

THE ELKWOOD PROJECT

written by

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Address
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FADE IN.

FROM DARRENS CAMERA.

CUT - indicates glitches and time jumps in the scene.

INT. THE MAGNOLIA HOTEL - DIRECTORS OFFICE

CATHERINE paces back and forth, her hair a bloodied mess and her shirt is tattered and covered in dirt.

The only light in the scene comes from Darrens camera light.

CATHERINE

What do we do? What do we do?

CUT.

Catherine stands composed, she faces the camera.

CATHERINE (CONT'D)

Darren, how much battery do we have left?

DARREN (O.C.)

Ugh, like twenty minutes.

CATHERINE

Will that be enough to get us back to the car?

DARREN (O.C.)

Its not the battery life I'm worried about.

CUT.

Catherine stands by the door of the room.

CATHERINE

For those of you who are watching this, the stories are all true. This place is Hell.

CUT.

CATHERINE (CONT'D)

My name is Catherine Miller and the person recording is Darren Katteru.

(MORE)

CATHERINE (CONT'D)

We came to this place as a group of five and now we are the only ones left.

CUT.

CATHERINE (CONT'D)

We wanted to prove that monsters were real. We never should have come here.

The camera glitches and cuts out.

SUPER: THE ELKWOOD PROJECT

CUT TO BLACK.

INT. KATTERU RESIDENCE - DARRENS ROOM

Darren removes the lens cap from his camera.

He's a nerdy looking guy with stubble and glasses.

Behind him stands CATHERINE, she wears a baggy jumper and sweatpants.

CATHERINE

That it?

DARREN

This is it. It was my Dads.

CATHERINE

It's Perfect.

Catherine pauses.

DARREN

Everything okay?

CATHERINE

Yeah, it's just...

A car pulls up outside the house.

Loud music plays as the car horn blares.

DARREN

Who is that?

Catherine looks outside the window and sighs.

She runs out of the room.

Darren picks the camera up to the window.

The car balances on the pavement and road, the front door opens to reveal a man in a BLACK LEATHER JACKET and JEANS, he smokes a cigarette.

Catherine walks into frame, she throws her hands up in the air.

CATHERINE
(muffled)
You're not supposed to get here
until later Mike.

The man, MIKE, throws his cigarette onto the pavement.

MIKE
What you think I'm gonna just leave
you all alone with that freak?

Catherine sighs.

CATHERINE
He's not a freak.

Mike looks up towards the window.

MIKE
Look he's filming us right now!

Mike flips off the camera as Darren turns away.

CUT TO:

INT. KATTERU RESIDENCE - LIVING ROOM - MOMENTS LATER

Mike sits on the couch, he rolls a cigarette.

The camera sits on the table it faces Mike.

DARREN (O.C.)
Can you, like, not do that?

Mike pauses.

MIKE
Not do what?

DARREN (O.C.)
That? You're getting tobacco like
all over the couch.

Mike sighs, he puts down his cigarette.

BEAT.

MIKE

Cat, baby, remind me again why we are working with this dweeb?

CATHERINE

Mikey play nice. Darren offered to help us film our project for free.

Catherine walks in and sits next to Mike.

Mike puts his arm around her and pulls her in close.

MIKE

Oh is that right?

DARREN (O.C.)

Yeah.

MIKE

For free?

DARREN (O.C.)

Yep.

Mike nods.

BEAT.

MIKE

Not because you got the hots for my girl is it?

Catherine rolls her eyes and pushes herself away from Mike.

CATHERINE

Don't be ridiculous.

MIKE

What?

Catherine stands up and walks out of frame.

CATHERINE (O.C.)

You're acting like a child.

MIKE

Oh come on. No man has ever done something for a girl without there being some sort of ulterior motive. It's just primal.

CATHERINE
Well Darren isn't like other men.

Mike scoffs.

MIKE
Oh, yeah, that's obvious.

DARREN (O.C.)
What's that supposed to mean?

MIKE
You know exactly what it's supposed to mean.

The front doorbell rings, Mike stares at Darren.

CATHERINE (O.C.)
I'll get it, it's probably the rest of the guys.

DARREN (O.C.)
Hang on? Rest of the guys?

CUT TO:

INT. KATTERU RESIDENCE - KITCHEN - LATER

Darren holds the camera, in front of him is Catherine and another girl, AMELIA.

Amelia is early twenties, bratty and your so called popular girl.

She chews gum.

CATHERINE
Yeah, its analogue.

Amelia smiles.

AMELIA
Nice.

Beat.

AMELIA (CONT'D)
What's analogue?

CATHERINE
It means its harder to fake. What we shoot is what we see.
(MORE)

CATHERINE (CONT'D)
And with a project like this, that
is exactly what we need.

AMELIA
Ahhhhh... Retro shit.

CATHERINE
Retro is having a renaissance and
we are going to be the ones who
bring that bitch back in.

Amelia nods.

CATHERINE (CONT'D)
Screw *Skinamarink*, screw '*The
Backrooms*' all of that. We are
going to create real analogue
terror. No bullshit.

AMELIA
Damnn...Cat has claws when she's
passionate.

DARREN (O.C.)
Yeah, yeah she does.

Amelia side eyes Darren and smacks her lips.

AMELIA
I'm going to the bathroom.

Amelia walks out of frame.

Catherine turns to face Darren.

DARREN (O.C.)
Shit, was, was it something I said?

CATHERINE
No. She's just one of those girls.
Don't worry about it.

Beat.

DARREN (O.C.)
About what we were saying earlier,
in my room, you wanted to say
something but you never finished.

Catherine pauses.

CATHERINE
I can't remember.

She smiles.

MIKE (O.C.)
Right, everyone gather round.

CATHERINE
Best go see what he wants.

CUT TO:

INT. KATTERU RESIDENCE - LIVING ROOM - CONTINUOUS

Mike stands in front of a large wooden easel, on it is a large piece of paper.

DARREN (O.C.)
Where the hell did you get that?

MIKE
Found it.

Darren sighs.

MIKE (CONT'D)
So you're probably wondering why
I've gathered you all here today -

Mike stops as another man, JESSE, interjects.

JESSE is Mike's best friend. He is a stoner and has a secret relationship with Amelia.

JESSE
Ain't this about that college
project?

Mike looks to Jesse.

MIKE
Bro, it was a figure of speech.

Jesse closes his mouth.

MIKE (CONT'D)
Anyway as I was saying, we are all
here about -

Mike turns over the piece of paper.

MIKE (CONT'D)
The Elkwood Project.

JESSE

Aw yeah, that's a good name.

Mike nods.

MIKE

I was originally going to call it
'*The Devils Backbone*' but it was
already taken. Fuck you very much
Del Toro.

CATHERINE

Why is it called the Elkwood
project?

MIKE

Good question. It's because -

AMELIA (O.S.)

Elkwood is another name for
Magnolia.

Amelia enters the room.

She looks up from her phone.

AMELIA (CONT'D)

I just googled it.

MIKE

Yeah, thank you for that Millie.

CATHERINE

So why not call it the Magnolia
project instead?

MIKE

Because first of all that sounds
like some sort of herbal remedy and
secondly the Elkwood project. Come
on.

JESSE

He does have a point.

Jesse lights up a joint.

DARREN (O.C.)

Can you not do that please?

JESSE

Do what?

DARREN (O.C.)
Literally that.

JESSE
Literally what?

DARREN (O.C.)
Smoke in my parents house.

JESSE
I have no idea what you're talking about.

MIKE
Guys!

Jesse blows a puff of smoke towards Darren.

Mike turns over the paper and it reveals photos of an old building and five dead bodies.

Darren's camera starts to glitch.

DARREN (O.C.)
Jesus Christ. You can't just show that without warning.

MIKE (O.C.)
Oh come on. Like none of you haven't seen a dead body before? You all have seen SAW right?

CATHERINE
Yes but that's a movie.

MIKE (O.C.)
Yeah and this is just a photo. Same shit. Come on.

Darren turns the camera back and focuses on the photograph of the house and dead bodies.

MIKE (CONT'D)
Okay so this is the Magnolia Hotel, world famous for its ghostly apparitions and hauntings, I think its been covered by like twenty different ghost hunting teams. Like you know the story, people died, place haunted, yada yada. Whatever.

BEAT.

MIKE (CONT'D)

But what if I told you that there was a sister location, one that the owners tried to hide for years.

CATHERINE

Sister location?

Mike nods.

He flips another piece of paper to reveal a photograph of a much older looking building.

MIKE

This is the original Magnolia hotel constructed in 1835 by James Campbell, it acted as like a halfway house for weary travellers, but little did they know it was a halfway house to Hell.

Mike lets out a creepy laugh.

CATHERINE

What happened to the people on the first page?

MIKE

The dead lot?

CATHERINE

Yeah. How did they die?

Mike shakes his head.

MIKE

No one knows. No names either. Legend tells that on opening day the five bodies were found in five different rooms, each having met a different violent, bloody, end.

Beat.

MIKE (CONT'D)

Any questions?

CUT TO:

INT. KATTERU RESIDENCE - DARRENS ROOM

The camera sits on Darren's desk, it faces towards him.

