down it. \*

CUT TO:

INT. WEST WING CORRIDOR - MOMENTS LATER

Elise and Martha look for a door to the basement. Martha finally sees a door with a padlock on it. \*

MARTHA \*  
 Here. What's this? \*

Elise lifts a fire extinguisher and smashes the lock off. She opens the basement door and enters into the darkness. \*

CUT TO:



INT - BASEMENT STAIRWAY - MOMENTS LATER

The girls descends the dark stairs to the basement. Cobwebs brush their faces. The paint is peeling from the walls. \*

They enter the first large hallway and the dim exit signs light the rooms enough for them to see that they have entered a wing of the hospital that has fallen into shocking disrepair. The ceiling is falling in, asbestos and insulation are drooping down from the roof. \*

Pipes are rusted and rotting, dilapidated gurneys and restraining chairs litter the halls and rooms. Elise goes into the first room. She sees beds with chains, strait jackets and tables holding old rusted medical tools. She exits, looking for Cerce.

MARTHA

What are you looking for? \*

Elise runs from room to room, each room looking more eerie and foreboding than the last. She hears a girl's cries echoing from a room down the hall. She walks out into the hall with caution. A dim light emanates from a room at the end of the hall. Elise hugs the wall, checking behind her constantly for John.

Elise reaches the final doorway. She looks inside into a small room with dirty brick walls. Cerce stands with her back to Elise. Her wrists and ankles are shackled and there are chains holding her arms out to the sides and her feet spread apart. She cannot move from her position.

ELISE

Cerce!

CERCE

(Mumbles "RUN")

CUT TO:

INT. SHACKLE ROOM - MOMENTS LATER

Elise runs to Cerce but to her horror Cerce has had her mouth sewn shut. Cerce is trying to tell Elise to run!

Suddenly an ice pick hits the wall near Elise's head, WHACK!

Elise turns around to see John Hawthorne smiling at her.

JOHN HAWTHORNE  
 (in Cerce's voice)  
 I knew you would come for me,  
 Elise!

\*  
 \*

Elise screams and runs out of the torture room and across to another hallway.

Martha follows her.

\*

CUT TO:

INT. HALLWAY - MOMENTS LATER

She runs until she finds another open door at the end of the hall.

CUT TO:

INT - DRAINING ROOM - MOMENTS LATER

Elise slowly and cautiously enters the huge room John spoke of. The walls are covered with peeling floral wallpaper. There is a large well or hole in the middle of the floor with a large meat hook hanging over it.

\*

Elise is awestruck by the horrific scenery. She approaches the well and notices that it is caked with blood. There are dried pieces of what looks like flesh hanging from the meat hook.

\*

Elise looks around at the walls. There are monstrous figures drawn on the wallpaper, and pentagrams on each wall. Something horrible has happened here.

TRACY  
 Don't fall in.

Elise spins around and is shocked to see Tracey, Amy, Marcy and all the bullies standing menacingly behind her in the room. Elise looks around for an escape route.

AMY  
 We don't want anything horribly violent and dreadful to happen to you.

TAMMY  
 It would be a crushing blow.

The girls close in on Elise slowly. Elise sees the chute door and considers it. Elise chooses to make a run for it. She pulls hard on the chute door and leaps in. The girls are shouting becomes muted as Elise drops down a short slide.

Martha calls from the corridor.

\*

MARTHA (O.S.)  
Where are you? Elise!

\*

\*

CUT TO:

INT. CHUTE - MOMENTS LATER

Elise sees another door leading out of the chute. She grabs onto the handle and hoists herself up and opens the door.

CUT TO:

INT. MORGUE - MOMENTS LATER

Elise enters the small room and in the dim light she sees a wall of small doors that open up to body trays. It is a morgue. She spins around and sees a gurney with an electroshock machine attached. She hears the muffled sounds of the girls running down the hallway towards her room. Elise ducks into one of the morgue lockers to hide.

CUT TO:

INT. HALLWAY - MOMENTS LATER

Tracy and the girls split up and look in every room for Elise.