He holds a framed photograph.

The door to his room opens.

CATHERINE (O.C.)
Hey.

Darren looks towards the doorway.

DARREN
Hey.

CATHERINE (O.C.)
You okay?

Darren smirks.

DARREN
Yeah.

CATHERINE (O.C.)
What you got there?

DARREN
Oh it's just a photo of me, my dad
and grandpa.

Darren shows Catherine the photo, it shows a younger Darren a man in a blue shirt and an older man in a native American headdress.

CATHERINE (O.C.)
You're family is proper American
then?

DARREN
Mission Indians. Yeah. My blood
runs in the ground.

Darren pauses.

He smacks his lips.

DARREN (CONT'D)
I don't know why I said that.

Catherine smirks.

Beat.

CATHERINE (O.C.)
Thank you. For agreeing to help
out.

DARREN
Oh anytime, you know that.

Beat.

CATHERINE (O.C.)
It's just Mike. You know how he can
be. He would see us all die if it
meant he got what he wanted.

Darren nods.

DARREN
Yeah I know.

CATHERINE (O.C.)
You think this is a good idea?

DARREN
What?

CATHERINE (O.C.)
To shoot in that place?

Darren pauses.

DARREN
Well I guess if you want to make a
film about ghosts and stuff like
that then yeah, if what Mike says
is true than there's no better
place to film.

CATHERINE (O.C.)
Are you not like, a little bit
scared?

Darren smirks.

DARREN
I've seen a lot of horror films,
its never the dead you have to be
scared of.

Catherine smirks.

Beat.

CATHERINE
You know, I never believed the
rumours.

Darren looks to the floor.

CATHERINE (O.C.) (CONT'D)
 You're a good guy Darren, don't
 change.

MIKE (O.C.)
 Yo Cat, get that creep and lets go,
 we are burning time!

DARREN
 Did he just say we are burning
 time?

Darren and Catherine laugh.

CATHERINE (O.C.)
 We better go.

DARREN
 Yep.

He stands up and picks up the camera.

CUT TO:

I/E. CAR - CONTINUOUS

Darren sits in the backseat of the car, next to him is Amelia
 and Jesse.

In the front is Catherine and Mike.

Mike drives the car.

AMELIA
 How far away is this place?

MIKE
 Not too far, just up past the
 hills.

Darren turns the camera so that it focuses on Amelia and
 Jesse.

Jesse rolls a joint.

AMELIA
 Do you have to film everything?

DARREN (O.C.)
 I mean... B-roll is always nice to
 use and cut to.

Amelia rolls her eyes.

JESSE
So is it true?

Jesse licks the skin of the joint.

DARREN (O.C.)
Is what true Jesse?

CATHERINE
Jesse? Stop.

JESSE
I'm just asking the man a question.
Jeez.

DARREN (O.C.)
Ask me then?

JESSE
Is it true what you did?

GLITCH CUT TO:

EXT. SCHOOL - CHANGING ROOMS

Glitchy footage of a young girl in a changing room.

GLITCH CUT TO:

I/E. CAR - CONTINUOUS

DARREN (O.C.)
I could ask you the same thing.

Jesses face becomes serious.

JESSE
Hey, *that* wasn't my fault.

DARREN (O.C.)
Yeah not what I heard.

JESSE
Screw you man, I...I was told that
their car was faulty.

DARREN (O.C.)
And you still let them go...

MIKE (O.C.)
Shit!

The car breaks to a halt.

CUT.

The camera points towards the front of the car.

CATHERINE
Mike, what is that?

Mike stammers.

MIKE
I..I have no idea.

On the ground outside the front of the car is a hurt deer.

Amelia pulls out her phone and starts to film.

JESSE
Dude, just drive around it.

AMELIA
Yeah Mike, go around it.

Mike opens the car door and walks towards it.

JESSE
What is he doing?

CATHERINE
I don't know...

Darren zooms in to Mike, he bends down and touches the deer.

He gets up and walks back to the car.

CATHERINE (CONT'D)
You okay?

MIKE
It died.

Mike takes a moment.

He then turns the car and drives around the deer.

Darren turns around and films the deer's body.

CUT TO:

I/E. CAR - LATER

Mike parks the car.

JESSE
Is this it?

MIKE
The place is further in. Grab the
kit.

CUT.

EXT. FOREST - DIRT PATH

Mike leads the way, Jesse smokes a joint and carries a large bag, Amelia taps on her phone and carries a backpack.

Catherine walks with Darren.

CATHERINE
This is a little creepy don't you
think?

DARREN (O.C.)
Yeah.

CATHERINE
You alright?

Beat.

DARREN (O.C.)
Why am I here?

CATHERINE
What do you mean?

DARREN (O.C.)
You guys... *hate* me.

CATHERINE
I don't hate you.

DARREN (O.C.)
Yeah well *they* do.

Catherine sighs.

CATHERINE
It's not that they hate you...

Behind Catherine, the figure of a little girl glitches into frame, she stands between two trees.

DARREN (O.C.)
Whoa what was that?

Darren films the trees behind Catherine.

There is nothing there.

CATHERINE
Darren are you okay?

DARREN (O.C.)
Yeah, sorry the camera just picked
up...

Beat.

DARREN (O.C.) (CONT'D)
Never mind.

CATHERINE
Is it going to be okay?

DARREN (O.C.)
Yeah, yeah.

MIKE (O.C.)
Okay, I think we're here.

EXT. ABANDONED HOTEL - CONTINUOUS

Darren turns the camera and focuses on Mike who stands in a clearing, ahead of him is the ABANDONED HOTEL.

Jesse, Amelia and Catherine all walk into frame.

They drop their bags to the floor.

JESSE
Holy shit, this looks evil.

He coughs as he laughs.

MIKE
Looks perfect.

Amelia grunts in frustration.

AMELIA
What the hell?

She holds up her phone as the screen starts to glitch and play up.

MIKE
Oh yeah, I forgot to mention, no
signal out here.

AMELIA
What the shit Mike, How am I
supposed to tell my followers where
I am?

Mike shrugs.

MIKE
You don't?

Amelia stomps her feet.

AMELIA
This is bullshit.

Mike looks over to Darren.

MIKE
Yo, peeping Tom, give us a few to
get ready.

DARREN (O.C.)
Yeah, fine.

JESSE
Heads up!

Jesse throws a T-shirt at Darren.

Darren catches it, on the front it reads '**HAUNT HUNTERS**'

DARREN (O.C.)
What am I supposed to do with this?

JESSE
I don't know? Wear it?

Jesse laughs and opens his bag.

Darren pans to Catherine.

DARREN (O.C.)
What is this, some Ghostbusters
shit?

CATHERINE
It's Mikes idea, gives the project
some real authenticity.

Darren looks around the clearing, everyone sets up to shoot.

DARREN (O.C.)
This is stupid.

CUT TO:

EXT. ABANDONED BUILDING - MOMENTS LATER

Mike, Jesse, Amelia and Catherine stand in a line. They wear crew tops that say "Haunt Hunters."

Darren sets a timer on the camera.

MIKE
Make sure we're all in frame yeah?

DARREN (O.C.)
Yeah it's good.

He runs over and stands on the edge beside Catherine.

MIKE
Okay, three...two...one..

The camera clicks.

MIKE (CONT'D)
Okay perfect. Freddy Krueger back
on the camera please -

Darren shakes his head and walks back over to the camera.

Mike takes a deep breath and exhales.

His whole demeanour changes from being cocky and arrogant to being jovial and welcoming.

MIKE (CONT'D)
Welcome everyone to the first ever
episode of -

JESSE/ AMELIA
Haunt Hunters.

MIKE
That's right. Today we have a very
special episode for you all, we
have come to the most haunted
location in San Antonio, Texas. The
Elkwood Hotel.

Darren pans up and shows the building behind the crew.

MIKE (CONT'D)

And cut.

Mikes demeanour changes back to his cocky arrogant self.

MIKE (CONT'D)

How was that?

DARREN (O.C.)

Yeah, it was...yeah.

BEAT.

MIKE

Well then, Shall we?

Mike turns around and starts to walk towards the front door of the building.

DARREN (O.C.)

Hang on, We're actually going inside *that* place?

Mike stops.

MIKE

Shit. Yeah, what am I thinking?

Mike laughs and walks towards Darren.

MIKE (CONT'D)

I forgot the plan was to drive all this way to shoot the exterior of the building and then go home.

Mikes face drops.

DARREN (O.C.)

You're being sarcastic.

MIKE

No shit.

Mike turns to Jesse.

MIKE (CONT'D)

Get the door open. I want to film some cool -

Darren turns around and walks to Catherine.

DARREN (O.C.)

Why is your boyfriend being a dick?

CATHERINE
That's just how he is.

DARREN (O.C.)
And you like that?

CATHERINE
We've been together for two years
Darren, what do you think?

DARREN (O.C.)
I just don't see the appeal in him
being like that.

MIKE (O.C.)
Oi, William Wharton, stop flirting
with my girlfriend.

Darren points the camera towards Mike who now stands near an open doorway with Jesse and Amelia.

MIKE (O.C.) (CONT'D)
Time's a ticking. Come on.

Darren sighs.

CATHERINE
Look, just do this film for me and
I'll owe you one.

Catherine places her hand on Darren's shoulder and smiles.

DARREN (O.C.)
Sure. Okay.

CUT TO:

INT. ELK WOOD HOTEL - RECEPTION

It is dark, the only source of light comes from the flashlights that the group hold, the room is immaculate as if it is untouched by time.

Darren films Mike as he walks through the reception area.

MIKE
We are standing in the reception
area of the infamous Elk wood
hotel, many people stood here
before checking in but only few
were lucky enough to check out.

Mike pauses. He takes a deep inhale.

MIKE (CONT'D)
I can tell you guys, the atmosphere
in here is heavy.

BEAT.

MIKE (CONT'D)
How was that?

CATHERINE
So good.

MIKE
I know, I know.

Mike smirks.

MIKE (CONT'D)
Amelia, you're up next. Why don't
we get like a shot of you walking
up those stairs.

Mike points to a staircase at the back of the reception area.

AMELIA
Yeah, whatever, let's just get this
done. The sooner we finish the
sooner we can leave and I can let
my followers know where I am.

CUT TO:

INT. ELK WOOD HOTEL - STAIRWAY

Amelia stands with one foot on the first step.

MIKE
And...action.

AMELIA
We are now going to walk up the
stairs that were once built with
the sole purpose of ushering tired
guests to their bedrooms but
ultimately ushered them to their
graves instead.

Amelia walks to about halfway on the staircase.

MIKE
Cut.

AMELIA

How was that? I don't know if I sounded like too dramatic or -

A painting falls down and crashes next to them on the staircase.

Amelia cries out and screams.

JESSE

Jesus Christ. What was that?

MIKE

Calm down.

Mike walks over to the painting. He picks it up and turns it over.

MIKE (CONT'D)

It was just a painting.

The painting is of an old man, his eyes are scratched out.

JESSE

Yeah a creepy as shit painting.

MIKE

Let's just carry on, Darren did you get that?

DARREN

The painting? Yeah.

MIKE

Good. We can use that footage as like a jump scare or something.

AMELIA

Um excuse me you are not using my scream in the film.

MIKE

Yes we are. You will literally be rivalling Jamie Lee as Americas best scream queen.

Amelia tilts her head.

AMELIA

Well when you put it like that.

MIKE

Exactly, now come on, lets film the first floor and then we can get out of here.

The group head up the stairs.

Darren films the painting.

CUT TO:

INT. ELK WOOD HOTEL - FIRST FLOOR

Mike takes lead.

MIKE

Oi, Spielberg, come here.

Darren walks up to Mike.

MIKE (CONT'D)

I'm thinking of getting like an establishing shot of the hallway, like floaty cam type shit, we can cut to that then like have me talking over it.

DARREN (O.C.)

So what? You want me to walk down the hallway?

MIKE

No I want you to throw the camera as far as you can.

DARREN (O.C.)

Right, and what will you guys be doing?

MIKE

We're going to be here.

DARREN (O.C.)

Okay and you want me to film now or?

MIKE

No, let's just wait until the hotel opens first.

Mike stares blankly at Darren.

DARREN (O.C.)
You're being sarcastic.

MIKE
Yes. Go.

Mike takes a step back as Darren turns to face the long dark corridor.

DARREN (O.C.)
Okay.

He turns his flashlight on and walks forward.

The floor creaks below him as he continues to walk, various paintings and artworks line the walls beside him.

He reaches the end of the corridor.

DARREN (O.C.) (CONT'D)
Mike is that good?

Beat.

DARREN (CONT'D)
Mike?

Darren turns around and sees -

Nothing.

Mike, Jesse, Amelia and Catherine are gone.

DARREN (O.C.) (CONT'D)
What the hell? Guys?

To the left side of him, a door starts to open.

Darren walks down the corridor.

DARREN (O.C.) (CONT'D)
Guys? Hello? This isn't funny.

No response.

Darren picks up the pace. His heart in his mouth.

DARREN (O.C.) (CONT'D)
Guys, guys!

Darren turns a corner as a pair of hands reach out to grab him.

It's Jesse.

JESSE
Prank him John!

Jesse, Mike and Catherine all let out a loud laugh.

AMELIA
You should have heard your voice.
"guys, guys".

Amelia mocks Darren.

DARREN
I did hear my voice.

MIKE
Did you get the footage?

Darren doesn't answer.

DARREN (O.C.)
Yes I got it.

CATHERINE
Thank you Darren.

MIKE
Now onto the rooms.

JESSE
Yo, wait up.

MIKE
What is it?

JESSE
You said first floor and then we
go.

MIKE
Yeah, we still need to shoot more
of the first floor.

Jesse sighs.

JESSE
Bro, I don't like this.

MIKE
Yeah? You think I do? Look we do
this, all of us will be soaring
high afterwards.

JESSE

I guess.

MIKE

We need this. Think of the grade we will get for it.

Jesse nods.

MIKE (CONT'D)

Okay, Amelia, I'm thinking if we shoot room 106 first -

DARREN (O.C.)

Why room 106?

CATHERINE

It's where two of the bodies were found.

The group pause.

MIKE

Look we're going to be fine. The dead can't hurt you.

AMELIA

Let's just get this over with.

Amelia and Mike head down the corridor, Jesse follows with a BOOM MIC and HEADPHONES.

Darren turns to Catherine.

DARREN (O.C.)

Look I don't believe in this shit but -

CATHERINE

It's different when you're in it. Right?

DARREN (O.C.)

Yeah, like, he wants us to film in a literal murder room?

Catherine shrugs.

CATHERINE

Let's just get this over with.

Darren turns the camera and walks down the corridor.

MIKE
Darren? You open this door?

DARREN
No.

The door to room 106 is slightly ajar.

MIKE
Never mind.

Mike opens the door and enters -

INT. ELK WOOD HOTEL - ROOM 106

The room is clean, like the rest of the hotel it is untouched by time. A sense of dread lingers in the eerie silence.

MIKE
Amelia if you sit here -

AMELIA
On the bed?

MIKE
Yeah, on the bed.

AMELIA
The bed where they found the bodies.

MIKE
Can you see any bodies on the bed?

AMELIA
No?

MIKE
Well there you go, now if you sit here.

Amelia goes and sits on the bed, her face one of distain.

MIKE (CONT'D)
Darren you stand here.

Mike moves Darren so he faces Amelia and a shadowed corner of the room.

MIKE (CONT'D)
Okay, Jesse how are we for sound?

JESSE

Speeding.

MIKE

Okay, Amelia, just talk about the sinister aura that this room gives you, use those big words that you find on like spirit-tok or whatever.

Amelia sighs.

AMELIA

Don't be shitting on Ghost-tok now.

Mike counts down from three to one.

MIKE

Action.

Amelia faces the camera.

AMELIA

We are now sitting in the infamous room 106 where two bodies of the deceased were found, throats cut open and eyes gouged out of their sockets, the bladed instruments of their demise found gripped tight in their cold dead hands. Was this a ritualistic suicide or the work of a psychotic killer? Nobody knows.

JESSE (O.C.)

No?

MIKE (O.C.)

And cut. Jesse what the hell man?

Amelia looks off towards Jesse.

AMELIA

What do you mean no?

The shadow in the corner of the room moves slightly.

JESSE (O.C.)

Guys, I literally heard someone say no.

MIKE (O.C.)

Bullshit.

JESSE (O.C.)
 Its not bullshit. After Millie said
 about the work of a psychotic
 killer a voice said No.

MIKE (O.C.)
 Whatever man.

JESSE (O.C.)
 Don't write me off like I'm losing
 my mind bro.

MIKE (O.C.)
 Well maybe if you smoked a little
 less -

JESSE (O.C.)
 Don't you bring smoking into this.

MIKE (O.C.)
 Of course, trust the drug user to
 defend the drugs.

JESSE (O.C.)
 Fuck you Mike.

MIKE (O.C.)
 What did you say?

JESSE (O.C.)
 I said -

A loud rumble bellows through the room.

Everyone stops.

AMELIA
 What was that?

MIKE (O.C.)
 An earthquake?

DARREN (O.C.)
 Bullshit that was an earthquake.

MIKE (O.C.)
 Sorry paedobear I ain't an
 earthquake expert.

DARREN (O.C.)
 I'm not a paedophile.

Amelia's eyes widen.

AMELIA

Guys.

Beat.

AMELIA (CONT'D)

There's something behind me.

Darren zooms in onto Amelia's right shoulder.

A strand of hair stands up as if being held.

DARREN (O.C.)

Holy shit.

MIKE

Amelia. Do not. Move.

Amelia starts to whimper.

Another strand of hair lifts up.

AMELIA

Guys?

Suddenly her head is pulled backwards she screams as she gets up and runs out of the room.

The rest of the group all follow.

INT. ELK WOOD HOTEL - FIRST FLOOR HALLWAY

CATHERINE

Amelia!

Amelia's screams echo down the hallway.

MIKE

I don't remember the hallway being this long.

CATHERINE

Amelia!

Amelia screams echo through the hallway.

JESSE

Yo, its coming from this way.