Tracy enters another medical room and picks up a scalpel.

TRACY  
We're gonna slice you, little  
piggie!

CUT TO:

INT. MORGUE - MOMENTS LATER

Elise closes her eyes and shrinks into the cubby.

CUT TO:

INT. MEDICAL ROOM #2 - MOMENTS LATER

Amy looks for Elise in every closet and under every gurney. She stands back up and turns to face John Hawthorne, who has appeared behind her.

He stabs Amy in the eye with a large, antique, metal hypodermic needle. Amy screams in terror and runs into the hall.

CUT TO:

INT. HALLWAY - MOMENTS LATER

Amy runs screaming into the hall. The other girls run to see what is happening and when they see Amy's disfigured eye with a giant needles sticking into the pupil they fly into a collective panic and run the opposite way down the hall away from Amy.

AMY

Help!

The girls flee and push a doorway open at the end of the hall.

CUT TO:

INT. STAIRWELL#2 - MOMENTS LATER

The girls fall down a small set of hall stairs, crushing each other. They scream and scramble to get away. The SOUND OF SLOW HEAVY FOOTSTEPS APPROACHING CAN BE HEARD ABOVE THEM IN THE HALL.

Tracy pushes the other girls down and runs into an open door. Marcy runs to another open door, into a third medical room.

CUT TO:

INT. MEDICAL ROOM #3 - MOMENTS LATER

Marcy backs into the medical room. She looks around her in terror and sees many medical torture devices. There is a corner of the room with old tiles and a drain in the floor, and an old hose coiled up on the floor. \*

Wind blows Marcy's hair and she spins around. She hears the echoes of screams around her and is horrified. She slowly backs into a chair and trips over it. She starts to cry.

Suddenly she is pulled by the hair and shoved into the medical chair. A brace is locked around her forehead, wrists and ankles. A hand rests on electrical equipment. Marcy sees this and pleads with the figure, who is revealed to be John Hawthorne.

MARCY

Oh my god please, please, please!  
Don't!

John turns on the electrical device and Marcy begins to shake and as he turns up the electric current, Marcy foams at the mouth, her eyes roll back in her head and her head jerks back. \*

Marcy bites her tongue and the tip falls off in a gush of blood. She screams and then falls limp. \*

John holds up a wooden spoon on the counter that he was supposed to put in her mouth.

JOHN HAWTHORNE

Oh.

He hospital makes another loud moaning sound and John looks worried. He disappears into the shadows.

CUT TO:

INT. HALLWAY - MOMENTS LATER

The girls are frantically running down the hall. The moan is accompanied by a wind in the hallway, coming from nowhere. Tracy stops and falls to the ground. She appears to be having a seizure. But she begins to speak in a demonic voice.

TRACY

What did I say? What did I say?

The girls stop and reach down to help Tracy.

TRACY (CONT'D)  
I told you! I told you I

The girls are shaking Tracy to get her to stop.

JANIE  
Tracy stop it! You're scary!

Tammy stoops down to grab at Tracy.

LINDA  
Stop acting you bitch! We have to  
get out of here!

Lucia turns to the girls.

TAMMY  
Fuck her, I'm getting out.

Tammy turns and runs through another doorway. She screams a blood-curdling scream. The girls cautiously approach the doorway. They look up and scream.

CUT TO:

INT. MEDICAL ROOM #4 - MOMENTS LATER

The room is dark and muddy, and paintings of demons adorn the walls, drawn in blood. Medical devices lie everywhere, jars with body parts, fetuses, dead animals and strange insects line the rusty shelves.

Tammy is stuck to the far wall, an ice-pick through her skull pinning her to the wall like a dried butterfly.

The girls panic and run in different directions.

CUT TO:

INT. MORGUE - MOMENTS LATER

Elise is still in the cubby. She hears footsteps in the room and tenses up.

TRINITY  
(VO) Elise?

Elise looks stunned. She had presumed that Trinity had died. She moves to open the cubby door but stops herself.