Jesse points in the opposite direction of where the group is headed.

CATHERINE
That's impossible, she ran this
way.

AMELIA (O.C.)
Help me! Please!

JESSE
See?

Jesse sprints down the hallway, Mike follows in tow.

CATHERINE
But she ran this way?

GLITCH CUT.

Darren and Catherine run down the hallway, they catch up with
Mike and Jesse.

JESSE
No. No. No.

CATHERINE
What's going on?

Mike shakes his head.

CATHERINE (CONT'D)
Mike?

Darren turns the camera to face Jesse.

He stands by a walled off section of hallway.

DARREN
Jesse?

JESSE
How? How is that even possible bro?

DARREN
How is what possible?

JESSE
She's on the other side of the damn
wall.

Darren walks up to the wall, a faint whimpering can be heard
on the other side.

JESSE (CONT'D)
Who builds a fucking wall in the
middle of hallway?

Mike walks up to Jesse.

MIKE

Right, I think its time we left.

JESSE

We ain't going without Millie.

MIKE

What you going to run through the wall? Last I checked you are not the Juggernaut Jesse.

JESSE

So we just leave her?

MIKE

You got a better idea?

CATHERINE

Jesse if we leave we can go and get help.

MIKE

And run the risk of all us getting arrested? No thank you.

CATHERINE

Mike? What is wrong with you?

AMELIA (O.C.)

Jesse?

Amelia's voice comes from behind the wall.

Jesse runs over and places his head up against it.

JESSE

We're here.

AMELIA

I'm scared. It's dark.

JESSE

We're going to break down this wall and get to you okay? Just stay there. Do not move.

AMELIA

I think there's something in here with me.

Jesse turns around.

JESSE
 We need to get through this wall.
 Guys! Please!

Amelia whimpers.

JESSE (CONT'D)
 Guys?

DARREN (O.C.)
 I remember seeing a hammer down in
 the reception area.

JESSE
 That will work.

Darren turns the camera to face Mike and Catherine.

DARREN (O.C.)
 You guys going to come?

CATHERINE
 I -

Mike nods.

MIKE
 Yeah I'll come.

CATHERINE
 Be quick yeah.

Mike and Catherine embrace.

DARREN (O.C.)
 Let's go.

Darren and Mike run down the hallway.

CUT TO:

INT. ELK WOOD HOTEL - RECEPTION

Darren runs down the stairs, by the front door lies the
 SLEDGEHAMMER.

Mike stands by the sledgehammer and the front door.

DARREN (O.C.)
 Mike?

MIKE
 The exit.

DARREN (O.C.)

Mike!

Mike shakes his head.

DARREN (O.C.) (CONT'D)

Come on, lets save Amelia and then we can leave. We can all leave.

Mike smirks.

He picks up the sledgehammer.

MIKE

No ones leaving this place.

He walks past Darren and up the stairs.

Darren turns and sees that the painting from before is no longer on the staircase but instead hung up on the wall.

Darren turns away and runs up the stairs.

CUT TO:

INT. ELK WOOD HOTEL - FIRST FLOOR HALLWAY

Darren catches up to Mike, Catherine and Jesse.

JESSE

Millie, we got a sledgehammer. Back away from the wall.

Mike swings at the wall.

The hammer hits and chunks of the wall crumble to the ground.

Amelia screams.

AMELIA

Jesse! It's coming!

JESSE

Amelia!

Mike swings once more, a hole forms in the wall.

Amelia sticks her hand through it.

AMELIA

Jesse! Help!

A loud rumble shakes the building once more.

Amelia's arm disappears from the hole and her screams fall silent.

Jesse panics, he scrambles to widen the hole in the wall.

Mike stands still.

JESSE
Mike, the wall!

Mike does not answer, he stands motionless.

Jesse grabs the sledgehammer from Mike and swings it at the wall.

JESSE (CONT'D)
Amelia!

He screams into the darkness on the other side of the wall.

DARREN (O.C.)
Jesse. I -

Jesse pushes Darren away.

JESSE
I'm going to find her!

He swings at the wall, the hole widens and he crawls through it.

JESSE (O.S.) (CONT'D)
Amelia!

Darren walks over to the hole.

DARREN (O.C.)
Jesse!

He turns his head to face Catherine and Mike.

DARREN (O.C.) (CONT'D)
We have to go after them.

CATHERINE
Yeah, you're right.

Catherine grabs Mike's shoulder but he shrugs her off.

MIKE
There's no way out.

CATHERINE
What do you mean?

MIKE

We never should have come here.

Mike slumps down by the wall.

DARREN (O.C.)

Leave him. Come on lets find Jesse
and Amelia.

Catherine crouches down and places her hand on Mikes
shoulder.

CATHERINE

We will be back, stay here.

Catherine peers into the hole in the wall.

CATHERINE (CONT'D)

Its so still.

She climbs through.

Darren turns around and takes one look at Mike, his arrogant
and cocky nature now reduced to a muttering mess.

He climbs through the wall.

GLITCH CUT TO:

EXT. SCHOOL - CHANGING ROOMS

The camera zooms into an open window, a lone teenage girl
sits on a bench.

GLITCH CUT TO:

INT. ELK WOOD HOTEL - DARK HALLWAY

Darren emerges into darkness.

DARREN (O.C.)

I can't see anything.

Catherine turns on her flashlight.

The pair turn back and face the wall they broke through.

CATHERINE

Oh what is that?

On the wall are various symbols and words written in an
unknown language.

DARREN (O.C.)

No idea.

Down the hallway Jesse screams out for Amelia.

CATHERINE

Jesse!

Catherine sprints down the hallway.

The hallway looks identical to the one they were just in, except the paintings and artwork are warped and depict sadistic killings and death.

CATHERINE (CONT'D)

Jesse!

DARREN (O.C.)

Jesse!

No response.

CATHERINE

How does he sound so close yet so far away?

DARREN (O.C.)

The building maybe? Could be -

A scream echoes through the hallway.

CATHERINE

That's Amelia.

DARREN (O.C.)

That was close by as well.

CUT TO:

INT. ELK WOOD HOTEL - DARK HALLWAY

Catherine turns a corner and freezes.

CATHERINE

Holy shit. Is that blood?

She points the floor, specks of red stain the carpet.

DARREN (O.C.)

I hope not.

Darren films the blood trail, it stops by the entrance to a room.

Room 106.

DARREN (O.C.) (CONT'D)
What? How?

CATHERINE
We were just in room 106?

DARREN (O.C.)
There's no way.

The door to the room is slightly open.

sounds of crying come from inside.

CATHERINE
Do you hear that?

Catherine pushes the door open.

INT. ELK WOOD HOTEL - ROOM 106

The room is an exact copy of the previous room 106 except for one outlier.

On the bed sits a lady in a MAIDS OUTFIT.

Her back is toward the door, she cries.

Catherine looks to Darren. Her voice hushed.

CATHERINE
What the hell? Who is that?

DARREN (O.C.)
I...I...

The maid stops crying.

She lowers her hands from her face.

DARREN (O.C.) (CONT'D)
I think we should go...

CATHERINE
She may have seen Jesse or Amelia.

DARREN (O.C.)
Cat, we had to smash through a wall to get here. I don't think it's a good...

Catherine waves Darren away.

CATHERINE

Excuse me? We are looking for our friends have you seen them?

The maid does not respond.

CATHERINE (CONT'D)

Their names are Jesse and Amelia.

THE MAID

If they have passed over the threshold then their is no hope for them.

CATHERINE

Excuse me?

The maid does not respond.

DARREN (O.C.)

Cat I think...I think we should go.

Catherine turns to face Darren.

CATHERINE

But she might...

Catherine turns back to face The Maid.

No one is there, instead on the bed sits a bloodied knife and piece of paper.

Catherine picks up the paper.

CATHERINE (CONT'D)

Only in darkness can we ascend to the light.

Catherine unfolds the bottom of the paper, it reveals a name.

CATHERINE (CONT'D)

Sarah?

GLITCH CUT TO:

EXT. SCHOOL - CHANGING ROOMS

The girl sits on the bench, her hands are bound together in prayer.

TEACHER

Sarah?!

The girl looks up.

GLITCH CUT TO:

INT. ELK WOOD HOTEL - ROOM 106

DARREN (O.C.)

Fuck!

Darren staggers backward.

CATHERINE

You okay?

DARREN (O.C.)

I think so.

CATHERINE

You're bleeding.

Darren puts his fingers up to his nose.

Blood covers the tips of his fingers.

Screams echo from down the hallway.

DARREN (O.C.)

That's Amelia.

CUT TO:

INT. ELK WOOD HOTEL - DARK HALLWAY

Catherine and Darren walk down the hallway.

CATHERINE

These hallways go on forever.

DARREN (O.C.)

The building didn't seem that big
on the outside.

BEAT.

CATHERINE

Who's Sarah?

DARREN (O.C.)

Huh?

CATHERINE
When I said her name you reacted
like you knew it.

DARREN (O.C.)
I have no idea -

Amelia jumps out of the shadows and grabs Darren.
Mascara runs down her face and her is messy.

AMELIA
Help me! Oh my god!

CATHERINE
Amelia! What's happened?

Amelia shakes and mutters.

DARREN (O.C.)
We need to get her out of here.

CATHERINE
Yeah but what about Jesse?

Amelias eyes widen.

AMELIA
No. No. No. No. No. No. No. No. No. No.
No. No.

CATHERINE
He's looking for you.

JESSE (O.S.)
Amelia!

DARREN (O.C.)
Jesse we -

Amelia places her hand over his mouth.
She raises a finger up to her lips.
Jesse's cries echo down the hallway away from them.

CATHERINE
Let's go.

Darren, Catherine and Amelia walk down the hallway.

DARREN (O.C.)
What happened?

Amelia does not talk.

CATHERINE
Why don't you want us to call
Jesse?

AMELIA
That is not Jesse.

CUT TO:

INT. ELK WOOD HOTEL - HOLE IN THE WALL

Ahead of the three is the wall which they broke through.

CATHERINE
Mike! We have Amelia.

No answer.

CATHERINE (CONT'D)
Mike?

A loud scraping sound is heard.

DARREN (O.C.)
What is that sound?

The light from the hole in the wall starts to dim as a large object gets placed in the way.

CATHERINE
No. No. Mike?!

DARREN (O.C.)
What is he doing?

Mike drags a cabinet and places it against the hole in the wall.

Catherine drops Amelia's arm and runs towardst the wall.

CATHERINE
Mike? What are you doing?

Mike looks crazed.

MIKE
We can't let it out. It must stay
hidden.

CATHERINE
Mike, please.

MIKE

They let it out. They let it out
and it killed them. It won't kill
me. I won't let it out.

Catherine pleads and bangs on the cabinet.

She falls to the ground crying.

DARREN (O.C.)

Why...why would he do that?

AMELIA

He's not acting like himself.

Amelia stands upright.

AMELIA (CONT'D)

This place. It brings out the worst
in you. Your sins. Your guilt. Its
evil made manifest.

DARREN (O.C.)

How do you know that?

Amelia points to the wall.

AMELIA

That is a ward. And we broke it.

DARREN (O.C.)

A ward? what ward?

AMELIA

A barrier. To stop whatever they
kept here from leaving.

DARREN (O.C.)

I'm so confused.

Catherine sighs.

CATHERINE

Mike... he...

Catherine wipes her eyes.

DARREN (O.C.)

What is it?

CATHERINE

He didn't tell you all the whole
truth?

DARREN (O.C.)

The whole truth? What is the whole truth?

CATHERINE

This place, it was built here for a reason.

DARREN (O.C.)

What reason?

CATHERINE

The ground its on is sacred.

AMELIA

It belonged to the Tap Pilam nation. They would come to this spot and pray to their gods to stop those that stole their land.

CATHERINE

And then in 1885, the Rostocks built this place out of spite, a hotel, to allow the enemies of the Tap Pilam to corrupt their ancient site.

DARREN (O.C.)

And Mike knew this?

CATHERINE

We both did.

DARREN (O.C.)

Why didn't you say anything?

CATHERINE

Because no one would have come if we did.

DARREN (O.C.)

Fuck.

AMELIA

We can not stay here. It will find us.

DARREN (O.C.)

What will find us?

AMELIA

Tobet.

A loud inhuman scream echoes through the hallways.

AMELIA (CONT'D)
We need to move.

Darren picks up Catherine.

The camera glitches.

GLITCH CUT TO:

INT. SCHOOL

The camera pans across the word changing rooms.

Below we see the door to the Women's is ajar.

The figure holding the camera opens the door and enters.

GLITCH CUT TO:

INT. ELK WOOD HOTEL - DARK HALLWAY

Amelia stalks forward, each step taken to be as quiet as possible.

Catherine clutches Darrens' arm.

The next conversation is said in whispers.

CATHERINE
Darren?

DARREN (O.C.)
Yeah?

CATHERINE
What's going on with Amelia?

DARREN (O.C.)
She's shaken, whatever she has seen has taken a toll on her.

CATHERINE
Yeah but she seems like a completely different person. Like where's her care for her phone? For Jesse?

DARREN (O.C.)
Yeah, I don't know, I'm sure once we get out of here everything will be -

Amelia holds her hand up, the group stop.

DARREN (O.C.) (CONT'D)
What is it?

Amelia tilts her head.

On the ground in the darkness is a pair of OLD LEATHER BOOTS.
They face towards the group.

Amelia edges towards the wall.

AMELIA
Do. Not. Touch them.

The group press their backs against the wall, they begin to shimmy past the boots.

As Darren turns to look towards the boots, he sees they have turned to face the group.

DARREN (O.C.)
What the hell?

Catherine starts to whimper.

AMELIA
Not far now.

Amelia steps off from the wall and starts to walk forwards down the hallway.

Darren turns around and sees that the boots are facing them once more.

Darren turns to see that Amelia is stood still.

He walks up towards her and sees a whole line of boots stand in the hallway, they face the group.

AMELIA (CONT'D)
We have to turn back.

DARREN (O.C.)
And go where? We've walked in one direction.

AMELIA
It doesn't work like that.

CATHERINE (O.C.)
Guys...

Darren turns to face Catherine and sees that another line of boots block their exit.

DARREN (O.C.)
What do we do now?

No response.

Boots stomp behind them.

Darren turns around to see that the line of boots have taken a step towards the group.

DARREN (O.C.) (CONT'D)
Amelia?

Amelia runs towards a room door; room **106**.

She grabs the handle and tries to open it.

The door remains in place.

Another boot stomp, Catherine screams as the boots get closer.

Amelia grunts as she tries to open the door.

AMELIA
Darren?

Darren tries to open the door as the boots take another step closer.

The door does not budge.

DARREN
Screw this. Back away.

Darren backs up and sprints at the door, the door gives way and he falls onto the floor.

INT. ELK WOOD HOTEL - ROOM 106

Catherine and Amelia pile in and close the door.

A cacophony of stomps and thuds echo outside the door.

And then -

Silence.

DARREN (O.C.)
Are they gone?

AMELIA

Never gone. Just moved.

Catherine looks towards Darren, her face drops as she points behind him.

CATHERINE

Darren...

Darren turns around to see the maid from before.

She stands in the corner of the room.

She hums.

Darren backs away from the corner.

Amelia opens the door and peers outside.

AMELIA

We have to go now.

Darren backs out of the room and Catherine closes the door.

INT. ELK WOOD HOTEL - DARK HALLWAY

DARREN (O.C.)

What is it with that room?

AMELIA

Come on, we don't have much time until they come back, or worse, Tobet finds us.

Amelia walks down the hallway.

CATHERINE

Once we're out of here, I'm giving up everything ghost related, no more Screamathons, no more horror themed parties.

She smirks.

DARREN (O.C.)

Now you're just lying to yourself.

Catherine and Darren both laugh.

CATHERINE

I'm happy you're with me Darren. I really am.

DARREN
Always, you know that.

Catherine nods.

AMELIA (O.C.)
Just down here.

Darren turns to see that they stand by the staircase to the reception area.

AMELIA (CONT'D)
The exit is down here.

Amelia runs down the staircase and into the -

INT. ELK WOOD HOTEL - DARK RECEPTION

Darren reaches the bottoms of the stairs.

He turns to see Catherine halfway down the stairs.

A loud roar echoes from the top of the staircase.

JESSE
Amelia!

Jesse stands on the top of the stairs, his eyes are frenzied and he wields the sledgehammer, its head is bloodied.

DARREN (O.C.)
Jesse?

AMELIA
That is not Jesse.

Catherine turns to face Jesse.

CATHERINE
Jesse, is that blood?

Jesse lets out an inhuman screech and pounces towards Catherine.

He headbutts her and lifts her body on his shoulder.

DARREN (O.C.)
Catherine!

Darren runs towards the staircase, Amelia grabs him.

AMELIA

If you leave, we wont be able to
get out.

DARREN

You go, get help.

Amelia's eyes tense.

Darren shrugs off Amelia and runs up the stairs towards
Catherine's cries for help.

INT. ELK WOOD HOTEL - DARK HALLWAY

Darren runs down the hall towards Catherine's cries.

DARREN

Catherine?!

He turns a corner and sees Catherine be taken into one of the
rooms.

The door slams shut.

Darren runs and grabs the door handle.

It does not budge.

DARREN (CONT'D)

Catherine?

Catherine cries out once more and then -

DARREN (CONT'D)

Catherine?!

Her cries go silent.

The door unlocks and swings open.

Darren peers inside.

INT. ELK WOOD HOTEL - ROOM 205

The door swings open to show a young girl, SARAH, sat on the
bed.

Her back towards the doorway.

She hums to herself.

Darren stands in the doorway, he can't move.

SARAH
Why didn't you stop him?

DARREN (O.C.)
What? I -

The camera glitches and the girl disappears.

DARREN (O.C.) (CONT'D)
What is going on?

Darren turns around to exit the room and sees Amelia.

Her hair is ragged and makeup runs down her face.

DARREN (O.C.) (CONT'D)
Amelia? I left you by the front
door?

AMELIA
That's not me.

Footsteps approach the pair.

DARK AMELIA
Darren?