TRINITY (CONT'D)

Elise, I know you're scared but I know where they keep the keys for Cerce's chains, you're the only one who can reach them.

Elise thinks for a moment and then slowly opens the door. She is stunned to see trinity shyly staring at her. \*

Elise starts to weep and crawls out of the body locker. She and trinity embrace and weep.

ELISE

Trinity what the fuck is happening?

TRINITY

I don't know, I'm so scared and I don't know how to get out.

ELISE

There has to be a way out, every house has a way out.

TRINITY

Not this house.

Elise thinks. Her face lights up.

CUT TO:

INT. SHACKLE ROOM - MOMENTS LATER

Elise and Trinity enter the shackle room to release Cerce but she is gone. The girls run back into the hallway.

CUT TO:

INT. HALLWAY - MOMENTS LATER

They hear screams coming from the lower hall. They run toward the doorway that Marcy and the girls ran through. They enter and run down the stairs.

They trip over something. In the dim light they look down and see the horrific remains of Tracy, who has been cut in half. The hallway is covered in blood. \*

They run into the first open doorway and see Tammy pinned to the wall. They run into the next room and see Amy on a gurney with the metal syringe in her eye. \*

They hear footsteps in the hall and quietly hide under the gurney, holding onto each other.

The footsteps approach and a man enters the room. He walks around behind the gurney. Elise and trinity can see his boots under the cloth that covers the gurney. \*

They also see bare feet tripping behind him. \*

They hear Cerce groaning as John Hawthorne drags her around with him. \*

He stops for a beat.

Elise and Trinity hold their mouths to keep from screaming. Trinity is crying. The cloth on the gurney begins to be lifted.

Suddenly a moan emanates from the house and echoes down the hall. John Hawthorne lets the cloth drop and exits the room, dragging Cerce with him.

Trinity and Elise look relieved. \*

Elise jumps up and helps Trinity to her feet. Elise looks around for a weapon. She hands Trinity a large pair of bone scissors. She picks up a brain saw but puts it down. She sees a huge butcher knife and lifts it up to look at it. This one will do.

CUT TO:

INT. HALLWAY - MOMENTS LATER

Elise and Trinity follow the sound of John's footsteps. They walk up the stairs slowly to the upper hallway.

CUT TO:

INT. HALLWAY - MOMENTS LATER

Elise and Trinity see a figure run into the room at the end of the hall.

They brace themselves and follow the figure down the hall.

They reach the draining room. They slowly squeeze each others hand and peek around into the doorway.



They are surprised to see a circle of figures around the draining well. The figures wear black robes. One naked man wears a pair of goat horns and a pentagram. Candles light up the room, and incense is burning, creating a smoky room.

Elise and Trinity look mesmerized. They slowly look up. To their horror Cerce is hanging from the meat hook that extends from the ceiling.

Cerce squirms and flails and moans. The meat hook is embedded into her back. \*

The Man wearing horns faces away from the door so the girls cannot see his face. He holds up a huge gutting dagger. He recites Latin phrases that the girls do not understand.

Elise has to cover her mouth to keep from screaming. But the group has noticed the girls presence and they slowly all turn their heads and stare at them.

There is a long moment of very awkward silence.

Suddenly Elise hollers like a banshee and runs at the cloaked people with her butcher knife, slashing and chopping her way to Cerce. \*

She shocks herself with the ferocity of her butchery. \*

Figures fall into puddles of blood after she hacks at them with her knife. \*

Trinity follows with the scissors, wielding them like a knife. She timidly stabs one figure and it drops to the ground.

Elise leaps on a seated, cloaked figure. She rips off the hood and is shocked to see the face of Gary Kunula! \*

The cloaked figures are all staff and doctors who run the hospital. They have been taking part in Satanic rituals and have unleashed something wicked from its resting place.

Trinity screams. \*

Elise moves to attack Gary with her knife but he grabs her wrist and they wrestle on the floor with the huge terrifying knife. \*

A pair of scissors plunges into Gary's back. They are held by Trinity. \*

Trinity then pulls the scissors out of Gary's back and plunges them into his thigh. He screams in pain and Elise buries her meat cleaver into his forehead. \*

A hand grabs onto Elise's leg and pulls her towards the open pit. \*

Elise looks back and sees that it is Gary. Trinity turns and takes up her medical scissors. She runs at Gary's hand and with one clip she cuts off his fingers, setting Elise free. \*

They look up to see Cerce still writhing around in pain.

Elise runs to a pulley system shes sees by the wall and unwinds the chain, lowering Cerce's hook to the ground.

The girls all know how deep the hook is embedded in Cerce's back. They know what they must do. Trinity rips the bottom off of her nightgown and gets ready to wrap Cerce. They count to three. Then Elise quickly pulls the hook out from Cerce's back. Trinity quickly wraps the cotton cloth around Cerce to stop the bleeding.

Elise picks up the medical scissors and painstakingly snips the stitches between Cerce's lips. Cerce blurts out words she has been trying to say.

CERCE

You have to get the fuck out of here now. Why didn't you leave? I told you to fucking leave!

ELISE

Do you ever fucking stop? Jesus Christ. Why don't I listen to you? \*

Trinity keeps poking Elise's shoulder. \*

Trinity is poking Elise's arm.

ELISE (CONT'D)

Cut it out Trinity I'm arguing right now. \*

Trinity won't stop poking Elise. A moan echoes through the room and a man runs in screaming. It is John Hawthorne. He is being chased by something. He runs at Elise but at the last second jumps into the endless pit, screaming all the way down.

The candles are blown out in a wind that sweeps in from the hallway. \*

Elise turns around and slowly looks up. In the darkness of the room she can see two glowing red eyes, hovering about 10 feet in the air, staring down at her. The floor lights up in a red, glowing pentagram shape.

The red eyed demon starts to hiss and utter demonic voicings.

The girls scream and Elise grabs their hands. She rushes to the chute door she had noticed earlier. It is dark and she can't see. She frantically feels the wall for the handle. The demonic figure gets closer and closer as Elise feels around for the door.

Finally she finds the handle and yanks the door open. She shoves trinity in and Trinity screams as she falls down the body chute. Cerce hesitates. Elise shoves at her.

CERCE

I'm only going to slow you-

Elise shoves Cerce into the doorway and Cerce slides down the chute. Elise looks back at the demonic red eyes and then closes herself in the door way, sliding down the chute.

CUT TO:

INT. SUB BASEMENT HALLWAY - MOMENTS LATER

The girls land with a thud. Cerce is weak from blood loss. Elise and trinity find a rusty old gurney and place Cerce on it. \*

They wheel her down the hall looking for an escape. \*

Rats and bugs crawl everywhere, and the girls must cover their noses from a foul odor. They stand in the middle of a four way crossroads of halls. They don't know which direction to walk in. Blood is caked on the floors and the walls.

Cerce is losing consciousness. Elise picks a direction and they start down it with the gurney.

They search and walk for a long time. As they turn a corner they see the glowing light of a candle illuminating the hall. They draw near and turn into a cul-de-sac. They stand in shock.

Before them, assembled very neatly are the arranged skulls of two dozen or more victims. In a porcelain bowl there are hundreds of women's fingernails, ripped off at the nail bed.

Moans begin to echo down the hall towards the girls, then the moans turn into screams. The girls hold their ears.

Elise notices women's names written on the walls.

ELISE

55 Mary, 23 Eleanor, 16 Jennifer. Oh  
my god.

From the far end of the hall where they just travelled, another glowing candle light is approaching. As footsteps get closer, the girls can make out glowing figures approaching them in a line, as a slow parade. The screams subside and turn into singing.

The figures do not look at the girls, they appear solemn and they are dressed in Victorian white cotton nightgowns.

The phantom figures sing an eerie hymn as they pass by the stunned girls and then the figures seem to just walk through the wall, leaving the hallway.