AMELIA
(hushed)
Stay. Quiet.

The footsteps disappear away down the corridor.

DARREN (O.C.)
What the fuck? How do I know you
are the real Amelia?

AMELIA
B roll is always nice to use and
cut to.

DARREN (O.C.)
Shit.

AMELIA
Come on, I need to show you
something.

Amelia backs away out of the room, she's a timid reflection
of the other Amelia.

DARREN (O.C.)
What happened?

AMELIA

This place shows you things. It traps you in your own personal Hell... I saw..

She stops herself.

AMELIA (CONT'D)

There's this room. I found it whilst I was running away from that *thing*. It looked like it would hold the answer to what's going on in this place.

DARREN (O.C.)

What even is that thing?

AMELIA

I don't know. I felt something grab me and then when I looked down it... had my face.

Amelia and Darren turn a corner.

She points forward.

AMELIA (CONT'D)

There. That's the door.

Ahead of the down the hall is a door with a sheep skull hanging on it.

Darren and Amelia walk down the hallway towards the door.

Amelia reaches out and grabs the handle, she twists.

INT. ELK WOOD HOTEL - ALTAR ROOM

Books and archaic symbols line the walls. In the centre is a wooden altar, a bowl of red viscous liquid sits on the altar.

AMELIA

This is the place.

Darren looks around, wooden totems hang from the ceiling.

DARREN (O.C.)

This looks shamanistic.

AMELIA

Native American.

Darren walks forward and finds an old black and white photograph.

It shows an old white man stood in front of the Elk wood hotel, beside him are three native Americans bodies, throats slit.

DARREN (O.C.)
Its the same guy from the painting.

AMELIA
Look at this.

Darren walks over to the altar.

A dark wooden totem sits in the bowl.

DARREN (O.C.)
What is this?

Amelia picks one up from the bowl. She turns it over.

On the back is a single letter, N.

He stares into the red viscous liquid in the bowl.

AMELIA
Darren. Look.

Darren turns to see that she holds a book.

AMELIA (CONT'D)
This speaks about hallowed ground
and ways to protect sacred sites.

Darren places the dark totem on the floor.

AMELIA (CONT'D)
It seems this hotel is built upon
cursed ground. Whoever took up
residency here was condemned to
suffer.

DARREN (O.C.)
What?

AMELIA
"A mirrored world where creatures
and beasts exist known as the
shadowed plain."

DARREN (O.C.)
Does it say if there's a way to get
out? Some sort of way to escape?

Amelia flicks through the pages.

AMELIA
Blood from the those that banished
will be the release.

Amelia looks at Darren.

BEAT.

Heavy footsteps sprint down towards the rooms door.

DARREN (O.C.)
Quick. Hide.

Darren and Amelia run into a nearby closet.

They cramp together just as the room door opens.

Jesse, now a hulking mass, holds the sledgehammer in one hand and Catherine in the other.

He places Catherine down by the altar.

Amelia looks to Darren.

DARREN (O.C.) (CONT'D)
(hushed)
We got to help her.

AMELIA
(hushed)
How? He's right there.

Jesse, whimpers and hits his head.

JESSE
It's not my fault. Not my fault. My
fault!

DARREN (O.C.)
(hushed)
I'll distract him. You grab
Catherine.

Amelia remains silent.

DARREN (O.C.) (CONT'D)
(hushed)
You got this?

AMELIA
(hushed)
Yeah. Fuck. Yeah.

DARREN (O.C.)
 (hushed)
 Okay, on three.

Beat.

DARREN (O.C.) (CONT'D)
 Three. Two. One...

The pair burst out of the closet, Jesse turns and roars.

Darren runs towards Jesse.

DARREN (O.C.) (CONT'D)
 Oh shit.

Jesse holds the sledgehammer and edges towards Darren.

Amelia moves over to Catherine and shakes her.

JESSE
 Why?

Jesse swings the sledgehammer towards Darren it hits the altar and spills the liquid over Amelia and Catherine.

DARREN (O.C.)
 Jesse. I know you're still in there. Talk to me.

JESSE
 No. No. No. No. No. Jesse is gone.

DARREN (O.C.)
 Who are you?

Jesse roars.

Amelia picks up Catherine.

Darren jumps backwards as Jesse swings at him once more.

He crashes into a bookcase which breaks, books fly to the ground and open.

Jesse roars once more he goes to attack Darren but freezes as he sees an open book.

It bears the same symbol as the one on the wall they broke through.

Jesse roars once more and charges out of the room.

DARREN (O.C.) (CONT'D)
Are you two okay?

AMELIA
Yeah, is he?

DARREN (O.C.)
I don't know.

Darren bends down and picks up the book.

DARREN (O.C.) (CONT'D)
This will come in handy though.

He closes the book.

Catherine steadies herself on the table.

CATHERINE
This place. This whole thing was
Mikes idea.

AMELIA
What do you mean?

CATHERINE
He knew. He knew it was cursed.

She pauses.

CATHERINE (CONT'D)
He wanted so badly to prove to
everyone that demons and spirits of
evil were real. A week before all
of this happened he met with a
witch doctor deep in Hill Country.

AMELIA
A witch doctor? What do you mean he
met with a witch doctor?

CATHERINE
He wanted to get the real deal. And
the witch doctor told him about
this place. This land.

DARREN (O.C.)
You're telling us all this now?

Catherine sighs.

CATHERINE

I am so sorry. I thought if we could just leave. If we could get out...

DARREN (O.C.)

We can, there's still a way.

CATHERINE

There is no way. Once you step over that threshold that's it. Locked in.

DARREN (O.C.)

Bullshit. Amelia and I found a way. Tell her.

AMELIA

Yeah, but we need the one who opened the way.

Catherine looks to Darren.

CUT TO:

INT. ELK WOOD HOTEL - DARK HALLWAY

Catherine, Amelia and Darren all stalk down the hallway, Catherine holds the book while Amelia leads the way.

DARREN (O.C.)

Where did he take you?

CATHERINE

One moment I was here, the next, darkness, a forest and then black.

DARREN (O.C.)

How come he didn't kill you?

CATHERINE

Maybe he was about to and then you guys stopped him?

DARREN (O.C.)

Maybe.

Catherine stops, she grabs Darrens arm.

CATHERINE

You don't trust me?

DARREN (O.C.)

If I'm honest with you. I can't even trust myself. This place, it shows you things, messes with your head.

CATHERINE

But I am me.

AMELIA (O.C.)

Guys.

Darren turns to camera to see Amelia stood, the broken down wall at the end of the corridor.

Crouched down in the darkness in front of the wall is DARK AMELIA.

Her legs and arms are contorted into an unnatural shape.

DARREN (O.C.)

Oh shit. That's you.

DARK AMELIA

Darren, why did you leave me?

Dark Amelia's voice pitches and resembles that of Sarah.

DARK AMELIA (CONT'D)

Why didn't you help me? You just watched. Watched as he -

DARREN (O.C.)

Enough!

Dark Amelia groans.

Bones snap and click as she moves her body.

CATHERINE

What do we do?

DARREN (O.C.)

We need to get past it.

Amelia grabs the book from Catherine.

CATHERINE

What are you doing?

AMELIA

You guys go. Get help. This bitch wants to be me? Then it will deal with me.

Amelia opens the page with the barrier on and walks towards Dark Amelia.

Dark Amelia recoils at first.

DARK AMELIA
The seal of Tobet.

AMELIA
You will let us pass!

Darren and Catherine watch on.

DARREN (O.C.)
Its working, its backing away.

Dark Amelia recoils some more.

AMELIA
I just want to go home.

Dark Amelia smiles a large inhuman grin.

DARK AMELIA
I'll go for you.

Her arm snaps forward and impales Amelia through the chest.

Catherine screams as Dark Amelia throws Amelias body to the ground.

It looks towards Darren and Catherine.

It sprints towards them, shrieking as it does.

DARREN (O.C.)
Run. Fucking. Run.

Catherine and Darren sprint back down the hallway, the shrieks of Dark Amelia follow them.

Catherine turns a corner and Darren follows only to see -
A solid wall.

DARREN (O.C.) (CONT'D)
No. What?

Dark Amelia's shrieks grow louder as Darren looks around.

DARREN (O.C.) (CONT'D)
Come on!

Darren turns back to see a door has now appeared in the wall.

Darren opens the door and slams it behind him as Dark Amelia bangs upon it.

INT. SCHOOL - CHANGING ROOMS

Darren turns around to see that he is in the school changing rooms.

DARREN (O.C.)
What the fuck?

Girls laughter echoes from further inside, Darren walks towards it.

He pushes open a nearby door and sees a young girl sat on a bench.

The camera movement mirrors that of the previous glitches.

He sees Sarah sat on a bench, she hums to herself.

DARREN (O.C.) (CONT'D)
Sarah?

Sarah turns around and smiles.

SARAH
What are you doing here?

Her smile turns into a frown.

SARAH (CONT'D)
You can't be in the changing rooms
Darren!

DARREN (O.C.)
Sarah I...I...

Darren walks towards her.

SARAH
Why have you got Dads camera?

He places the camera on the floor and sits on the bench next to Sarah.