JOHN HAWTHORNE

Do you like my installation? \*

The girls are startled and spin around, and they back away as John Hawthorne approaches seemingly from nowhere. \*

After a beat the girls grab onto the gurney and race away back up the hall they just came down.

They run as fast as their legs will carry them and once again at the crossroads they must decide which direction to run. They hear John's footsteps running up behind them. Elise closes her eyes to concentrate.

ELISE

Please god...

After a beat Elise points and the girls take off down the hallway to their left, pushing the gurney at top speed.

They turn a corner and see a shaft of light at the end of the hall. Elise screams for joy and trinity cries.

TRINITY

Cerce we are getting out of here!  
We found the way out!

The girls reach the end of the hall and see a partially open window that looks as if it leads to the outside world. It is 7 feet up and they must find a way to reach the top.

They look around everywhere for something to stand on or for a rope or something to climb.

Elise mounts the gurney to try and stand on it and reach the window but it is not high enough.

The footsteps are fast approaching and the girls have no way to reach the open window to freedom!

CUT TO:

INT. HALLWAY - MOMENTS LATER

John Hawthorne rounds the corner expecting to see the girls at the end of the hall but is surprised to see it empty. He approaches the end of the hall and looks up at the window.

He stares at the window for a while and finally turns around.

Waiting behind him are Elise and Trinity who back away into an adjoining room. John follows.

CUT TO:

INT - LOWER MORGUE - MOMENTS LATER

John enters the dark room and looks around for the girls. From behind Trinity quickly loops a chain around his neck and rides his back, choking him.

Elise leaps from a counter top and plunges a huge knife into his heart. He falls and the girls gratuitously choke and hack away at his limp body.

TRINITY  
FUCK YOU! FUCK YOU!

A moan is heard once again and the girls look up.

In the dim light of the doorway Cerce is standing. Her head is tilted to the side and she stares at the girls without speaking.

ELISE  
Cerce! What the hell are you doing  
out of bed?

Cerce does not speak. She stands silently staring at the girls.

Elise and trinity slowly put down their weapons and leave John's limp body in a pile on the floor. They cautiously approach Cerce who seems to have dead, glassy eyes and is more pale than usual.

ELISE (CONT'D)  
Cerce, what the FUCK ARE YOU DOING?

Martha finds them in the confusion.

MARTHA  
Elise! What's happening!

John gets up again.

JOHN HAWTHORNE  
Uhm, you can't kill me. I'm dead.

Everyone but Martha screams. From Martha's viewpoint only  
Elise screams.

Martha pulls her in for a hug.

MARTHA  
It's okay. Nothings happening!  
There's nothing here!

John charges after them.

A panicked Elise grabs Martha by the wrist and drags her.

They crash through an old wooden door that disintegrates on  
impact.

CUT TO:

INT. HIDDEN ROOM - NIGHT

The room is dark and sterile, seemingly an unopened vault  
from years ago.

It's quiet. Only Elise and Martha are there.

ELISE  
What happened? What's going on?

MARTHA  
Nothing! Nothing is going on! You  
need your meds.

ELISE  
What?

Along the walls, in the dim light Elise can see shelves that  
are built into the walls, they go from floor to ceiling.  
There is not one piece of open wall.

Elise can barely see but she manages to notice that the shelves are all covered with metal cannisters, about 10 inches high and 6 inches in diameter. As her eyes adjust to the dark she sees that the cannisters are all the same size, and all have uniform labels and yellow color with an orange stripe.

Elise looks at Martha with a puzzled stare. \*

Elise pulls out a cannister. She lights a match. \*

Light illuminates the shelf. Elise gets closer to read the writing on the cannisters. They are names. \*

Elise picks up one of the cannisters. She is shocked to see the name on the label. It says Mary Donovan. 1955. Unclaimed.

Elise looks at the label for a very long time.

MARTHA \*

What is it Elise? What?

Elise does not hear Trinity. She stares at the cannister. The match burns out. She lights another.