SARAH (CONT'D)
Are you okay?

Darren cries, he hugs his sister.

DARREN (O.C.)

I am so sorry. I am so sorry I was late. I am so sorry I didn't stop him.

Darren holds Sarah for a moment longer.

SARAH

You can't change the past Darren.

She moves away from him.

SARAH (CONT'D)

You didn't save me. You will never save me.

Sarah stands up.

DARREN

No, Sarah please.

SARAH

What's done is done.

She walks out of the room.

Darren picks up the camera and runs after her.

DARREN (O.C.)

Sarah?

He opens the door to the changing rooms.

Jesse, Amelia, Catherine and Mike all stand on the other side, bloodied and pointing.

JESSE

Creep.

AMELIA

Pervert.

MIKE

Peeping Tom.

CATHERINE

What a loser.

DARREN (O.C.)

No, that's not.

They let out a loud shriek.

The camera shakes and glitches until -

INT. ELK WOOD HOTEL - DARK HALLWAY

Darren falls to the floor.

The camera lands on its side, the lens faces him.

DARREN
It was my fault.

BEAT.

A door next to him opens.

CATHERINE
(Hushed)
Darren?

Darren looks up.

DARREN
Catherine?

CATHERINE
Come on.

CUT TO:

INT. ELK WOOD HOTEL - ROOM 202

Catherine sits on the bed, blood stains her face and hair.

DARREN
What do we do?

CATHERINE
We can't go to the wall. That thing
is there just waiting.

DARREN
Right. How about the front door?
The one we found before you got
taken?

CATHERINE
I'm not sure how to get to that
area again.

DARREN
If we find room 106 we can find our
way out.

CATHERINE
Room 106?

DARREN

Yeah, I don't know, but that room seems to act as a pass through point.

CATHERINE

I mean, yeah I guess that makes sense, all things considered.

She stands to her feet.

CATHERINE (CONT'D)

I guess we try and find room 106.

DARREN

And whatever happens we stick together.

Catherine nods.

She reaches her hand out and holds Darrens arm.

CATHERINE

Together.

GLITCH CUT TO:

INT. ELK WOOD HOTEL - DARK HALLWAY

The pair stalk down the corridor, they check every room they come across.

CATHERINE

Room 101.

The pair walk down the hallway.

CATHERINE (CONT'D)

102.

Catherine looks from door to door.

CATHERINE (CONT'D)

105. The next one, it has to be the next one.

They reach the next door.

She pauses.

CATHERINE (CONT'D)

Room 107? What?

She walks back to the other room.

CATHERINE (CONT'D)
Room 105? It has to be here.

DARREN (O.C.)
Every time found the room, it was because we weren't trying to find it. We just needed an escape. A way out.

CATHERINE
A reason for the room to be found. Is this not reason enough? We need to get out.

DARREN (O.C.)
Maybe it is here, but we just aren't seeing it.

Darren walks up to room 105 and puts his hand over the number 5.

He closes his eyes.

CATHERINE
What are you doing?

DARREN (O.C.)
The book said that the shadowed plain exists all around us, just our minds ignore it, but when we close our eyes...

The camera glitches and stutters.

DARREN (O.C.) (CONT'D)
We subject ourselves to the pull of the shadowed plain.

He removes his hand and reveals that the numbers now read 106.

Catherine stands still.

Darren grabs hold of the door handle.

DARREN (O.C.) (CONT'D)
Come on, lets escape this nightmare.

He opens the door and reveals another hallway.

The pair enter.

CUT TO:

INT. ELK WOOD HOTEL - DARK RECEPTION

CATHERINE
Darren! I see it.

Darren looks up to see Catherine stood by the top of the stairs.

DARREN (O.C.)
Oh thank god.

Darren joins Catherine at the top of the stairs.

CUT TO:

The pair are at the bottom of the stairs and run towards the front door.

Bits of dry bramble and old thorns curl around the doors handles.

Darren kicks the bramble and thorns, they break and snap.

Catherine tries to open the door.

CATHERINE
Darren help me.

Darren places the camera down and helps Catherine to open the door.

The door creaks and the pair grunt and strain to open the door.

As the door opens it reveals a black void.

DARREN
What is that?

Catherine raises her hand towards it.

CATHERINE
I feel a draft.

DARREN
What the hell?

Darren runs over and picks up the camera.

It glitches and cuts back from footage to static.

A loud roar erupts from behind them.

Darren turns to see Jesse stood at the top of the stairs.

DARREN (O.C.) (CONT'D)
Oh shit. We need to go now.

CATHERINE
Into that?

DARREN (O.C.)
Its either that or that.

Jesse sprints down the stairs.

DARREN (O.C.) (CONT'D)
Catherine!

CATHERINE
Oh shit!

She walks into the void.

Darren goes to follow her but gets tackled by Jesse.

The camera falls into the void.

Static and glitches fill the screen, with footage from earlier taking over.

CUT TO:

INT. KASTYNSKI RESIDENCE - LIVING ROOM - CONTINUOUS

The camera falls onto the ground.

Mikes easel and paper still in the living room.

Moments pass.

Darren falls onto the ground.

He grunts and moans.

DARREN
Catherine?

Darren looks around himself.

He spots the camera and picks it up.

He checks around the living room.

Its exactly how it was before they left in the morning.

Jesse falls from the ceiling and crashes through the table.

DARREN (O.C.) (CONT'D)

Holy shit.

Jesse does not move.

Darren edges around the malformed body of Jesse.

As Darren moves past he turns to see that Jesse is no longer there.

DARREN (O.C.) (CONT'D)

What the fuck?

Jesse roars out, he stands in the kitchen doorway.

DARREN (O.C.) (CONT'D)

Oh shit!

Darren turns around and runs out the front door.

EXT. DARRENS HOUSE - CONTINUOUS

The world outside is dark and silent.

Darren runs towards his car, he fumbles with his keys and drops them to the ground.

DARREN (O.C.)

Shit. Shit.

Jesse cries out behind him.

Darren bends over and picks up his keys.

He runs over to his car and unlocks the door.

I/E. DARRENS CAR - CONTINUOUS

Darren jumps in the front seat and places the camera on the passenger seat.

He puts the key in the ignition and turns it.

The car stutters.

DARREN

No. Come on. Come on.

Jesse's cries sound louder now.

DARREN (CONT'D)

Come on!

Jesse turns the key again and the engine roars into life!

Darren laughs.

DARREN (CONT'D)

Yes!

He reverses the car and begins to drive out towards the coordinates.

CUT TO:

I/E. DARRENS CAR - MOMENTS LATER

The world outside is still dark, with no sign of life except Darren.

Darren parks the car and picks up the camera.

In front of him is a large building.

THE MAGNOLIA HOTEL

DARREN (O.C.)

How are you here?

Darren unlocks the car door and exits.

EXT. THE MAGNOLIA HOTEL - CONTINUOUS

Darren looks up at the ominous building, the night sky a black void into nothingness.

Darren walks over to the front door.

A note is pinned to it.

DARREN (O.C.)

Ring once to enter.

Darren turns around.

On the pavement nearby is a long piece of wood with a bell attached to it, some string falls down from the bell.

Darren walks over to it.

DARREN (O.C.) (CONT'D)
I guess this is it.

He rings the bell.

The sound of the bell echoes around him, each echo increases in volume.

DARREN (O.C.) (CONT'D)
Ah shit.

Darren staggers from side to side as the cacophony of rings all coalesce into one big ring.

The door to the hotel opens.

DARREN (O.C.) (CONT'D)
What the hell was that?

Darren walks over to the front door of the hotel and enters.

INT. THE MAGNOLIA HOTEL - RECEPTION

Eerie, dark, silent. The hotel hasn't been used in years.

DARREN (O.C.)
Hello!?

Silence.

DARREN (O.C.) (CONT'D)
Catherine?!

The door behind him slams shut and locks.

DARREN (O.C.) (CONT'D)
What the hell?

Darren turns around and tries to open the door.

DARREN (O.C.) (CONT'D)
Come on!

He pulls at the door to no avail.

MIKE (O.C.)
It's no use.

Darren spins around to see Mike stood by the reception desk.

DARREN (O.C.)

Mike?

Mike nods, he looks the same as he did in the Elk wood.

DARREN (O.C.) (CONT'D)

How are you here?

MIKE

I don't know.

A sudden burst of rage overcomes Darren.

DARREN (O.C.)

You son of a bitch. You trapped us
in the hallway? You knew...

Darren goes over to Mike, who in turn flinches and cowers from him.

MIKE

I'm sorry. None of those things
could get out. If they did.

Mike pauses.

MIKE (CONT'D)

Well, it doesn't matter now does
it.

DARREN (O.C.)

You knew?

Mike does not answer.

DARREN (O.C.) (CONT'D)

You knew about that place.

Mike sighs.

MIKE

Not to the extent of it. I knew it
was haunted and I knew that the
site it was built on was cursed...

DARREN (O.C.)

And you didn't think to mention
that?

MIKE

What would that have changed?

Beat.

MIKE (CONT'D)

You still would have come, you still would have done everything you did.

DARREN (O.C.)

You don't know that.

MIKE

I do. None of you came for the truth. For the hauntings, you came because Cat asked you, Amelia came because she saw it as a chance to skyrocket into fame. Jesse saw it as a chance to get away from the world, to smoke weed and forget the shit. I was the only one interested in proving to everyone once and for all that monsters exist. The things that dwell and lurk in shadow are not just the creations of mentally unstable writers but actual phenomenon that can be encountered.

Silence.

DARREN (O.C.)

But why?

MIKE

Because it gives us something to fear. Something that binds us all together. A common enemy.

DARREN (O.C.)

Do you have any idea what has happened to Jesse? To Amelia? They're not human anymore.

MIKE

I know.

DARREN (O.C.)

Are you not even a little remorseful -

MIKE

For what? They're own negligence.

Darren takes a step backwards.

DARREN (O.C.)

Who are you?

Mike tilts his head.

MIKE
What are you on about?

DARREN (O.C.)
You're not Mike.

'Mike' pauses.

He smiles. Wide, inhuman.

DARREN (O.C.) (CONT'D)
Oh shit.

MIKE
I'm not going to hurt you Darren.

DARREN (O.C.)
Who are you? Where is Mike?

MIKE
The one you call Michael Casternaz
is still where you left him.
Cowering in his own urine and
faeces in that hallway.

DARREN (O.C.)
And you are?

MIKE
My name has long faded into
obscurity. But you can call me
Nahualli.

Mike/NAHUALLI bows to Darren.

DARREN (O.C.)
Why won't you hurt me?

NAHUALLI
Hurt the man who freed me?

DARREN (O.C.)
Freed you?

NAHUALLI
Oh yes. Back in the shamans room,
you took me out of the bowl.

Darren pauses.

DARREN (O.C.)
What do you want from me?

NAHUALLI
To show you something.

DARREN (O.C.)
Show me what?

NAHUALLI
Who you truly are.

Nahualli clicks his fingers and the door down the corridor opens.

NAHUALLI (CONT'D)
Shall we?

Darren nods and follows Nahualli into the hallway.

INT. THE MAGNOLIA HOTEL - HALLWAY - CONTINUOUS

The hallway is pitch dark.

Nahualli leads the way.

NAHUALLI
Do not be afraid of the dark, I'm
with you. They will cause you no
harm since I am here.

DARREN (O.C.)
Okay.

Darren walks past a door, on it is a sign: **Amelia's room.**

Soft crying can be heard coming from within.

DARREN (CONT'D)
Amelia?

Darren grabs the handle and starts to open the door.

Nahualli slams the door closed in front of Darren.

NAHUALLI
Not your Amelia.

Nahualli sighs.

NAHUALLI (CONT'D)
There are things in here that are
far older and far more terrifying
than I am.

DARREN (O.C.)
How is that possible?

NAHUALLI
Things come and go, some stay, some
leave, it is a hotel after all.

Nahualli grins once more, a large inhuman like grin.

NAHUALLI (CONT'D)
Not long now.

Nahualli walks down the corridor, Darren pulls out his phone
and texts Catherine.

I am here.

NAHUALLI (CONT'D)
Darren, tell me, how much do you
know of your grandfather?

DARREN (O.C.)
My grandfather died when I was very
young.

Nahualli nods. He opens a nearby door.

NAHUALLI
Enter.

Darren stands by the entrance. He looks to the numbers on the
door.

They read **106**.

DARREN (O.C.)
It's empty?

NAHUALLI
From the outside.

Darren takes a step forward and enters the room.

INT. THE MAGNOLIA HOTEL - ROOM 106 - CONTINUOUS

A thick layer of fog covers the floor.

A wooden altar sits in the centre of the room and chalk
outlines of various symbols and shapes decorate the wooden
floor.

DARREN (O.C.)
Where are we?

NAHUALLI

The room where it happened.

DARREN (O.C.)

Where what happened?

NAHUALLI

Where your great grandfathers
decided to split light from shadow.

DARREN (O.C.)

I don't understand.

The camera glitches.

NAHUALLI

This is the room where it happened,
300 years ago. You saw them.

Nahualli points towards a photograph by the altar.

Its of the three native American men bound and on their
knees.

NAHUALLI (CONT'D)

I don't blame them, their land was
to be taken by outsiders, by those
who charmed to your face but
stabbed you in the back. So they
decided to call upon the great
spirits for help. Nahualli, Tobet
and the yee naaldlooshii. You have
met them. But like the white man
lied to your great grandfather and
his brothers, your great
grandfather lied to me and mine.

Nahualli raises his hands and a dark liquid starts to fill
the bowl on the altar.

Native American chanting fills the room.

NAHUALLI (CONT'D)

We were called upon to exact swift
justice onto those who would see
our kinsman killed. We did just
that. And then imagine our surprise
when we tried to leave only to find
every exit to us locked and barred.
We had been bound to the land.

The Native American chants fall silent.

DARREN (O.C.)

What, what is it that you want from me?

NAHUALLI

Release.

DARREN (O.C.)

How do I do that?

NAHUALLI

Your blood.

DARREN (O.C.)

My blood?

NAHUALLI

Your blood will be the release.

Darren hesitates.

NAHUALLI (CONT'D)

I know the pain that you have gone through, the wrongdoings that people have wrought about you. I know that you were only trying to protect that little girl from the abuse that she was getting from her teacher every day after school. You tried to help her and she betrayed you. Told everyone that you were the creep who wanted to film her in the changing rooms. We know what it feels like to be betrayed, help us.

DARREN (O.C.)

How much do you need?

Nahualli places an old ceremonial dagger in Darrens hand.

NAHUALLI

All. Of. It.

Nahualli's eyes turn a dark red.

Darren holds the dagger in his left hand.

He places it towards his chest.

NAHUALLI (CONT'D)

Release. Us.

The native American chants start to grow louder as Darren pierces his own flesh.

Blood falls from his chest and into the dark liquid on the altar.

Darren winces in pain.

CATHERINE (O.C.)

Darren?

Darren stops, the trance breaks, he pulls the knife away from his chest.

He turns around.

Catherine stands in the doorway, she looks the same as before.

NAHUALLI

You!

Darren runs up and plunges the knife into Nahualli's chest.

He backs away and screams out loud.

Catherine grabs Darren and pulls him out of the room and into the hallway.

CUT TO:

INT. THE MAGNOLIA HOTEL - DIRECTORS OFFICE

CATHERINE paces back and forth.

The only light in the scene comes from Darren's camera light.

CATHERINE

What do we do? What do we do?

CUT.

Catherine stands composed, she faces the camera.

CATHERINE (CONT'D)

Darren, how much battery do we have left?

DARREN (O.C.)

Ugh, like twenty minutes.

CATHERINE

Will that be enough to get us back to the car?

DARREN (O.C.)
 Its not the battery life I'm
 worried about.

CUT.

Catherine stands by the door of the room.

CATHERINE
 For those of you who are watching
 this, the stories are all true.
 This place is Hell.

CUT.

CATHERINE (CONT'D)
 My name is Catherine Miller and the
 person recording is Darren Katteru.
 We are the only ones left.

CUT.

CATHERINE (CONT'D)
 We wanted to prove that monsters
 were real. We never should have
 come here.

Guttural screams come from down the corridor.

DARREN (O.C.)
 He's coming.

CATHERINE
 What do we do? How do we get out of
 here?

DARREN (O.C.)
 Take this!

Darren gives Catherine the camera.

CATHERINE (O.C.)
 Wha...why?

DARREN
 Trust me, he wants me. He wants my
 blood to finish the ritual, if I
 give him that then he will leave.

Catherine grabs Darren by the arm.

CATHERINE (O.C.)
 You can't be serious.

Darren removes her arm and takes a deep breath.

DARREN
It's the only thing that makes
sense.

Darren opens the door to the room.

CATHERINE (O.C.)
He's going to kill you.

Darren looks back to Catherine and smiles.

DARREN
Maybe it's better that way.

CATHERINE (O.C.)
What? Darren. Darren. No!

Darren stands in the open doorway.

DARREN
I am here Nahualli. Come. Kill me
to set yourself free.

Out of the shadows Nahualli appears.

The dagger still stuck in his chest.

NAHUALLI
So you're finally man enough to fix
your families betrayal?

DARREN
Do what you must...but she goes
free.

Nahualli looks to Catherine, an inhuman grin appears across
his face.

NAHUALLI
Deal.

Quick as a flash he pulls out the dagger from his chest and
plunges it into Darrens.

CATHERINE (O.C.)
No!

Catherine screams as the camera glitches and cuts out.

EXT. FOREST - DAY

Birds chirp and sing overhead.

Catherine groans as she sits up in a forest surrounded by trees.

Darrens camera lies on the ground, facing her.

She picks it up.

Ahead of her is a giant clearing, the Elk wood hotel no longer there.

CUT TO:

EXT. FOREST - ENTRANCE - CONTINUOUS

Catherine stumbles out of the forest and sees Mikes' car.

I/E. CAR - CONTINUOUS

She enters the car and places the camera down on the passenger seat.

She exhales as she flicks through the radio channels.

The morning sun rises in the background.

CUT TO BLACK.

END CREDITS