Elise puts the cannister back on the shelf and holds the match up to the middle shelf. Next to Mary's cannister she reads another name. Eleanor Pellman, 1923. Unclaimed. The match burns out.

Elise lights another match. She looks at the next cannister. Jennifer Knightly, 1916. Unclaimed. She picks up speed, reading more names and becoming more alarmed. Dates range back to 1885.

Cerce gently guides Elise to a side shelf on the left. She points to the fourth shelf from the bottom.

Elise lights another match. She moves in to read the cannisters.

To her shock she sees the names of the girls who have been tormenting her. Tracey Hannity, 1967. Unclaimed. Amy Price, 1934. Unclaimed. Marcy Moore, 1955. Unclaimed. She turns to look at Cerce for answers. She turns back. She hands the lit match and box of matches to Trinity, who moves in closer. \*

Elise closes her eyes. She slowly unscrews the lid of the cannister. When it is off she reaches into the cannister slowly. Her hand emerges covered in ashes. She drops the cannister. \*

Elise motions to Martha to light a match. She takes a deep  
breath. She opens her eyes. She stares ahead at the  
cannisters and does not flinch. \*

Elise lowers her head and begins to cry. \*

ELISE \*

Cerce Antonia Belli. 1966. Un-

The match light goes out. \*

ELISE (CONT'D) \*

This is everyone. Everyone I've  
seen. \*

MARTHA \*

You haven't seen anyone! You just  
need to go on your meds. It's okay! \*

ELISE \*

What? \*

MARTHA \*

It's okay! I still wanna be your  
friend. \*

Elise lights another match. She picks up another cannister. \*

ELISE \*

John Hawthorne. \*

MARTHA \*

Who is that? \*

ELISE \*

He's real. He's real. \*

MARTHA \*

No. It's just a coincidence! \*

ELISE \*

I just wanna go home! \*

Martha grabs Elise and hugs her hard. \*

MARTHA \*

You can. Let's just get out of  
here. \*

ELISE \*

Okay. \*

Martha lets Elise go and heads for the door. \*



Elise looks at Martha and the cannister. \*

MARTHA \*

What? \*

Elise opens the cannister. \*

BOOM! An explosion of bright ectoplasmic energy. Martha is thrown to the ground. She sees everything. \*

Glowing silhouettes of Tammy, Janie, Tracey, escape in a swirl of light. Cerce is the last to appear. \*

She hovers before Elise. Winds from the event blow Elise's hair violently. She blocks the light from Cerce with her hands. \*

ELISE \*

Cerce! \*

CERCE \*

Thank you. \*

She looks sad. \*

CERCE (CONT'D) \*

I'm so sorry. \*

ELISE \*

Why? \*

An otherworldly roar and one last explosion rocks the room. Then silence. \*

Martha gathers herself. \*

MARTHA \*

Elise? What was that? \*

Martha strikes a match. It's the only light and it makes the dark even darker. She walks forward. \*

The match light finally reflects off of someone. \*

It's Elise. \*

MARTHA (CONT'D) \*

Elise. Are you okay. \*

Elise stands still and silent. She looks up slowly. \*

MARTHA (CONT'D) \*

Elise? \*

Elise's eyes turn red. Her mouth gapes open impossibly wide as a beastly sound emanates from her body. She charges Martha. \*

CUT TO:

BLACK.

FADE IN:

INT. AMANDA DEWEY-JONES' OFFICE - DAY \*

Dennis Mallory sits with his wife in front of the desk. Amanda looks disappointed. \*

AMANDA DEWEY-JONES \*

I'm sorry. She seemed to do so well. But, her recent psychotic break has made her... unreachable. She'll likely have to stay here for the rest of her life. It's best if you just forget about her. \*

CUT TO: \*

INT. A PADDED ISOLATION ROOM - DAY \*

Elise, in a straight jacket strapped to a bed. She is gagged. Her eyes are wide open and red with the demon inside her. Occasionally she pulls hard on her restraints to no avail. \*

An otherworldly roar emanates from her, muffled by the gag. \*

CUT TO:

BLACK.

END.